

(Apparently), my body in the corner (of retirement) left ;
 (Really), to the plain of the Soul (the upper world) road-
 provision taken up :

Sometimes, example (counsel)-accepting from the unread
 tablet ;

Sometimes, lesson-taking from the books of the ancients.

Like a candle, fire (by intensity of thought) fell into my
 garden (of the brain) ;

My (burning) garden (brain) became my fiery mark.

- 15 (The brain) the melter, like wax in the sun ;
 By such a piece of wax (consuming thought, the path
 of) sleep, closed to my eye.

From me (from seeing my state) the Magicians learned,
 Since by their own wax, they stitched up (prevented)
 the sleep (of men).

In those contemplative paths (of verse),
 The pure (whole) brain in my head became perturbed.

“Gard-gard” signifies—revolving, revolving=much revolving.

So they say: *khátir-i-dostán bāgh-bāgh shiguft.*

Sometimes, in thought, I was head-on-knee; sometimes, from this
 side to that side rolling, rolling, (I had) gone.

- 12 Apparently, I had placed my gross body in a corner; really, I had
 become a traveller to the Upper World, whence, as stated in the tra-
 ditions, poets bring weighed subtleties.

- 13 From the books of unskilful poets that obtained not currency, I took
 warning, saying:—“Why should I waste time like them in uttering idle
 tales? I will utter weighed words that shall pierce the soul.”

The unread tablet may signify—the work of a poet devoid of skill, or
 that of a new poet yet unread, but worthy of being read.

- 16 If *mom-i-man* be read for “*mom-i-khud*,” the second line (the cause
 of the first) will be—

Since with my wax (my brain, the melter) they (Fate and Destiny)
 stitched up (prevented) my sleep

Magicians close the path of sleep to a man, by making his effigy in
 wax, sticking it hot into his eye, and uttering an enchantment over it.

When *mom-i-khud* is read, the second line qualifies the first.

- 17 “*Andeshnák*” signifies—that stage of thought when it reaches far
 distant places.

From the agitation (sleep) of the brain, came mine a dream ;

In that dream, I beheld a beautiful garden (the lustrous verse of the Sikandar Náma),

From which variegated garden I kept plucking the date (of subtlety) ;

And of it kept giving to whomsoever I saw.

20 The date-gatherer (Nizami) came (awoke) from sweet sleep :

—A brain, full of fire (verse) ; a mouth, full of water (haste to write the verse).

At the first prayer (dawn), the mu,azzin exclaimed :

“ Pure is the Living-One, who never dies ! ”

—A sudden cry (on hearing this prayer) issued from me ;

For I was full of thought (grief), and void of myself—

When the morning of happiness appeared in proper time, I became alive (returned to sense) like the wind in the morning time.

I lit up a candle (of the lustrous verse beheld in the dream) night-illuminating ;

And, like the candle, burned with the thought (of establishing the verse).

18 This Sikandar Náma is a *maṣnaví*, which means—a ballad, a romance or an epic in rhyme, such that each *miṣra* (line) rhymes with its fellow but the same rhyme runs not through the whole of the poem.

20 My brain (from the fire of desire) was hot ; and my mouth (from envy) full of water—from the dates which I had seen in my dream.

21 The mu,azzin of the masjid, before morning, in the streets of the city, with a lofty voice, exclaims : *سبحان حى الذى لا يموت* so that morning risers become awake.

In some places, the mu,azzin, from the pulpit of the masjid, with a loud voice, utters : . . . *سبحان* so that sleepers, becoming awake, may hear and afterwards recite that glorious prayer of grace.

22 Those sick for God fall into ecstasy on hearing His name.

23 “Pagah” is the antithesis of *begáh*.

25 My heart engaged with the tongue, in word-cherishing,
—Like (the angel) Harut and (the woman) Zuhra, in
sorcery—

Saying: "How is it proper to sit so long without employ-
ment?"

Again, I may bring a fresh mode (the versification of
this book) to my hand;

May bring a strange (new) note into song;

May give blessing to the souls of former ones (Kings con-
temporary with Sikandar).

25 Zuhra was a singer, who, from desire of the great name of God, went
in the garment of a harlot, to every Faḳír, and to everyone perfect in
the knowledge of God. In the time of David, when the angels accused
men of disobedience, God, out of the perfection of sovereignty and
compassion, said: "In mankind, passion and lust are the cause of sin;
if these possessed you, the same result would follow."

The angels replied: "This would never be."

An order was immediately passed for bringing an angel, distinguished
for good qualities. They brought the angels, Hárút and Márút. The
great Creator, with His perfect power, having occupied Himself with
their temperament, and made over to them the decision of the dispute,—
dismissed them to the earth and taught them the great name of God.

Those two angels, by the power of that great name, kept coming
and going.

Zuhra, on hearing of this circumstance, came to them, and they became
enamoured of her. Going to her house, they drank wine; worshipped
her idol; slew her husband; and taught her the great name of God.

Zuhra, having washed and changed her garments, recited the great
name; and, by its blessing, ascended to the sky, where she mingled her
splendour with the star, Venus (Zuhra). The two angels, becoming
captives to the wrath of God (on account of their passion for Zuhra),
were confined, head downwards, in the pit of the city of Bábil (Babylon),
where they taught men sorcery.

According to the maḡnawí of Maulaví Rúm, the two angels said to God:
"If we two may go to the earth, we will restrain mankind from
iniquity, and prosperity will, assuredly, appear."

See Genesis vi. 2, 4; "The Loves of the Angels," by Moore;

"Heaven and Earth," by Byron; "Spanish Ballads," by Lockhart.

27 Some say that the second line means—the blessing of a certain king
belonging to the race of past kings.

- May bring forth a lamp (a book) from a spark (the tale of a past King);
 May produce a tree from a grain (the tale of Sikandar).
 So that whoever casts down (obtains) the fruit (of pleasure) from this tree (of verse),
 May say to the Planter (Nizami): "O fortunate One!"
- 30 On the condition that—a mere handful of mean ones (unskilful poets, my contemporaries)
 Steal not the household furniture (verses) of their neighbours.
- I have assumed—I am chief of those of quick understanding (poets);
 (That) I am the great king of those jewel-selling (poets);
 (That) all (the poets of my time) are grape-gatherers (cottagers); and I (am) the grain-sower (the wealthy villager);
 All, house-deckers (helpers); and I, the house-holder (the master).
- In these four sides (the market of retribution, the world) how may I plant my goods (of poetry)?
 For I am not safe from the robbers of the road (plagiarists).
- In these four sides (the market of the World), who has a shop (of verse),
 That has not a breach from many directions?
- 35 Like the river, why fear I the robber of a drop (the sun),
 When more than that, the cloud (of Divine Bounty) gives me reward?

30 Nizámí refers to plagiarists.

31 "Giriftan" here signifies—farz kardan. It is often so used.

"Khána-pardáz" signifies—*khadim*; *khálí kunanda*, *khána*, *khud*; *kharáb kunanda*, *khána*.

33 In the East, markets are usually so arranged that the streets form a cross; at the place of intersection is an open spot or square for the punishing of malefactors and the issuing of the orders of the Sultán. Thus at Kandahar the bázár is called *chár-sú*.

35 "Abr" may signify—Nizámí's genius; the sun.

If thou light up a hundred lamps (of poetry) like the
 moon,
 On them will be the name (mark) of robbery from the
 sun (Nizami).

36 It is well known that the moon's light is derived from the sun.

CANTO VI.

A STORY BY WAY OF APOLOGUE.

I (have) heard that an insolent fellow, liver-consumed
 (state-distressed)
 Possessed an old gold coin (an ashrafi) newly-gained.

He heard from old men, dinar-understanding (possessors
 of wealth),
 That, in the world, gold brings gold; treasure, treasure.

He went to the market, so that with gold he might draw
 gold;
 Might attract a gold coin with (his own) gold coin.

He reached the shop of a certain jewel-seller,
 Than whose gold more he beheld not in one place.

5 Spilled from a large tight leathern bag,—gold;
 Gold filings, with gold filings; and gold, with gold.

1 Men accept this tale as part of Nizami's work, and consider it true; but indeed it is spurious. See the commentary by Muhammad Gulvi, page 55 (near the foot).

"Rind" here signifies—mardum-i-muhil be bák va be kaid, a knave, fearless and unrestrained. But, in the language of holy travellers, it means—one acquainted with the shara'iyat, tariqat, haqiqat and ma'rifat.

3 The second line may be:—

Might attract the whole wealth of the West with (his own) gold coin.
 For durustast durust, read durustá durust.

"Ambán" signifies—a bag made of kid-skin, which Kalandars fasten to the waist, and into which they put their victuals.

"Chust" signifies—*khúb*, *kalán*; *tang va yakjá muhkam shuda*.

In the hope of (drawing) that treasure, wall-built (heaped up).

He cast his dinar from his hand.

When his dinar flew from his hand

He turned his head towards the Banker's treasure.

The man became helpless as to acquiring gold,

Or, as to mixing that *one* (piece) with a hundred (gold pieces).

With lamentation, he uttered a cry on account of (his own) gold ;

He wept, before the man, jewel-selling,

10 Saying : " From the region of the world, with some delay (a life-time),

" I had brought to my grasp a piece of pure gold.

" Not in sageness (but) in foolishness,—I heard

" That gold attracts gold, when thou placest (both) together.

" I hastened to the treasure of this shop ;

" I cast my gold at this treasure.

" Perhaps, that gold (of mine) with this (of thine) may become scattered ;

" This gold itself, with that gold, become mixed."

The Banker, a worthy man, laughed,

And related to him the tale of the mixing of gold,

15 Saying : " Much comes not to a little ;

" A one comes to the hundred, not the hundred to a one."

Whosoever became a thief of my store-house (of verse),

(For him), this tale of the watchman of my road is sufficient.

Many (an ox-) mill (there is) which is noise-making,

When they inquire, it is the (mere) labourer (under orders) of the official.

17 There are many poets who have reputation for eloquence. When they examine they often find that their wealth of verse is the capital of others.

—From thieves (plagiarists) recompense sufficient is mine
That they bring not continually against me the shout of—
“Thief!”—

The black ones, who plunder the road,
Make, by thieving, the world black (desolate).

20 They bring not forth (kindle not) hot a fire (of theft)
by day;
Because, eye keeps having shame of eye.

Behold! In the white (illumined) day, the writers (of my
time)—
How they fashion a pen (of subtlety) from the musk
(black) willow (of my lustrous verse).

My secret (lustrous hidden subtlety of verse), which they
openly take,
Is from (the town of) Ganja, (even) if they take it to
Bukhára.

The household chattels which are secret (stolen) they
(the Bukháriots) buy;
For stolen chattels are cheap.

But when the crime (of the theft) becomes exposed,
The heart of (their) friends becomes merciless (as to re-
specting them).

25 If the thing stolen raise a cry,
The watchman, thief-seizer, cuts off his hand.

“Mazdur-i-díván” signifies—one who makes a show with the goods
of others.

19 “Siyáhán” signifies—men of Hindústán, who are as notorious for
robbery as for blackness of complexion.

20 They (the black ones, the robbers) cannot by day excite the fire of
iniquity; because eye has shame of eye. But the plagiarists, in the
luminous day, take away my subtleties of verse. See canto xi.
couplet 39.

Couplets 17, 18, 19 and 20 form aḳiṭ'a-band.

25 “Nafír bar áwardan” signifies—zâhir shudan; zahúr-yáftan.

Best,—if I let go (the thief of my verse); for Time itself
Is the teacher (of the people) as to every good and bad
thing.

The balance (of justice) of the sphere, revolving by design,
Left not, and leaves not anything unweighed (unproved).

Come, Cup-bearer! show me the wine (of senselessness);
And give me of that draught of senseless ones.

By that bitter draught, make me senseless;
Perhaps, I may forget myself.

- 27 "Mándan" signifies—guzáshtan.
"Gardan-i-basích" signifies—gardan ba basích.
The sky dispenses to everyone the requital of good and of bad deeds.
- 28 For the meaning of sákí, cup-bearer; and of mai, wine—see canto vii.
couplets 37, 68; xiv. 47; lxxi. 42.

CANTO VII.

ON THE VERSIFYING OF THE BOOK.

O Nizami! thou art a great Master of Fame;
Old thou art become, yet art thou fresh (with spiritual
power) as before.

Like lions, expand with power thy claw;
Like the fox, stain not thyself with colour (of deceit).

- 1 For poetry's sake, the sign of the vocative is, in the original, omitted.
- 2 "Sar-panja" signifies—panja, e dast.
The word sar is redundant.
This couplet hints at abandoning retirement, and choosing entertain-
ment.
The second line means—
Display not deceit for the sake of not coming forth from the corner
of retirement.

I have heard that, in Russia, the coloured (decorated) fox
Is self-adorning, in the manner of a bride.

When the day is raining, or the wind whirling,
He brings not forth his hair (fur-coat) from the lair
("earth").

6 He makes his abode, in a corner, without victuals,
Licks not (anything) save his own leg and foot;

(And) devours his own blood (from hunger) for the sake
of his fur coat :

—Everyone cherishes the body; he, his fur-garment.—

In the end, when Death approaches him,
His hair becomes painful to his body.

For the sake of that fur-coat, they attempt his blood :
With ignominy, they pluck it from the body.

Why is it necessary to adorn such a carpet (outward
person),

The rising from which (to go to the grave) is unavoidable ?

10 Every animal, that is not self-adorning,
For his injury, avarice has no desire.

Come out of this screen of seven colours (of outward self-
decoration) and be content (with God) !

For, the mirror beneath the blight is black (Ethiopian-like).

3 "Arús" signifies—a man, or a woman, married not longer than three days and nights.

"Naward" signifies—surákh-i-pechídár, a winding hole.

"Rang" may signify—tīrz. Rús is said to be a country (Russia) near to the Land of Darkness.

7 "Wabal" signifies—ná-gawár shudan.

"Múyina," or "múyína," is like—zarína, párína. The termination is sometimes redundant, as in—ganjína.

9 "Ná-guzír" signifies—zarúr.

11 "Zangí" here signifies—habshí. See canto xix. couplets 242, 243 ;
xx. 64.

"Parda, e haft rang" may signify—inconstant time; the world of seven climes; the seven skies, each of which has a different colour; the corner of retirement.

Thou art neither red sulphur, nor white ruby,
That the Seeker should be hopeless of (finding) thee.

Enough—evoking these sorceries (of self-approval and
self-adornment)

Not mixing, like the magicians, with persons.

Mingle with men, if thou be a man;
For to a man a man is habituated.

- 15 If thou be a mine of treasure, (and) come not to the hand
(of men),—
Much treasure there is of this sort (despised) beneath the
dust.

When the fruit-possessor (tree) falls (is) far from the
fruit-devourer,
Whether the date, or the thorn, be the date-tree's,—what
matter?

Youth departed, and (length of) life remained not;
Say to the world: "Remain not, since youth remained not!"

Youth is the beauty of a man;
When beauty departs, how may joyfulness remain?

- 12 "Gú-gird" signifies—kibrít.
There are four kinds of sulphur—white, black, red and yellow.
Red sulphur, like the white ruby, is very rare.
- 13 Magicians associate not with persons.
Enough—building up charming verse, magic-like, and by them
making men desirous of thy society and, like the magicians, not asso-
ciating with persons.
- 14 "Khú-gar" signifies—ulfat-gírand The Sages have said:
"The man who claims intellectuality desires union with others."
"Mardum" (both singular and plural) is here plural.
- 15 If thou chooseth retirement, it is nothing to be proud of; much trea-
sure lies buried and despised beneath the soil.
- 17 "Ma mán" signifies—ma-básh; níst-shau.
To the child is hope of youth; to the youth, of old age; and to the
old man, of nothing.
In youth, the abandoning of retirement and the choosing of society
is pleasant; in old age, the issuing from retirement is irksome and
difficult.

