

A



J. Pessia.

THE
SIKANDAR NĀMA, E BARĀ,

OR

BOOK OF ALEXANDER THE GREAT,

WRITTEN A.D. 1200,

BY

ABŪ MUḤAMMAD BIN YUSUF BIN MU, AYYID-I-
NIZĀMU-'D-DĪN,

*TRANSLATED FOR THE FIRST TIME OUT OF THE PERSIAN
INTO PROSE, WITH CRITICAL AND EXPLANATORY REMARKS, WITH AN
INTRODUCTORY PREFACE, AND WITH A LIFE OF THE AUTHOR,
COLLECTED FROM VARIOUS PERSIAN SOURCES,*

BY

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WRITTEN A.D. 1257.

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THE HISTORY OF THE

ROYAL SOCIETY OF LONDON

FROM ITS FOUNDATION

LONDON:
PRINTED BY W. H. ALLEN AND CO., 13 WATERLOO PLACE.

TO

E. P.

I DO PRESENT AND DEDICATE

THESE MY LABOURS.

P R E F A C E .

THE Reader's attention is invited to the following points in this literal translation of the *Sikandar Náma, e bara* (the Book of Alexander the Great, relating his adventures as a conqueror by land), by Shaikh Nizámí of Ganja.

- (a) The cantos and the couplets are numbered, rendering reference easy.
- (b) Each line of the translation agrees with the corresponding line in the original Persian text; the two lines forming a couplet are not run into each other.
- (c) A complete table of contents is given.
- (d) Alternative renderings of passages and copious notes elucidating difficult and obscure points, make the Student's path as smooth and as easy as it is possible to make it by means of a translation.

The Persian texts of the *Sikandar Náma, e bara* vary greatly. The Persian text of this translation is that which was brought out at Calcutta, in 1812*—under the auspices of Lord Minto, Governor-General of India, and under the direction of Dr. Lumsden, Professor of Arabic at Fort William, Calcutta—by Maulaví Badr

* The commentary of this work is taken chiefly from the works of *Siráju-'d-Dín 'Alí Khán*, of Akbarábád (Agra), poetically called *Khán Arzú* (born A.D. 1689, and died 1755), who carried the art of verse to a great pitch of refinement in Hindustan. The Nawáb *Shujá'a-'d-Daulat* settled on him an allowance of three hundred rupees per mensem (circa £270 yearly).

'Alí and Maulaví Husayn 'Alí; but assistance has been obtained from several other Persian texts.*

As he reads, the Student should number the couplets of his Persian texts so as to make them accord with those of his translation. Much trouble in making references will thus be saved.

The Sikandar Náma,e bara, as a whole or in part, is required for—

(a) The first examination in Arts at the University of Calcutta.†

(b) The examination for the Degree of Honour.‡

The work done in this translation consists of seventy-two cantos, aggregating six thousand eight hundred and eighty-six couplets.

2. The original is in verse, but this translation is in prose. To render the Sikandar Náma in verse, one should be a poet at least equal in power to the author. Even then it would be well-nigh impossible to clothe the Persian verse in such an English dress as would truly convey its beauties. Moreover, if such a translation could be prepared—no matter how beautiful it might be in execution—it would be of little value to the Student. In support I would quote the following authors:—

Mr. Sale says:—

I have thought myself obliged to keep somewhat scrupulously close to the text, by which means the language may seem to express the Arabic a little too literally to be elegant English. We must not expect to read a version of so extraordinary a book with the same ease and pleasure as a modern composition.§

* The Lakhnau edition, A.H. 1295; the Calcutta edition, A.H. 1296; the Lakhnau glossary, A.H. 1296; the Kánpúr edition, A.D. 1878; the text and commentary (first half), by Muḥammad Gulví, A.D. 1874; the explanation of difficult passages (second half), by Muḥammad Gulví, and others, A.D. 1879. Where necessary Roman character has been used in transliterating, as its use saves both trouble and expense. See the "Contemporary Review," June, 1878, "Facts of Indian Progress"; and the Sanskrit-English Dictionary, by Monier Williams.

† The "Calcutta Gazette," March 5, 1879, part i. p. 204.

‡ G. G. O. Military Department, No. 734, September 9, 1864, and No. 294, March 24, 1866. See Clarke's "Persian Manual," pp. 424-425.

§ Translation of the Qurán, 1734, preface, p. vii.

Sir W. Jones says :—

I would recommend a version (of the poem "Lailā va Majnūn," by 'Abdu-'llāh Hātífí, A.D. 1520) in modulated but unaffected prose in preference to rhymed couplets; and though not a single image or thought should be added by the translator, yet it would be allowable to omit several conceits which would appear unbecoming in European dress. We cannot show less indulgence to a poet of Irán than we do to our immortal countryman, Shakespeare.

In the translation of the following twenty tales by Nizámí of Ganja, not only every attempt at elegance, but even the idiom of our language and the usual position of words have been designedly sacrificed to a scrupulous fidelity.

Those who understand Persian have no need of any translation; those who are learning it will be assisted by a verbal one, however inelegant; those who neither know nor intend to learn it are at liberty, indeed, to say what they please of the images and sentiments which such a version preserves, but have no right to give an opinion on the original composition.*

Mr. E. H. Palmer says :—

I have translated each sentence as literally as the difference in structure between the two languages would allow, and, when possible I have rendered it word for word. Where a rugged or common-place expression occurs in the Arabic, I have not hesitated to render it by a similar English one, even where a literal rendering may perhaps shock the reader. To preserve this closeness of rendering I have had, in several instances, to make use of English constructions often inelegant.†

3. Where any attempt has been made to depart from the literal rendering, all connection with the original is lost, all the Oriental imagery, and all hope of giving aid to the Student.

Of Háfiz, a passage is rendered by Nott, by Richardson, and by Sádik; and another passage by Sádik, Mooreed, Amator, Shourqueen,

* See "Works of Sir W. Jones," by Lord Teignmouth, 1807, vol. xiii. p. 395; xiv. 385. In the preface to vol. xiv., Sir W. Jones says—"The warmest admirers of Nizámí cannot but allow that the sententious brevity of his couplets often renders them obscure." Sir W. Jones (born 1743, died 1794) was an eminent lawyer, a poet, and general scholar. As a poet, essayist, and translator, there were few who excelled him, while as a linguist he stood unrivalled. In 1784 he founded the Asiatic Society of Bengal, Calcutta.

† The Qurán, translated by E. H. Palmer (vols. vi. and ix. of the "Sacred Books of the East," edited by Max Müller), 1880.

and by Gulchín—in such a way that there is similarity neither between one translation and another, nor between any of the translations and that translated.

An old judge says:—"The doings into English of Persian poetry scarcely ever convey the correct sense of the original."

In proof thereof he produces translations, dissimilar to each other and incorrect as regards the original, of a passage from *Khákání*, by Jonathan Scott (in Smith's "Persian Múnshí," p. 222) and by Gilchrist (in the "Oriental Linguist," p. 159); and annexes the correct rendering.*

In his translation of the *Sháh Náma*, Mr. Atkinson says:—

Such are, since time began, the ways of Heaven,
 Such the decree of Fate; sometimes raised up,
 And sometimes hunted down by enemies.
 Men, struggling, pass through this precarious life,
 Exalted now to sovereign power;
 And now steeped in the gulph of poverty and sorrow.
 To one is given the affluence of Karun;
 Another dies in want. How little know we
 What hue our future fortune may assume.
 The world is all deceit; deception all! †

The literal rendering is:—

Thus is the usage of the house of deceit (this world);
 Sometimes in exaltation; sometimes in degradation.
 Thus it was as long as the sky revolved;
 It is sometimes strife and bitterness; sometimes sweetness and love.
 This one, Thou bringest forth to the lofty sphere;
 That one, Thou makest contemptible, and pitiable, and despicable.
 This one, Thou bringest from the moon to the pit (of degradation);
 That one, Thou bringest from the pit to the moon.
 This one, Thou bringest forth, and givest (him) sovereignty;
 That one, Thou givest to the fish in the sea.
 Not Thine—love for this one. Not Thine—hate to that one.
 O World Creator! Thou art the best knower.
 Thou art the height and the depth of the world:
 I know not what Thou art; whatever is—Thou art. ‡

Were it desirable, and did space suffice, many instances might be cited from quite recent Oriental publications, in which the writers have displayed their

* The "Asiatic Journal," 1835, vol. xvii. p. 277; 1835, xviii. 289; 1844-45, iv. 234.

† The "Sháh Náma," by James Atkinson, 1832, p. 289.

‡ See the Persian Text, by Captain Macan, p. 714.

own powers of verse at the sacrifice of the beautiful imagery and thought of the original.

The translating of Oriental verse into English verse may be deemed impracticable; for, save in a few cases of wonderful success, it must have, to the Reader who knows the original, something of the effect of hearing a song through a telephone.*

4. On the beauty of Oriental literature, I may be allowed to cite the opinion of Sir W. Jones, who says:—

Persia has produced more writers of every kind (chiefly poets) than all Europe together, since their way of life gives them leisure to pursue those arts which cannot be cultivated to advantage without the greatest calmness and serenity of mind.

At Oxford is a manuscript (in Hyper. Bodl. 128) containing the lives of a hundred and twenty-eight of the *finest* Persian poets; the moderate poets are without number.

The delicacy of their lives and sentiments has affected their language, and rendered it *the softest as it is one of the richest in the world*. Those authors who are generally esteemed in Persia are neither slavish in their sentiments nor ridiculous in their expressions.

A variety of causes have concurred to obstruct the progress of Eastern literature.

Some have never heard of the Asiatic writings; others will not be convinced that there is anything valuable in them. Some pretend to be busy; others are really idle. Some detest the Persians because they believe in Muḥammad; others despise their language because they do not understand it.

We all love to excuse or to conceal our ignorance.

Another reason is the great scarcity of books, necessary to be read before it (Persian) can be perfectly learned. The greater part of them are preserved in the libraries of Europe, where they are shown more as objects of curiosity than as sources of information. Thus, while the writings of Greece and of Rome are studied by every man of liberal education,—the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered destitute of taste or of invention.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, acknowledges the beauty of the Persian images and sentiments.

The work of Firdausí remains entire, a glorious monument of Eastern genius and learning, which, if ever it should be generally understood in its original language, will contest the merit of invention

* The "Saturday Review," December 11, 1880, p. 741.

with Homer himself, whatever may be thought of its subject or of the arrangement of its incidents.

In no language (ancient Hebrew excepted), are there more pious and sublime addresses to the Being of beings, more splendid enumerations of His attributes, or more beautiful descriptions of His visible works, than in the *Ḳurán* (Arabic); in the poems of Sa'dí, Nizámí, and of Firdausí (Persian); in the four Vedas, and in many parts of the *Puránas* (Sanskrit).

I must request that in bestowing these praises on the writings of Asia I may not be thought to derogate from the merit of Greek and Latin poems, which have justly been admired in every age. Yet I cannot but think that our European poetry has subsisted too long on the perpetual repetition of the same images and incessant allusions to the same fables; and it has been my endeavour for several years to inculcate this truth—that if the principal writings of the Asiatics were printed with notes and illustrations, and if the languages of the Eastern nations were studied in our great seminaries of learning (where every other branch of useful knowledge is taught to perfection)—a new and ample field would be opened for speculation; we should have a more extensive insight into the history of the human mind; we should be furnished with a new set of images and similitudes, and a number of excellent compositions would be brought to light, which future scholars might explain and future poets might imitate.*

5. Sir W. Ouseley says:—

Of the *Sikandar Náma*, e bara va bahrí, I made several years ago an *abridgement* in prose, which shall form part of my future work on the history of Alexander.

It was not unreasonable to expect that some interesting traditions might be preserved among the Persians; and if these traditions differ from the narratives of our historians, we must recollect that the Greeks disagree in reporting even the transactions which they had witnessed, a discordance censured by Strabo (book xv.) and by Arrian (*Pro-cæmium*).

The "History of Alexander," in Latin, by Julius Valerius, printed at Milan, 1817, translated from the Greek of Æsop, relates in prose of Alexander the same fables that Firdausí uttered six or seven centuries later. Probably, in the first or the second century, the fabulous anecdotes of Alexander passed, in their Eastern dress, from Persia into Egypt, and were thence transmitted to Greece and to Rome.

* See Essay No. 1, by Sir W. Jones, p. 180; a "Grammar of the Persian Language," by Sir W. Jones, 1828; the "Works of Sir W. Jones," by Lord Teignmouth, 1807, vol. v. p. 426; Discourses by Sir W. Jones before the Asiatic Society, 1821, vol. ii. p. 53; the "Calcutta Review," 1877, vol. lxiv. p. 257 (an essay on the Poetry of Eastern Nations, by Sir W. Jones); see also a note by Ernest Rénan, on the *Sháh-Náma*, in the "Mélanges d'Histoire et de Voyages," 1878, p. 135.

The fables related by Julius Valerius, Joannes Malala, Cedrennus, and others, are embellishments of ill-understood passages in the classical history of Alexander.*

6. With regard to the difficulties in the way of acquiring a knowledge of Oriental languages, the following is apposite:—

My wonder is that so little has been done in the way of printing correct editions and translations of Oriental books. If students in their European classical education have the aid of accurate translations and commentaries of the Greek and the Roman authors,—is it not unaccountable how they are left without almost any such assistance in acquiring a knowledge of Persian, in which they have not only to encounter the difficulty of learning a language entirely new to them, but also to undergo the nearly insuperable labour of decyphering illegible lithographic editions?

No monthly list of printed books is published, but we have new Latin and new Greek grammars and dictionaries, and the thousandth reprint of a Greek or a Latin author, with notes.

If classical literature, which has been studied in all parts of Europe for five centuries, still stands in need of such assistance,—how much greater must be the need in the case of *Oriental literature, which is of much greater difficulty*. Few of the standard works are in print; those printed often want heads of chapters, pages, glossaries, indices, tables of contents, division into sentences and paragraphs.

The charge of neglecting to provide such indispensable assistance is especially applicable to this country. On the Continent, Oriental books are printed, and attempts made to make them more easily read and understood.†

* "Oriental Collections," by Sir W. Ouseley, 1797, vol. i. p. 61; ii. 62, 529. For the history of Alexander the Great, the reader is referred to the "Anabasis et Indica," of Arrian, published by Firmin-Didot, Paris, 1877, which will (it is believed) be presently translated by Mr. J. McCrindle, M.A.; to Arrian's "Expedition of Alexander and Conquest of Persia," translated by Roorke (Bernard Quaritch); "Plutarch's Lives"; and to the "Life of Alexander the Great," by the Ven. John Williams, A.M. 1860. The "Asiatic Journal," 1832, vol. vii. p. 235, says:—A collection of the Oriental Histories of Alexander the Great would form a course of reading almost as wild and delightful as the Arabian Nights.

† The "Asiatic Journal," 1842, vol. xxxvii. p. 142; xxxix. 179.

