

THE LAMENT OF BABA TAHIR

BEING THE

RUBĀ'İYĀT OF BĀBĀ TĀHIR, HAMADĀNĪ ('URYĀN)

THE PERSIAN TEXT EDITED, ANNOTATED AND TRANSLATED BY

EDWARD HERON-ALLEN

AND RENDERED INTO ENGLISH VERSE BY

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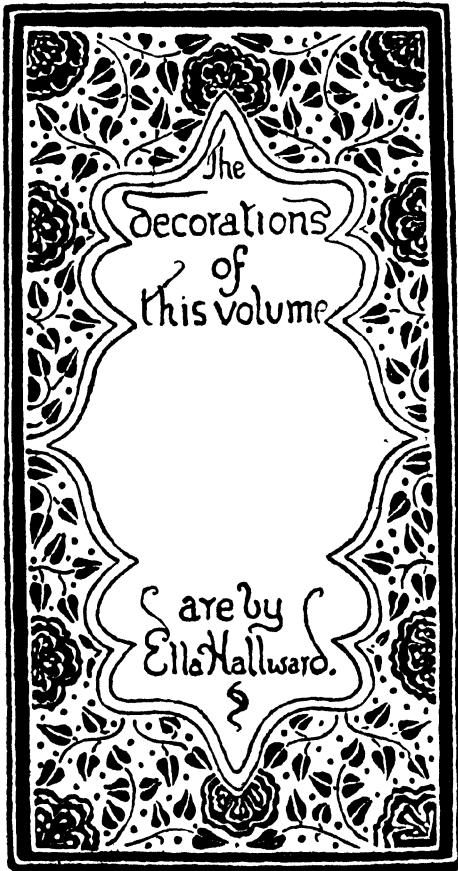
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The
Decorations
of
this volume

are by
Ella Hallward.

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INTRODUCTION.

To write an introduction to the poems, and to endeavour to give information about the life of an author of whom the only thing that can be said with perfect accuracy is that practically nothing is known of him, suggests the brick-making industry as practised by the Jews in Egypt. Though the rubā'iyāt of Bābā Ṭāhīr are chaunted and recited to the present day all over Persia, to the accompaniment of the three-stringed viol or lute, known as the Sih-tār ("Three-strings"), and few collections of poems have been published in that country (or indeed in the Persian language), since the introduction of the lithographic press, that do not contain some specimens of his quatrains, concerning the poet himself few precise details, biographical or otherwise, have yet come to light.

The only published attempt to lift the veil of mystery that shrouds the personality of Bābā Ṭāhīr is to be found in the *Majma'u'l-fuṣahā* of Rīzā-Qulī Khān

(Tīhrān A.H. 1295, vol. i., p. 326), where, by way of introduction to ten rubā'iyāt of Bābā Ṭāhir, the compiler expresses himself as follows:—

“Ṭāhir, 'Uryān, Hamadānī. His name was Bābā Ṭāhir. He was one of the most eminent mystics of his era. The opinion expressed by some writers that he was contemporary with the Seljuq Sultans is erroneous. He was one of the earliest of the Shaikhs, and lived under the Daylemite dynasty. He flourished about A.H. 410 (در سدهٔ ۴۱۰ هجری), and died before 'Unsurī, Firdawsī, or any of their contemporaries. He is the author of rubā'iyāt of great excellence in the ancient language (سرودان قدیم), which are still extant. It is also said that there are extant treatises by him, and that scholars have composed commentaries upon them.”

The same author in a later work, the Rīyāzu' l-'Ārifīn (Tīhrān A.H. 1305, p. 102), states that Bābā Ṭāhir died in the year A.H. 410 (i.e. A.D. 1019-20 : در چهار صد و ده), and that consequently he cannot have been a contemporary of 'Aynu 'l-Quzāt-i-Hamadānī (who died A.H. 525 or 526, according to Ḥājī Khalifa, III., p. 459, 536 [cf. also Jāmi's Nafahāt, pp. 475-77]), or of Naṣīru 'd-dīn Ṭūsī (who died A.H. 672), as stated by some writers.* Unfortunately Rīzā-Qulī Khān does not

* Vide E. G. Browne, “Some Notes on the Poetry of the Persian Dialects,” in the *Journal of the Royal Asiatic Society*, October, 1895

state from whence he gathered this information, though in the later work he cites twenty-four of the rubā'iyāt of Bābā Ṭāhir. This date (A.H. 410), if it could be relied upon (which, as would appear from the succeeding note, seems to be the case), would make our poet a contemporary of Firdawsī and an immediate precursor of 'Omar Khayyām.