What treasure (of excellence and skill) is that which is
not a portion for me?

Alas! youth. Not mine is youth.

20 When the nerve (the great vein) became sluggish, and the
(back-) bone worn out,

Utter no more the tale of beauty.

When from the hand departed the pride of youthfulness,

Wash thy hand (despair) of joyfulness.

The brightness of the face (aspect) of the flower-garden (of
youth) is as long

As the box-tree (a youth) is laughing with the tulip (a
damsel).

When the autumnal wind (old age) falls upon the garden
(season of youth).

Time gives the place of the nightingale (joyousness) to the
crow (sadness).

The leaf (the teeth, or the hair) goes falling from the lofty
bough,

The hearts of the gardeners (old men) become sorrowful.

25 The sweet odours of Basil (joyousness) disappear from the
flower-garden ;

No one seeks the key of the door of the garden.

O ancient nightingale, years-endured (Nizami)! Bewail,—
That the cheek of the red rose became yellow :

20 The second line may be:—

Alas! My youth is not (in duration, even) like the smallest division
of time.

21 When the pride of youth, which is like the flashing of an ignited
chip, leaves thee, and old age comes,—put aside insolent-bearing; for
youth returns not.

Couplets 21, 22, and 23 form a *kit'a-band*.

25 "Rihá,in" (sing. *rihán*) signifies—the rare perfume called "Holy
Basil." It is sold by Piesse and Lubin, of London, in bottles at 2s. 6d.,
5s. and 10s. each.

Neither desires the old man joyousness, nor shows him anyone joy-
ousness.

26 Some say that the nightingale's lament is in spring, not in autumn.

(That) the decorated straight cypress became bent ;
The gardener (youthfulness), risen from the shade (of the
garden of the body), went.

When in years, the date (of life) came to fifty,
The state of the hastener (to the next world) became
changed.

The head, through the heavy weight (of old age), came to
heaviness (became weak) ;
The dromedary (of the body) came to distress, on account
of the difficult path (of old age).

30 In regard to demanding wine, my hand remained helpless ;
In regard to rising, my foot became heavy.

My body took the hue of lapis-lazuli (blackishness) ;
My rose (face-complexion) cast its ruddiness, and took
yellowness.

The steed (of the body, once) the swift-mover, loitered on
the path ;
Need of the pillow-place (rest) came to my head.

Verily, the steed (of the body, once) rearing and curveting,
wind-footed,
Moves not from his place, with a hundred blows of the
chaugán (resolutions of the heart).

The key of joy (wine of youthfulness) in the wine-tavern
(of the body) became lost ;
The stain of remorse (for youthful deeds) appeared.

27 "Kadíwar" signifies—kadáwar ; kad-áwar ; kad-khána ; sháhib-i-khána ; sháhib-i-tan.

It means—(meta.) bághbán ; nishát-i-'umr.

29 "Ba sang dar ámadan" signifies—'ájiz yá shíkasta shudan.

31 By reason of coldness and dryness,—softness and ruddiness departed.

33 "Chaugání" here signifies—quick-moving.

The chaugán is a stick, curved at one end, used in the game of chaugán, the modern "Polo."

35 From the mountain (the head) came up the cloud, camphor-raining (white hair);

The nature of the earth (the body) became camphor-devouring (virility-wanting).

Sometimes, the heart inclines to moving;
Sometimes, the head makes praise of sleeping.

The reproach of brides (damsels) came to my ear;
The jar (of the body) became empty (of the wine of prosperity); and the Cup-bearer (youth's vigour),
silent.

The head turned from sport (of youthfulness); and the ear from song;
For the time of farewell to the marching-place (this world) became near.

The corner (of retirement),—better than the Karavan-sara,^e (the public edifice) at such a time,
When Time widely displays hand-stretching (for plunder of life).

35 "Káfúr khwar" signifies—very cold.

36 Sometimes, the temperament desires exercise; but, through feebleness, the body moves not. Sometimes, the head, from complete exhaustion, desires sleep; but, from aridity of brain, sleep comes not.

37 "Sáķí" here means—a bride (damsel); or youth's vigour. See couplet 68.

The brides (damsels) reproached; for they considered me not worthy of their society.

If *nayáyad* be read for *dar ámad*, the first line will read:

The reproach (cajolery) of damsels came not to my ear (they regarded me not);

For the jar (the body)

"'Itáb" signifies—*náz va andáz*.

By reason of old age, the heart turns away from the acceptance of their caresses.

38 The word *gáh* in *kúch-gáh* may signify *place* or *time* as—
subh-gáh, morning time *şaid-gáh*, hunting place
shám-gáh, evening ,, *ramídan-gáh*, terrorizing place

The world is a place from which it is necessary to march.

39 "Káj" is the name of a *Káraván-sará,^e* between Kirm and Ray.

"Dast-yází" (from *dast yazídan*, to stretch out the hand) signifies—

40 Of the moth, the spectacle (sight) is as long as
The candle, night-illuminating, is laughing (burning).

When thou makest the house, void of the candle (of youth-fulness),

Thou seest not again the painting (form) of the moth (of gladsomeness).

In the day of youthfulness, and of being newly born (freshness),

I boasted of old age and decrepitude.

Now, in grief (weakness of body), when may I exhibit joyousness?

With the reverent head (of old age), youthfulness how may I display,

(Who am) like a rotten stick (bark stripped), which, in the garden-corner,

Is at night an illuminator, like a candle?

45 If I had beheld, in myself, an increase (of life),
I would have sought, in myself, a place of repose :

Would have made Life anew, in comfortableness ;

Would have pledged the world for joyfulness.

When the day of youth arrived at an end,

The white dawn (white hair) appeared from the east (head and face).

dast darází ; ghárat-garí. See canto viii. couplet 2 ; xxii. 116 ; xxx. 171 ; xxxi. 129.

Couplets 39, 43 and 48 refer to the invitation given in couplets 13 and 14.

41 The time of man's joy is as long as youth remains.

44 In this state of old age, I am like a rotten stick, bark-stripped, whose naked body appears, at night, like a burning coal ; or which (like a fire-fly, night illuminating), gives a soft light.

Illumination to such an extent only is left to me ; the effulgence of youth, like the resplendent sun, has departed.

46 If a person seized the world and gave joyousness in place of it,—I would choose the joy.

47 This is in astonishment. Because, when the white day is ended,

In thought of that, I am—how I may place my head (in devotion to God);
How I may put my foot out of (abandon) the work of the world.

That head (person) that is worthy of the crown,—
Its chin must be musk (black), not ivory (white).

50 Before that these seven swift compasses (the seven skies around the world)

Rend the (straight) line of my life,

I will bring my hand (of power) to every musical plectrum (of lustrous verse);

Will preserve (in verse) the fame of my own existence:

Will practise sorcery with every counter (of the subtlety of verse);

Will apply a remedy (lustrous speech), for the purpose of remaining (in men's recollection).

When my Gilan-steed (swift-moving life) leaves this bridge (the clayey body),

I have not the desire of returning to Gilan (the world).

black night appears; but here there is no night, yet the white morning of another day appears.

48 "Sar nihádan" signifies—*tá'at va safr kardan; khwáb va ásá,ish kardan; dar káre shághil shudan.*

I am in thought how I may depart from this world; come forth from its cares; and prepare myself for the future world. This being so, how may I seek for the joyousness of youth.

Otherwise—

How I may choose a work which may remain a token of me; and, by the accomplishing of which I may remain at rest.

49 "Sarín gáh" signifies—*sarún gáh; nishast-gáh-i-sar; baná gosh; bálá,e gosh; mú,e kafá zanakh dán.*

The man fit for empire must be young (black haired), not old (grey haired).

52 "Muhr" signifies—*muhra,e falak; turaḡ-i-saná'í va badá'í,e shá'irí.*

Since the sky desires to efface me without leaving trace or name, I will do a work (the Sikandar-Náma) by which I shall have an existence that may be called—eternal life.

On this path (of life), are many sleepers (dead-men) like
me;

No one brings to mind that anyone is here.

55 O fresh mountain-partridge (vigorous youth)! bring me
to mind,

So that, when thou passest over the head (tomb-stone) of
my dust;

Seest—the herbage spring up from my dust;

The hips disintegrated; the pillow (of my composition)
scattered;

All the dust of my couch (the grave) wind-carried;

Of me, none of my time recollection taken;—

Thou mayst place thy hand on the grave-stone of my dust,
Mayst remember (in prayer for my welfare) my pure jewel
(body)!

Shouldst thou shed over me a tear (of prayer) on account
of my being far (concealed from thee),

I will shed on thee, from the sky, the light of Divine grace.

60 As quickly as possible, on thy prayer,

I will put—Ámín! so that, it may be accepted (of God).

Shouldst thou cause a prayer to reach me, I will cause a
prayer (for forgiveness) to reach thee:

Shouldst thou come, I will descend from the vault of
Heaven.

55 If sar be read for sarín in the second line, we have—

The decomposed head of the scattered pillow (back-bone).

According to Muḥammad, the whole of a man's body is consumed
save the al ajb (os coccygis) which, as it was the first formed, will re-
main uncorrupted till the last day as a seed, whence the whole is to be
renewed by a forty days' rain, resembling *sperma hominis*, coming from
the living water under God's throne, covering the earth to a depth of
twelve cubits.

61 "Dárúd" signifies—

From God,	ṣalvat va raḥmat,	benediction and mercy.
„ angels,	istighfár,	forgiveness-seeking.
„ men,	du'á,	prayer.
„ animals,	tasbîh,	praise.

See canto xxxix, couplet 53.

Consider me alive, like thyself;
I will come in the soul, if thou come in the body.

Think me not free from (thy) society;
I behold thee, though thou behold me not.

Make not the lip (of prayer) silent, regarding the few
sleeping ones (*holy* dead men);
(Nay), forget not (at all) the sleeping-ones (*all* dead men).

65 When here (at my tomb) thou arrivest, first cast wine (of
senselessness) into the cup (of thy body);
(Then) move proudly to the sleeping-place (the tomb) of
Nizami!

O Khizr of auspicious foot! think not
That, by reason of wine, the desire for wine is mine.

From that wine, I sought all senselessness;
With that senselessness, I adorned the assembly (of my
Time).

For me, the Cup-Bearer is the Divine Promise (of behold-
ing God's majesty);
The morning-draught (especially intoxicating) is rapture;
wine, senselessness.

66 See canto x. and lxix.

Nizámí here calls himself Khizr; because, like Khizr, who drank the Water-of-Life and became immortal,—he will (by this Book) become immortal.

68 “Mai” here signifies—be khudí, ecstasy, or senselessness, the state in which a person considers himself non-existent, on beholding the majesty of God.

“Kharábí” signifies—a state in which a person makes himself enraptured (kharáb), or perfectly senseless, in the knowledge of God.

Kharábí va be khudí is the state (described in couplets 67 and 68) of the true lovers of God, Most High.

Note that—

sáqí	means the Divine Promise,	not Cup-Bearer.
ṣabúh	„ <u>kharábí</u> }	„ morning-draught.
mai	„ be <u>khudí</u> }	„ wine.
	defined	

The words are so used throughout this work.

“Sáqí” occasionally means—murshid; mabda, a e fiyáz.

Otherwise, by God! as long as I have been (existent),
I have not stained the skirt of my lip with wine.

70 If ever, with wine, I became stained of palate (lip),
Be the lawful (to myself in the sight) of God unlawful to
Nizami!

Come Cup-Bearer! put the sleep (of carelessness) out of
my head;
Give pure wine (of senselessness) to the pure Lover (of
God).

The wine which came like limpid water,
Has become lawful in every sect (of Islam).

70 Halál refers to the blessed verse of the *Kurán*—
“Their Lord will cause them to drink pure wine.”

72 In some copies, *bahar chár mazhab* occurs.
This reading is probably erroneous; for there are seventy-two sects
(*firḳat*), not four, in the faith of Islám.

CANTO VIII.

ON THE PRE-EXCELLENCE OF THIS BOOK OVER OTHER BOOKS.

1 O (my) heart! so long as thou acquir'st not greatness,
It is not fit to sit in the place of great ones (people-
counselling).

Is greatness necessary to thee? In this power of (magic
speech),
Bring forth thy soul, in memory of (past) great ones.

2 “Dast-ras” signifies—*isti'dád-i-sukhanwarí*; *tawángarí*; *jam'at*;
sámán.

See canto vii. couplet 39; xxii. 116; xxx. 121; xxxi. 171.

The recollecting of men is the cause of the descending of mercy.

So long as they (men of the time) ask not for speech, keep
the lip closed ;
If thou mayst not break the jewel ; keep quiet the mattock
(tongue).

Whoever uttered speech unasked,
Placed on the wind (squandered) every word of his own.

- 5 One cannot show the lamp (of speech) to the sightless one
(non-desirous of verse) ;
For, only the heart of the seeing one wishes for the garden
(of speech).

It is profitable to utter speech, at that time,
When, from the uttering of it,—reputation becomes lofty.

When an answer suitable to the speaker (the questioner)
comes not,
To utter foolish words—proper is not.

Stitching up the tongue with an iron nail ;
And consuming that uttered—better than speaking.

O non-hearing man (ignorant of my purpose) ! What
say I ?

Thy ear (is) intent on the tale of sleeping and of eating.

- 10 What knowest thou what knowledge I myself express ?
I will strike the drum (of call) at my own door.

I have much goods of great value ;
I bring them not forth, so long as no one desires them.

3 “Gawhar shikastan” here signifies—ná pursída sukhan guftan.

4 “Lafta” signifies—gufta.

9 “Nayushanda” or “Shinvanda” signifies—a title applied to those
careless of the path of delight of speech, in the way of exciting desire.

10 “Duhul zadan” signifies—awázdádán. By this speech, I call the
seekers of speech to myself.

11 In some copies, after this couplet, the following occurs :—

Let not valuable jewels be dull (in price) in the market ;

Or, if they be, let it only be the defect of (attributed by) the enemy.

The pearl-purchaser (the seeker of my pure speech), oyster-like, stitched up his eye :

In this dulness (of market), it is not proper to sell pearls.

With such valuable jewels (of verse),—mine,
The need of one, jewel-appreciating, constantly arises.

From (the companions of my) Time, I desire a hearer,
To whom I may utter the mystery of the Teacher
(God).

15 I will dig diamonds (of lustrous verse) from my own mine
(the heart) ;

I will place with his (the hearer's) soul the package (of
Divine mysteries) of my own soul.

Time gives many trades like this ;
One takes a pearl ; the other gives a pearl.

Where, a heart, which is without a soul-scratcher
(sorrow) ?

(Where), a noose, which is without a noose-remover ?

12 "Durr" signifies—*marwáríd-i-šadaf* ; *ghiláf-i-marwáríd*. Without the desire of one, eloquence-appreciating, I cannot reveal the capacity of my ability.

14 The teacher may mean—God ; *Nizámí's* heart ; the tale of past kings ; the seekers of verse.

15 In the second line, *his* refers to *the one jewel appreciating* in couplet 13.

"*Ján-i-khud ba ján-i-dígare bastan*" signifies—making another acquainted with one's own affairs.

16 "Bar" in the first line, and "dar" in the second, may be redundant. In the text they are rendered as "pur" and "durr." The second line may be—This one takes ; that one gives.

17 "Dúr-básh" signifies—a sort of two-pronged spear, shaft ornamented with gold and jewels, used by kings, before whom it is carried. If any one casts a noose at the king, they repel it by means of the *dúr-básh* (lit : be far !). People seeing it leave the road clear. See canto xxiv. couplet 67.