In India the dearth of good copies of Oriental works (chiefly Persian) is due to the following circumstance, narrated by one who took part in the matter:—After the Mutiny in 1857, sixty thousand volumes of

Remembering that Modern Persian is drenched with Arabic, whose daughter it is, the following is noteworthy:—

In Sanscrit and cognate languages the roots of verbs are biliteral, so that the permutation of fifty Indian letters would give $50 \times 49 = 2450$ roots.

In Arabic the roots are (with a few exceptions) trilateral, so that the twenty-eight Arabian letters would give $28 \times 27 \times 26 = 19656$ roots.

Although many of its roots are lost, and some were perhaps never in use, yet if we suppose 10,000 of them (without reckoning quadrilaterals) to exist, and each of them to admit only five variations, one with another, in forming derivative nouns,—an Arabic dictionary ought to contain 50,000 words, of which each may receive a multitude of changes by the rules of grammar. No man uninspired was ever a complete master of Arabic; in fact, no man now living in Europe or in Asia can read without study a hundred couplets together in any connection of ancient Arabian poems.

The great author of the *Ḳámuṣ* (a dictionary) learned by accident from the mouth of a child in a village of Arabia the meaning of three words which he had long sought in vain from grammarians, and from books of the highest reputation.*

7. That encouragement and help will in future be given there is some hope, not only from the evidence afforded by the occasional publication in these days of Oriental works, but also by the Report (November 8, 1871) of the Board of Oriental Studies at Cambridge.

The Board of Oriental Studies are unanimously of opinion that *the time has now arrived for assigning to the Oriental languages a more prominent position among the studies of the University.*

The Board beg to recommend the establishment of two independent Triposes—(1) the Semitic, (2) the Aryan.

In the Semitic (first) group, Hebrew (with Chaldee), Syriac, and Arabic might be taken as the best representatives.

Oriental works were bought by the Government of India. In 1874, twelve hundred of these volumes were sold by auction at Calcutta, and the rest sent to the Secretary of State for India.

* "Notices of Persian Poets," by Sir Gore Ouseley, p. xviii.; and Discourses by Sir W. Jones before the Asiatic Society, 1821, vol. i. p. 43.

In the Aryan (second) group, Sanskrit holds the first and foremost place. Persian also possesses an extensive literature of special value for historic and theosophic investigations; it is cultivated by the Muhammadans in India, as well as by those in Persia itself, and might therefore be introduced with advantage into the Tripas.*

8. On the Sufiistic passages scattered throughout this work, the Student may consult :—

Discourses by Sir W. Jones, delivered before the Asiatic Society, vol. ii. pp. 131–150; De Bode's "Bukhára"; "A History of Muhammadanism," by Charles Mills, 1818, p. 473; "History of Persia," by Sir John Malcolm, 1829, art. "Soofees"; Lane's "Modern Egyptians," vol. i. chap. 3; "Sind," by Richard Burton, chap. viii.; "Notes on Muhammadanism," by C. E. Hughes, p. 227; "A Muhammadan brought to Christ," London, C. Missionary House, 1869, pp. 10–16; "Islám," by T. Stobart, 1878, p. 201; the Printed Catalogue of Oriental Manuscripts in the British Museum, by Dr. Charles Rieu, 1881, pp. 35–45 (Quaritch & Co.).†

9. Full well I know that grave defects must have their place in a work so long and so arduous as this. All endeavours to translate a Persian poem into another language must fall short of their aim when the obligation is imposed of producing a translation that shall be at once literal, idiomatic, and faithful to each thought of the original. Of my faults I am very sensible; but I have no doubt that those who discern them and know the difficulty of the undertaking will give me fair quarter.

* The "Indian Antiquary," January 5, 1872. There are established at the University of Cambridge,—two Professors of Arabic and a Professor of Sanskrit; at Oxford,—Laud's Professor of Arabic, Lord Almoner's Professor of Arabic, a Professor of Sanskrit, a Professor of Comparative Philology, a Deputy Professor of Comparative Philology, a teacher of Persian, a teacher of Hindústání, and a teacher of Telegú.

† See also "Safína,u-'l-aulija," by Sháhzáda; "Asráru-'l-aulija," by Shaikh Farídu-'d-Dín Shakar Ganj; "Mişbáhu-'l-hidáyat," by Muḥammadu-'l-Kashání; "Maṭálib-i-rashídí," by Sháh Taráb 'Alí; "Gulshán-i-asrár," by Maulaví Anúr 'Alí; "Ráhbár-i-ḥaḳḳ," by Farídi-'d-Dín 'Ittár; and many others named in the catalogue, pp. 49–53, of Múnshí Nuwul Kishor.

Finally, I would mention that the translation was made in a tropical country, in leisure moments, amidst the pressure and the stress of professional duties most arduous and laborious, and under circumstances most harassing and wearing.

H. WILBERFORCE CLARKE.

Calcutta, East India,

April, 1880.

THE LIFE OF SHAIKH NIZĀMĪ.

References.*

(a) نَفحات ال أنس "The Fragrant Gales of Sociality," by Maulavī Nūru-'d-Dīn 'Abdu-'r-Rahmān Jāmī, born A.H. 817, died 898 or 899. Calcutta, A.D. 1858.

(b) تذكرة الشعراء دولتشاه سمرقندی "Biographical Notices of Poets," by Daulat Shāh bin Allāhu-'d-Daulat bin Bakhtu-'s-Samarqandī, in A.H. 952.

(c) مَنبَر الواسع "The Bringer of News of those Gone to God," by Abū 'Abdu-'llāh Muḥammad Fāzil bin Sayyid Aḥmad bin Sayyid Ḥasan, in A.H. 1060. The author, descended from a family that lived at Tirmiz, near Bukhāra, lived at Akbār-ābād (Agra), in India. Calcutta, 1833, p. 54.

(d) آتش كده آذر "The Fire Temple of Azar," by Hājī Luṭf 'Alī Azar, born A.H. 1134. Calcutta, 1833, p. 318.

(e) كشف الظنون عن أسامي الكتب و فنون "The Explanations of Doubts with the Names of Works of Sciences," by Mustafa bin 'Abdu-'llāh Kātib-i-Jalābī Hājī, who died A.D. 1199. London, 1842, p. 176.

(f) حبيب السيار في اخبار افراد البشر "The Friend of Characters, with Narratives of Individuals of Mankind," by Ghīyāsu-'d-Dīn; a history from the earliest times up to A.H. 930. Bombay, 1857, p. 112.

(g) هفت آسمان "The Seven Heavens," or History of the Masnavī of the Persians, being an introduction to Nizāmī's Iḳbāl Nāma,^e Sikandarī (the Sikandar Nāma,^e bahrī), by Maulavī Aḥmad 'Alī. Bibliotheca Indica, Asiatic Society of Bengal, New Series, No. 294, 1873, p. 26.

(h) The Catalogue of the Persian Manuscripts in the British Museum, by Charles Rieu, Ph.D. 1881, vol. ii. pp. 564-567. B. Quaritch & Co., London.

* See p. 2 of the "Haft Āsmān," where a list of historians who have written about Nizāmī is given; and the Oude Catalogue, by Dr. Sprenger.

1. Abú Muhammad bin Yusuf bin Mu,ayyid-i-Nizámu-'d-Dín,* was born A.H. 535 at Nakrash,† in the province of Kum; but he spent nearly the whole of his life at Ganja,‡ a town of Arrán, the modern Elizabethopol, in Ázarbáján, where he died in great renown and sanctity, A.H. 599.§ After his death the five following works of his

* This is the style and title (omitting the "kasras" wrongly inserted after each "bin") given in the هفب آسمان p. 26. It may be written:—

(a) Nizámu-'d-Dín, Abú Muhammad bin Yusuf bin Mu,ayyid.

(b) Abú Muhammad bin Yusuf bin Mu,ayyid Nizámu-'d-Dín.

The title, according to:—

Sir Gore Ouseley "Notices of Persian Poets," p. 43, is—

أبو محمد بن يوسف بن مؤيد شيخ نظام الدين

The Catalogue of the British Museum, by Dr. Rieu, is—

نظام الدين أبو محمد الياس بن يوسف

The Átash Kada, is — أبو محمد نظام الدين أحمد بن يوسف

The Daulat Sháh, is—شيخ نظامي و هو أبو محمد الياس يوسف ابن مؤيد

The Kashfu-'z-Zunún, is—نظامي و هو شيخ جمال الدين يوسف بن مؤيد

الكنجوى

On the "takhalluṣ," see the "Prosody of the Persians," by H. Blochmann, Calcutta, 1872, p. 91; and his contributions to Persian Lexicography, p. 64, in the Journal of the Asiatic Society of Bengal, Part i. No. 1, New Series, No. 147, of 1868. On the use either of "kasra" or of "bin" in titles, see the Journal of the Asiatic Society of Bengal, Part i. No. 3, 1875, pp. 279-281, by H. Blochmann; and vol. xlv. Part i. No. 3, 1876 (of the same journal), pp. 325, 336, 339-346, by Major Raverty. On the omission of the kasra (izáfat), see the "Prosody of the Persians," by H. Blochmann, p. xiv.

† The Catalogue of the British Museum says—Tafrísh.

‡ See canto iv. couplet 77; xl. 61, 67, 68, 71, 72 and 82. Ázar bíján signifies—the region of fire.

§ The Hijra dates from July 16, A.D. 622, on which date Muḥammad fled from Makka to Madína. The Muḥammadan year consists of twelve lunations, amounting to 354 days 9 hours nearly.

If e = English date in years

If m = Muḥammadan date in years

Then $e = m \times 0.970225 + 621.54$. This is exact to a day.

The date of Nizámí's death, according to Von Hammer (in his history of Persian literature), Von Erdmann, Flugel, Dorn (in his treatise on the Shirván Dynasty), Mohl (in his preface to the Sháh-Náma), and Daulat Sháh, is A.H. 576; according to the Átash Kada, 586; to the Mukhbaru-'l-Vásilín and the Habibu-'s-Siyár, 592; to the Kashfu-'z-Zunún, 596; to the Jahán Ará, 597; to the Şubḥ-i-Şádiq, 602; and to the Takí Kashí (the Oude Catalogue, p. 17), 606. Of several references made by Nizámí to

were collected, probably by his son, and called the "Khamsah," the quintuple; or Panj Ganj, the Five Treasures:

(1.) Makhzanu-'l-Asrár (by the Kashfu-'z-Zunún, called the Panj Ganj), or the Magazine of Secrets.

This, the first of his compositions, was completed in A.H. 559, and dedicated to Fakhru-'d-Dín Bahrám Sháh, son of Dá'úd, king of Armenia and Róm, who gave Nizámí five thousand dínárs of gold and a camel laden with rich stuffs.

Bahrám Sháh, a grandson of a Saljúkí Amír Mangúchak Ghází, was the hereditary ruler of Arzanján, and a vassal of Kiliç Arslán (A.H. 558-578), who had given him a daughter in marriage. He died A.H. 622.

A Persian text was edited by Nathaniel Bland, in London, 1844, and lithographed at Kánpúr, 1869. An English translation in manuscript, by J. H. Hindley, is preserved in the British Museum. The contents are given by Von Hammer.

(2.) Shírín va Khusrau (Shírín, the lady; and Khusrau Parvíz, the king, A.D. 591).

This was completed A.H. 576,* and dedicated to Shamsu-'d-Dín Abú Ja'far Muḥammad.

The Persian text was lithographed at Láhúr, A.H. 1288. For the contents, see Von Hammer's "Schirin ein Persisches Romantisches Gedicht nach Morgen-landischen Quellen." Leipzig, 1809.

(3.) Laila va Majnún (Laila, the lady; and Majnún, the distraught lover).

This was completed A.H. 584, and dedicated to Jalál-i-Daulatu-'d-Dín Abú-'l-Muzaffar Iḳhtishán, son of Minúchihr.

A Persian text was lithographed at Lakhnau, A.H. 1286, and a translation made by James Atkinson, in London, A.D. 1836.

Of this master-work Nizámí says:—Five thousand couplets and

his age, the most precise is in the prologue of Majnún va Laila (written A.H. 584), where he says he counted then seven times seven. From this his birth would be in 535. His age at the time of death is given in the Sikandar Náma, e bahrí (Dr. Sprenger's text, 1852-69, p. 182) as sixty-three and a half years. From this, his death would be in 598 or 599.

* The poem must have been written between the accession of Sulṭán Tuḡhríl bin Arslán, A.H. 573, and the death of Atábuk Jahán Pahlaván Muḥammad, who died 582. Sir Gore Ouseley, in his Notices of Persian Poets, p. 46, quoting Daulat Sháh, says that the poem was dedicated to Atábuk Ḳizil Arslán, who gave Nizámí fourteen villages in fief.

more were written in less than four months. Had I not been hindered by other occupations, they might have been written in fourteen nights.

(4.) Haft Paikar (the Seven Images).

This was composed at the desire of King 'Ala,u-'d-Dín Karb (?) Arslán, of the line of Aḡsunḡur, and completed A.H. 593. In some copies Alap Arslán, or Kizil Arslán (who died A.H. 587), has erroneously been substituted for Karb, or Karba.*

A Persian text was lithographed at Bombay, A.D. 1849, at Lakhnau, A.H. 1290. One of the seven tales was published, with a German translation, by F. Von Erdmann—"Behramgur und die Russische Fuer Stentochter." Kasan, 1844.†

(5.) Sikandar Náma.

This consists of two distinct parts—the Sikandar Náma,e bara and the Sikandar Náma,e bahrí.‡

(a.) The Sikandar Náma,e bara § (Sharaf Náma,e Khusraván, or Sharaf Náma,e Sikandar), or "Book of Alexander the Great, relating his Adventures as a Conqueror by Land," written after the Haft Paikar || (A.H. 593), was completed, according to the Haft Asmán, in A.H. 597, and dedicated to Naṡratu-'d-Dín Abú Bakr (son of Jahán Pahlaván Muḡammad), who succeeded his uncle, the Atábuk Ḳizil Arslán, in Tabríz, A.H. 587, and died A.H. 607.

There are many lithographed Persian texts.¶ Extracts will be found in—Franz Von Erdmann's work, "De Expeditione Russorum Berda am Versus,"** Kasan, 1838; in Charmoy's "Expedition d'Alexandre contre les Russes,"†† St. Petersburg, 1829; in Spiegel, "Die Alexander sage bei den Orientalen," Leipzig, 1851, pp. 33–50.

* Dr. Bacher's assertion that it was written for the Atábuk Naṡratu-'d-Dín (the son of 'Ala,u-'d-Dín Karb Arslán) is not confirmed.

† Trübner & Co. Price 10s. 6d.

‡ The two parts, Sikandar Náma,e bara and Sikandar Náma,e bahrí, form but one book or work. See canto lxxi. couplets 37 and 50.

§ In his Catalogue, Dr. Rieu calls the Sikandar Náma,e bara the Iḡbál Náma,e Iskandarí; but this title seems doubtful. See canto x. couplet 43, where is a footnote taken from p. 93 of the Commentary on the Sikandar Náma,e bara, by Muḡammad Gulví, 1874; the Biographical notice prefixed to the Haft Asmán, in the Bibliotheca Indica of the Asiatic Society of Bengal, New Series, No. 294, of 1873; and pp. xv., xvii. of this Life.

|| See canto xiv. couplet 37.