Mr. E. G. Browne, to whom I am indebted for most valuable assistance in the preparation of this volume, adds the following very important and hitherto unpublished information to the above :—

“ I have come across mention of Bābā Ṭāhir in a unique history of the Seljuqs, of which the one known MS. is in the Schefer Collection in Paris (*vide* note, p. xii.). This history is called ‘Rāhatu 's-Sudūr wa Āyatu 's-Surūr’ (راحة الصدور و آية السرور, ‘The Comfort of Breasts and Signal of Gladness’), and is by Najmu 'd-Dīn Abū Bakr Muhammad bin 'Alī bin Sulaymān bin Muhammad bin Ahmad bin al-Ḥusayn bin Hamat ar-Rāwandī, who wrote it for the Seljuq ruler Abu 'l-Fath Kay-Khusraw bin 'Alā'u 'd-Dawla 'Izzu 'd-Dīn Qılıj Arslān bin Mas'ūd bin Qılıj Arslān bin Sulaymān. The book was written in A.H. 599 or 600 (A.D. 1202-1203), and the MS. itself is dated A.H. 635 (A.D. 1237-8), so its evidence is old and valuable. It is there stated that when Ṭughril Beg the Seljuq (who reigned A.D. 1037-1063) visited Hamadān, he saw Bābā

Ṭāhir, who gave him good advice, his blessing, and the ring-like broken-off top of his ابرق (or jug for performing ablutions), which the Sultan highly prized as the memento of a holy man, and used to wear as a ring on his finger on occasions of battle, &c. I regard this old and authentic evidence as proving conclusively that Bābā Ṭāhir flourished about the middle of the eleventh century of our era, and that he was a man of some notoriety as a **مجدوب**, a crazy saint. It is satisfactory to find the early date given by Rizā-Qulī Khān confirmed in this way."

This passage remains therefore, for the present, the most precise authority at our service for the chronology of the author under consideration.

Neither of the collections of poems lithographed at Bombay in A.H. 1297 (A.D. 1879-80) and A.H. 1308 (A.D. 1890-91), and at Ṭīhrān in A.H. 1274 (A.D. 1857-8), nor the Munājāt of the Khwāja 'Abdu'llāh Ansārī, lithographed at Bombay in A.H. 1301 (A.D. 1882-3), prefix any introduction to the specimens they give of Bābā Ṭāhir's quatrains; but in the Ātash Kadah of Luṭf 'Alī Beg Āzar [Bombay A.H. 1277 (A.D. 1860-61), p. 247] twenty-five rubā'iyāt of Bābā Ṭāhir are introduced by the following note, under the rubric **عراق عجم** "Persian 'Irāk," i.e. Media:—

“Uryān, whose name is Bābā Ṭāhir, is a mad-man from Hamadān (**همدان**); he is a learned man, knowing

all things (همه دان *hama dān*). His history is recorded in some few writings, and his character is well known among adepts. He is a mad lover (in the Ṣūfī or spiritual sense), the ardour of whose soul is evident from his poems, and he has written many quatrains in the Rājī * dialect (زبان راجی), in a particular metre, most of which have a particular merit of their own. We have selected some of these and preserved them here."

The particular two-beyt metre referred to is not the common rubā'ī metre, though the Persians themselves always refer to the quatrains of Bābā Ṭāhūr as rubā'iyāt. The metre in which these quatrains are written might properly be described as a simple variety of *hazaḡ* هرچ مسدس محذوف "the curtailed hexameter Hazaj." The metre is as follows:—

و - - - | و - - - | و - -

The earliest MS. that I have seen of these quatrains is one in my own collection, dating only from the end

* I have retained in this place the term Rājī for the reason that it transliterates the Persian, but I am indebted to Mr E. G Browne for the following note "If the reading زبان راجی is right it must mean 'in the language of one who prays' (a petition, from رجا a 'prayer,' or 'hope'), or if you can find the reading رازی (*rāzi*) it might be 'in the dialect of Rey,' but there is no 'Rājī dialect' that I ever heard of" M Huart adopts the reading "en dialecte de Réi" It will be seen on reference to the text that the چ (*j*) and the ز (*z*) are interchangeable in this dialect

of the 18th century and containing 27 quatrains, and the only other to which I have had access is one in the Bibliothèque Nationale in Paris (which bears the stamp "Acquisition Schefer No. 9655"),* which is a collection of 174 rubā'iyāt written in ordinary modern Persian, in an ordinary modern *nīm-shikasta* handwriting, by one 'Alī ibn Abī Ṭālib Bakhsh 'Alī Qarābāghī, in the year A.H. 1260 (A.D. 1844). This contains a prose preface of three and a half pages, but this preface is entirely devoted to praise of the poem itself, which is, to the writer, "such a book that it is the very pupil of the eyes of the clear-sighted, and a fair copy of it is the salt on the table of delicacy of meanings"—and so on *ad infinitum*, together with fulsome and exaggerated compliments to the reigning Shāh of the Kājār dynasty. The MS. ends abruptly and is apparently unfinished, but it would appear that this was intentional, as the compiler ends his preface with a statement that he has collected all the rubā'iyāt of Babā Ṭāhīr that have come to light down to A. H. 1260 (بارخ حال که هزار و دوست و شصت هجری), and that he proposes to add any others that he may find, expressing at the same time a hope that the supervising reader will also "show favour, in the event of discovering

* These Schefer MSS are included in the "Supplément Persan," nos 1303—1578

omissions, with the pen of completion." There is not in this preface a word of historical or biographical information about the author. Mr. Browne tells me that there are six leaves of Bābā Ṭāhīr's rubā'iyāt in a MS. at Berlin (Pertsch's Catalogue, p. 727, no. 697). I have not been able to consult this MS.; but Herr Stern of the Königl. Bibliothek informs me that it contains fifty-six rubā'iyāt, without any preface or introduction, and though undated, appears to have been written about 1820. It is therefore of no greater importance than the texts at our disposal.