This couplet, a complaint against Time for the consolation of *Nizámí's* heart, describes his own good nature and others' bad nature.

Perhaps, on this account, the snake (the ill-natured poet)
 sate above the treasure (of lustrous verse),
 So that the jewel-stone may not, without labour, come to
 the hand (of the seeker).

One can keep the road-watch by the watchman ;
 Maintain the fire with ash.

20 If the date-tree be not lofty,
 It receives injury from the plundering of every child.

By reason of this pleasant disposition, which is my
 nature,
 Many are the breaches in my sowing and sown-fields
 (works).

Other road travellers (poets), who have bound their loins
 for this (versification),
 Have, through ill-naturedness, escaped from the highway-
 men (time-wasters).

For the reason that the children of the road may fly,
 Why is it necessary to become black, like an Ethiopian?

18 Perhaps "dar kunj" should be read for "bar ganj." If so:—
 Perhaps, for this reason, the snake sate in the corner,
 So that its jewel head-stone may not, without labour, come to the
 hand.

See canto xi. couplet 72.

21 Through my good nature, all my time is wasted. Everyone who
 troubles me with speech (of laudation) I cannot drive away and not do
 his business.

The explanation—criticisms on and thefts of my poems are many—is
 wrong.

22 At the expense of metre the first line may be:—

Other road travellers have bound the loins of malice.

23 "Badán tá" signifies—bará,e áнки.

Foolish jesters, blackening the face, wearing long teeth, and assuming
 a frightful appearance, used to go in the streets at night and frighten
 children.

On that road (to the next world) on which I wish to go
 chattel-drawer (a traveller),
 My road-provision (present), the good disposition is
 enough.

25 My jewel (of self) adorned with a pleasant temperament,
 —best.

For this, I lived; also in this I shall pass away.

When for everyone's sake pearl-piercing (versifying his
 history) is necessary,

For my own sake also, song-uttering (of my history) is
 necessary.

Of so many eloquent ones (ancient poets)—remember (this
 my) speech:

“I am the remembrancer of (their) speech in the world.”

When, by me, speech assumed integrity (lustrousness and
 correctness),

By me, it will display stability till the judgment-day.

I am—the cypress-pruner (gardener) of the garden of
 speech;

Like the cypress-tree, in attendance, loin-girt (erect).

24 “Rakht kash” signifies—musáfir.

“Ráh-áward” signifies—tááma ki hamráh-i-musáfir báshad.

25 The second line is from the “Sháh-Náma” (begun A.D. 980, finished
 A.D. 1009), by Firdausí, who says:—

I am the praise utterer of Muḥammad and Haydar ('Alí);

For this, I lived; and in this I shall pass away.

The “Sikandar-Náma,” by Nizámí, was written A.D. 1200, according
 to the “Royal Treasury,” by Mír Ghulám 'Alí Azád.

27 At the expense of metre the first line may be:—

Of so many eloquent ones, speech-remembering.

29 “Sarv-pírá” signifies—píráyanda, e sarv.

“Arástan” signifies—adding, so as to increase beauty. As applying
 collyrium and putting on splendid raiment.

“Pírástan” signifies—taking away, so as to increase beauty. As
 reducing the verbiage of a commentator, and clipping the hair of the
 head.

30 Like the sky—far from the deriding of all ;
The chief ; yet (through humility) the foot-kisser of all
(poets) ;

Like Jupiter—for battle with every ill-thinker,
I possess the bow ; but (through clemency) raise not the
bow (for striking).

Like Venus,—I place dirams (sparkling speech) in the
balance (of judgment),
But, when I give—I give without weighing.

Like the lightning,—I laugh not at anyone's affliction,
Lest that from (my laughing like) the lightning, sparks
should fall on me.

Like the (perfume of the) rose, I express a cordial invita-
tion to every thorn (injurer) ;
Like the reed, I express a great cry of joy to every wounder
(slanderer).

30 "Fusos" signifies—be ráh kardan ; bígár ; kár giriftan be muzd ;
daregh ; istihzá ; sakhríyat.

"Dur az fusos hama" may be a parenthesis.

As much as the sky is lofty (bálá), just so is it profound (zer) ; for
it embraces and comprehends the world. Hence, it is the foot-kisser.

Like the sky, my excellence is such that I am far removed from the
state of doing the work (of versification) without the reward (of fame).
I am the chief of poets ; the violence of plagiarists affects me not. As
none can reach the sky, so none can attain unto my skill.

31 Barjís (Jupiter) has two constellations—Kaus (Saggitarius) and Hút
(Pisces). Jupiter's bow is his mansion (Saggitarius) ; Nizámí's, his
inward power. Nizámí compares himself to Jupiter (living in Kaus) in
not waging battle, though bow-possessing.

32 The first line signifies :—

Mine is the wealth of the world, not poverty.

Of the devotees of God, wealth is in the grasp.

Venus has two mansions—Mízan (Libra) and Şaur (Taurus).

Like Venus, I utter weighed speech, but I give it unweighed.

"Dar tarázú nihádan" signifies—háşil dáshtan, to acquire.

33 The lightning laughs at the weeping cloud ; but, in the end, in retri-
bution it consumes and disappears.

34 "Şalá,e" signifies—a kind invitation.

"Şalá,e gul" signifies—the pleasant perfume that the rose gives. In

35 Verily, this scorched (grief-stricken) heart is fire,
Which from thorn devouring (calamity suffering) became
enkindled.

Like the river, I became the defect-washer of the
enemy;
Not like the mirror, the defect-seeker of the friend.

To those asking (the beggars), I give of my property and
treasure (of verse),
That, by treasure-giving, I may not come to affliction.

I display barley; but, I put wheat in its place;
Not like those barley-sellers, wheat-displaying.

My rear and front are alike, sun-like;
My effulgence (purity of heart) is great; deceit, little.

40 Behind anyone's back, I so pass not by,
That, before his face, I should bear shame.

The ill-spoken word of the evil-speaker, I conceal (from
him);
By the return of goodness I make (him) penitent.

I utter not evil of the enemy even,
Lest that, from that uttered, I should be my own
enemy.

poetry, they liken the pleasant disposition to the pleasant perfume of
the rose.

"Nawá" signifies—a cry of joy, such as that which rises from the
reed.

"Khár" signifies—the injurious man.

"Gul" signifies—the beneficent man.

Whoever injures me I come before him joyfully and not in pursuit of
vengeance. I make the evil speaker ashamed by my pleasant disposition;
and express a salutation of honour to the injurer.

42 By ill speaking, I become deserving of the torment of hell.

By reason of this goodness, they (the men of the world)
 bring me—from the desert and the river bed,
 From the good (holy men) and those renowned (kings)—
 blessing.

And, if also I wander from this state (of life of the
 world),
 I may become the place of pilgrimage of good men.

45 On my own diram-scatterer (Benefactor), I become gold-
 scatterer ;
 But, with arrogant-ones, I display arrogance.

From being without a tool (of excellence), I remain not in
 the corner (of retirement) ;
 The world, wind ; and the orange (the lamp) fears the
 (strong) wind.

Of the kings of (past) time in this deep pit (the world
 that has devoured the dead),
 To whom was there a rare companion (of excellence) like
 me (to keep their memory living) ?

Who has beheld (singing) over a coloured rose (Nasratu-d-
 din)
 A nightingale (a poet) of more lofty voice than me ?

On every kind of knowledge, a book prepared ;
 For (the explanation of) every subtlety, a pen desired.

44 Nizámí's tomb is a place of pilgrimage. See the "Life of Nizámí."

46 The orange, a large fruit, is easily cast down by the wind. Both the orange and the lamp may signify—the rich man, who, by the wind of calamity, may be overthrown.

49 In the solving of one difficulty, I have written so much that (the first pen being worn out) I asked for another pen for the explaining of another subtle point.

Otherwise :—

I am—like the book, adorned with every kind of knowledge ;
 Like the reed (pen) adorned with every kind of subtlety.

50 From every science, understanding (in lustrous verse)
 taken,
 Separately, in every science, a scientist.

I know how to excite sugar (sweet laughter) from every
 lip ;
 To pour rose-water (bitter-tears), from every eye.

The one, whom (by burning words) I bring to weeping,
 like water,
 Him, I cause to smile again like the sun.

From Fortune of pleasant (concordant) rein, in my hand,
 White sugar (sweet laughing) became like this ; and the
 red willow (blood-weeping), like that.

I am able—to stitch up the door of (abandon) abstinence ;
 To come to the banquet, to illumine the assembly.

55 But, my tree (of existence) sprang from a corner ;
 If I move from my (corner) place, the root (of abstinence)
 may become languid.

When the (periods of) forty days (chilla) became forty (in
 number) ; and (times of) retirement (khilwat) a
 thousand,
 It is far from the work (of the hermit) to come to the
 banquet.

50 Otherwise :—

Taken—from every science, luminousness ;
 Separately from every art, artfulness.

Couplets 49 and 50 may qualify the nightingale (Nizámí).

51 Rose-water is bitter of taste.

53 In the first line, “ dar ” is redundant.

The sweet laughter became like this, that I make the hearer joyous
 by my joy-exciting words ; and the weeping like that, that I cause him
 again to fall to weeping from my terrible words.

55 Since I have become—“ one sitting in a corner,” and “ one choosing
 retirement ”—it is possible that, if I come out, the root of my austerity
 may become languid.

56 In Súfí,ism, “ khilwat ” signifies—a retirement of three days' dura-
 tion.

At the time of the torrent (of weakness through austerity)
being evident,
It is not proper (though short the distance) to go from
Ray to Bukhara.

With such a stormy wind (vicissitudes of Time),—verily,
best,
That I bring not forth, like the rose, my chattels (body)
from the corner (of retirement).

I seldom become the people's guide to myself;
The (bird) Huma, from being seldom seen, is auspicious.

60 My head turns from sleeping and rising;
I know not again how to make a remedy (in old age).

Save that, with speech, I should chaunt the rose (utter a
modulated melody);
Should express, over that rose, a (joyous) cry like a night-
ingale.

If I had seen a rose-tree (an ancient or a contemporary
poet) better than myself,
I would have plucked from it the red or the yellow rose
(of profit and subtlety).

Since, it is necessary to eat roast meat of my own thigh
(to undertake trouble),
Why should I wander in beggary (around other authors)
like the sun (around the world)?

58 The Humá, descending at night, snatches rotten bones from the
desert. He on whom its shadow falls becomes auspicious.

61 In the first line, "gul" may signify—naghma, e rangín.
To the ancient poets, verse heart-expanding and ease-giving was alto-
gether pleasure. For they used to bring into verse the jewel of speech
regarding God's mysteries.

63 Since by my own endeavour I can acquire anything—why should I
beg of authors?

In the "Nakhzan," Nizámí says:—

I have not taken a loan from any;
What my heart said, verily I have uttered.

Vexation (on account of my old age) took (the people of)
Time from me ;

I took ease in the corner of the garden of Iram (Paradise).

65 Like the Simurgh (of pleasing cry) I sit in a corner ;
I give from the mouth, treasure (magic words) to the ear.

Like the lofty sky, on the door of the house,
I fixed the lock against the world, and the bolt against myself.

I know not how time goes—
Whether, in the world, it moves well or ill.

I am (as) one dead proceeding by manliness (lofty resolution) ;

Neither of the men of the Karavan, nor of the goods of
the Karavan (the World).

64 For a description of the garden of Írám, made by Shudád, see Ouseley's "Persian Collections," vol. iii. No. 1, p. 32 ; and Sale's Kurán, c. 88 and the P. discourse.

"Malálat" refers to what the philosophers have said :—

When a person chooses retirement it is necessary to think—Since the people are vexed with my wickedness, I will sit in the corner, and men shall escape from my wickedness and I from theirs.

65 Thus far, the poet describes his wish for the corner of retirement. Now, he speaks of the acquisition of his desire.

Some put couplet 64 after couplet 65.

The Símurgh, or 'Ança, a bird equal to *thirty* birds, endowed with reason, existed many revolutions of ages and of beings before Adam ; it lives in the mountains of Káf (Caucasus) ; eats daily forty elephants ; and has a mournful but delightful cry. See the "History of Kaharman."

In musical modes, the note 'Ança is considered the best.

66 So that there might come—neither the people to me, nor I to the people. The sky is supposed to shut its own door against the world, so that its mystery may not be known.

In some copies—zadam az jahán kufl va az khulḡ band—occurs. The second line will then be :—

I fixed the lock on account of the world ; and the bolt, on account of the people.

68 "Káraván" (compounded of kár raván) signifies—the goods of a kárávan.

"Káravání" signifies—ṣáhib-i-káraván ; one of a káfila.

I am neither of the men of the world, nor of the goods of the world (káraván). Nay, I am free from every breath, and am come truly into

With a hundred toils of the heart, I express a breath (of
verse);
So that by it I may not sleep (lost to fame), I strike the
bell (of verse).

70 I know no one who, with soul and body (inwardly and
outwardly)
Loves me more than his own body.

I turned away my face from the love of persons;
I found myself the friend of myself.

Although, in the opinion of lovers (of the world) I may be
bad,
Verily best—that I myself be the beloved of myself (and
abandon their love).

Against the people, the door of need closed,—best;
From beggary at every door, escaped—best.

If from the love of persons, daily food be not mine,
God is the Provider, victuals causing to arrive.

75 Would that mine were that power,
Which would permit to man no need of man.

In this dusty stage (of the world), from fear of blood-shed
(my being slain),
I am unable to bring my head beyond the line (of retire-
ment).

The state—behold what it is—of the stage-wanderer,
Who is the captive of the stage of blood-shed (the world)!

the recollection of God Most High. I am neither a follower of any,
nor followed by any.

69 The second line may be:—

So that by it I may not sleep (careless of God), I strike this bell (of
verse).

76 “Khatt” may signify—an enchanter’s circle; or God’s order.

I have clay-plastered the door of (against) the people,
In this path (of the world) I have rested in this empire (of
retirement).

Forty days, I seized the rein of myself (rested);
For the perfumed leather (of Yaman) becomes perfect
(bulghar) after forty days (a little time).

80 When in the four cushions (the four elements) I experienced
no repose,
I sate down within these four confined walls (of retire-
ment).

For every grain (morsel of food) that I cast into the ass-
mill (of my body),
I gave back a great pearl (of lustrous verse) to the jewel-
recogniser (the poet).

A thousand praises on the speech-cherisher (Nizami),
Who fashions a jewel out of every grain!

These my tears (from desire of God), and (this my) cheek
(lean from austerity),—the wet and the dry,
Have plastered my walls (body) with the mud-plaster (of
austerity).

Here (this world), the body with barley-meal prepared;
There (the next world), the heart with the treasure (of
God's mystery) adorned.

85 I passed not my time in sport,
For business is other than sleeping and eating.

79 "Zimám" is the rein attached to the camel's nose-stick.
"Chila" refers to the period of forty days of holy travellers.
83 In some copies, in the first line, "az" (of description) in place of "in"
occurs; then:—

The wet and dry, descriptive of my tears and my cheek.
84 "Injá" may signify—the body, or outward state.
"Anjá" may signify—the heart, or inward state.
"Ganjína" may signify—the jewel of speech.

I slept not a single night, joyful on a couch,
On which night I opened not a door of knowledge.

My mind (in drawing forth verse) is not woman (in need
of the husband) but the fire-striker (steel),
Which, like Miriam, is virgin (yet) pregnant (with strange
subtleties).

To it (my mind), how may come the wish for that husband
(speech),
That may come to it from the stone and iron (the
mind of other poets) ?