¶ The text of Bombay, A.H. 1277 and 1292. See p. xxxi.

** Trübner & Co. Price 10s.

†† This is of no value.

(b.) The *Sikandar Náma*,^e *bahrí* (*Khírad Náma*,* or *Ikbál Náma*,^e *Sikandarí*), or "Book of Alexander the Great, relating his Adventures, as a Sage and a Prophet, by Sea," was dedicated to Malik al *Káhir 'Izzu-'d-Dín Mas'úd bin Núru-'d-Dín Arslán*, who became the ruler of *Moşul* in A.H. 607, and died A.H. 615.

The great weight of evidence of an earlier date for *Nizámí's* death must throw doubt on the authenticity of this dedication, which is wanting in most of the early copies, as well as in the printed texts, and which is almost entirely transcribed (with the exception of proper names) from canto xi. of the *Sikandar Náma*,^e *bara*.

In other copies, the dedication is to *Naşratu-'d-Dín*, and at the end is an epilogue to a king called *'Izzu-'d-Dín*, whose proper name, *Mas'úd*, is given farther on. This king, the son of *Kutbu-'d-Dín Maudúd*, ascended the throne of *Moşul* in A.H. 576, and died A.H. 589.

A Persian text was edited by Dr. Sprenger at Calcutta, 1852 and 1869,† and a lithographed text at *Kánpúr*, 1878. A short statement of the contents will be found in *Erdmann's* work, vol. i. p. 24, and an abstract in *Dr. Bacher's* memoir,‡ pp. 101–171. See also *Dr. Ethé Alexander's* "Zug Zum Lebensquell, Sitzung Sherichte der Bayerischen Akademie," 1871, pp. 343–405.

2. The *Átash Kada*,^e *Azar* and the *Kashfu-'z-Zanún* substitute the *Ikbál Náma* for *Shírín va Khusrau*; but they are in error.§

3. The *Makhzanu-'l-Asrár* is written in the metre called *sarí'* (used for philosophical verse); *Shírín va Khusrau* and *Laila va Majnún* are in *hazaj* (used for love verse); *Haft Paikar* is in *khafíf* (used for festive verse); and the

* So called because the first line of the poem begins with "*Khírad*." *Núru-'d-Dín 'Abdu-'r-Rahmán Jámí* (born A.H. 817) wrote a *Khírad Náma*,^e *Sikandarí*.

† See *Bibliotheca Indica*, Asiatic Society of Bengal, Old Series, vol. xvii. No. 43, and New Series, No. 171, 1852 and 1869.

‡ A small work, of but small value, giving a most confused account of the life and writings of *Nizámí*, translated from the German by S. R. (Samuel Robinson), London, 1873.

§ See canto ix. couplet 22; xiv. 34–38, where the books composing the *Khamsah* are as stated in the text; also a "Descriptive Catalogue of the Oriental Library of *Tippú*, Sultán of *Maisur*" (p. 186), by *Charles Stewart*, Professor of Oriental Languages, Hertford, 1809; and the "Prosody of the Persians" (p. 89), by *H. Blochmann*, 1872. From canto x. couplet 47; lxi. 37 and 45, some think that the *Sikandar Náma* consisted of three parts.

Sikandar Náma,^e bara va bahrí are both in mutakárib (used for war-epics).

Since the time of Nizámí, it has been obligatory for poets to begin Díwáns with the hamd, the praise of God, followed successively by the na't, the praise of the Prophet; the munáját, the prayer for himself; the madh-i-sultán, the praise of the king; the sabab-i-tálíf, the cause of the composing of the book; and the sitáyish-i-sukhan, the praise of speech.

4. In the Tazkirat-i-Daulat Sháh and the Átash Kada,^e Azár it is stated that, besides the Khamsah, Nizámí wrote twenty thousand couplets in the form of kasá'id (idyls), ghazaliyát (odes), kitá'át (fragments), and rubá'iyát (tetrastichs),* which have disappeared.

5. Nizámí's father left him early an orphan; and his mother, who was of distinguished Khurd race, died when he was but a young man. He was married three times, and had, it would seem, only one son.

In the Sikandar Náma,^e bara, Nizámí expresses a hope that his tomb at Ganja may become the place of pilgrimage of good men.† In the Átash Kada it is stated:—

“His tomb full of light is the place of pilgrimage of the great ones of the land.”

* A *kasída* is a poem of some length in praise of someone; a *ghazal* is a love-poem of five or of six verses. In both of these any metre (save the *rubá'í*) may be used, but the following conditions are obligatory:—The rhyme must be perfect; the language pure; each verse complete in thought, without any necessary connection with the other verses, which are strung together like pearls on a thread, the value of which depends solely on each individual pearl. A *kit'a* must not be less than two verses; it may be formed of two or more verses of the middle of a *kasída* or a *ghazal*. A *rubá'í* is a short poem of four hemistichs, of which the first, second, and fourth rhyme. The fourth hemistich should be—*buland* (elevated), *latíf* (witty), or *tez* (epigrammatical). The first three hemistichs introduce the happy thought of the fourth hemistich. A *maḡnaví* is a ballad, a romance, an epic, or a tale in rhyme; each *miḡra'* (hemistich) rhymes with its fellow, but the same rhyme goes not through the whole of the poem, as in the case of the first three forms here mentioned.

† Canto viii. couplet 44.

6. As it may interest the Reader to have some details of the life of this great poet in the words of the native historians, the following from Daulat Sháh is given :—

The lineage of Shaikh Nizámí was of the pure soil of the village of Naqrash, which is reckoned within the district of Kum, in 'Irák-i-'Ajam. His worthy father having gone to Ganja—which, of the towns of Ázar-bíján, is esteemed, and whose water and air are celebrated for agreeableness—Nizámí was there born, as he himself says in the *Iqbál Náma*.

The qualities of this illustrious man are beyond computation. In the science of the way of God (Súfí,ism),* his discipleship ended with Kay Furrúkh, of the town of Zanjar. They say that, from the first period of youth up to the end of his life, he was not—like other poets, by reason of the overpowering nature of the appetites of lust and concupiscence—impetuous, nor an opposer of Sultáns and great ones. Rather, indeed, his threshold was the head-rubbing place (in adoration) of Khusraus of exalted rank, so that King Atábuk Kizil Arslán,† with the desire of proving his worth, went to the Shaikh's retired corner.

By God's power the Shaikh, discovering his intention, displayed to the Sultán the dignity of the great ones of the earth.

After a while (the illusion removed) the Sultán beheld a weak old man, sitting on a piece of felt-cloth, who had before him the Book (the *Kurán*), an inkstand, a pen, and a staff.

In respect to the sanctity and the sincerity of the Shaikh, complete confidence came to the Sultán.

In the ranks of verse the Shaikh is higher than what I write. In the opinion of your humble servant, he is one of the four pillars of the country of verse.‡ In the year A.H. 576 the Humá of his purified soul flew to its holy nest.

After his death, the learned and the intelligent collected five books containing the ideas and thoughts of the holy Shaikh, and called the compilation the *Khamsah*, every book of which was versified at the entreaty of possessors of crown and throne.

Although, by the vicissitudes of Time and the want of connection of the books, not a fifth part has been left correct,—yet it is a pillar of the Panj-Ganj. For the poor of empty purse of the market of verse

* Súfí,ism. See the preface, para. 8.

† Kizil Arslán (the Red Lion), or 'Ugmán, the third prince of the Atábuks or Pahlavánides, succeeded his brother Pahlaván Muḥammad in the government of Ázar-bíján in A.H. 583. Usurping the throne of Hamadan, he died, pierced with fifty dagger-stabs by his principal officers and his nephew, in 587.

‡ Háfiz, who died A.H. 791, says :—

Not all the treasured store of ancient days
Can boast the sweetness of Nizámí's lays.

have, from these treasuries of the jewels of speech, coloured the pocket and the skirt of the heart and the eye, and still do so.

Selecting from the poems of the Khamsah is difficult, for the reason indeed, that if one should write all its lofty verses, they would be beyond the capacity of this book, and there would be need of another book; and if your humble servant should write a few couplets only, it would be unjust to the author. Hence, your humble servant has left the selecting of selections of the Khamsah to the reader.

They attribute the story of "Vísá va Rámin"—some to Shaikh Nizámí of Ganja, and some to Nizámí 'Arúza of Samarkand.*

In the opinion of your humble servant, if the tale be indeed by Shaikh Nizámí of Ganja,—it must have been written early, when his verse had not reached maturity.

Besides, the tale was certainly dedicated to Sultán Mahmúd, son of Maşa'úd and grandson of Malik Sháh Saljúkí; and Nizámí of Samarkand lived only in the time of Malik Sháh Saljúkí.

For the tale of Shírín va Khusrau, Kizil Arslán gave Nizámí fourteen villages well-built and populous.

In the Nafhatu-'l-Uns, it is said :—

Shaikh Nizámí had a full portion of knowledge of external sciences and usages; but he withdrew his head from worldly things, and turned his face towards God, Most High and Worthy of Praise.

From beginning to end he passed his long life in contentment, devotion, retirement, and solitude. His five poems, the Khamsah, were written at the entreaty of Sultáns of the age, who—hopeful that their names might, by means of his poems, remain on the page of Time—supplicated him to do so. For the most part, the verses are apparently tales, but really the means of revealing truths and of recognizing God.

In the Mukhbaru-'l-Vásilín, it is said :—

Of religion and of the world,—Nizámí was the Shaikh;

Of the renowned prophets of God,—an example was he:

By the city of Ganja (the city of treasure) was acquired the treasure
of religion,

For the sake of the existence of that perfect one.

* The heading of five fasciculi of the Bibliotheca Indica of the Asiatic Society of Bengal, New Series, No. 53, 1864, runs as follows:—"Vísá va Rámin," by Fakhru-'d-Dín As'ad al Astarabad al Fakhirí al Gurgání, edited by Captain Nassau Lees, late Professor of Arabic and Persian, Calcutta. Likewise, in the "Prosody of the Persians," by H. Blochmann, 1872, p. 89, it is stated that this tale was by Fakhru-'d-Dín As'ad.

Of his composition are five poems (the *Khamsah*);
His composition is higher than the habitation of reason.

The year of his departure (in death) from the world in exaltation
and power

Is thus written—کچوی کل جنی

"The Ganjaví (the man of Ganja, Nizámí, is) the rose of Paradise."
The date is thus found:—

ک	=	20	ک	=	20	ع	=	3
ع	=	50	ل	=	30	ع	=	50
ع	=	3				ع	=	400
و	=	6						
و	=	10						
		89			50			453
		50						
		453						
		592						

Hence, Nizámí died A.H. 592, or A.D. 1195. The custom of fixing the date of an event by a word, a sentence, a hemistich, or by a whole verse, dates from A.H. 600 (circa).

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CORRIGENDA ET ADDENDA.

Page. Couplet.

To the footnote add—

7	38	See Sale's <i>Ḳurán</i> , chap. ii., xvi., xxi.
29	22	art. "Jahl."
48	25	chap. ii.
97	26	" xxviii.
108	27	" cviii.

To the footnote add—

231	12	canto xxxii. 19.
384	19	" xxxix. 1.
429	101	" xxiv. 51.
488	1	" xxii. 19.
502	81	" xi. 26 ; and Numbers xvi.

To the footnote add—

116	29	See the "Five Great Monarchies of the East," by Rawlinson.
189	147	ditto ditto ditto
283	50	ditto ditto ditto

In the footnote,

1	2	<i>after</i> signifies, <i>insert</i> that.
41	67	" Alí, " al.
115	29	" Ezekiel, " B.C. 600.
389	57	" Tabríz, " (Tauris).
569	50	" man, " by order.

In the footnote,

12	63	<i>substitute</i> stayed <i>for</i> staid.
38	43	" karoh " karsh.
43	77	" Hamdu-llah " Hamd Allah.
90	43	" Iḳbál " Aḳhál.
95	11	" pillars " pillows.
277	78	" crepuscule " corpuscule.
361	1	" 368 " 38.

Page.	Couplet.	
		To the footnote add—
78	2	See an account of Harunu-'r-Rashíd, by Dr. Bacher.
116	29	See "Pahlaví Texts," translated by West, 1880.
259	58	Al Kahira (Cairo) may mean not "victorious," but the city Kabir (Mars), founded in A.D. 968 by Jauhar when Mars was in the ascendant.
317	9	The first line may be :— When the king of Chín { admitted } { arose in } the morning.
443	25	See Derbend-Náma, translated from a select Turkish version. St. Petersburg, 1851 : Trubner & Co.
4	16	After "eating," insert a semicolon.
13	65	Remove the apostrophe before "I should."
23	36	Remove the comma after "portion."
24	38	Insert a comma after "me."
34	23	Instead of "for," read "by."
56	20	After "became," read "(has become)."
63	69	Erase "as"; write "so."
86	19	„ "Dah"; „ "Dih".
270	35	„ "less"; „ "lest."
329	116	„ the comma after "enemy"; read full stop.
381	2	„ the semicolon; write a comma.
400	25	Omit "of" after "wearing" in the footnote.

LIST OF PERSIAN TEXTS OF THE SIKANDAR NÁMA,E BARA.

No.	Title of Work.	Where to be obtained.	Price.
1	The Sikandar Náma,e bara, by Shaikh Nizámí of Ganja, in three books, the tale of the warring between Sikandar and Dára.	Múnshí Nuwul Kishor, Lakhnau (Lucknow), East India.	annas.* 11 $\frac{3}{4}$
2	ditto ditto	ditto ditto	5†
3	ditto ditto	ditto ditto	5†
4	ditto ditto	ditto ditto	9 $\frac{3}{4}$
5	ditto ditto in plain handwriting, space left in the middle, marginal notes, glossary.	ditto ditto	5†
6	ditto ditto	ditto ditto	9†
7	The Sikandar Náma,e bara, published in 1812 by order of the Council of Calcutta, by Maulaví Badr 'Alí and Maulaví Husayn 'Alí.‡	ditto ditto	—
8	ditto ditto by Nasíru-'d-Dín.	ditto ditto	8
9	ditto ditto with a commentary (first half) by Muḥammad Gulví.§	ditto ditto	12 $\frac{1}{4}$
10	ditto ditto with a commentary (second half) by Muḥammad Gulví and others.§	ditto ditto	10
11	The Sikandar Náma,e bara, text the same as No. 7, bound in calf.	Messrs. Bernard Quaritch, 15 Piccadilly, London.	shillings. 30
12	ditto ditto the same as No. 7.	ditto ditto	12
13	ditto ditto in Talíḳ character, on strong Indian paper.	ditto ditto	10
14	The <u>Khamsa</u> ,e Nizámí, Persian MS., beautifully written, with gilt 'unwán, royal 8vo.	ditto ditto	10
15	The <u>Khamsa</u> ,e Nizámí, beautifully written in Talíḳ character, Persian binding.	ditto ditto	guineas. 7
16	ditto ditto fine MS., on variously tinted papers, with ruled margin.	ditto ditto	6
17	ditto ditto a beautifully written MS., with illuminated 'unwans, and a series of twenty-one miniatures.	ditto ditto	£16

* Sixteen annas = one rupee = 1 $\frac{3}{4}$ shilling (nearly).

† The actual price is something less than that stated.

‡ This is the Persian text (as preserved in the library of the Asiatic Society of Bengal, Calcutta) of this translation.

§ These are excellent as commentaries, but they will not serve as the text.

|| This contains the Sikandar Náma,e bara.

بایش بران شوشه شاکس
 زیر حتمی داده پیر خوش
 ز بند و ستان آمده جوزنی
 معنی اریغوان کشت بر جاج
 سیاهی بماند بران بر دیشک
 ز بند و زنی خانه پر خون شد
 بچین کرد سلابی ترک نما
 بر او آورده آواز خوش
 بر او از آن زنگی قیر کون
 بپیری قلم رسته از پشت او
 ز شسته جوان و طلسم فروش
 ز بهر پلاسی رسن نهامت
 چو در کوره مر واکسیر کرد
 سراره که اکسیر ساخت
 و بخان از ریش سانه آوری
 سفاقی بر سیمان برار است
 یا تش کمل مانع جیش بود
 فروزنده گوهر نیک وید
 شگفته گل خور و او خابن

چو مار سیه بر سر کان کنج
 سوا و جیش ریت راج روی
 بهر جو که زد سوخته خرسنی
 بنفش هر روده بوقت درو
 بدل کرده باشوشه زرشک
 بر آه بنوشش طبر خون شده
 سموری پیر طاسی کرو با
 شکلا و آله در کفرم خود در
 کشا و زردل هر و از دیده خون
 قلمهای شکین و مانگشت او
 ز خاکسری چرن مرغ پوش
 بجای پلاس طلسمی تپه
 منس و بر و آهن بر او روز
 زهر سو بدامن در انداخته
 چو بر سنج گلن بر گنیلو نوی
 بر بجانی از پیشها خاسته
 کلیچه ز خون حورشید بود
 رفیق شغ و مونس میر
 بدیدار تازه بگوهر کومن

LEAF OF THE TEXT FROM WHICH THE PRESENT TRANSLATION OF THE SIKANDAR NAMA HAS BEEN MADE.

THE
SIKANDAR NĀMA, E BARĀ

BY

SHAIKH NIZĀMĪ.

IN THE NAME OF GOD, THE MERCIFUL, THE COMPASSIONATE!

PRAISE be to God, the Lord of both Worlds; and the Mercy of God and safety,—to the Sayyid (Lord) of Prophets, and to his chaste Offspring, and to his pure Companions!

INVOCATION.

- 1 O God, World-Sovereignty is Thine:
From us (slaves, or creatures) adoration comes; God-head
(Lordship) is Thine!

Thou art the shelter of height (the upper world) and of
depth (the lower world);
All things are non-existent; whatever is, Thou art:

2 "Panah" signifies the existence of created beings is dependent on God, not on themselves.

"Highth," see Mason's "English Grammar," 21st edition, page 125.

"Bulandī" signifies—bulandān-i-ṣūrī va ma'navī.

"Pasti" signifies—pastañ-i-zāhirī va bātānī.

Everything, high (the upper world) and low (the lower world), is created ;

Thou art the Creator of whatever exists :

Thou art the teacher of the highest wisdom (the knowledge of God) ;

With wisdom, Thou hast urged the pen over the tablet of dust (man's body).

- 5 When argument as to Thy Godhead (the Causer of Causes) became complete (by the world's creation), Wisdom (by that argument) gave evidence regarding Thee.

Thou hast made the vision of wisdom luminous (to recognise Thee) ;

Thou hast lighted up the lamp of guidance (to the road of Salvation).

- 4 The affix "nák" in "ámoznák" signifies—*khudávind va sháhib*. Thus is "nák" used in the words—*tarabnák, ghamnák, dardnák*.

"Ámoznák" signifies—*ámozanda*.

After *bihtarín dánish*, "rá" is understood.

"*Lauḥ-i-khák*" may signify :—

Takhta, e khák ; *zamín* ; *tan-i-mardum* ; or the name of a book of philosophy.

- 5 "Hujjat refers to :—

كَلِمَةً أَتَيْتُمْ بِرَبِّكُمْ وَقَالُوا بَلَىٰ

When God Most High, in eternity without beginning, produced by His absolute power and perfect wisdom, all created things from the concealment of non-existence into the plain of evidence ; and cast, from the Eternal Court, the words—"Am I not your God ?"—into the ear of things possible,—they with perfectness of vision and readiness, gave answer saying :—

"Yes ; Thou art our Cherisher ; Thou art our Creator from non-existence :

"Without Thee is no profit."

See Clarke's literal translation of the "*Bustán of Sa'dí*," pages 9 and 176.

- 6 O God, besides bestowing the jewel of reason on man, Thou hast sent the Prophets to show the way to us, lost in the desert of error and perplexity.

Thou art He, who up-lifted the sky ;
Who made the earth its thoroughfare.

Thou art He, who from a drop of water (the seed of man,
or of Adam) created
Jewels (holy men) more resplendent than the sun.

Thou madest manifest the jewel of kindness ;
Thou gavest the key (the tongue of kindness) to the
jewel-sellers (doers of good deeds, or poets).

10 Thou givest the jewel (of strange fancies) to the heart of
the stone (the Poet) ;
Thou drawest the colour (of decoration, or of the graces of
Wisdom) on the surface of the jewel.

So long as Thou sayst not—rain ! the air (the cloud) rains
not :

So long as Thou sayst not—produce ! the earth produces
not.

7 Since the auspicious and inauspicious aspects of the Heavens, and the splendour of the sun descend from the sky to the earth,—the earth is said to be the thoroughfare to the sky.

O wonderful skill. This Thou createdest quiescent ; and to that (the sky) Thou gavest rotatory motion.

9 “Jauhar” may signify—

Sukhan-i-mauzún va kalám-i-rangín ; ma'rifat-i-ḥakḥ

“Jauhar faroshan” signifies—

Poets, or bankers of speech ; holy men who make the perfecting
of those imperfect.

Even as the exalting of the roof of the sky, and the spreading of the carpet of the earth is the order of the earth,—so, in creating, is the quality of kindness in the liberal ones the state of the sons of Adam. This indeed is evident in mothers of every kind of animal.

Again—Thou producest weighed (versified) speech and beautified language in the hearts of poets, and givest the key of its opening to those subtlety-weighing that they may unloose it from the mine of their own hearts, with the key of the tongue ; and bring it into order in the balance of verse.

10 “Dil-i-sang” signifies—

The mine ; the heart of an ignorant one (an infidel) ; the hearts of poets in which the jewel of strange conceits is produced as the jewel-stone in the mine.

Thou adornedst a world with this beauty (of order),
Without asking for a helper.

Of warmness and coldness; of dryness and wetness,
Thou kneadedst to the (proper) extent of each.

Thou didst draw out (exalt) and paint the picture (create
the world) in such a way
That wisdom cannot bring into estimation (a picture)
better than it.

- 15 The Geometrician seeks much regarding their secret (the
mixing of the four elements);
He knows not how Thou didst make their beginning.

From us (imperfect ones) comes only—looking (at thy
creation),
Further sleeping; or yet eating.

The freshening of the tongue in confession of Thee,
Not raising the (question of) *cause* of Thy work.

- 12 Note the idiom in the Persian text.

- 13 In the opinion of many, things possible (or created) are of four kinds,
to wit:—warmness, coldness, dryness, and wetness, of which the results
are—blackness, yellowness, bloodiness, and mucilaginousness.

Hence Nizámí says:—O God, Thou, by the perfection of power,
madest the composition of man's body of four elements, contrary to
each other in nature; mixedst them in proper proportion in such a way
that power of one over the other is impossible; and gavest unity to the
four elements, notwithstanding the contrariety of their nature, in such a
way that the luminous understanding is astonished!

Thus fire cannot consume air; nor air destroy fire; nor air dry up
water; nor water enkindle dust.

Some say that couplet 13 should be read with couplet 14. Then
“sarishte” must be read with “yá,e tankír,” or the “yá” of unity,

Of warmness and coldness; of dryness and wetness,

To the proper extent of each, a *mixture*,

Thou didst exalt and create, in such a way

That wisdom cannot bring into estimation (a mixture) better than it.

- 14 O God, Thou madest the different species of created beings in such a
way that reason cannot imagine anything better. Then better than
what God has created is not within the screen of possibility.

That calculation which passes beyond this is straying from
the true path :

Of thy mystery, (our) thought is without knowledge.

Of whatever Thou didst create, or picture Thou didst
paint—

Need (is) not Thine—O Thou independent of all!

20 Thou so createdst the earth, and the Heavens,
—Verily the revolution of the stars and sky,—

That, as much as thought becomes lofty (in effort),
It brings not forth its head from this noose (of effort).

Creation was not. God! Thou wast :
(When), all (creation) is not,—Thou art still in place
(existent).

Neither, when creation was not, wast Thou in solitude
(ease) ;

Nor, when it became accomplished, did trouble increase to
Thee.

On account of Thy grandeur, before Thee, the existing or
the non-existing

Is one ;—whether it be, or whether it be not.

25 Thou establishedst the constellations of the skies ;
Thou adornedst the dust (of the world) with man.

Thou art the jewel-preparer of the four elements ;
The jewel-threader, in the constitution of the body.

Thou didst loftily up-lift the citadel of the sky ;
Thou didst make thought captive within it.

18 This refers to the statements in couplets 16 and 17.

23 Creation became existing by command, not by toil.

26 “ Akhshíj ” signifies—‘anásar-i-arba’, the four opposites, or the four
elements—water, fire, dust, and air.

27 “ Shahr-band ” signifies—a person who is forbidden by the magis-
trate to leave the city and to disport himself in the plain.

“ The citadel of the sky ” signifies—the sky.

Thou establishedst this arch of azure hue (the sky) in such
 a way
 That for thought is no ascent beyond it.

Wisdom strives but finds Thee not ;
 For wisdom's power avails not against Thee.

30 From the inaccessible Presence, Thy existence
 Stones to death (admits not) the messenger of thought.

Neither art Thou scattered,—that Thou mayst be collected ;
 Nor also art Thou increased, that Thou mayst be decreased.

Vision's glance,—without the path to Thy (state) ;
 Thy Court,—far from revolution (of change).

That head—which goes loftily inclining (in religion, or in
 worldly grandeur),
 Falls not from its base by anyone's down-casting.

That one,—whom Thy wrath casts headlong
 Becomes not lofty (in rank) by any one's aid.

35 We are all subject (to fate) and obedient (to Destiny),
 Thou art the aid-giver (in our powerfulness) ; Thou art
 the hand-seizer (in our helplessness)

Whether it be the foot of the elephant, or the wing of the
 ant,
 Thou gavest to each—feebleness and powerfulness.

29 Otherwise—
 (The lamp of) wisdom is kindled ; but by its own light finds Thee
 not

For wisdom's power cannot endure Thy grandeur.

31 O God, in Thy pure state is neither dispersion nor collection ; neither
 decrease nor increase.

33 As Thy holy court is far from change, so the Court of Destiny is void
 of turning.

When Thou sendest force (strengthenest)—by pure Fate,
Thou bringest forth the destruction of the great snake by
means of the little ant.

When Thou raisest (removest) the smoke (of the darkness
of infidelity) from the path (of Islám),
The little gnat devours Nimrúd's brain.

When in the enemy's army Thou bringest departure
(death),
By birds, Thou slayest the elephant and the elephant-
masters.

37 When the great snake becomes old, the little ants enter his brain by his nose and so kill him. Further, when the great snake sleeps after eating flesh, the little ants, attracted by the smell of blood, fasten upon him and begin to bite him; and as the snake has no power of repelling them, he falls into agitation, strikes his head on the earth, and so dies.

38 They relate that:—Nimrúd sate in an iron-closet around which was kindled a fire; and, in fancy, said—"Behold! how will the Angel of Death come here, and take my soul?"

By the power of God, the Omnipotent, a gnat crept into his brain (by the ear), began to bite, and so distressed him that finally, in great torment, he died.

They also relate that:—When Nimrúd put aside his desire for war with his holiness Ibráhím, Ibráhím accepted his submission. On the appointed day, Nimrúd came with a countless army into the plain of battle; but Ibráhím, unattended, stood in front of him. Nimrúd and his army were astounded at the force which Ibráhím displayed, when suddenly, by God's command, a swarm of gnats appeared and began to bite their heads and faces, to such a degree that they all began to retreat.

Nimrúd, becoming confounded, made a smoke from fire-wood, so that, by this device, the gnats might not find a way to his army. By the Divine Decree, a small gnat, having crept into a person's garment, reached his army; bit the lip of the accursed Nimrúd; and, afterwards, entering his brain, took up his residence there.

For a long time, in exceeding pain and torment, he passed his life; and finally took his chattels to Hell.

39 "Raḥíl áwardan" signifies—

Ba ḥarakat áwardan; paidá kardan-i-ḥarakat.

They relate that—In 569–571 A.D., when Abraha, an Abyssinian, Prince of Yaman, saw that, in the season of pilgrimage, men from all

40 Sometimes, Thou bringest forth a friend from an idol temple;
 Sometimes, Thou makest an acquaintance of a stranger
 (the infidel):

directions inclined towards Makka; and knew that their purpose was pilgrimage to the Ka'ba, the essence of his pride was agitated. He resolved that he would build a house equal in purity to the Ka'ba, and cause the faces of pilgrims to turn towards it. At San'-a he built, with great purity, a temple of white stone; adorned its walls with gold and jewels; and caused a great multitude of people to go to it, in pilgrimage.

When this became known to the people of the tribe of Kuraish, one of the family of Baní Kamána, becoming employed as "mujáwir," one night polluted that idol and fled.

Hearing this Abraha collected an army (of Abyssinians), and proceeded towards Makka, with elephants of mountain-form, for the purpose of destroying the Ka'ba. Taking the elephant Maḥmud, that in bulk of body was like a mountain,—he came into the precincts of Makka and plundered the cattle of the tribe of Kuraish. The Chiefs of Makka fled to the mountains.

After the first day, having arranged his army and aroused the elephants he turned his face towards Makka. The elephant Maḥmúd turned from Makka and inclined towards the camp; and the elephant-drivers found it impossible to turn his head towards the city. The other elephants also on account of his shunning the building of the Ka'ba advanced not. At this circumstance, Abraha became dejected and the tribe of Kuraish from the mountain-tops beheld his condition.

Suddenly from the sea-side, flocks of black birds (Abábíl) with green necks appeared, and rained stones on that army. In one breath the Abyssinian tribe of Abraha became wholly extirpated.

See—"Islám under the Arabs," by Osborne, page 78; "A History of Arabia," by Major Price, 1824, and the Kurán, chapter 105, Suratu-l fíl.

It is believed that Abraha and his host were destroyed by small-pox that raged at that time in Arabia. See canto 36, couplet 53.