Virgin (lustrous) words with this heart-enchantingness,
One can only with difficulty bring forth by the path of
thought.

89 In both lines "ash" refers to *átash zan*; the second line qualifies *shúe*, the husband; "*sang va áhan*" signify—the fire striker.

Explanation:—

- (a) Since my mind is itself husband and not woman, how may it (the mind) desire that husband that is of the same nature? One fire striker desires not another fire striker, both being of the same nature and independent in producing fire.
- (b) My mind is not less powerful than the minds of other poets that it should take profit from those of its own nature.
- (c) How may come to it (the fire striker) the desire of that husband that comes forth from stone and iron (the fire striker itself)?
Again, in both lines, "ash" may refer to—*zamír*, the mind.
- (d) My mind is not woman (*zan*) who derives profit from the husband. Nay, it is a fire striker (*átash-zan*) in which fire (its child) is produced without marriage. For it is like Miriam (the Virgin Mary).
- (e) My mind is not woman (*zan*), but fire (*átash-zan*), which nominally is (*zan*); for, like Miriam, it is both virgin and fecund.
- (f) How can the desire come to my mind for that husband (words which issue from the stone and iron of the temperament of other poets)? and how can my mind be desirous of union (marriage) with other poets? Fire takes no profit from fire; but the female from the male.

Again:—

"*Átash*" (*átash-zana*) may signify—the *Ḳaḳnus*, a bird of which

- 90 To utter virgin (lustrous) words is to pierce the soul,—
Not everyone is fit to utter (virgin) speech.

Neither consider the pearl of earthenware (base-utterance)
pierced (uttered);

Nor consider an (unpleasant) song in the hot bath place
uttered.

Think of those wide deserts (of lofty speech),
Where the throat (of eloquence) becomes rent, rent by
(delivering) the voice.

there is but one representative in the world. This bird cohabits not; has a bill with three hundred and sixty orifices, or organ-pipes; lives a thousand years; collects, at the time of dying, all matter as fuel; seats itself on the funeral pile; sings a melodious air through the three hundred and sixty organ pipes; and, by God's power, through the flapping of its wings, kindles a fire and consumes the pile and itself. From the ashes it springs into existence again.

- 91 Virgin words and fresh significations are not as the pearl of earthenware (base utterance), and the song (of no grace) in the hot bath place, that are produced with ease.

In fancy, pierce not the pearl of earthenware (base utterance), for it is no great matter; and if thou canst sing the base song in the hot bath place, sing it not. For no credit attaches to the performance, since in the hot bath the voice graceless and toneless appears agreeable.

In the desert (where is difficulty of producing a sufficiency of sound) the lovely and the ugly voice become apparent.

If *ba durre* be read for *na durre*, we have:—

Grant—a (piece of) earthenware threaded with a pearl—what then?

Grant an (unpleasant) song uttered in the hot bath—what then?

These two are easy; for when they thread the piece of earthenware on the jewel-cord, by the decoration of the cord, it appears beautiful. Even so the unpleasant song appears pleasant in the hot bath, by reason of the reverberation that arises from the walls.

- 92 If thou display fancy for those lofty modes of speech, think well; for the contemplative power of a poet, by the gathering of such ideas and bringing of them into verse, becomes broken.

Consider how much abstinence it is necessary to endure, so that the voice of song may, in the wide desert, display sufficiency. In the wide plain, by raising high the voice, the throat becomes rent.

“*Gulú-shákh*” refers to—the reciting of histories in a loud voice in the midst of assemblies so that all may hear.

When thou strikest the gold (of thy speech) on the King's
die (of eloquence),
So strike that if it (the gold of thy speech) shatter, thou
shatter not (the die).

- 93 "Zar rá bar sikka,e sháh zadan" signifies—displaying the gold.
"Sikka,e sháh" signifies—the iron die, or stamp, on which is the
king's image, with which they stamp on the pieces of money so that
they may become current and legal tender.
If thou give publicity to the gold of thy speech, so give it that if the
gold (through its defect) shatter—thou shatter not (become not
ashamed).

CANTO IX.

A TALE, BY WAY OF APOLOGUE.

- 1 A Jew (by way of deceit) gold plated a piece of copper;
The profit on it he made—the plundering of his shop (by
those deceived).

Neither becomes the fig (the poet) the name of every fruit
(sweet verse),
Nor is every widow like Zubaida.

- 1 The couplet refers to the shattering of the base gold of speech.
2 Harúnu-r-rashíd, or Aaron the Well-advised, was the fifth Khalífa of
the house of 'Abbas, A.D. 786-809. In the "Arabian Nights' Entertain-
ments," one reads a good deal of him. Zubaida, his wife, was
celebrated for her liberality, the marks of which are still to be seen
at Madína.

A writer in the new "Quarterly Magazine," January, 1879, page 161,
says:—

"Harunu-r-rashíd seems to have been a compound of the worst cha-
racteristics of such despots as Philip II. of Spain, Francis I. and
Henry VIII., combining with the superstitious bigotry of the first the
insatiable rapacity of the second and the ferocious sensuality of the
third, a blood-thirsty savagery peculiarly his own, and the sensitiveness
to music, poetry, and wit that distinguishes the Arab."

Zubaid was as fanatically pious, superstitious, cruel, and cultivated as
Harúnu-r-rashíd.

Two Hindus (poets) came forth from Hindustan ;
 One may be the thief (of the verse of others), the other
 the watchman (of his own verse).

From the water of this shining silver (of my polished
 verse),—I

Separated the stains of the dust (of unworthiness).

5 I let loose the bird (my own speech) from this form (the
 sweet fruit of the tongue) at that time,
 When, like the lofty palm, it (the speech) is matured.

When thou reachest the unripe fruit (the book yet un-
 purged),

If thou shake it (from the tree) thou art a raw person.

By pressing, the unripe fig becomes soft (and apparently
 ripe) ;

But, shouldst thou eat (it), blood issues from thy palate.

The blossom which, out of season, (quickly) laughs (blos-
 soms) on the bough,—

Produces it much fruit on the tree ?

That land which possesses defective soil,

One cannot truly establish in it a foundation.

3 “Hindú” signifies—a man of Hind ; a watchman ; a thief. The
 Hindú is black through the overpowering effects of Saturn.

5 So long as I mature not, amend not, and complete not my speech—I
 display it to none.

Otherwise :—

From this picture (of the Sikandar-Náma), I uplift the sheet (veil)
 at that time,

When, like the lofty palm, it (the Sikandar-Náma) is matured.

7 In the opinion of the sages, the eating of the unripe fig fissures the
 throat and causes blood to flow.

If thou take this Sikandar-Náma (yet unpurged of defect),—like the
 fig finger-pressed, or the apple house-ripened, it will not gain thy
 acceptance.

8 The blossom that appears in the early spring produces little fruit ;
 that which blossoms tardily, much.

9 “Bar” signifies—zamín-i-nákáshta.

“Búm” signifies—zamín-i-káshta.

“Bar o búm” signifies—zamín-i-khushk va ná-ránda.

- 10 If the fig-eating birds (plagiarists) had been many,
There would not have remained a single fig (hidden subtlety
of verse) on any bough (of my book).

With splendour (of excellence), I can execute this work (of
the Sikandar-Nama) ;

With want of splendour, work issues not from *man*.

When, in respect to the grain, there is hope of profit,
The husbandman enters the harvest-field.

When the corn becomes dull and low in price,
The seed-scatterer abandons working.

Those music-understanding, melody-hearers,
Took their ear (off) from (listened not to) the melody of
the singer (Firdausi).

- 15 It became necessary—to make this employment (of versi-
fying) ;
To prepare a delightful book (the Sikandar-Nama), in such
a way

That when, in writings, it becomes place-occupying,
To the scribe, may be no help as to using it.

With such decoration that the great cypress (the Shah-
Nama) is small,
I displayed pre-eminence by this tale (of the Sikandar-Nama).

- 10 The fig (enclosed and concealed in its leaves) has a viscid juice, which renders it difficult for a bird to eat it, for the juice glues together the jaws of the beak. When the crow (the only bird that can eat it) devours it he cleans his jaws against a stone or in a stream.

The poets contemporary to Nizámí are compared to the crow; Nizámí's verses (on account of their lusciousness), to the sweetness of the fruit of the fig.

This couplet is sometimes placed as couplet 3.

- 13 Like the sowers of the world, I desire profit for my verse,—not like the ignoble, who, without being asked by kings, proffer their works and obtain scanty reward.

- 17 In the Sháh-Náma, by Firdausí, are tales of many infidel kings; in the Sikandar-Náma, by Nizámí, those only of the prophet Sikandar.

More than this pleasing acquaintance (the Sikandar-Nama),
no tale

Is approved by the true ones (the sages).

Other books (of Sikandar) first (prepared) which thou
mayst search,

Are not correct, according to the crowd of (professors of)
the religion of Islam.

20 A (true) book like this is not falsehood-raising,
Written with so many sharp pens (trustworthy histories).

With the power of the point of such (sharp) pens,
This (the Sikandar-Náma) has honour above other books.

On account of that royal wine (tale of Sikandar), which is
in its cup,

Its name is—"Sharaf-Náma, e Khusraván!"

The former poet, the sage of Tus (Firdausi),—

Who (with verse) adorned the face of speech, like the
bride,

In that book (the Sháh-Náma) in which he urged pierced
jewels (previously uttered subtleties of verse),

Fit to be uttered (of Sikandar),—much that he left un-
uttered.

And if whatever they (the moderns) had said of the
ancients,

He (Firdausi) had uttered, the tale (of the Sharaf-Náma)
would have been long.

20 "Tazwír-khez" signifies—anything produced by falsehood.

22 "Mai-i-khusraví" signifies—a wine of 'iráq, greatly exhilarating, and may here mean Sikandar's fashion of world-seizing and peasant-cherishing.

This title signifies—"The Exalted Book of Kings," a title of the Sikandar-Náma.

25 In the Sháh-Náma the number of couplets is variously stated at 60,000. See Clarke's translation.

Whatever was not pleasing to him, he uttered not ;
Of which no help was his—verily (that only) he uttered.

The rest for friends (us future poets) he placed (as) remnants ;
For alone it is not fit to eat sweetmeats.

Nizami, who drew jewels (of speech) on the thread (of
verse),
Drew his pen on (rejected) the pen-seen tales (of Fir-
dousi).

With an unpierced pearl (unuttered subtlety), which he
found in the treasure (of genius),
The word-weigher found his own balance (tongue).

³⁰ He (Nizámi) made “ the Sharaf-Náma,” wide of renown ;
In it, he made the old tale (of Sikandar) fresh.

Come Cup-Bearer, that ruddy wine (of senselessness on
beholding God’s majesty),
Give me, that, intoxicated, I may become abandoned
(drowned in the love of God).

Perhaps, by reason of that rapture, I may express a song ;
(And) give an invitation (to myself) to the tavern-haunters.

²⁸ The tales that Nizámi found in the Sháh-Náma, he wrote not in the Sharaf-Náma, e Khusraván, or Sikandar-Náma.

³² “ Kharábí ” signifies—one who stays in a tavern.

“ Kharábát ” may be—the plural of kharába.

“ Kharábátiyán ” signifies—those altogether senseless on beholding God’s majesty.

In Muhammadan countries, through fear of the true Muslims, the tavern is often situated in ruined or abandoned spots.

The second line may mean :—

And call (to myself) the tavern-haunters (those senseless from beholding God’s majesty), so that they may obtain a portion of my senselessness.

CANTO X.

THE INSTRUCTIONS GIVEN BY THE PROPHET KHIZR (ON HIM BE PEACE!) TO THE POET NIZAMI, REGARDING THE WRITING OF THE "SHARAF-NAMA, E KHUSRAVAN," OR "SIKANDAR-NAMA."

- 1 Last night, Khizr was my instructor,
—With a secret, which came acceptably to my ear,—
- Saying:—"O victual (wage)-devourer of my design (of instruction)!
- "O taster of the cup of my speech (of instruction)!
- "O one, lily-like, head turned from the service (of God's creatures to God Himself)!
- "O one, moisture-gathered from the fountain of Life (the love of God)!
- "Speech (verse) may cause thee to arrive (at renown) in the world;
- "Read thou the writing of it (the Sharaf-Náma) to the sages.

1 Khizr (confounded with the prophet Elias), the general of the monarch Zu-l-Karnain, was Abraham's nephew, and the guide to Moses and the children of Israel in their passage of the Red Sea and the desert. Having drunk of the water of life, he is not to die until the Day of Judgment. It is said that wherever he planted his foot the spot became *green*. Hence his name, Khizr.

2 "Jáma" signifies—musháhira; sáliyána.

"Jámagí-khwár" signifies—rozí yabanda.

"Chashní-gír" signifies—bahrí giranda.

Khizr's address extends from couplet 2 to couplet 32.

3 They call the lily, whose leaves are shaped like the tongue—noble, free.

- 5 “ Be not the acceptor of the unacceptable (the false history);
 “ For people find not harmony in the false note.
 “ Exercise choiceness, that thou mayst be precious,
 “ (That) the approved ones (sages) may also approve of thee.
 “ Without delay—the swallowing of (being swallowed by) the dragon;
 “ The stuffing (being stuffed) into the crocodile’s mouth,
 “ Is to the world-experienced one more pleasant than that,
 “ He should behold (speech) altogether unacceptable.
 “ (Of the tale of Sikandar) what the ancient sage (Firdausi) said, utter not;
 “ For it is not proper to pierce two holes (in) one pearl (of speech),
 10 “ Save in parts, thought-seizing (necessary to explanation),
 “ Of repeating which there is no help.
 “ In this trade (of versifying), since thou art a new leader,
 “ Follow not those who have become old.
 “ When the power of virgin-attempting (unused poetical image) is thine,
 “ Stain not thy hand with every widow (used poetical image).

5 “ Pesh-báz ” signifies—pesh-wáz ; istiḡbál kunanda ; ḡabúl kunanda. Báz is redundant.

7 “ Ambáshtan ” signifies—properly, púr kardan, but here, púr shudan ; faro raftan.

If a dragon carried the world-experienced one down his throat, or if a crocodile stuffed him into his own throat—it would not be so unpleasant to him as the beholding of an abhorrent deed.

It is said that a dragon swallows a man at once in a lump, and that afterwards he twists himself about a tree so that the man’s bones may be broken and digested.

In some copies, in the second line, ba daryá shudan occurs:—

In haste, to become the swallowing (morsel) of the dragon ;

In the river, to go into the mouth of the crocodile.

12 The poet compares the using of phrases already uttered by other poets to taking a widow to wife.

- “ Grieve not for the prey (the tale of Sikandar), which
thou hast not (yet) made ;
“ For whatever (is) uneaten is a food-store.
“ With difficulty the jewel comes (is produced in) to the
stone,
“ (Then), how mayst thou easily acquire it from the stone ?
15 “ If thou little by little (minutely) examinest,—everything
“ Issues with difficulty from the difficult place.
“ One cannot with ease pierce the jewel (of speech) ;
“ Refining is necessary to the virgin silver.
“ That one who suffers toil on sea and land,
“ Finds dirams from the fish (by fishing), and treasure
from the ox (by ploughing).
“ Thou desirest the silvern jar and the golden basin
(emblems of wealth) ?
“ —It is not proper for thee to abandon (in impatience)
the dust of Irak (thy native land).

-
- 13 “ *Yakhni* ” signifies—*zakhira*, a store for the time of need.
14 Orientals say that jewels are produced from stone after a lapse of six
thousand years.
17 Fishes devour drowned men, whose gold and silver thus enters their
bellies. If a person catches them, he will certainly obtain the gold and
silver.