40 Thou bringest forth the friend of Thy friends from the idol temple, or from the place of worship of infidels; and causest him to reach to the honour of Islám—even as Ibráhím, "the Friend of God," brought forth from the idol temple, was exalted to the summit of prophecy. Sometimes Thou drawest forth the friend, or Mussulmán, from the back-bone of an infidel, even as "the Friend of God" came forth from the back-bone of Âzar (his father) the fire-worshipper.

Sometimes, from a seed (of man) Thou givest one of good
Fortune ;

Sometimes, from a fruit-stone Thou givest a (date) tree :

Sometimes, with (notwithstanding) such a jewel, house-
sprung ('Alí),

Thou stonest (to death, in Hell) one like Abú Tálab.

From fear of Thee, to whom boldness to such an extent
that

He may open the tongue, save in submission to Thee ?

To those powerful of tongue (boasting of the knowledge of
God) is no access to Thee ;

Because to the treasure (God) is no need of the torch (of
the tongue).

45 Thou takest the tongue from (makest silent) the keepers
of Thy mystery (the Prophets),
So that they may not utter the secret of the Sultán (God).

In the dust of (within) such obscure dust (the body), to
me,

Thou gavest the mind, luminous (by the light of safety) ;
and the soul, pure (of pollution).

42 "Gauhar-i-khána-khez" may signify—Muhammad, or (his son-in-law)
'Alí.

Abú Tálab was uncle to Muhammad and the father of 'Alí.

Notwithstanding this relationship, Abú Tálab, by reason of his infidelity, is in Hell.

Some say that Abú Jahl is meant. See canto 3, couplet 22.

44 "Zabán áwarán" may signify—

Ifshá kunandagán-i-asrár-i-rabúbiyat ; mudd'ayán-i-ma'rifat-i-iláhí

Or foolish boasters who give forth the Divine knowledge of
others as their own.

Treasure, concealed in a dark or in a desolate place, has no need of a
torch.

46 "Tíra-khák" signifies—jism-i-khákí ; badan-i-zulmání.

If we be dust-stained (with sin),—is no anxiety ;
Because, for road-dust is no occupation save revolving (in
the air).

If this dust (the body) had turned its face from (forsaken)
sin,
Who would have found the path to Thy forgiveness ?

If my sin had not come into computation,
When would have been Thy name—the Pardoner ?

50 Night and day, in the evening and in the morning,
(More) than every thing I have in mind, Thou art in
remembrance.

When, in the first part of the night, I resolve to sleep,
In praise of Thy name,—I hasten.

And, if at mid-night, I raise my head from sleep,
I invoke Thee ; and shed water (tears) from my eyes.

And, if it be morning, my path is to Thee (in excess of
love, and in desire for pardon) ;
All day until the night, my shelter also is in Thee.

Since, day and night, I desire assistance (in faith) from
Thee,
Make me not ashamed in that administration of justice
(the Day of Resurrection).

55 O Ruler, work-performing ! keep me (in the world) in such
a path (of happiness),
That of these dependent (on the vanishing riches of the
world) I may be independent.

47 “Gird” here signifies—gird kardan va buland shudan.

51 “Tasbīh” signifies—

Subhān-allāh guftan, uttering (the words) O Holy Creator!

A worshipper, who, by way of adoration (in sincerity of heart),

Performs adoration towards one like Thyself,—

Becomes prosperous, by treasure (of happiness) in *this* world ;

Becomes free from trouble (the torments of Hell), in *that* world.

Thou art the Displayer of Creation and of the world ;

Thou art the Death-Causer, and also Life-Restorer (at the Judgment-day).

Not mine—is an account of deeds of myself in the hand ;
Mine, is the reckoning, as much as it is, from Thee.

60 From Thee, the key of evil and good (conduct) comes :
From Thee, good appears ; and from me, evil.

Thou doest (me) good ; I have done no evil ;
For, I have assigned the evil to myself.

From Thee, is the issuing of the first picture (the beginning of Creation) ;

To Thee, is the returning of the last letter (of pardon, or of retribution).

61 O God ! as from Thee goodness comes, even so from me goodness appears.

Because, whatever was evil I attributed to myself ; and if, in truth, Thou wast the Creator of that evil, that evil of mine becomes changed to good.

Hence, Thou mayst say that evil issued not from me ; and that, like Thee, I have done good. In some copies—although I have done evil.

62 “Awwalín naḳḳash” signifies—

Awwal-i-maḳhlúkát, the first of created beings, Muḥammad ; it may mean—raḳam-i-taḳdír

“Akhirín ḥaraf” signifies—

Ma’ád, the place to which one returns, or the Resurrection.

From Thee, the teaching me a verse of the Kurán (the uttering of the Name of God);
 From me, the stitching up of the eye of the demon (so that he may not behold me).

When Thy name cherishes my soul,
 How commits the demon assault upon me (to take my faith) ?

“Nakkash” and “haraf” may signify—the assigning of evil conduct to himself.

At the first, the issuing of this picture (of imputing evil to myself).

At the last, the returning of this letter (of imputation) to Thee.

This picture (the imputing of evil) although apparently it issues from me, yet in truth it is from Thee who art the Creator of all deeds, good or bad. From me, by Thy decree, this evil having issued, the returning of this letter (haraf) is to Thee, so that on the Judgment Day it may be represented.

63 “Dev” signifies—shaitan, satan; or nafas-i-umára, imperious lust.

“Ayat” signifies—

Lá hawla wa lá qúwata illá billáh, there is no power nor virtue except in God!

The flying of the demon, on the reciting of the Kurán is well known.

If by Thy grace, I had not the power of learning a verse of the Kurán, —the causing the demon to fly would not be my work.

A “dev” is a male being not man, not angel, not devil—but a “genius”; the female is called “Parí,” whose race is continued without the intervention of any other class of beings. God created the Devs before Adam, and gave them the world for 7,000 years. The París succeeded under their king Ján bin Ján, and remained 2,000 years.

On their becoming disobedient, God set over them Eblís, who had been elevated among the angels.

Eblís defeated the Devs and París and became master of this world. Getting proud, he refused to worship Adam and was therefore driven from God’s presence.

Those Devs who remained obedient staid on this earth till the time of Sulaiman.

The “Zand Avesta,” vol. ii., page 234, says:—

“Whoever sits down with the Dev, or the worshipper of Devs; whoever opens his mouth to converse with them tearth himself as a dog doth a wolf.”

64 This couplet is a parenthesis.

65 In respect to Thee, I hold it not lawful on my part,
That I should say—(that) “Thou art”; again, I should
say that “I am.”

If rested (by practising deeds of holy men) or distressed
(by overpowering lust), I live;
As Thou createdst me,—so I live.

My hope of that Court (of God) is such
That, when I go far from this workshop (of the world),

(And), am poured out of the arrangement of the composi-
tion of my body;

Am become of another kind from my own order:

(And), the wind makes my dust (in the grave) scattered;
No one beholds my pure soul:

70 (And) the inquirer into my hidden state
Attributes non-existence to my existence—

65 I consider it not lawful—that, in comparison with Thy existence,
I should speak of the existence of myself; for, of a truth, I possess
the order of passing away.

This couplet savours of pure Sufiism.

The second line may be—

That I should say—Thou art (the Creator of deeds, good and evil);
again, I should say I (have an account on my part).

See couplet 59.

66 I have in respect to myself no control; and, in respect to this
matter, no choice.

67 Here begins another supplication; see couplet 71.

68 When I die, and the elemental parts of my body become separated.

“Tarkīb” signifies—the collecting several separate things; the con-
junction of the limbs of the body.

“Tartīb” signifies—the putting each thing in its proper place.

70 When I die, and am scattered from the arrangement of the compo-
sition of the elements, and changed from my present order; and, when
the wind disperses my dust, and no one beholds my pure soul, and
the inquirer into my state attributes non-existence to my existence,—
then, Thou mayest, by a miracle reveal the matter, that it may be
known that though I am hidden, I am in truth existing, for Reason

Thou mayst, from the hidden, bring to his hand that token,
That of this hidden one (Nizámí) he may learn that he is
existent.

Since, regarding Thy existence, I of weak understanding
Have evoked much argument, heart-exhilarating,

Do Thou also—if my cradle (of the soul, the body) goes
into the concealment (of the grave)—
Give information that though the dust (body) sleeps (in
death), the soul remains.

Make the purpose of my thought, in respect to Thee, so
fervent,
That, when I come to Thee (at Death) I may come joyful of
heart.

⁷⁵ All (my limbs) are fellow-travellers with me up to the door
(of Death);
When I depart (die), these friends are enemies (who report
on my deeds).

Whether it be the eye and the ear; or whether the hand
and the foot,
Each, in its place, remains behind me.

(in the form of the Sikandar-Náma) is alive and existing. As, in the
Book of Wisdom, it is written:—

“Especially the Saints and those favoured by God, can, after issuing
from the body, perform the work of the body.”

73 “*Khák khuft*” signifies—*badan muḡmahill shud*.

75 “*Hama*” signifies parts of the body. See couplet 76. The couplet
may be rendered as follows:—

All are friends with me, up to the door (of death);

When I depart (die), these friends are enemies (who cast me alone
into the grave and take my property).

In the blessed *Ḳurán*, it is written:—the limbs of the body will
testify to the deeds done by the man in this world.

Thou art He who art with me as long as I am (existing);
—And at this door (of death) let me not be empty skirted
(portionless of thy favour).—

In this long road (the world), in which I strike my humble
head (in adoration) at Thy great door,
I strive, in hope of a crown (of pardon and of rank in
Heaven).

The head, which I withhold not from this door,—
Best, if Thou give to that head the crown, not the sword
(of anger).

80 By reason of that order, which, in eternity without begin-
ning, Thou hast passed,
The pen turns not from what Thou hast caused to pass
(decreed).

But, in conformity with desire, I, order-bearing,
Make my own heart joyful, with these words:—

Thou saidst:—“That whoever, in sorrow and affliction,
“Offers prayer,—I will make him one whose prayer is
answered.”

Since I know Thee (to be) the Releaser of the helpless,
How shall I not call upon Thee, in this helplessness?

Yes; Thy work is slave-cherishing;
My work is devotion-performing.

85 I have become battered,—nay shattered, to such a degree,
That every wind takes my (vigorousness) senses.

77 The soul is immortal, as the blessed *Qurán* says—

As long as I am, Thou art with me.

78 In the second line, “sar zadan” signifies—*koshish-i-kamál kardan*.
The student should observe the force of “yá” in “ráhe” and “sare.”

82 Compare this with—

Come unto Me all ye that labour and are heavy laden, and I will
give you rest. The Bible, Matthew, chapter 11, verse 28.

85 “Ábádí” signifies—*jam’iyat-i-hawass*, the collection of the (5)
senses.

Thou art He, who givest me release from being shattered,
And if Thou shatter, Thou givest me the preserving substance.

In that midnight (the darkness of the grave), when I seek
shelter from Thee,
By the moon-light of Thy grace, illumine my path.

Preserve me from the plunder (of devotion) of the high-
wayman (carnal lusts or devils);
Make not the heart of the enemy (Shaitán) joyful over me.

That evil (of time) in respect to which I am impatient,
O Thou far from injustice! keep far from me.

Cause me to attain first to thanks, then to wealth (good
90 health);
Give me first patience, then distress (ill-health).

If Thou make me afflicted in affliction,
Give me first patience, then the affliction.

If Thou shatter me, or if Thou place me in the rack,
(And) wish (me) the handful of the (collected) dust,—ask
the (scattered) dust of me.

By the dispersion (of my elemental parts) I may fall out of
myself (collapse);
(But), I will not fall out of devotion to Thee.

86 "Mumiyá" signifies—*háfizu-l-ajsád*; *'araku-l-jabál*.

It is said to be the water of a fountain, like to congealed pitch, found in some of the cities of Persia.

92 "*Khák*" signifies—dust in a collected form.

"*Gird*" signifies—dust in a dispersed form.

93 In both states (mentioned in couplet 92), I may, by the dispersion of parts, fall out of myself (collapse); but I will not depart from Thy service.

In every state, I will be Thy praise-utterer, and consider Thee my Lord.

The key (of the knowledge of God) became lost to the inquirer (the worldly sage), for the reason, That he regarded Thee, with his own power (of thought).

95 The person, who regards Thee by Thy (grace), Rends in pieces the foolish pages (of philosophy, and disregards them).

Save by Thy (grace), it is not possible to find Thee; It is necessary to turn the rein from every door (of infidelity).

Thus far, (my) vision is (by Thy grace) the Stage-Recogniser;

When Thou advancest beyond this, terror (at the Majesty of God) comes to the heart.

I have entrusted to Thee, my own capital (of endeavour); Thou knowest the amount—less, or more.

94 The sage who, by the light of Reason, desires to find God and with limited comprehension pursues his way,—is in the whirl-pool of straying from the path of safety. If with Thy vision (as is the way of the Prophets, peace be on them!) he had looked at Thee O God! he would have reached Thee.

97 My gaze is by Thy grace the road-finder; for going aside or transgressing or choosing the path of one's own endeavour is path-losing.

If "biguzarí" be written with "yá,e khítáb," the couplet will read:—

The gaze of the holy traveller is the road-recogniser up to this abode, to which it is not possible to go save by Thy Grace; if thou advance beyond this and go by thy own endeavour, terror at the Majesty of God comes to the heart.

98 Thou knowest whether the good deeds are in excess, or the bad. Nizámí here relies on God's mercy.

CANTO II.

ON PRAYER TO GOD MOST HIGH.

1 O great-One ! O greatness-Bestower ! I am friendless ;
Thou art my aid-giver and aid-arriver.

I brought, at first, nothing from the house (the mother's
womb) ;

Thou gavest ; all my property (person) is Thy property.

Since Thou madest my lamp (heart) light-possessing (by
the Faith of Islám),

Keep far from me the wind (of calamity) of torch-extin-
guishers (Devils and Jinns).

Thou gavest me (in this world) powerfulness as to sowing
(good deeds) ;

Give me (in the other world) fruitfulness of what I sowed.

3 The hill (of desire) is lofty, and the torrent (of the vicissi-
tudes of the world) rude ;

Twist not my rein from the true path.

3 "Mash'al kushán" may signify—Lust or Satan. Or it may mean—
certain infidels who, casting their daughters' garments into a room in
which the torches have been extinguished, bid their suitors enter and
bring them out.

Each one taking up a suit becomes the husband of its owner.

The second line may be rendered—

Keep far from me fleshly lust that is the extinguisher of the torch of
Faith.

5 "Ráh-rakht" signifies—ráh-i-rást ; síratu-l-mustakím ; asp.
(The path of the world is difficult) ; for the hill (of its vicissitudes) is
lofty, and the torrent (of its affections) swift.

Turn not the rein (of my steed) from the true path (to the next
world).

Again—

From the path where my steed crosses in safety, turn not my rein
from Thy grace.

Let me pass over this torrent-place (of the world), in such
a way,
That this torrent (the world) may not shatter the bridge
for me (in the sea of Sin).

Render not punishment ; I came pardon-seeking :
To Thy Court, I came black of face (sinful).

Turn to white (cleanse) my (face) black (through sin) ;
Turn me not hopeless from Thy Court.