“ *Az gáv ganj yáftan* ” refers on the following tale :—

A villager, on giving his field some water, beheld a hole into which
the water passed, and from which a terrible voice came to his ear. The
villager told his tale to Bahrám-Gor, by whose order they dug into the
ground and found a building sixty yards in height. The sages said :—
“ Within this house are two buffaloes, of which the eyes are rubies and
the bellies full of jewels. On their foreheads is written the title—‘The
Treasure of Jamshíd.’ Around them are birds and animals, like the
lion, the wild ass, and the peacock, whose eyes and breasts are rubies and
pearls.”

On hearing this, Bahrám-Gor ordered that they should sell the jewels
and distribute the proceeds to the deserving.

- 18 ‘*Irak* is the place of appreciation of verse, and of abundance of gold.
If for case of wealth thou goest to other cities, thou wilt not find it.
See canto xxxi. couplet 87, and the *Sháh-Náma*, by Firdausí.

- “ From Ray to Dahistan and Khwárazm and Jand,
 “ Thou wilt not behold (even) a cauldron (cover off) save
 the torrent-channel.
- 20 “ The people of Bukhára, and Khazrán, and Gílán, and
 Gurd,—
 “ All four (people) are feeble for a fragment of bread.
- “ Of Mazandaran sprouts not the grass,
 “ In which thou seest not a hundred spear-points.
- “ From Mazandaran come only two things—
 “ One, the demon-man ; the other, even the demon.
- “ Precious be 'Irak (of 'Ajam) heart-illuminating,
 “ Of which the fame of excellence became lofty.

- 19 Ray is the capital of Persian 'Irak; Dahistan is in Tabaristán; Khwárazm lies along the bank of the Oxus (Jíhún), and extends to the Caspian. It is said to have received its name from the great Cyrus, who, with little loss, defeating a large army of the natives, exclaimed:—
 “ Khwár razm (an easy victory)!” Jand (Khujand) is a town in Turkistán.

Thou wilt behold neither wealth nor comfort. The men of these regions are so poor that they have not even a cauldron or a platter,—unless, indeed, thou imaginest the holes in their land to be cauldrons, cover taken off.

- 20 Bukhárá, beyond the Oxus, is surrounded by a wall comprehending fifteen towns in a radius of twelve miles.
- 21 On the southern shores of the Caspian, lie the two Persian provinces of Gilan and Mazandarán, that offer the only easy and fertile belt of territory in all Persia through which an army could be marched from west to east, between the Caspian Sea and the Persian Gulf, and, therefore, the only road to India from Russia on the west. For there lies—to the north, the Caspian, so shallow and stormy as to be useless; and to the south, the great impassable salt desert. At this moment (1880) an excellent road runs from St. Petersburg to Hirát en route to Delhi, *viá* Odessa, Batum and Meshed, broken only by the want of these two provinces.

All the men are man-injuring to such a degree that if grass spring up,—thou wilt find a hundred spears in the midst for the injuring of travellers.

So hard is the country of Mazandarán that grass (the softest of vegetation) is hard to such a degree that its head is spear-point possessing—then imagine the country.

“ That rose which keeps its perfume,—

“ Its perfume-scatterer is in 'Irák alone.

25 “ Thou—that also, best—O man of high descent (like an angel) !

“ That thou wander not, like the wind (in restlessness), around the earth.

“ For jewel-digging (lustrous spiritual verse) make sharp the mattock (of thought) ;

“ Practise sugar-scattering on the bride of speech.

“ Thou, the jewel-digger from the Sikandrian mine—

“ Sikandar himself may come jewel-purchasing !

“ A world-possessor may come thy purchaser,

“ Thy work may with celerity rise to the sky (in the favour of the people).

“ When the purchaser brings the price to the door,

“ It is not fit to abandon the path of trade.

24 “ 'Araḡ-i-gul ” signifies—guláb, rose water ; it is against idiom to use it in the sense of 'araḡ-i-jabín, the sweat of the forehead (of shame).

“ 'Araḡ-rez ” signifies—guláb rekhta ; 'araḡ árandá ; rekhtan-i-'araḡ. That rose, from the perfume of which the brain of men of excellence becomes fresh,—its rose-water is in 'Irák alone.

Again—The rose-water drawer of every rose of fresh perfume is in 'Irák alone.

Again—The phrases and thoughts that expand the sense and understanding are in 'Irák alone.

Again—In 'Irák, the people are of such excellence that if the sages of Time there come they become ashamed. This rendering is contrary to idiom.

'Irák is celebrated for its rose-water, for the understanding of its people, and for the birth-place (Ganja) of Nizámí.

26 “ Shakar-rez ” signifies—a substance (sugar and sweetmeat) that, on the nuptial day, they scatter on the bride and the bridegroom. See canto xxxiii. couplet 123.

27 Some commentators think that Sikandar (couplet 26) and the world-possessor (couplet 27) each signify—Sikandar.

- 30 “ When the sea purchases (snatches) the jewel of the narrow mine,
 “ It gives the boat-load of pearls for the (mere) stone fragment.
 “ From his sea (the purchasing of that king) conceal not the treasure of the jewel ;
 “ Take a pearl (of justice from the king) and sell a jewel (of thy lustrous verse).
 “ By true judgment, be the impartial one, in such a way,
 “ That both the spit and the roast meat may be in place.”
 When the consolation of (the prophet) Khizr came to my ear,
 Sense made my brain more fresh.
 The word (of counsel) was accepted; it became place-seizing ;
 The speech which comes from the heart is heart-pleasing.
- 35 When this counselling took hold on (affected) me,
 I opened my tongue with a pearl of the Dari language.

32 The second line means :—

Then thou mayst truly relate the tale of Sikandar, and also not fall into error.

This couplet has no connection with couplets 31 and 33.

Nizámí is a mediator between the creatures of God and the prophet Khizr.

O impartial one! so act that both the praise and the beauty of poetry may remain; and also that the customs of religion may not leave thy hand. Like other poets, who have practised exaggeration in praise, and ended in infidelity—speak not.

Some say that Nizámí, making himself the person addressed, says :—
 “ In this way I speak that both the heart of the king (by excess or deficiency of praise) may not be distressed; and also that respect for the Darvesh and for the splendour of the market of verse may not leave thy hand.”

A commentator (Khán Arzú) says that the latter explanation is wrong, as up to this point the advice of Khizr extends. But Khán Arzú is wrong, if it be supposed that Khizr is written for—dil, the heart.

33 In some copies—the sense of my brain became more fresh.

The Persian tongue is of seven kinds :—

(1) Hiriví, the speech of the people of Hirát.

(2) Sikrî, the speech of the people of a mountain in Zábulistán (Sístáu), between Kích and Makrán.

I established a great crowd of every subtlety (of verse),
Perhaps, in speech, I may make a new book.

In that place of perturbation, without helpers,
I cast a lot, in respect to the names of renowned ones
(past kings).

- (3) Zaválí, the speech of the people of Zábul, in Zábulistán.
 (4) Sughdarí, the speech of the people of a district of Samarkand.
 (5) Pársí, the language of *Eastern* Persia, the speech of the people of Párs, of which the metropolis was Istrakh or Istakhar, Persepolis. It was spoken up to A.D. 1000.
 (6) Pahlaví, the language of *Western* Persia, the speech of the people of Pahlú, the language of Sipáhán, Hamadan, Nihávand, and its dependencies, was spoken during A.D. 226-651.
 (7) Darí, the speech of the people of Darah, e jabál (the pass of the mountains).

The first four tongues are obsolete, the last three current. Darí being the most eloquent, Nizámí selected it for the writing of this work; it was first spoken in the time (B.C. 465) of Bahman-dirázdast (Ardshír or Artaxerxes Longimanus), son of Isfandiyár, of brazen-body (Xerxes). See Clarke's translation of the Sháh-Náma.

Párs was the name of the son of Halú, son of Sám, son of Núh (Noah).

All that stretch of country, from the bank of the Jíhún to that of the Farát (Euphrates), that was in his sway was Párs.

From Bábu-l-Abwáb (Darband, on the west shore of the Caspian, Şadd-i-Iskandar, Sadd-i-Yajúj va Májúj) to the shore of the sea of 'Umán; and (after the lapse of time) Istakhar (Persepolis) and all its dependencies became Párs. See canto xiii. couplet 47.

The rest of the country east of Istakhar became *Khurásán* (meaning east); and the country of Ispahán and the towns of Kohistán (by reason of the wholesomeness of the water and the agreeableness of the air) known as 'Irák-i-'Arab and 'Irák-i-'Ajam.

The Darí was not a distinct language, but only a refined dialect of the national language spoken at Court; it differed from the rustic dialects just as the language of good society and literature differs from that of the peasantry.

The word Darí is derived from dar, a door; for it was the usage of the Persians, as it is of the Ottoman Porte, to name what approaches royalty from the *gate*, while we name it from the *court* within the gate.

The dialect of Bactria, after it had been established at Court by Bahrám Gor, (Varahrán the Fifth of Roman history, A.D. 420), was called Darí.

- 37 By lot, Nizámí chose the king whose history he should relate.
 "Hairát" refers to—the perturbation into which, by *Khizr's* visit, Nizámí was last night thrown; or, to this world, the place of perturbation.

Every mirror which from (by means of) the heart I bur-
nished,
In it, to me, Sikandar's form shined.

Glance not lightly at that monarch,
Who was both sword-striker and crown-possessor.

40 A multitude call him Throne-Possessor,
Territory (of Iran)-Seizer, nay, World-Seizer.

A crowd of his ministers and councillors
Have written his decree for wisdom.

A crowd, by reason of his purity and love of the religion (of
Islam),
Became accepters of him as a prophet.

From all three grains which the sage (the ancient wise
historian) scattered,
I will plant a fruitful tree (a book full of profit).

Will first knock at the door of sovereignty,
Will speak of the work of territory-conquering :

45 Will then of his wisdom arrange my words,
Will make fresh old histories (of his philosophy).

Will then strike the door, in respect to his prophecying ;
For God has also called him prophet.

38 "Táftan" signifies—properly, roshan shudan; but here, roshan kardan.

41 "Díván" may signify—daftar; dawári-gáh.

"Dastúr" may signify—vazír; nuskhá, e daftar.

Aristotle and others called Sikandar—"the Wise One."

42 Sikandar's ancestor, Ibráhím, the Friend of God, was, they say, of the faith of Islám.

43 The Sharaf-Náma consists of two parts :—

(1) The Sikandar-Náma, e bará, or Sharaf-Náma, e Sikandarí.

(2) The Sikandar-Náma, e bahrí, or Akhál-Náma, e Sikandarí.

The first describes Sikandar's sovereignty (sultānat), or exploits by land; the second, his philosophy (hikmat) and prophecying (paighambarí). These two parts, forming three volumes, may be called three grains—sultānat, hikmat, and paighambarí.

Three pearls (three histories) I prepared ; each one pearl
 (book) the mine of treasure ;
 Toil endured, separately, for each one pearl.

With those three rivers (histories, or books) ; with these
 three pearls (three kinds of lustrous verse) ;
 I make the world's skirt full of treasure ;

I raise in the world a new decoration (a book),
 Which demands a present from every country.

50 Pity comes mine that this illuminated scroll (of lustrous
 verse)
 Should be the captive of the dust, in the waste-book (of
 ancient histories).

Where is the door of the wealthy one (Nasratu-d-din)
 that of this handiwork (the Sharaf-Nama)
 The picture, I may affix to his wall ?

(That I) may make a piece of silk (the Sikandar-Nama)
 like this his life-keeper ;
 May make him free from earth's dust (the grave).

By this renowned book slow-moving (long enduring)—
 By it—I may keep long his name :

May make of this throne (the Sikandar-Nama) its sitting-
 place,
 On which (throne) it may perpetually be place-occupier :

47 Nizámí was sixty years old when he completed this work.

50 Here begins the praise of Naşratu-d-din, the king, the patron.

51 "Dast kár" signifies—an embroidered cloth that they used, for show,
 to hang at the door and on the walls of the king's palace.

52 If parda wár be read for zinda dár:—

(That I) may make a silk (the Sikandar-Nama) like this his (door)
 screen ;

May make it (the silk) free from earth's dust.

54 In both lines, "it" it refers to the name of Naşratu-d-dín mentioned
 in couplet 53.

55 May prove by a word (of lustrous verse) his name (worthy of honour),
That its ease may be (remain) in this motion (the ever-changing world) :

Not a word, that the world may take from its memory (forget),—
Neither will the rain wash (efface) it ; nor, the wind take it away :

On the condition that—when, in this splendour-place (of the world), I
Cause his head to reach the sun and moon,

To me, from him, also a great degree of rank may arrive ;
A crown, worthy of my head, may arrive.

From the luminous sun (Nasratu-d-din) one can seek light ;
But of shade ! shade (the nobles) is far from this work (of light-giving).

60 To the kites (the nobles), what business with the pigeon (the Sharaf-Nama) ?
For the king's falcon (Nasratu-d-din), this prey is required.

Nizami, whose work is versifying in Dari,
Threading a pearl (of verse) is fit for him.

He so prays for this charming book (the Sharaf-Nama)
That the reading of it may illumine (not vex) the brain.

By it,—may light be to the heart of friends !
And from it,—may the animadversion of enemies be far !

Melody—(even) if it be the melody of the (joy-exciting) Chagawak (Lark),
When the enemy touches the chord, it is the arrow (of abhorrence) swiftly flying.

13 In that circle (earth's surface), in which I have urged this speech (the Sikandar-Nama),
I have invoked my own heart-cherisher (God),

That He may make this charming book famous ;
 May make its precious maker (its reverencer) precious :

May expand (in lofty flight) its feathers and wings (leaves)
 in such a way

That good fortune may arise from its omen,

(That it) may bring joy to the readers ;

May cause exhilaration to reach the learned ones :

May bring hearts withered (in lust, not scorched with the
 love of God) to the work (of the love of God) ;

May be the consoler of those grief-stricken (of God).

70 May cherish the broken-hearted ;

May give the solution of concealed (difficult) matter :

If one unable (to read) desire it,

May God make him strong for reading !

And, if one hopeless take it in the hand,

May God bring to his hand every hope that is !

Whatever of this sort I asked from God,

God gave ; and for that given I offered thanks.

This banquet-place became (auspicious), like the Huma, on
 that account that

It became especially prosperous in the king's banquet.

75 Come Cup-Bearer ! that water,—ruby-like,

Cast into the cup, ruby-shedding (full of red wine).

74 The meaning may be—Although all the requests that I made to God are auspicious, yet it is more auspicious that this Sikandar-Náma became especially prosperous at the banquet of the King Naşratu-d-dín.

“ Humáyún ” is composed of—humá, a fabulous, auspicious bird ; and yún, like.

The banquet place refers to—the Sikandar-Náma, the place of ease for the holy men of the time, and of joy for the learned ones.

75 The cup ruby-shedding signifies—Nizámí's body, that through love to God keeps shedding tears of blood.

A cup of earthenware (man's body) of which wine is the life,—

The earthenware of the earth (the whole of the earth) is the dust (source) of its odoriferous herb (man's soul).

CANTO XI.

IN PRAISE OF KING NASRATU-D-DIN.

1 O lofty sun! draw forth the standard (from Aries);
O cloud of black silk! be proudly moving:

O heart of thunder! like the monarch's drum, roar;
O lip of lightning! like the morning-time, laugh (flash):

O air! rain (shed) the pure drop;
O oyster! seize, (and) make that drop the pearl:

O pearl! come forth from the bottom of thy own sea;
Make thy abode in the crown of the king's head.

5 That king, who is desirous of its ascent (the pearl of speech),
His ground kiss is its (poetry's) royal pearl.

In all matters of the royal splendour of Sikandar, one
To whom the pomp of Sikandar returned.