Of my constitution which from dust Thou createdst,
The pure (soul) with the impure (body) Thou mixedst.

10 If in constitution, I am good ; or, if I am bad,—
Thy decree decreed this form (of goodness or of badness)
on me.

Thou art our Lord ; and, we are slaves (to Destiny) ;
By Thy power, we are each one alive (as to good or to bad
deeds).

To the Beholder (the Seer)—whatever is created
Gives a token of the Creator.

6 “ Pul shikastan ” signifies—ghark kardan.

9 “ Pák ” here signifies— “ Ná-pák ” here correspondingly
signifies—

rúh-i-insání, man's soul
áb-i-maní, man's seed
khair, goodness
'ibádat, adoration
dil, heart

jism-i-insání, man's body
khún-i-haiṣ, menstuous blood
sharr, wickedness
gunáh, sin
nafas, flesh

O God ! my body, which in truth is dust, Thou didst, in this way
create ; for from the unclean seed of man, Thou didst make the pure
man.

My vision (the heart) is the place of beholding Thee:
By it, how may I not behold Thy path (of Lordship).

By whatever is made, I behold Thee;
For, Thou art the Maker; it (is) the thing made.

- 16 In the opinion of people of wisdom and judgment,—every
form
Is a guide to the Painter (God) of the form.

From me to Thee, many a stage intervenes;
It is not possible to find Thee, save by Thee (by Thy
grace).

The foundation (creation) that is in the sky and the earth,
Is at the limit of human thought.

Thought is the guide to the measure (of its own under-
standing);
It brings not forth its head (proceeds not) beyond the
limit of measure.

The hand (of understanding) reaches to every degree as
far as
The limit of that degree terminates.

- 20 When the limit of created things accepts finality,
Other borders (limits) remain not in the imagination.

13 God looks at the heart, not at man's outward form.

The heart of the Faithful is the place of God's heart.

17 "Zamín" signifies—zamá, from zam coldness and ín affinity. The Orientals say that the earth is essentially cold. In couplets 16 to 21, the poet discourses not of ma'rifat-i-'awám, but of má'rifat-i-khwáṣṣ.

18 In things comprehended, limited, and encompassed,—thought exercises sway; in matters unlimited, it has no power.

Thought reflects not more than this:—

“Thou (O God!) art not related to existence; nay, beyond this!”

O my well-wisher (God)! keep me in that way,
That my path may be towards rectitude, (so that)

I may choose a road that at the end of work (time of
departing),

Thou mayst be pleased and I (may be) safe (from sin).

Within creation, not a remedy is mine save this—

That I turn not my head from that written on the forehead
(Destiny).

- 25 (That) in supplication (to God), I write a line (of my own
salvation),
Authenticated by the signature of the Prophet (Mu-
hammad).

- 21 The ascent of thought is not beyond this that it should say:—

Thou (O God!) art not of the species of created beings, who are of
the stage of change.

Nay! Thou art external to (beyond) this stage; for the qualities of
eternity without beginning and eternity without end are inherent in
Thy nature.

With a flavour of Sufiism, the poet says:—Thy existence is not in
truth:—

Huṣūl va kun—coming forth and making, which is the necessity for
the existence of existing things.

Nay Thy existence is—*zátí va haqíqí*—original or essential which is
more; for the existence of existing things is full of Thy existence.

- 22 The first line may be—Prevail on me, in that matter.

- 25 With supplication and importunity, I write a line in praise of God
Most High; and that writing is sealed with the Order and the Decree
of the Prophet (on him be peace!). In regard to that writing, there is
evidence of four persons (see Canto iv., couplet 67); and hence it has
complete credence.

(That) I bring up evidence in respect to it from the four
friends (of Muhammad)
—A hundred praises be on all four!—

(That) I keep, as my Soul, that writing of beauty (and
warrant of Salvation),
Like an amulet (against enchantment) concealed on the arm
(of my Soul).

In that judgment-place (of the Resurrection), like a sharp-
sword (fearful),
Which is the place both of judging, and also of springing
up and rising (from the grave).

When the Writings (of deeds) go flying towards the man
(or woman),

(That) I open the fold of that writing (of supplication of
mine, sealed by the Prophet),

30 (That) I show it (to Thee) saying :—“ Since Thou truly
enforcest command

“ Issue the order on (agreeably to) this (my writing); and
that other (of justice) is Thy order.

28 “Dávarí-gáh” is a place of justice. The comparison between it and a sharp sword is, on account of its being the place of separation between the true and the false; or, because the bridge, “Şirát,” which is narrow, is there situated.

“Rust-khez” agrees in form with guft-gú, shust-shú; but unlike these the two parts spring not from the *same* root, though they ultimately have the same meaning.

“Khez” has not its true meaning but that of paidá shudan as—

Fulán shahr husn-khez ast, = husn-i-bisiyár az ánjá paidá mí shavad.

The first “rust-khez” may signify—the name of the judgment day or the assembly of souls; and the second, the description of it, or the assembly of corporeal forms.

“Rast-khez” signifies—

kiyámat
rustagári
şaff paidá kunanda
rastá-khez

“Rust-khez” signifies—

kiyámat
bar-khástan az zamín
rustá khez
nau khez.

30 See couplets 25, 26 and 27.

“ My hope is, beyond limit, in Thee ;
 “ Turn me not hopeless from thy door.

“ Although, I have urged the steed (of endeavour) beyond
 my strength,

“ I have remained half-way, on the path to Thee.

“ Bring down my cradle (body) to Thy own Court,

“ Turn (it) not from Thy path (by so much as) a thread.

“ On my part, seeking (the path of Safety) ; on Thy part,
 road-showing ;

“ (On my part), the being ready to die (by intensity of
 endeavour) ; on Thy part, life-strengthening.

35 “ Since Thou adornedst my market (of external and internal
 excellences), without my being existent,

—“ By that custom and regulation, which Thou desiredst,

“ Take not the painting of embellishment, from my splen-
 dour ;

“ Give me a portion, from the treasure of forgiveness.

“ What wishest Thou from me, with so weak (dusty) an
 existence ?

“ Non-existent, I was at first : even so consider me.

32 The travelling of the holy traveller is of two kinds :—

a. Sayr ilā Allah, “travelling up to God,” so that the traveller
 comes forth from his human affections, and is attached to those
 Divine.

b. Sayr fī Allah, “travelling in God,” so that the traveller is
 immersed in the Divine essence.

The first line signifies the completing of (*a*) ; and the second the non-
 completing of (*b*.)

33 The second line may otherwise be rendered—

Turn not the cord (of the rein of the steed of endeavour) from Thy path.

35 Since, without my being existent, Thou adornedst my market ; and
 broughtest me forth from my non-existence to existence ; and gavest me
 splendour

The first line may otherwise be read—Without my endeavour.

- “ Since Thou castedst a glance (of favour) on me, drive me not away ;
- “ Since Thou cherishedst (me) strike not the whip (of Thy wrath) upon me.
- “ Thou gavest me lofty rank (independence),
- “ Seize Thou my hand (aid me) in this foot-tied place (the world).
- 40 “ Since Thou gavest me the (spiritual) fame of the renowned ones (of God),
- “ O Ruler of Rulers! give me justice (that I may be independent of the world).
- “ The head, on which Thou placedst the Crown (of external and internal excellence),
- “ Cast not down, at the foot of every mean one of the road (the worldly one).
- “ The heart, which became Thy secret-keeper, at Thy door,
- “ Keep from beggary at every door (in this and in the next world).
- “ Make my deeds good, like Thy own conduct ;
- “ Act not with me as befits my (sinful) conduct.
- “ In this (Thy) lofty Court, Nizámí
- “ Brings only Mustafá (the Chosen One, Muhammad) the intercessor.”

88 The second line means—Make me not disgraced ; none strikes Thy cherished one.

43 In Thy mercy, look ; and behold not my sin.

40 Of just Rulers, God is most just. It is violence, therefore, to seek honour from the Rulers of the World. Ask God.

CANTO III.

ON PRAISE OF THE LORD OF PROPHETS (MUHAMMAD)—BLESSING
AND SALUTATION BE ON HIM!

1 THE special messenger of the Omnipotent ;
The arriver of the “ strong-proof ” (to the people of the
world) :

The most precious crown of noble ones (those accepted
of God) ;

More precious than man-born ones :

—Muhammad ! (from) eternity without beginning to
eternity without end, whatever is

Was designed for the embellishment of his name :

A lamp,—in which is the light of (man’s) vision ;

In which, is the splendour of all creation !

5 The Surety-holder of the world,—white to black ;
The Intercessor, on the day of fear and hope (the judg-
ment day) :

1 See the translation of the *Ḳurán* by Sale ; and the “ Life of Muḥam-
mad,” by Sir William Muir.

“ Hujjat-i-ustuwar ” signifies—the glorious *Ḳurán*, the strong argu-
ment as to the truth of Islám, the miracle of the revelation of which will
last till the judgment day.

The special messenger is mentioned in couplet 3.

4 “ Parwár ” here signifies—roshaní ; partav-i-núr. In dictionaries
this line is quoted as a proof of its being used in this sense.

5 “ Siyáh ta safaid ” may signify—Bad and good ; night and day ; all
things, as—siyáh tá sapídí raftam ba tegh.

“ Zamán dar ” signifies—kafíl ; matakaffil.

A tree! (nay) the straight cypress in the garden of Religion;
 Earthly, in root; heavenly, in branch:

The place of pilgrimage of those possessing pure-origin
 Angels and Prophets);
 The Lord of Beneficence to the produce-devourers of the
 dust (men):

A lamp, whose light, so long as it was not kindled,
 —Light was far from the eye of the world:

The blackness-giver to (the adorer of) the mole of those
 of the house of 'Abbás (the Faithful);
 The whiteness-remover (by the antimony of Islám) from
 the eye of Sun-worshippers (the infidels):

- 10 The lip, more welling with the water of Immortality than
 the breath of 'Isa;
 The body, more black-clad than the Water-of-Life:

6 Of Muhammad, the purified body was of dust; the pure soul, of the sky, or of the sublime Universe.

The second line may be—

An earth in root (origin); a heaven, in branch.

9 Touching a mole with black colour is supposed to increase its beauty.
 "Sapídí" signifies—a disease (whiteness) of the eye, which causes blindness.

'Abbás was the son of Muhammad's uncle, and the ancestor of the black-clad 'Abbás-i-khalá'if, who reigned A.D. 749-1258, when the khiláfat came to an end.

Since "khál" signifies cloth of Yaman, the first line may be—

The blackness-giver to the Yaman-raiment of the house of 'Abbas.

10 "Bád" here signifies—the breath of Jesus, whose intrinsic quality (the Muslims say) was the raising of the dead to life and the curing of disease.

Muhammad is said to be black-clad, by reason of veil and screen.

The Water of Immortality is situated in a dark land called "*the Darkness*." See Canto lxi.

The sky his victual-tent pitcher on the earth,
The earth (in boasting) his five prayer utterer to the sky :

The (house-) column from (being) his support became wise,
The moon, by his finger, became finger-shattered :

The Rulers of Rúm and Ray, his tribute-bringers :
Kisra (Khusrau) and Kay sent tribute to him :

- 11 "Panj naubat" may signify five things used in the time of joy—
duhul, the drum ná,e, the fife
damámat, the small brass drum tás, the drum
tambak, the trumpet

Or it may mean—"namáz-i-panj gána," the five daily prayers of a Muslim, the uttering of which reverberates from sky to sky.

At the door of the Monarch Sanjar, they used to beat five drums; before his time, four only.

"Chár-ták" is a blue coloured tent (in Hindústán called "ráwtí") with two upright poles and one ridge pole, used as a kitchen.

"Khíma afgandan" signifies—

Khíma farúd áwardan, to lower (strike) a tent.

Khíma bar pá kardan, to set up (pitch) a tent.

- 12 In his own masjid, at Madína, Muḥammad used to lean against a column and give directions to his "companions." When, a pulpit being built, he left the column, it began (through pain of separation) to lament. Muḥammad, taking it in his arms, consoled and hushed it into silence. This story is related in detail in the book of Prophecy, as one of his miracles, because the lamenting of a stone proves that it became (by Muḥammad's blessing) possessed of sense. The spot is now marked by a stone column called "El Mukhallak." The pulpit was made by one Banu, two cubits long, one cubit broad, with three steps, each one span in height. Muḥammad used to sit at the top. See "Burton's Pilgrimage to Makka," pages 229 and 247.

"Angusht kash" signifies—

shák shud, shattered

angusht kashída, finger-drawn

nábúd sákhtá, made non-existent

It is said that, at Makka, Muḥammad struck the moon in two halves.

—See Clarke's translation of the "Bustán of Sa'dí," page 10.

- 13 Ray (built by Alexander the Great) is the capital of Persian 'Irák.
"Rúm" is an indefinite name for the region west of the Euphrates as far as the shores of the Euxine and the Mediterranean.

"Kay," signifying king of kings, was given to four monarchs—

Kay Kubád (Dijoces); Kay Khusráu (Cyrus); Kay-Ká,us (Cyaxares);
Kay Luhrasp (Cambyses, or Smerdis the Mage).

An Ocean! what shall I say?—Like the Cloud, the rainer,
In one hand the jewel (of the Kurán); in the other, the
sword (of slaughter of infidels).

- 15 With the jewel (of the Kurán), the world adorned;
With the sword (of slaughter), justice for the religion (of
Islám) sought from the world.

If the Watchman (the King) draw his sword against
(anyone's) head,
The point of his sword takes crown and diadem.

When he (Muhammad) presses his foot (is resolute) to take
the enemy's head,
He transports to the (person's) head a sword that he drew
not against his head.

A coat (made) of two worlds (this, the lining; and the
next, the covering) they stitched together;
And from those two (worlds) gathered decoration.

When that resplendent coat became his place (Muhammad's
covering),
It was less than his stature by a span.

- 20 On his stature, which God has adorned,
Verily He has desired the Divine adornment.

- 17 Couplets 16 and 17 form a "kit'a-band."

If the watchman of the kingdom had drawn his sword against anyone's head, he would have cut through crown and diadem. But Muhammad, by purpose alone, without drawing his sword, cut off, from afar, his enemy's head.

- 18 "Afrokhtan" is a mistake of the scribe's for "andokhtan."

- 19 "Mulamma'" may signify—two-coloured. The colour of this world is ugly; that of the next, lovely.

"Daste" signifies—shabr; wajab.

The first line may be—

When that resplendent garment became his *little* coat.

- 20 Muhammad's stature was worthy of decoration appertaining to God, rather than of that appertaining to two worlds.

In the beginning of the work (of Creation), he was the key
of liberality (of God);

By him, the locks of many citadels (of infidelity) opened.

By him, plenteousness at the scanty feast;
The evidence of the stone as to his miracle.

The Sultán empty of hand (austere), wool-wearing (world
adornment—abandoning).

Submission buying, and Royalty selling :

On the night of swift flight,—by his decorated garment,
Embellishment to the skies :

22 The word "feast" may refer to the feast of Islám. In past times, through the influence of the infidels, few were in the religion of the prophets of Islám. At the time of the embassy of the prophet, the feast of Islám acquired greatness by his auspiciousness.

Or it may refer to this—

One day a person invited Muḥammad to a feast at which the victuals ran short. By the blessing of the prophet, the scanty food became abundant to such a degree that all ate to satiety and yet there remained. It is said that one kid (*ḥalwán*) sufficed for nearly three thousand persons.

The story of the stone is this—

Abú Jahl (on him be curses!), secreting some pebbles in his hand, came before the messenger of God and said:—"If thou knowest what is in my hand, I will become of thy religion, and never again practise infidelity."

The prophet said:—"If what is in thy hand gives evidence to my prophecying, what wilt thou?"

He replied:—"This will be more wonderful than that."

The prophet said:—"In thy hand are some pebbles."

The pebbles shouted saying:—"Muḥammad is the true prophet and only messenger!" or they recited the Kalima, e shahádat.

The accursed Abú Jahl, hearing this evidence of the pebbles said:—

"Thou art a powerful magician who hast caused stones to speak."

23 Muḥammad put away the title of king, and took up that of slave to God.

"Pashmína-posh" may signify—the woollen garment, which was the raiment of Ádam, the father of mankind, and of the prophets.

24 "Shab-i-turk-táz" signifies—the night on which Muḥammad ascended to Heaven. See Canto 21, couplet 70.

The Turkomans used to assault on a *dark* night.

"Mu'arraĵ" signifies—a decorated garment (not in the dictionary);

"Mu'arrij" signifies—a ladder-ascender; "Mu'arraĵgar" signifies—a decorator; "Mu'arraĵgarán-i-falak" signifies—aflák-i-haftgána.

- 25 The (great) Night (earth's shadow) only a shadow of the canopy (of honour) of his ascent;
And the (lofty) sky, only a step of that (his) ladder (in search of propinquity to God).

"Jiráz" signifies—a golden shaft, on which they hang a banner.

The sky itself is both a garment decorated with stars, and also a decorator of its own decoration, by Muḥammad's ascent.

On the night of excursion and swift flight (to Heaven) of that Prophet who reached near to God and gave decoration to the heavenly beings, his decorated garment became (by his great exaltation) a golden shafted banner for the Heavens.

"Mu'arrajarán" may signify—the angels, the stars, the attendants about the throne of God—all of whom are "ascenders."

The couplet will then be—

On the night of swift flight—by his ascent (to Heaven),

Embellishment to the ladder-workers (angels, stars, attendants) of the sky;

but this rendering is not so appropriate.

CANTO IV.

THE NIGHT OF THE ASCENT OF MUHAMMAD, THE CHOSEN ONE
(PEACE BE ON HIM).

- 1 A night that made the sky assembly-adorning (resplendent with stars),
The night, through the splendour (of the stars) laid claim to (being) the day:

The canopy (the seventh heaven) of seven kings (the seven planets)—the throne;

The jewel (of the stars) arrayed in (its own) silk of Chín (the azure sky):

- 1 As the couplet stands, rá is understood after asmán. Otherwise the first line will be:—

A night,—which the sky made assembly-adorning (with stars).

For a curious account of the "night-journey" see:—Prideaux, "Life of Mahomet," pp. 41-51; Muir's "Life of Mahomet," ii., pp. 219-222; D'Herbelot, Art. "Borák"; Lane, "Modern Egyptians," ii., pp. 225; The Ḳurán, Sura XVII.

Of those green wearing (angels and Húrís) of the garden of
Paradise, the chief (Rizván, the porter)
Adorned with verdure the sowing and the sown-field :

(On such a night) Muhammad—who was the Sultan of
this cradle (the earth),
(Who) was heir-apparent of so many Khulafā (prophets)—

5 Opened the mouth of the musk-bladder (of his body) in
the temple of Jerusalem ;
Placed his head at (went to) the marge (of the sky), from
the navel of the earth (Makka) :

Gave himself freedom from the bond (affections) of the
world ;
Became intimate in friendship with the bearers of God's
throne :

Bound up his chattels (departed) from this street (the
world) of seventy paths (many sects),
Tent pitched at the seventh Heaven :

Heart disengaged from the work of the nine closets
(amorous affairs) ;
To the nine closets of the sky (the nine Heavens)
hastened :

He leaped from this dome (lust of the world) of four
shackles (elements) ;
Urged to the lofty seventh sphere his steed !

10 A Burak—the hastener, lightning-like, beneath him,
His housings, like the sun, bathed in light :

5 “ Sar-i-náfa kushadan ” signifies—mu'attar kardan, to beperfume.

“ Sar-i-máfa ” may signify—

Muhammad's mouth, which, at Jerusalem, opened in discourses and
words of the prophets.

“ Náf-i-zamín ” signifies properly—Makka or the Ka'ba ; but it may
here mean Jerusalem.

From Makka, Muhammad went to Jerusalem ; he perfumed it with
his corporeal odour ; and thence went to the skies.

The perfume departed not for three days.

A star, Canopus, in the zenith of Arabia (Makka) shined !
From him (Burak), the perfumed leather of Yaman
obtained colour :

A body of silk (soft) ! nay, a hoof of pearl (rounded) ;
A mover (smooth and swift) like pearls on a silken thread :

11 The star, Suhayl, begins to rise from the south of Yaman, when the sun is in Leo ; (the beast) Burák is likened to it. Adhím is a perfumed leather (bulghár) of Yaman which by the rays of Suhayl acquires a red colour and an agreeable perfume. The phrase, perhaps, refers to—
The bringing of the faith of Islám to Yaman.

12 Burák was silken as to body, silvern as to hoof ; and to such a degree swift moving that nothing could equal him.

Jalalu-d-dín in his commentaries on the Kurán thus reports from Muḥammad's own declarations—

I came riding on Al Burák, an animal of a white colour, greater than an ass and smaller than a mule, with cloven hoofs : and he bore me until I came to the Temple of Jerusalem, where I fastened him to the ring to which the prophets of old fastened him.

The author of the Mu,árijū-l-Nubuwat says :—

Then I beheld an animal standing larger than an ass, but less than a mule ; the face resembling that of a man, and the ears those of the elephant ; his feet like the horse's and his neck like the camel's ; his breast as a mule's, and his tail like a camel's ; his legs those of the ox with cloven hoofs. On his thighs he had two wings ; when these were expanded they included between them all from east to west, and when he drew them in they fitted close to his side.

When Jibráil (on him be peace) on the night of Muḥammad's ascent wished to bring a beautiful and graceful steed from paradise, the Angels refused. Hence for Muḥammad's riding he chose Burák, the meanest of all the steeds in Paradise.

Burák said :—Where takest thou me ? On hearing Muḥammad's name, he became greatly pleased and came forth ; but at the time of mounting he delayed and besought a covenant with the prophet, saying :—

In the plain of resurrection be pleased to ride me for the sake of interceding for the people.

The prophet consented.

Some say that Burák refused to let Muḥammad mount till he had interceded with God on his behalf.

They say that "lu,lu sham" (a flower beautiful and soft) should be substituted for "lu,lu sum." The first line will then read :—

A body of silk ! nay the (delicate flower) lu,lu sham.

Not a (musk-) deer,—yet a navel, full of musk;
Teeth, deer-like, pearl-studded.

Of more pleasant rein (action) than that which comes into
the imagination;
And of more swift motion than that which the arrow has
from the bow.

15 The imagination (of the Sage) loftily moving, the swiftest
hastener,
Remained seventy paces behind him (Burak).

For world-subduing, angel-like (in power);
Not a World-Subduer; but, a World-Bearer (Muhammad-
Bearer).

That night, why became he intoxicated with his (mean)
night-colour (blackness)?
(Because) such a great night-lamp (Muhammad) came,
like the moon (swiftly), to his grasp.

13 “Náfa” here signifies—Náf, há being redundant, as Khána for Khán.
Even as the deer’s mouth is full of teeth, Burák’s mouth was set with
pearls and jewels.

In the Pahlavi language, dandán-i-áhú signifies—Asmán, the sky.

The second line would then read:—

The beast Burák was adorned with pearls, as the sky with stars.

17 The first line puts a question; the second gives an answer.

“Shab rang” signifies—A black jewel of *little* value called shaba; a
black horse called Kumayt; a flower black and yellow; a thing of little
value.

Shab chirágh signifies—A beautiful jewel of *great* value from the
island Bahrayn, which at night kindles like a lamp.

Of all the heavenly bodies, the moon, “the courier of the sky,” is the
swiftest mover.

Notwithstanding his night hue, or blackness (which is a mean colour),
that Burák became pleased with himself, saying:—“O happy Fortune
of mine that on a mean steed like me that Prophet (Muhammad), come
(swiftly) like the moon, will sit!”

Again—That Burák of night hue, in the darkness of night be-
came intoxicated (joyous), and had no thought of the darkness and
went straight; because the jewel of the lamp (Muhammad) moon-like
all luminous came to his hand.

He so proceeded that, from the impetuosity of his pace,
His being at rest surpassed his being in motion (so that
none knew of his going) :

He extended his pace to vision's limit (such was his
stride) !

Verily he placed his own foot on vision.

20 The Prophet, on that Khatlan steed, the road-traveller,
Brought forth dust from (trampled) the cystalline sphere
(the sky).

Both he (Muhammad), the road-recogniser, and also the
steed (Burák), the road-traveller ;
O excellent steed ! O excellent Rider !

When, from this monastery (of the world) he attempted
the door (of the sky),
The sky, by his hand, made fresh its patched garment (of
Faith).

For him, the blackness of the sky became a rose-garden,—
For him, the luminous ones (the stars) luminous of eye
become.

That Burák, notwithstanding being of little value, became, by Muham-
mad's riding, joyous and leaped, saying:—Yes; a priceless night jewel, like
the shining moon, has come. For when the mean beggar finds a priceless
jewel he becomes joyous; and from much joy, his foot comes not to the earth

The first line may be rendered—That night-grazer (Burák) became
intoxicated with his night colour.

The couplet may be—

That night,—with his (mean) night-colour, why became intoxicated
That great night-lamp (Burák), come (from Paradise) like the
moon (swiftly), to the hand (of Muhammad) ?

18 The fowl so long as its flight reaches not the limit of swiftness, beats
its wings; but when it reaches the height of flight, it beats not its wings
and shows no motion.

20 Khatlán is a district in Badakhshán, famous for its breed of horses.
“Gird bar áwardan” here signifies—lakad kob sákhtan, to kick; pá,e
mál kardan, to tread under foot.

22 “Khírka rá táza kardan” signifies—

Libás-i-tázagí yáftan; khírka,e khiláfat va naumurídí yáftan.
In every sky is a door.

Within that screen, (God) that was free from stain,
It is not proper to go, skirt dust-stained (with sin).

25 He first came to the Ocean of seven stars (the seven Heavens);
Washed his foot in the seven earthly waters :

Let go his chattels (human qualities) on the stars (the
seven planets);

Gave the cradle of sleep (of carelessness) to the moon.

Broke after that the pen on (entrusted writing to) Mercury
(the Secretary of the Sky);

—For the one, who can neither read nor write, takes not
up the pen—

Gave the smiling (open) countenance of disposition to Venus;
Gave, thankfully, a round cake (orb) to the Sun :

24 It appears that Muḥammad's ascent to the throne of God was in the
spirit, not in the body. See couplet 31.

Couplet 25 appears to contradict couplet 24. Nizámí's custom is first
to mention the abstract (*khuláṣa*) of the tales (*ḳiṣaṣ*), by way of sum-
mary (*ijmál*), and afterwards to work out the details.

See Canto xxiii., couplet 18 ; xxiv. 74.

25 "Haft-áb-i-*khákí*" signifies—*bahár-i-sab'a-i-iḳálím-i-sab'a*, the seven
seas of the seven chimes.

Each of the seven Heavens (like to a sea) is the place of one of the
seven planets ; every star in it is like unto a pearl.

The second line may be—

(a) He washed his dusty foot in seven waters.

(b) He washed the dust of his foot in seven waters.

26 The first line gives the summary of the details mentioned in couplets
26 to 32.

The moon, in waning and waxing, has in tropical climates the form
and the position of a cradle. Hence, Muḥammad is said to have given
it a cradle.

The effects of the moon in producing sleep are well-known ; since it
is the "courier of the Sky," it often sleeps not.

27 Muslims call Muḥammad, who could neither read nor write—*Nabíy*
Ummíy, the Illiterate Prophet.

"*Kalam shikastan*" signifies—*pesh kash kardan* ; *guzashtan-i-ṣifat-i-*
kitábat.

28 "Náhed" = *Zuhra* = *lu, lu, e falak*, Venus ; or the pearl or the minstrel
of the sky.

"*Talák ṭabí'at*" signifies—

Kushádagí, e ṭab' ; *imbisát ki muḳtaṣí, e ṭabí'at-i-basharí ast*.

Gave the fire of his own wrath to Mars ;
—Because, anger went not farther in that path (to God's
throne).—

30 Let loose self-adornment on Jupiter ;
Fixed another signet-stone on his ring (of command) :
Gave the blackness of the book (of human letters) to Saturn ;
Took only the pure jewel (of his own purified Soul) with
himself :

Prepared for every stage (constellation) a present (of his
corporeal qualities),
To such an extent that, with a heart alone (purged from
dross), he remained.

The souls of the Prophets his dust become (followed in his
rear) ;

Each one hand-fixed (in attendance) in his saddle-strap.

He urged—height on height, mountain on mountain ;
Caused his steed to leap (from) hill to hill.

29 Mars is called—turk yá jallád-i-falak, the soldier or the executioner of
the sky.

30 Jupiter, the judge of the sky, is self-adorning and self-fashioning.
For a judge it is proper to bind the turban and to display pomp.

The second line may be—

Jupiter fixed another signet-stone on his ring (of command).

31 To Saturn he gave the arts of reading and writing (external arts).

32 “Nuzul” may signify—*tuhfa*, a present. If it be so, couplets 26 to
31 will stand as they are. If it mean—food, etc., provided for a *guest*,
Muhammad must be regarded as the *guest*, not the host, of the seven
planets. The first line of this couplet will then read—

Gave up (abandoned) the gifts (presented to him by the seven
planets) at every stage.

In this second rendering there is a difficulty—

“Ba chíze pardákhtan” signifies—to be engaged in a matter.

“Az ” ” ” —to be disengaged from a matter ; to
abandon it.

Hence, “ba nuzule pardákhtan” will signify—to be engaged in ar-
ranging a present.

34 “Kamar,” “koh,” “girewa,” each here signifies—the sky.

Muhammad's ascent was made in such a way, as a lofty hill on
another hill climbs. He passed from sky to sky, till he reached the
throne of God.

35 In message-service for him, Khizr and Músa running;
 What shall I say? Masíha (the Messiah) running in his
 suite!

In the limit (of time), in which they express a breath;
 Nay; in which they express a single eye-torment (eye-
 twinkling),—

He passed beyond the roof of the sky;
 (And) folded the leaf (page) of earth and Time.

From the speed of his motion,—saw not
 Any of those around him, his dust (of flight).