2 Ra'd is the angel who drives the cloud.

4 In Aries, the sun's power is greatest.

As much labour is required to produce the pearl worthy of the king's crown—so much effort to prepare the pearl of verse worthy of the king's praise.

5 Otherwise—

That king who is desirous of his (Naṣratu-d-dín's) lofty rank,—
His ground kiss (before Naṣratu-d-dín) is his (own) royal pearl.

Earth, alive-keeper (by justice); sky, alive-maker (by the
worship of God);

World-seizer and enemy-overthrower;

The Prince of the West in manliness,
The Kadr-Khan of the East in learnedness—

Nasratu-d-din! world-champion, who is
Conqueror, like the sky, over his enemies.

- 10 The enemy late-thinking (unwise); but he foreseeing
(wise);

The enemy, of little love; but he, of great hate.

Lord of the sword, and the throne, and the crown;
The three-time striker, and the five-time shelterer (of
Islam).

With manliness,—he urged his (chosen) steed,
Both throne-adorner, and also crown-bestower.

By the custom, which was the regulation of kings,—
The key was of iron; the treasure, of gold.

- 7 Naşratu-d-dín kept living—the earth, by justice and liberality; and
the sky, by devotion to God.

The deeds of holy men take slaves to the sky; hence, the sky becomes
prosperous and populous.

- 8 Kadr-Khán was the title of the King of Samarkand and of Chin.
Famed are the people—of the west for manliness, and of the east for
learnedness.

- 11 In past times they used to strike the drum three times (in the morn-
ing, at noon, and in the evening) at the king's door.

“Panj-naubat” signifies—the five loud calls to prayer that are the
pillows of the Islám faith. See canto iii. couplet 11.

“Si naubat” may signify—the three seasons of boyhood, youth, and
old age.

The second line may then mean:—

Sovereignty is preserved to him (Naşratu-d-dín) from boyhood to
old age.

- 12 “Rustam-rikábí” signifies—mardánagí.
“Rikábí” signifies—sawárí.

Except him (Nasratu-d-din),—who illumines (polishes) the
iron of the sword;

Who makes the key of gold, and the treasure of iron (the
sword).

15 Like the water of the Euphrates, openly favouring (the
friend);

Like the fountain-head of the Nile, secretly consuming
(the enemy);

If he cast his shadow (of anger) on the sun (the enemy),
He casts water on (quenches) that fire-fountain (the sun).

And if he give a portion to the new moon (the friend),
He gives complete freedom from the deficiency (of light)
of her perfection.

If a person should reckon up his rewards,
—In order that he may offer thanks for much bounty,

By his (the person's) thanks, that favour becomes greater;
How may a benefactor be greater than this (Nasratu-d-din)?

20 Like the sky,—against whomsoever he binds his loin (for
battle),

He hurls, like the earth, his (the opponent's) shield on the
water.

In (at the time of) confusion (of battle) like the cloud
(filling the air and rising), he scatters
The mountain-peak with his sword-point.

14 The king gives gold to the warriors, and keeps iron weapons of war
in the treasury.

15 The water of the Euphrates is so clear that anything at the bottom
may be seen.

The water of the Nile, in which Fara'un and his host were drowned
without a trace being left, is said to consume secretly.

19 "Badán tá" signifies—bará,e án.

20 "Sipar-i-kase bar áb afgandan" signifies—subduing a person.

Whatever (dexterity) he displayed at the time of battle,
Neither Rustan nor Isfandiyar displayed.

The peace of the world appeared that night,
When from his birth the true morning (of prosperity)
blossomed.

Wherever his decorated grey horse planted his hoof,
The earth obtained verdure from his pace (of justice).

- 25 In every circle (enceinte of the fortress of infidelity) against
which he made assault
He loosed (subdued) the heart (citadel) of its compass-line
(the enceinte of the fortress).

At that dwelling, to which he urged his steed,
The earth cast up the treasure of Kárún (on account of
his liberality).

On that fort, where he raised his standard,
He suspended the commandant's head from the fort.

If others (kings of the world),—whose origin is human,—
Are altogether men, he is altogether manliness (gene-
rosity).

- 22 For an account of Rustam and Isfandiyar (Xerxes?), son of Gushtasp (Darius Hystaspis, B.C. 521), see Clarke's translation of the *Sháh-Náma*, by Firdausí; also Mirkhond's history of the early kings of Persia.

- 24 "Khing" signifies—white. When a white horse inclines to:—
greenness they call him—sabz khing.
bayness " " surkh "
whiteness (absolutely) " " nuḡra "

- 25 "Dá,íra" signifies—mahúṭa, e ḡṣár, or the enceinte of a fort.
"Purkár" signifies—a compass, or the curved line made by the
compass.

"Purkár khatt" signifies—the compass-line, or the enceinte of a
fort.

"Gira" signifies—the metal stud (centre) on which one leg of the
compass firmly stands while the other revolves; or the heart (citadel) of
of the enceinte.

- 26 Say some that Kárún was the son of the sister of Múṣa (Moses);
others that he was the son of the uncle of Múṣa. He had forty treasure-
houses.

Any great treasure is called—ganj-i-kárún or ganj-i-raván.

I know none of the men, (my) acquaintances,
On whom, on account of that manliness, (the obligation of)
thanks is not.

30 On account of the great favour and grace which they (the
men of the world) have derived from him,
They have called him—"the Benefactor of the World!"

If a corpse raise its head from the grave,
Commotion will seize all the city and market.

From the king's justice thousands of hearts dead (through
injustice)
Become alive; but the enemy appears not in the road (of
obedience).

Like 'Isa (Jesus), he made many dead (through injustice)
alive;
He enslaved the people by such a nature (of justice).

The world—like the ruined (worked out) jewel-mine,
Fell, by this sun (Nasratu-d-dín), into prosperity (became
full of jewels).

35 Earth was a hell (scorched) without sowing or sown-field,
It became by such a (rain-bearing) cloud (Nasratu-d-din)
green, like Paradise.

Of every favour (God-given) that comes anew to him,
He gives, grain by grain, the share (according to the need)
of the askers.

Since wisdom takes up the trace of (pursues) every goodness,
How may the (people of the) world take away his good
memory from the world?

29 "Rú-shinás" signifies—ashná; ma'rúf.

34 Produced is—the jewel in the mine by the sun's rays; and the joy-
ousness of the earth by the rain-cloud.

37 Otherwise:—

Like wisdom, he takes up the trace of (pursues) every goodness;
How may the people of the world take away from the world the
memory of the good (man)?

I say not—thou art like the ocean, one of great shadow
 (pomp),
 For, verily, thou art like the mine of great value (never
 empty).

Bravo! a court that, like the sun,
 Causes the tent ropes to reach from east to west.

38 Of the ocean by reason of its depth,—the waters are unmoved.
 In this book are two couplets very similar to those by Firdausí.

39 The couplets by Nizámí are:—

Zahe bārgáhe ki chún áftáb!

Az mashrik ba maghrib rasánad tanáb.—Canto xi. couplet 39.

Panáh-i-bulandí va pasti tú,í

Hama nístand ánci hastí tú,í.—Canto i. couplet 2.

The couplets by Firdausí are:—

Yake khaima,e dásht afrásiyáb

Az mashrik ba maghrib kashída tanáb.

Jahán rá bulandí va pastí tú,í

Na dánam chi harchi hastí tú,í.

The verses by Nizámí exceed in eloquence those by Firdausí.

Taki Ouhdí and Daulat Sháh both relate the following anecdote:—

Shaikh Abú-l-Kásim Gúrgání refused to say prayers at the tomb of Firdausí, because in his Sháh-Náma he had praised and celebrated the infidel worshippers and the Magians. On the same night, in a vision, he saw the poet, seated on one of the highest stations in Paradise, attended by angels, jinns, and húrís.

Abú-l-Kásim asked by what means he had obtained such an exalted destiny. He replied—by virtue of one couplet in the Sháh-Náma in praise of the Unity of God.

جهان را بلندی و پستی توی The height and the depth of the world Thou art ;
 ندانم چه آنچه هستی توی I know not what Thou art—whatever is, Thou art.

The next morning the holy man rose, repaired to Firdausí's tomb, and, shedding tears of repentance, uttered prayers with earnest zeal before the assembled inhabitants of the city (Tús).

The couplet just quoted has been referred to by almost all Firdausí's biographers, including Captain Turner Macan, in whose Persian text of the Sháh-Náma it does not, however, occur.

Sir Gore Ouseley, in his "Notices of Persian Poets," (page 94), considers it to be an interpolation.

Out of seven copies of the Sháh-Náma examined in the council-room of the Sháh of Persia by Sir Gore Ouseley and the ministers of the Sháh, only one copy, written about A.D. 1817 by Farju-llah Khán, contained the passage in the Tauhíd (the Praise of the Unity of God).

40 If from the Tuba tree (in Paradise) arrives
In every palace a branch of amber-nature,

East to west, by his beneficence arrives
Bounty to every house from his tray.

His name fell fitly to (befitted) a Kay Khusrau,
His mothers' lineage traced direct to a Kay Kubad !

In every valley to which he turned his rein,
The hyssop (through his liberality) found dirams in its
skirt.

Through his treasure (of liberality), the earth stitched up
(filled) a purse (of gold) ;
The jessamine collected silver ; and the sunflower gold.

45 In it, a groat—where a treasure place,
In which is not something from his treasure ?

Since by his crown the country became lofty,
By that crown may his head be victorious !

Bravo ! the Khizr and the Sikandar of created beings ;
For thou hast both territory and also the water of life !

40 In the chronicles, it is stated—that in Paradise a branch of amber, native of the great Tuba tree, whose root is in the abode of the prophet Muhammad,—reaches to every dwelling, so that the inhabitants of Paradise delight themselves with it. The branches are laden with pomegranates, dates, grapes and other fruits unknown to mortals. If a man desire any kind of fruit it will immediately be presented to him ; or, if he choose flesh, birds ready dressed will be set before him. So great is the extent of the tree that a wind-fleet steed could not gallop from one end of its shade to the other in a hundred years. Beneath it are two fountains of Salsabíl (pure water) and of Kauşar.

42 On account of Naşratu-d-dín's liberality, you may call him Kay-Khusrau (Cyrus, B.C. 558) the Second, or the renowned son of Kay Kubád. See the Sháh-Náma.

43 "Dirmana" signifies—a bitter grass whose flower is like round white dirams. In Khurásán it is the forage of horses.

47 Sikandar possessed empire ; Khizr, the water of life.

Naşratu-d-dín, through his liberality, made alive hearts dead through injustice.

Thou art like Sikandar, the king, a territory-conquerer;
Thou art like Khizr, a guide to those fallen from the path
(of religion);

Thou hast all things that are needful;
One thing thou hast not—and that is, thy equal!

50 When thou castest thy reckoning (desire) towards the
hunting of lions,
With a single arrow (Mercury), thou overthrowest two
forms (Gemini).

When, in the strife of elephants, thou loosenest the noose,
Thou makest captive the King of Kannauj (the master of
elephants).

If the lion, at the time of rage, overthrow the wild ass,
Thou overthrowest the lion,—nay, (even) Bahram Gor (the
lion overthrower).

What fortune,—that is not in the shackle of thy work (the
servant of the work of thy house)?

What purpose,—that is not in thy bosom (acquired)?

Many a stiff neck of shagreen (grained) leather (ass-hide)
That became (by thy sword) soft like thy stirrup-leather.

51 “Píl-band” is a chess-term, meaning checkmate to the king—by the
bishop (píl) and two pawns (piyáda). See canto xix. couplet 153.

The town of Kannaúj is on the banks of the Ganges, fifty miles from
Cawnpúr. The King of Kannaúj was Porus (Fúr), who, in the battle
of the Hydaspes, B.C. 327, with Sikandar, used two hundred war-
elephants.

52 Bahrám Gor, (Varahrán the Fifth of Roman history, A.D. 420) was
one of the best monarchs who ever ruled Persia.

In a vale between Shíráz and Isfahán, called “the Vale of Horses,”
from having been from the earliest times the hunting ground of the
nobles of Persia, Bahrám, while pursuing the wild ass (gor), leaped with
his horse into a pool, and (in spite of all search) was never seen again.

In A.D. 1810, encamped near the springs of this valley, Sir John
Malcolm lost a trooper of the 16th Dragoons, a good swimmer, who
was drowned in the spring supposed to be that in which Bahrám was
lost. The body of the trooper, being near the edge, was recovered.

Bahrám, firing at a lion that had made a wild ass its prey, the arrow
passed through the back of the lion and of the ass, and entered the
earth. He was afterwards called Bahrám Gor.

55 When thou enterest upon wrath—from thee are safe two persons—

One, the soft neck (the submissive one); the other, the pierced ear (the slave).

The enemy, by apology, takes his own life (in safety) from thee;

Thy judgment, in this manner, enjoys the world.

When Time revolved around the world (passed),
Six tokens of six kings remained—

From Kayumars, universe-seizing,—the crown;
From Jamshid, the sword; from Firidun, the throne:

From Kay-Khusrau, that cup (the future state of the)
world-displaying,

In which the judgment of the stars found a place:

60 The lustrous (iron) mirror, the illuminator;
The exemplar of the history (time) of Sikandar:

Verily the seal-ring, ruby studded (having a ruby seal-stone),

Illuminated with the seal of Sulaimán.

Six kings, in this manner, are in thy sway;
Thy name of six letters is (my) evidence of the matter.

58 Kayumars, the first of the offspring of Ádam, is considered the first king of the Pesh-dááian dynasty. See the Sháh-Náma.

Gív-murş (ancient), Kayumars (modern) signifies—the living word; for gív means—goyá; and murş means—Zinda.

The Zínatu-l-tawárikh says that, in Syriac, the word signifies—háy nátik, the living word.

59 The cup giving intelligence of the future state of the world, by which they viewed the mystery of the seven skies, and learned the judgment of the stars.

60 Sikandar's mirrors were of three kinds:—

The mirror of the stars; the mirror of the seasons; the Sikandriya mirror that gave intelligence of the coming of the Europeans.

62 Ikhtisán may be the name of Naşratu-d-dín, of his father, or of his grandfather, as (at the end of this book) Nizámí says.

In the name Naşratu-d-dín the letters pronounced are six in number

Besides this I also behold six qualities of thine ;
From which mayst thou, month and year, (continually) be
prosperous !

One—that, from prepared treasure,
Thou givest wishes, unasked :

65 The second,—showing generosity beyond computation ;
Not seeking back a return from the grateful one :

The third—with compassion adorning (comforting) the
heart (of the one tyranny-stricken) ;
Seeking the heart-justice (revenge) of the one tyranny-
stricken :

The fourth,—planting the standard on the Pleiades,
Army alone striking, like the sun (against the army of the
darkness of night) :

The fifth,—verily, of the offender, forgiveness-seeking,
Pardoning the crime by way of clemency :

The sixth,—preserving compact and agreement,
And not putting fidelity from memory :

70 May the six sides (of the world) never be without splendour
from thee !

May separation never be from these six qualities !

(since ۱, ج, ۛ are not pronounced). Taking the first letters of the six
endowments, couplets 58–62, we have :—

۱ from *akhlíl*, the crown,
خ „ *khátim*, the seal of Sulaimán,
ت „ *tegh*, the sword,
س „ *sarír*, the throne,
ا „ *á,ina*, the mirror of fame,
پ „ *puyala*, the cup-displaying.

If the last letter were ۛ, not پ, these six letters would form the
word :—اِخْتِيسَان, *Ikhtisán*.