In that excursion, from his arrow (Burák) full of power,
 The sky remained behind many bow-shots.

40 In far observatories (the lofty heavens), his (luminous)
 body wove
 Upon the spirits, bodies (garments) of light.

35 It is said that—Jesus proceeded on his own ass. Hárún was the
 eldest brother of Moses.

36 Three renderings are given—

Na bal chasm-zakhme

„ yak „ „

„ dam balki chashme.

“Zakhm-i-chashme” signifies—ásíb-i-chashm, eye-calamity, fatal
 misfortune.

37 “Zamán” signifies—the space between earth and heaven, the field of
 day and night.

38 When a man runs swiftly on the tips of his toes he raises no dust.

39 See Canto iii., couplet 24.

“Partab” may signify—a featherless arrow that falls farther than a
 feathered one; powerful.

The first line may be—

In that excursion from his arrow (body) full of power.

40 “Raşad” may signify—information-takers, who sit at the head of
 the road; the place of their sitting; a lofty platform which the sages
 of past times built with a height of seven hundred yards (gaz) on
 mountain-tops, whence they viewed the rising and the setting of the
 stars, and other heavenly actions.

In that road (of excursion) void of the path of wandering,
Both his load (of self) and his steed (Burák) left.

The angel Jibrá,il, by his path, wing-shed (impotent);
The angel Isráfil from that contest (of swift flight) fled.

The abode "Rafraf" (of Israfil), by farsangs passed;
He made rhythmical sounds (in praise and prayer) in that
(higher) screen.

From the door of Jibrá,il's abode to the pillar of God's
throne,
Step by step, the carpet—his purity cast,

45 He passed beyond the council place of the bearers of God's
throne;
Came to Daraj, and travelled (completed) the stage.

The region of sides (dimensions) reached the limit
(ended);
The cutting (ending) reached the compass of Time (God's
throne).

The earth-born-one (Muhammad), to the sky hastened,
Earth and sky hurled back;

41 "Be ráh az áwáragí" may mean—

A road far from confusion or wandering;

„ in which is no path of wandering;

„ which is roadless, or in which travelling is difficult.

43 "Rafraf" may signify—a valuable couch or a decorated litter, which
appeared after Burák was left at the Sudratu-l-Muntahá (Jibrá,il's
abode), and on which Muḥammad ascended to God's throne.

One farsang=3 karsh=6 miles.

44 "'Uṣmat" signifies—tanhá,í va tajríd.

The second line may be—

Step by step, the Carpet of Purity, (God) cast.

45 "Daraj" may mean—a place in Paradise; the splendour of God.

Having travelled all the stages, Muḥammad reached the precincts of
God's throne.

46 When Muḥammad, beloved of God in eternity without beginning,
approached the throne of God, dimensions of space ceased, and the
compass of Time terminated; because the sides ended in Heaven's
convex surface.

Caused his solitary journeying (free from corporeal affections) to reach to such a place,
That of his existence naught remained with him.

When he became a dancer (traveller), in the path of non-existence,
He came out from his own existence.

50 In that circle of revolution of its path,
From (by) his head (-place), appeared his foot-place.

Boldly, he travelled that path (by God's throne) without nadir, or zenith ;
—For, in a circle, is neither highth nor depth.—

They (the ministers of Fate and Destiny) uplifted the veil of (God's) majesty ;
They made the closet (God's throne) void of strangers (angels and spirits).

In that place, in which thought has seen no place,
Prayer (came) from Muhammad ; and acceptance (of prayer) from God.

A voice that proceeded without the agency (of the tongue) he heard,
The countenance of God, fit to be beheld,—he beheld.

48 The second line means—In observing the majesty of God, he became senseless.

49 "Nístí" signifies—lá makán ; faná fi lláh.

This couplet explains couplet 48.

Couplet 48 describes the passing away of lusts and human qualities ; couplet 49, the passing away of possible existence (hastí-i-imkání).

50 In the first line o refers to dá,ira ; in the second it refers in both cases to Muhammad.

When limit remained not, sublimity and profundity [zenith (faḥ) and nádír (taḥt)] became one, and difference between the motion of hand and of foot ceased.

When he passed beyond the skies, depth (zer) and height (bálá) became one ; and so beginning and end. See couplet 41.

For the use of the word "highth," see Mason's "English Grammar," 21st edition, page 125.

55 Of the Presence possessed of majesty (God)—he beheld so
much that

Neither was side on that side, nor (external) form on this side.

His body, all eager like the narcissus become,—
A single thorn (prohibitor) around him wandered not.

In that narcissus-form, which that garden (Muhammad)
had,

Perhaps his eyes possessed the collyrium of Mázágh!

He passed by the tray of intimate friendship (with God);
He both enjoyed; and, also, made the gift (of Islam) to
us special ones (true Muslims).

His heart took the splendour of God's grace;
Behold the great orphan (Muhammad)—what sovereignty
he seized!

60 Towards the earth, he came face-illumined;
Every science of divine philosophy learned:

Went (to God's throne) and returned, in such a way,
As comes into the imagination of none.

From the impetuosity with which, lightning-like, he
measured the road (travelled),
The heat of (arising from) his sleeping departed not from
the sleeping-place.

55 With the eye of the head, not of the heart, Muhammad beheld God's
Court, sideless, formless. In the *Makhzanu-l-asrár*, Nizámí says—

With the other eye Muhammad gazed;

Nay, he saw by that (eye) which he had in his head.

That side refers to God; this side to Muhammad, whose body was all
light.

56 The narcissus, whose body is all eye, has no thorn.

57 "Haraf" signifies—*taraf*.

The blessed Kurán says:—"The Prophet's eye looked not at any
other thing and committed not disobedience. All things glanced at
the Prophet; but he regarded none save God.

The spirits gazed so much at Muhammad that he became of narcissus-
form (all eye).

Of the night—I know not what the state was.
Was it a night; or, indeed, was it a year?

Since it is possible that, in a moment, our (human) souls
Circulate (asleep or awake) around the World,

65 His body, which is more pure than our souls,
If it went and came (around the World) in a moment,—it
is allowable (possible).

Best,—if I offer the jewel of my soul for him,
(And) exercise praise-uttering, in regard to his four friends
("companions").

The jewel (of praise)-purchasers are four; and the jewels
(of praise) four;
To the seller (me, the Praiser), what business with exag-
geration?

Although, I am firm of foot, in love for 'Ali,
I am not also void of love for 'Umar.

In this way, in this (my) eye of luminous brain,
Abu Bakr ('Umar) is the (flaming) candle; and 'Usman
('Ali), the (shining) lamp.

67 In the world are four jewels, Muḥammad's four companions—
ṣidq, truth Abú Bakr haiyá, modesty 'Usmán
'adl, justice 'Umar shujá'at, bravery Alí Murtaḡa
"Fazúl" is plural of faḡal, augmentation, excellences; it here means
a chatterer.

68 Couplets 67 and 68 were, apparently, written after the body of the
text had been composed.

If one asks:—Why Niẓámí gave not precedence to 'Umar? it may be
said that precedence of mention is not a proof of excellence. Otherwise,
it would be necessary to prefer 'Umar to Abú Bakr, of whom no mention
is made till the 69th couplet.

The contention of the Sunní and the Shí'ah sects of Muslims is in
regard to 'Umar and 'Alí.

Couplets 66 and 70 are in praise of the four companions.

"Ishk" and "mihir" signify—religious love, and nothing more.

70 With these four Sultans of Darvesh name,
Four takbirs (the end) of the empire (of the khiláfat of
Islám) became completed.

O excellent Leader of those sent (prophets) !
The Acceptor of excuse (for sin) of those fallen (in adoration
of God) :

The first great standard, in the beginning of Creation ;
The last great sign, in the end of Time.

Thou art the Chosen-One of both Worlds ;
If anyone be like thee, thou art indeed that one.

Thou art the key of the lock of treasures,
The door of good and of bad made apparent to us.

75 Night and day, without our covenanting,
The decree struck—" O my Follower ! O my Follower !"

Of the meanest of the followers of thy dust (path),—I
Notwithstanding this (my) weakness (in the faith of Islam)
—the great prey of thy saddle-strap.

70 "Takbír," magnifying God by saying, "Allah akbar" (God is
greatest) here signifies—*Khátima*, kar, the end; *namáz-i-janáza*, funeral
prayer.

"Daulat" signifies—*khiláfat-i-dín-i-Muhammad*; *asbáb-i-dunyaví*.

The four sultans of darvesh-form recited the takbír (the funeral
prayer) over the empire, thinking it dead. Whatever are the conditions
of world-abandonment, performing pilgrimage, fighting against infidels,
and making the five benedictions—these four successors of Muhammad
performed.

72 Muhammad was created before all; and will be the first to rise.

74 "Ganjínahá" here signifies—

sharí'at, the laws of Muhammad *haqíqat*, truth

taríkat, the way of God *ma'rifat*, the knowledge of God.

Or it may mean—*amr-i-haqq-ta'ála*; *ahkám-i-halál va harám*; *sawáb*
va 'azáb-i-bandagán.

75 "Be zimmatí" signifies—*be'ahd va paimán búdan*, the being without
covenant.

"Zimmatí" signifies—*sháhib-i-zimmat*.

76 They fasten not feeble game with game-cords to the saddle.

Nizami, who became city-bound (captive) in Ganja-city,
Let him not be portionless of thy blessing!

77 "Shahr-band" signifies—one who, by the magistrate's order, is forbidden to leave the town.

Nizámí was born at Ganja, a town (on the river Ganja flowing into the Kur or Cyrus), four days distant east of Erivan (near which the Armenians say Noah planted his vineyard), which abounds with vineyards, gardens, and fruit-trees; and has a pleasant climate. Hamd Allah, who died in A.D. 1349 (A.H. 750), in his work "Mizhatu-l-*ḳulúb*," relates that this town, founded by Alexander the Great, was rebuilt by Kay Kubád (Dijoces); that it was formerly very great and well-populated; and that remains of some of the buildings are still to be seen.

M. Klaproth in his description of the Russian Provinces between the Caspian and the Black Sea, says:—

"Ganja, a very beautiful city, was long governed by a *khan* who was vassal to Heracleus, King of Georgia. When the Russians took possession of this kingdom, Javát, the *khan*, refused to submit, Prince Tzitzianof marched against him at the head of three thousand men.

"On the 15th of January, 1804, he took the town by assault; the *khan* was shot. The officers obtained much booty, and called the town after the Empress Elizabeth, Elizabetopol.

"This town was once as great as it was beautiful. One may yet behold the ruins of a great number of houses and *káraván sárá,es*; and, at a distance, a sepulchral edifice in stone, of which the vault is beautifully and artistically constructed.

"The population consists of Turkomans, with a few Armenians."

Sir John Chardin (circa A.D. 1672) says:—

"The complexion of the Georgians is most beautiful; you can scarce see an ill-favoured person among them; and the women are so exquisitely handsome that it is hardly possible to look upon them and not be in love with them."

Sikandar appears to have been of the same opinion. See Cantos xxxvii., xxxviii. and xxxix., describing Noshába, the Queen of Burdá, in the vicinity of Ganja.

"Ganja" (compounded of *ganj*, treasure, and the obscure *há*) signifies—treasure-place.

Sikandar, on his way to the East, buried the treasure of his army at Ganja and returned by a different route. It must, therefore, be concluded that the treasure still lies buried there.

See Canto xl., couplet 66, 71 and 82.

CANTO V.

ON THE COMPOSING OF THE BOOK.

A night, like the morning, with the jewel (of Divine splendour) adorned;

With so many *morning* prayers (from God) desired.

From the luminous moon-light, the world shining;

From the Earth's navel musk (darkness of night) poured out (dissipated).

The market of dust (the world) became void of clamour;

The ear reposed from the clamour of the bells (of the Kafilā).

The night guardians with sleep intoxicated become;

The true morning head to the water lowered (not dawned).

5 I,—from the work of the world (sleeping) hand uplifted;

With the chain of thought, foot-bound become:

(In intense thought), heart expanded, but eye stitched;

For keeping the path (of thought), heart kindled,

1 Morning prayers are especially agreeable to God—so says the glorious Korán.

“Jarās” signifies—zangalah-i-buzurg, a large globular bell, which they fasten to the neck; it is sometimes called—dará.

All the animals had gone to sleep, and the sound of the káfila-bell reached not the ear. Or, the market of the world had become void of the noise of men. Because, in the very early morning, all are in the sweet sleep of carelessness; and even the hour-bell is silent.

In the country, guards fasten to the waist bells, the noise of which serves to keep them alert and vigilant. In Canto xix., couplet 50, we have—

“From his waist the watchman of the sky (Saturn) suspended

“A golden bell, for the guarding of the King.”

4 “Şubh-i-şádik” signifies—the true dawn.

„ kázib „ false „

“Sar ba áb faro burdan” signifies—ghota zadan; ná padíd shudan. The length of the night was such that it might be said—the true dawn appeared not.

6 Dil kushádan va dída bastan are necessary for contemplation.

“Ráh-dáshtan” signifies—safr kardan va muntazir búdan; khaşş kardan-i-ráh bará, e ámadan va shudan.

On this account,—How is it proper for me to make a
game-receptacle (work of lustrous verse)?

To cast a prey (the subject of verse) into that receptacle?

My head cast (on the knee) like one distraught;

Like the pillow of asses in the ass-picture:

My head found a place on the top of the knee;

Earth (the knee) beneath my head (lowered in thought);

sky (the head) beneath my foot (of thought):

10 (By reason of perturbation) in the pulse of my limbs, ease
none;

My head (in intensity of thought) the foot of my chair (of
thought) become:

In motion of thought, road travelling to the upper world,
From side to side (the whole body) a round revolver become:

7 “Matrah” signifies—anything with which they make a prey of
animals. Some say it is a large net; others, a bag in which hunters
put the birds which they have caught. This word is not given in
Johnson-Richardson’s Dictionary.

8 In some cases, sarún occurs in place of saram. It means a horn, but
here signifies the buttocks of men or of animals.

“Gorín-nigár” is a picture-gallery, in which they paint the forms of
asses and other animals. The custom of sitting of asses is in this wise
—When they come from the grazing-place to the sleeping-place, they
make a circle. Then one sits down, and another (placing his head on
the knee of the first) sleeps; and so for the rest.

In the Gorín-nigár, they paint the picture in this very way. Nizámí
compares his own state to that of the asses in the ass-picture.

The difficulty is that here he places his head on his own knee; whereas,
in the ass-picture, the asses place their heads on one another’s knees.

It is said that the ass places his head on *his own* knee, and not on
that of another.

“Ásíma” comes from—sám, ásám, ásáma.

9 Although earth was beneath my head, and by reason of abjectness
and lowness apparently the head-pillow,—yet the sky was beneath my
foot. I had really brought the lofty world into my possession; then the
sky was beneath my head.

10 By intensity of thought, true moderate motion had gone out of my
pulse in such a way that a state of perturbation appeared; and my head
had become lowered to such a degree that you may say it was beneath
my foot.

11 “Gírd-gard” signifies—mudawwar-gardanda, a round revolver.