For the flight of (thy) fortune, two falcons of use,—
One, in the treasury; the other, in the hunting-field:

Two snakes, for thy sake, treasure-weighing,—
One, the snake of (possessing) the stone (in its head); the
other, the snake (-guardian) of the treasure.

Come cup-bearer! that cup of harmless wine,
That gives tidings of grace to the heart,

Give me, that one moment I may be merry of head;
By this austerity how long shall I be distressed?

- 71 "Sháhín" signifies—a royal white falcon (*bahrí*); the beam of a pair of scales; and one of the two stars of the constellation of the eagle.

One *sháhín* (scale) is required to weigh treasure to beggars; another *sháhín* (falcon) to pursue birds in the field, so that lawful and pure food may be provided thee.

- 72 "Már-i-muhra" signifies—a deadly snake, in whose head is found a precious shining stone, green or ashey in colour, an antidote to poison. The phrase means—auspicious fortune; for the acquisition of the stone is highly auspicious.

"Már-i-ganj" signifies—perfect wisdom; the sword. Over every treasure, for the preserving of it, dwells a deadly black snake—so that men may not easily obtain the treasure.

CANTO XII.

AN ADDRESS TO KING NASRATU-D-DIN.

- 1 O world Khusrau! beneath the seven skies
Thou art, without doubt, the fifth prince.

- 1 The seven climes of the world are subject to the seven planets of the Heavens.

There had passed away four kings, of whom two (*Nimrúd* and *Bakhtun-naşr*, or the father of *Belshazzar*) were infidels, and two (*Sikandar* and *Sulaimán*) of true faith. Hence, the poet calls both the king *Naşratu-*

With (notwithstanding) the order of (over) so many cities
 (the six remaining climes)—for the world,
 The pillar of thy door (court) is the master of pillars (the
 garden of Iram).

All night the moon,—that makes (her) circuit of the
 sphere,
 Increases (replenishes as a servant) the oil of thy lamp (of
 life).

All day the sun with the collar of gold
 Binds his loins (as a servant) at the foot of thy throne.

- 5 The Entruster of Royalty to thee (God)
 Entrusted to thee whatever of the world thou desirest.

d-dín and the planet Mars, whose mansion is in the fifth Heaven—the fifth Prince.

Bakhtu-n-naşr is said to have been the title of Gúdarz—a Persian chief in the time of Luhrasp, the successor of Kay-Khusrau (Cyrus, B.C. 558)—who is supposed to be Nabu-kudur-uzur (Nebuchadnezzar). But, this is doubtful.

Mars (like the king, Naşratu-d-dín) is called—"The Lord of Turkistán." It is said that, through the effects of Mars (whose name is Bahrám), they called Naşratu-d-dín, whose justice made all Turkistán prosperous—Bahrám.

- 2 "Zátu-l-'Umád" (signifying—Şáhib-i-banáhá, e buland) here means—the garden of Iram made by Shadád, the son of 'Ád, as related in the Kúrán. Of this garden God said:—

"Iram is possessed of pillars, like to which nothing was made in cities."

See canto viii. couplet 64.

The meaning of the passage is:—

Notwithstanding that they behold the lordship and justice of the kings of the six remaining regions of the world (exclusive of Turkistán)—for the people of the world, the pillar of thy door (court) is Paradise.

The moon is impetuous in thy service; she is oil-caster and light-maker for thee.

- 5 This work, which the poet invites the sensible king to peruse—is the rule for sovereignty, conquest, and administration.

He gave thee country for that reason that thou mightest
 exercise sovereignty (world-guarding),
 When thou becomest ruler, thou mightest exercise justice-
 seeking (of the oppressed).

Neither displays a hawk violence against a gnat ;
 Nor plants an elephant (the oppressor) his foot on the
 back of the ant (the oppressed one).

Thanks to the Lord, World-Shelter (God),
 That the king's justice is more than this (my) precept (of
 guidance to justice).

I have an eye to (I hope for) the king's justice,
 That he may, a little while, look into this tale (of the
 Sikandar-Náma).

- 10 If he consider the tale far from the path (of reason),
 Let him cast on it neither shadow nor splendour.

But, if he behold in it wave on wave of pearl (of verse),
 He may bring the head of the chaunter to the zenith !

In this treasure-book of the (world's) mystery,
 I have concealed the key of much treasure (of philosophy).

That one who brings to his hand the key of gold (of philo-
 sophy),
 Knows how to shatter the tilism of many a treasure (so
 that he may acquire it).

- 13 "Tilism" (talisman) was a form placed over buried treasure for the
 purpose of guarding it.

See the following works in Persian, printed at the press of Munshí
 Newul Kishor, Lucknow, East India:—

(1) "Majmú 'at-i-tilism-i-Iskandar zú-l-ḡarnin mushtamil bar fanún-
 i-panjgána," by Maulaví Muḡammad 'Uḡman Sháhid.

(2) "Suráju-r-raml," by Maulaví Roshan 'Alí.

(3) "Misdáḡu-r-raml," by Muḡammad 'Ittár Mál Lahúrí.

Also "Lilly's Astrology," Bohn's series, 1729.

And if he bring not forth (acquire not) the hidden treasure
(of mysteries),

He becomes joyous, in the end, with the golden key (of
knowledge).

15 Thou knowest—this jewel (the Sikandar-Náma) half-pierced
(unfinished),

What (keys of) treasures (of subtleties) it has in conceal-
ment.

My jewel-piercing (versifying) has joy from (praise of)
thee,

My praise-uttering is worthy of thee.

Wisdom—that makes the sky, earth—

Utters praise on this my praise (of thee).

When from the monarch came the command like this:—

“ In (to) my name, depict (dedicate) this picture (of the
Sikandar-Náma) ! ”

I will make my brain fresh (concentrate thought) by the
king's word ;

I will remain silent (thought-collecting) by the people's
word :

15 “Gauhar” relates to—the Sikandar-Náma, e bara'. At this time Nizámí had not written the Sikandar-Náma, e bahrí; hence, the jewel is said to be half-pierced.

17 Wisdom, whose head is on the sky, obtains power over the mysteries of the sky, and utters praise on my praise; because I have chosen the praising of a king like thyself.

19 “Maghz dar sar kardan” signifies—be parwâ-í va ighmáz búdan; khámosh shudan.

Having folded up other speech, I will make my brain fresh with the memory of the king.

The second line should precede the first, which the poet, out of respect for the king has put first.

By the word of men, who have brought the king's command, I collect together the power of speech-uttering and the force of my brain; and, by the king's order, I make my brain fresh.

The second line will read, if az guft be written for ba guft:—

I will remain silent as to speech (praise) of the people.

20 I will send to that banquet a bride (the Sikandar-Náma),
By whom the king's banquet may become eye-illumined
(joyous).

May such a bride be the king's slave !
May the male of the world (the king) be happy with her !

To the degree that near (quickly, in the present), and far
(slowly, in the future)
Light is (belongs) to the lamp, world-illuminating (the
sun),

May the rose of the king's garden be world-illuminating
(with its blossom) !
May the lamp of his night be the torch of the day (the
sun) !

His slanderer,—mouth rent (gaping) like the crow !
His enemy,—tongue burnt (silent) like the lamp !

25 Nizami—like wealth (ever existing) in his palace—
May he be night and day his praise-utterer !

Come cup-bearer ! that ease-exciter of the soul (wine)
Give, so that in the morning-time I may take a precious
morning draught.

A morning draught (of senselessness), that from the stream
of Kausar I drink,
Is lawful, (even) if till the day of assembling I drink.

21 "Fahl" signifies—a *male* of perfect body.

27 "Kausar" is the name of a nectar-flowing river in Paradise ; it here
means—joy on beholding God's majesty.

CANTO XIII.

ON THE CIRCUMSTANCES OF THIS POEM.

The world (Time) is (engaged) in cherishing the bad and
the good ;
Many good and evil deeds are on its neck.

Night and day, from this screen of azure colour (the sky),
It brings forth (magician like) much lively pastime.

If a play (of verse) heart-pleasing issue from me,—
Take it even as a pastime of the sphere, the revolver.

(Since) from the sorcery of this screen of ancient years
(the sky),
I became an image-maker,—how may I not produce (from
myself) an image (conceit it speech) ?

- 5 I am intent that I may make void (escape from) this screen
(the sky),
May make a magician's image in this screen (the Sikandar-
Náma) ;

1 In some copies the title is :—

“The reciting of the whole of the tale in an abridged form.”

4 “Khíyálí” signifies—*bází-gar* ; *ṣáhib-i-khíyál*.

“*Parda, e derína sál*” may signify—a musical note. The couplet may
then be rendered :—

From the sorcery of this strange note (given by the sky)

I became master of song,—how then may I not produce the trill (of
this poem) ?

“Khíyálí” signifies—*mard-i-khíyál-band* ; *sarod-goe*.

“Khíyál” signifies—the trill of a song.

5 When from beholding the sky's sorcery,—I come forth, retire, and
become engaged with my own work,—I will display sorcery in the screen
of this book.

The first *parda* may signify—*Nizámí's heart* ; the second—the sky.

May from a form (the Sikandar-Náma), make a (beautiful)
image,
Such as no sorcerer brings forth.

First, I made the beginning (of the form) in such a way
That the melody of its music (verse) might produce the
burning (of grief).

Of whatever I considered wonderful I spoke in such a way
That the heart took the path of believing.

That image (conceit in speech) which was very far from
wisdom,—
To it I made not speech foot-bound (captive).

10 Having collected a grain (of information) from every door
(of history),
I adorned (the Sikandar-Náma) like an idol-house.

First, I placed the foundation on a basis,
So that the wall of that house (the Sikandar-Náma) might
be true (safe from ruin).

Carp not against me for giving precedence and keeping
back (chronologically),
For no help is the narrator's on that account.

In the painting of this picture (the Sikandar-Náma) of
Chinese silk (smooth paper),
The pen (the reed) was bound against Mání.

6 "Paikar" signifies—a form, with or without soul.

7 The couplet may refer to—the praise of God, prayers, or to the praise of the prophet.

Some think that it refers to grief at the departing of youth, or at the injury inflicted by men of the world.

9 "Dúr dast" signifies—*bisiyár dúr*. See canto xxxi. couplet 129.

"Hisáb" signifies—*khiyal* mentioned in the foregoing couplets.

11 In this book, I brought into verse tales from trustworthy histories so that there is no fear of the criticism of criticizers (*i'tiráz-i-mu'tariz*).

13 In the third century Mání proclaimed himself the comforter promised by Christ, and established the sect of Manicheans.

He fled from Shahpúr I. (A.D. 240), King of Persia, in Eastern Tartary,

When I was preparing this work (the Sikandar-Nama),
Speech was straight-moving (fluent) but the road (of infor-
mation) ambient.

15 The traces (deeds) of that monarch, world-wandering,
I saw not written in one book.

Speeches (subtleties) that were like stuffed treasure
Were scattered in every work.

I took up materials from every book ;
I bound on them the ornaments of verse.

More than (besides) new histories,—
—Jewish, Christian, and Pahlavi (histories)—

where he painted a number of singular figures in a book called the Artang, pretending that he had received them from angels, and returned to Persia in the reign of Bahrá́m (Varahrán I., A.D. 274), who put him and his followers to death.

Some say—artang signifies the *house* in which Mání painted, but here it means the painting. See canto xxviii. couplet 158.

Some say that bast is written for bastam, when the second line would read :—

I bound (rendered motionless) the pen against (of) Mání, the
painter.

18 It is observed that this couplet is false. For, in this book, we have words chiefly in Persian and Arabic; a few in Greek and Russian; and none in the Jewish and Christian tongues.

The meaning of couplets 18 and 19 may be :—

From the three histories, Jewish, Christian, and Pahlavi—nay, besides from other histories in the language of fire-worshippers and such like— from every history I took out the truth.

Couplet 18 may be read :—

More than (besides) new histories,—(I read)
Jewish, Christian, and Pahlaví (histories).

Pahlaví was the language of Western Persia; it was spoken at Isfahán, Hamadan (the capital of Media), and in Azarbíjan. See canto x. couplet 33.

In the Bombay transactions, vol. ii. page 298, Mr. Erskine says—he has never heard of any Pahlaví work written to the east of the great desert of Persia.

When the Parthians made Ctesiphon and Hamadan their capitals, and under most of the Sassanidæ (A.D. 226–641), who resided chiefly at Susa and almost exclusively in the west, the Pahlaví became the principal dialect in which the works existing at the time of the Muhammadan conquest (A.D. 641) were written.

So complete, however, was the destruction—first by the fanatical zeal

I chose from every book its charm (excellence);
Took out from every husk (book) its brain (pith):

of the invaders, and secondly by indifference about the originals, after everything valuable had been sucked out of them—that, besides a few inscriptions and legends of medals, and some portions of the Zand-Avesta (the living word of Zoroaster), and treatises connected therewith, scarcely any specimens of the Pahlaví have been found.

Chardin says—that Abbás the Great made (circa A.D. 1603) every possible search after manuscripts in the Pahlaví, and that he put one of the priests of the Gabrs to death in consequence of his disappointment. The collection made by Abbás amounted to twenty-six volumes, lodged in the Royal Library, Işfahán. A Gabr read to him (Chardin) for three months out of a book relating to their usages, written in the time of Yazdijird (A.D. 632–651).

The fanatical Arabian of the era of Muḥammad knew and wished to know no book but the *Ḳurán*; for if it contained only what was in the *Ḳurán* it was useless; if it contained anything different it was wrong and injurious. The Persian priests (Majús) were considered as sorcerers. In the popular tales of Arabia every act of wickedness or of witchcraft is the deed of a Gabr, a word throughout the Muḥammadan world synonymous with Gaur, or infidel.

Ibn Chaldun says:—

When the Islamites conquered Persia and had found many books, Sa'd bin Makas wrote to 'Umar requesting permission to preserve them and have them translated for the use of the faithful. 'Umar, however, commanded him to throw them into the water or into the fire. Thus perished all the knowledge of Persia.

It would be important could we ascertain the fate of those ancient national records—"the books of the chronicles of the Kings of Media and Persia,"—referred to in the book of Esther, by Herodotus (viii. 85), and by Thucydides (i. 129), which Ktesias affirms he used, saying that the Persians had their deeds recorded on skins.

Moses of Chorene, the Armenian chronicler of the fifth century, relates that—when Valarsakes was set over Armenia by his brother Arsakes (B.C. 250), the founder of the Parthian dynasty, he sent a learned man to Nineveh to examine the royal library, and that this envoy found a volume translated by order of Sikandar from the Chaldaic into the Greek tongue, containing a true and genuine history from the earliest times. (Liber i., cap. 7 and 8.)

It is scarcely conceivable that some narratives of ancient Persian history should not have survived till the time of the Sassanidæ, when they would have formed the basis of the various Sháh-Námas, especially of the Bastán-Náma, the national history compiled under the reign of Yazdijird, and subsequently translated from the Pahlaví into Persian under the Sammani princes of *Khurásán*.

This Bastán-Náma is the book of which Firdausí speaks in the begin-

20 Gathered treasure (the Sikandar-Náma)—speech within
 speech (boundless);
 And prepared from that total (of varied tongues) the sum
 total (the Sikandar-Náma).

Whosoever is acquainted with every language (in which
 the tale of Sikandar is related),
 His tongue is short of criticism (on this work).

In that screen of history from which I found truth,
 I twisted (arranged) the tip of the curl of (lustrous)
 speech.

ning of his Sháh-Náma, completed at the age of eighty years,
 A.D. 1020.

Maşudí, the Arabian writer, who lived about A.H. 350 (A.D. 961),
 besides quoting an ancient Sháh-Náma, mentions having seen a history
 of the Persian kings, compiled in A.H. 113 (A.D. 731) from the original
 documents preserved in the treasury of *Istakhar*.

No long period after the destruction of the Persian empire (A.D. 641)
 can have elapsed before the fragments of its ancient records were col-
 lected and translated into Persian and Arabic. The poet *Dakíkí*, who
 was employed to versify them, after composing a thousand couplets, was
 assassinated by a slave.

Maḥmúd of *Ghuznî*, A.H. 387 (A.D. 997), feeling the advantage of
 teaching his subjects to contemplate those periods when their ancestors
 were wont to be the masters of Asia, urged his court-poets, *Ansarí* and
Essedí, to accomplish what *Dakíkí* had begun; but they declined it,
 being unequal to so boundless an undertaking.

The achievement was reserved for *Firdausí*, who, in his *Sháh-Náma*—
 the loftiest flight of the Persian muse and the noblest monument of
 Eastern genius—has related all that the Persians know of their ancient
 history, from *Ḳayumars* to the downfall of the second empire under
Yazdigird, who began to reign A.D. 632 and died A.D. 651. Of the
 documents on which the *Sháh-Náma* was founded no trace has been
 discovered. The original *Pahlaví* records and the Persian translations
 from them appear to have perished together. If the *Bastán-Náma* be
 still extant, it has eluded every search.

Could it be brought to light, we should be able to distinguish that
 due to *Firdausí*'s imagination from the national records which he
 received. The manuscripts were probably deposited in the royal
 archives at *Ghuznî*, and must have perished when it was burned and
 sacked by the *Afgháns* of *Ghúr*

And, if thou desirest truth ;—true words,
It is not fit to seek in the ornament of verse.

If of it (speech) I diminish the decoration of verse,
I may put it together in couplets of little value (few and
void of lustre).

- 25 Everything done by the king (Sikandar) world proudly
traversing,
I may bring together complete in this single page of
paper.

Sikandar, who was king, world-wandering,
Was provision-provided (prepared) for the work of
travelling.

He wandered and beheld all four limits of the world ;
For one cannot purchase a country without four limits.

On every throne-place (capital) on which he planted his
foot,
He preserved the regulations of the great kings of Kay.

- 25 Couplets 25 to 74 give the deeds of Sikandar.

In the Ionian language Iskandar, or Sikandar, signifies—Akshíd Rús, or Fílusúf (fílá, love ; sáfá, wisdom)—or the lover of wisdom.

Sikandar (Alexander the Great), bore the title of Zú-l-Karnain the less, in contradistinction to Sikandar Zú-l-Karnain the greater (the contemporary of Abraham, or King Asa'b ibnu-r-rayesh of the first race of Persian kings).

- 28 Kay refers to the title of the second dynasty of the Persian kings. Kay Kúbád (Dijoces, B.C. 696), Kay Ká,us (Cyaxares, B.C. 634), Kay Khusrau (Cyrus, B.C. 558), and his successor, Kay Luhrasp.

“Zar dusht” may be spelled—zar dust, zar tusht, zár tusht, zár husht, zára dusht.

- 29 Zar dusht, called Ibráhím, or the Sage Zoroaster, of the city of Balkh, the pupil of Afláduş, the disciple of Físaghoraş, of the lineage of Mínu-chihr (B.C. 730), laid claim, in the time of Gushtasp (Darius Hystaspis, B.C. 521), to being a prophet.

He presented three books, said to be of heavenly origin—the 'Usta, the Zand, and its commentary, Pázand. The Magians call him a prophet. Firdausí, of the lineage of Ibráhím, believed in him.

* Save the rites of Zar-dusht, the fire-worshipper,—
Other customs he surrendered not.

Some say that Zar dusht is, in Syriac, the name of Ibráhím.

Professor Haug carries Zoroaster to B.C. 1200. Zoroaster signifies the office of the priest, not the priest. The real name is Spitáma, a fire-priest in Bactria, in B.C. 1200. According to Haug, he attempted to refine on the primitive elementary worship, and to teach the unity of God; but in attempting to solve the difficulty how evil, physical and moral, came into existence, he introduced the doctrine of the two principles, in consequence of which his followers, confounding his religion with his philosophy, believed that he taught the duality of God.

Spitáma is the reputed author of the teaching embodied in the Zand-Avesta, originally consisting of twenty-one distinct compositions; unhappily only one of these, the Vandidad (*Vidaé-vadáta*), "the law against demons," with fragments of others, is extant.

Sometimes, as the mubid (priest) engages in adoration of fire (or light, its emblem), he raises to his nose a branch or a bundle of twigs, called in Zand, *barsum*. Thus Ezekiel, chapter viii. verses 15-17, says:—

"Is it a light thing to the house of Judah that they commit the abominations which they commit here? for they have filled the land with violence and have returned to provoke me to anger; and, lo, they put the *branch to their nose*."

The previous verses being read, the combination of sun-worship with the putting of a branch to the nose shows that it was Zoroastrian worship that Ezekiel saw.

Herodotus represents the Magí first as a people of Media, and (after the Persian conquest) as a priestly caste.

He says:—"It is said that the corpse of every Persian, before interment, is torn of birds or of dogs. This practice is, I certainly know observed by the Magi, for it is done openly."

Strabo says:—"The Magi keep upon the altar a quantity of ashes and an immortal fire; and, going there daily for an hour, repeat their prayers, holding a bundle of twigs before the fire."

This proves that the Magi (whatever they might originally have been) had become priests of the fire-temple and Zoroastrians.

Consider—the mention of Rab-Mag (chief of the Magi) in the train of Nebuchadnezzar, B.C. 603 (Jeremiah xxxix. 3, 13); the visit of the wise men (Magoi) to Christ's cradle, and the doings of Simon Magus.

Not long after Muhammadanism arose, the Muslims fell with fury on Persia. The contest began with the battle of Kadesia, A.D. 636, and ended with the overthrow of Yazdagird, the last of the Sassanian kings, A.D. 641.

The Persian empire that then fell was devotedly Zoroastrian. Numbers, feeling the Muhammadan yoke intolerable, fled to *Khurasán*, and there remained a hundred years. The mass of the refugees then

30 He was the first person who established (the use of)
decoration ;

(Who), in Rum established gold-coining.

By his order the goldsmith of cunning hand
Fixed leaves of gold on the surface of virgin silver.

The books of wisdom, from the Darí language,
He clothed in the Greek tongue.

Verily the drum of the watch, in the morning and
evening,

Brought forth (proclaimed) his name from the watch-place
(the court).

He became the guide of the people to the mirror,
Brought forth the jewel (the lustrous mirror) from the
darkness (of iron) :

35 Severed the tumult of the men of Zang from the world ;
Took crown and throne from Dárá :

went to Ormus, in the Persian Gulf, where they remained fifteen years, thence to Div, an island south-west of Gujarát, and thence to Sanjan.

At present, Bombay and Surat are their chief seats. The fragments of the Zand Avesta or Avesta u Zand (text and commentary) that we have are not older than A.D. 226, when Ardashír founded the Sassanian empire in Persia.

See "Essays" by Dr. Haug, Bombay, 1862; the "Acad. des Inscript." tom. 37, an extract from which is given (p. 274) in Shea's translations of Mirkhond's "History of the Early Kings of Persia"; Malcolm's "History of Persia," vol. i. p. 494; the list of Zand and Pahlaví books by Trübner & Co.; two articles by Monier Williams, in "the Nineteenth Century," 1881—"the Religion of Zoroaster" (January), and "The Parsís" (March); "Modern India," by Monier Williams, pp. 56, 169, 202; Hammer's "History of Persian Literature," and his "Encyclopedic View of the Sciences of the East."

30 From this couplet it may be inferred that formerly in Rúm certain customs were not in use, such as—gold-coining (sikka, e zar); hand-shaking (muşáfaha); hand-kissing (dast-bosí).

31 "Tilá" here signifies—awrák-i-tilá, leaves of gold, with which they plate articles.

32 Some say that Sikandar, after translating all these Persian books, burned them.

34 This couplet may refer to the precious jewel that Sikandar brought forth from the darkness. See cantos lxviii. and lxix.

Zang. See canto xix.

Of the blackness (of boasting) of Hindústán and of the
 yellowness (of plundering) of Russia,
 Washed down (purified) the world, like the house of a
 bride.

His order became the mirror (model) of the men of Chín;
 His place the throne of Kay-Khusrau (Cyrus, B.C. 558).

When his age urged (turned) a leaf over twenty years,
 It (his age) smote, in royalty, the leather strap on the
 drum.

Secondly, when he added seven to twenty years,
 He bound up his chattels for prophesying (regarding God)
 and set out.

40 From that day, when he went a-prophesying,
 They wrote the date (era) of Sikandar.

36 "Baitu-l-'arús" signifies—the whitened house of a man or a woman
 newly married. When a death occurs the house is blackened.

The men of Hindústán are very black; of Russia, whitish yellow.

38 Sikandar at the age of twenty, having subdued the monarchs of the
 East, returned to Rúm and sat on the throne. This was his first
 excursion. See canto lxxi.

"Dawal," meaning a drum-stick, here signifies—*tasma*, a thong of
 undressed hide.

39 The firstly occurs in couplet 38.

They call him in the Greek tongue—*Muhibb-i-hikmat*, the friend of
 philosophy. Some call him—*Zú-l-ḡarnain-i-aṣghar*; because both sides
 of his forehead projected like two horns.

In the *Burhán-i-ḡáti'*, it is written that Dárab's wife, the daughter of
 Philip of Makedon, being afflicted with a foul breath, was sent back to
 her father. After a physician, Iskandarús, had cured her, a son, whom
 doubtless they called Iskandar, was born. See canto xv., couplet 30.

The son of Sikandar and Roshanak (Dára's daughter) was called Iskan-
 darús, which, in Rúm, signifies—a shield. See canto xxxv., couplet 83.

40 They wrote history before Sikandar's mission from a certain date;
 after his mission from his date; and now from the date of Christ, or of
 Muḡammad.

Before Muḡammad's time Persian histories have no era.

When he became the teacher of wisdom, in regard to the
true religion (of Islám),

He became, like (auspicious) fortune, joyous to the world :

Stirred up much proof (by miracle) as to the pure religion
(of Islám) ;

Erected many buildings on the surface of the dust (of the
earth) :

In every revolution round the compass of time (the seven
climes),

Founded many wealthy cities :

From Hindústán to the confines of Rúm,

Raised a city in every land and clime.

45 Gave adornment even to Samarkand ;

—Not one Samarkand, but to many (a city) like it :

Founded a city like the city Hirí (Hirát) ;

Like to which another seldom makes a city.

The door and wall that Darband first obtained,

It obtained, by the wisdom of that wise one (Sikandar).

41 They say that Sikandar was of the faith of Ibráhím (the prophet),
and consequently mu,mín (orthodox) ; and that Adam was the first
Muslim.

44 " Marz " signifies—zamín-i-ránda va ábád.

" Búm " signifies—zamín-i-ná ránda va kharab.

46 The " Journal " of the Asiatic Society of Bengal, 1834, vol. iii. p. 9,
says :—Luhraasp began and Sikandar completed the building of Hirát.

47 " Darband " (dar signifying door, and band, fortress) has several
names—

darband	the barrier.
bábu-l-abwáb	the gate of gates.
sadd-i-iskandar	the barrier of Sikandar.
sadd-i-ga,júj va ma,júj	the barrier of Gog and Magog.

Darband (ancient Albania), the capital of Daghistan, was a fortress
on the western shore of the Caspian Sea, at the foot of the Caucasus,
near Shirván. Some remains of the thick and extensive wall of Gog
and Magog, running in a western direction over high and almost inac-
cessible mountains, built by Sikandar Zu-l-Ḳarnain the greater (to check
the incursions of Hyperborean savages) are still to be seen.

Pass beyond Bulghár, which is of his work;
Its true site is his Bunghár (chattel-place).

Verily, the barrier of (the tribe of) Ya,juj became lofty by
him :

—Who thus established a barrier on the mountain ?

Many believe that Sikandar (Alexander the Great) is the prophet Sikandar Zu-l-Karnain the greater, mentioned in Sale's *Qurán*, chap. xviii.; and that he built the rampart which confines Ya,júj (Gog) and Ma,júj (Magog). These evil demons, according to the Persians, dwell in Mount Káf, the centre of the world; and their progeny, who are of all sizes and shapes, used to plunder and lay waste the neighbouring countries, till the inhabitants complained to Sikandar, who built his wall to confine them. They scratch it almost through with their claws every day and go home, expecting that they will easily destroy in the morning the little that is left; but in the morning they find the wall rebuilt.

The reason of their failure is their never saying—"Inshalla" (God willing), and they will never destroy this wall till one of their children is named Inshalla, when, on retiring, they will call the boy:—"Come along, Inshalla; we shall finish to-morrow."

By the accidental use of this expression they will succeed in destroying it, and their consequent ravages will be a sign of the dissolution of the Universe. See Malcolm's "History of Persia," vol. i. p. 62; and the "Asiatic Journal," vol. x., January-April, 1833.

In the word Samarķand, samar is a king's name, and ķand (in the language of the region this side of the Oxus) signifies—a city.

"Ba shart" signifies—ba muktaẓa.

48 When Sikandar, in search of the water of life, came to the "Darkness" (canto lxix), he made in its vicinity a dwelling place (bungáh), or store-place for his chattels, in Bunghár (a place of many caves); and when he came thence and marched into the "Darkness,"—a crowd of people from the neighbouring districts and the men of his army who were wearied of marching assembled and established a great city. The true site of that Bulghár is Bunghár.

"Bunágáh" signifies—bungáh.

In the Rashídí the meaning of Bulghar (Bunghár) is—bisiyar ghár (for bul signifies—bisiyár). The *Ķámus* says:—The word is properly Bulghar, but that the people call it Bulghár, which is pure Arabic.

The second line may be rendered:—

Its true foundation is its cave's foundation.

See canto lxviii. couplet 45; lxi. 10.

49 Near the Caspian, between two mountains, for a length of one hundred farsangs, Sikandar built a wall of brick, iron, tin and lead,—that

50 Besides this, he also established many foundations (cities);
But one cannot mention about him more than this.

When to that pure body (Sikandar of pure religion) the
purpose came,
That he should apportion the form of the dust (of the
world).

He drew out a cross-line (wandered far and wide) in the
world,
Before that the cross-bearer (the Christian) appeared.

With that celestial line of four angles (for earth-measur-
ing),
He set up the computation of geometry :

Upreared a great tent of four bounds (corners),
That beat five drums against (exulted over) the ninth
heaven.

55 Its one peg in the northern pole,
Its other peg in the southern amplitude.

He drew the tent-rope from this side to the east;
From it another tent-rope reached to the west.

the two tribes, Ya,júj (Gog) and Ma,júj (Magog), the offspring of Yafar, the son of Nuh (on him be peace!), might not intrude. Sale's *Ḳurán*, chap. xviii.

See couplets 47 and 59; the second book of this work (the *Sikandar-Náma, e bahrí*); and the *Sháh-Náma*, by Firdausí.

50 In the plain of *Khafcháq*, between two mountains, Sikandar set up another barrier against robbers.

52 "*Khatt-i-şalíbí*" signifies—*khatt-i-atlasí*, or *khatt-i-chahár gosha*, the cutting of an equatorial with an axial line—the former from east to west, the latter from north to south; or an instrument for measuring the earth.

53 Sikandar, a world-wanderer, described a cross on the earth—that is, he travelled east, west, north, and south, and discovered the dimensions of the earth.

"*Salíbí*" here signifies—a cross-bearer, wearing a cross of silver, copper, or wood, attached to his girdle. Many Christians have the cross embroidered on pieces of satin which they wear.