M. Clément Huart, in his introductory essay to "Les Quatrains de Bābā Ṭāhīr 'Uryān en Pehlevi Musulman,"* states that he infers from a passage in the Nuzhatu'l-Qulūb of Ḥamdu'llāh Mustawfi, who died in A.H. 750 (A.D. 1349), that this author flourished before that date. The passage referred to is to the effect that the tomb of Bābā Ṭāhīr was, ten years prior to that date (i.e. in A.D. 1329), highly honoured at Hamadān. He also tells us, on the authority of Comte de Gobineau's "Trois ans en Asie" (p. 344), that Bābā Ṭāhīr is now regarded in Persia as one of the saints of the Ahl-i-Ḥaqq or Nusayrī sect, and that his sister, Bibī Fātimah, is equally venerated by this community.

* *Journal Asiatique* (Paris), ser. viii., vol. vi., no. 3, November-December, 1885

All that we can safely state is that he was a “crazy saint,” a dervish, or religiously inspired beggar, from his popular name ‘Uryān (عريان), “The Naked,” in which condition he doubtless roamed the streets of Hamadān, the especially protected of God and the Prophet, the prefix Bābā indicating the dervish, or kalandar condition, rather than prominence among the Sūfī sect. M. Blochet calls my attention to an Arabic MS. in the Bibliothèque Nationale (No. 1903), by an anonymous author, dated A.H. 890 (A.D. 1485), containing at pp. 74-100 a treatise upon the sentences of Bābā Ṭāhir Hamadānī. According to the opening lines of this treatise (after the invocation), it was written at the request of a Sūfī named Abu ’l-Baqā al-Aḥmadī; the aphorisms are typically Sufistic of a mild type, and are quite possibly the “treatises” referred to in his introduction by Riḏā-Qulī Khān (*vide supra*).

To the above information may usefully be added the following, which is a translation of an account gathered for me from a native scholar by Captain Charles Kemball, His Majesty’s Resident at Bushire. It is headed, “Account concerning Ṭāhir, known under the name of ‘Uryān, as handed down by tradition,” and is as follows:—

“It is stated that Ṭāhir-i-‘Uryān was an illiterate person and was a wood-cutter. During the day he was wont to go to the Madrasa (academy) and listen

whilst the students would read their lessons, but the students used to make fun of him. One day he remarked to one of the inmates of the institution, 'I wonder what these students do in order that they may understand the instructions of the Professors.' The student replied jokingly, 'At midnight they get into this pond and plunge their heads under the water forty times ; after undergoing this process, they understand the instructions.' Ṭāhir believed this account and did the same himself, though the weather was intensely cold. Just then a flash of light appeared and entered his mouth (?). Next day he came to the Madrasa and commenced a philosophical discussion with the students to which they were unable to respond. When they asked him the reason of this sudden change, he related his story to them, saying, 'I passed the night as a Kurd and opened with the morning as an Arab.' This immensely astonished his hearers. It is stated that there seemed to be extraordinary heat in his body, so much so that no one could sit near him. He used to pass his time continually in the jungles and mountains." Such is the modern tradition concerning our poet-philosopher.

This is the sum total of what we have been able to discover concerning the author of these *rubā'iyāt*, and in the absence of any early text that might throw further light on the subject it seems all that we are

ever likely to obtain. M. Blochet in Paris, Dr. Ross in London, Mr. Browne in Cambridge, and Mr. Ellis at the British Museum, have, with the utmost kindness and patience, ransacked the stores of biographical lore of which they have command in the endeavour to obtain for me some more explicit information concerning this mysterious personage, and with their combined failure to elicit any details other than those recorded above, I must reluctantly abandon the search for the present.

The other point to be considered is the dialect in which the rubā'iyāt of Bābā Ṭāhīr are written. He is often called "Lurī," and Steingass gives "Lurī Ṭāhīr Tāṭī" as the name of one of the tribes of the Lurs. Accordingly, Cte. de Gobineau states that he wrote in the Lurī dialect, whilst Chodzko, in his "Popular Poetry of Persia" (London 1842, p. 434), says that he wrote in Māzandarānī dialect. We may, however, I think, adopt the view expressed in the introduction to the quatrains in the Ātash Kadah, that they are written in the Rājī (or Rey) dialect.* This dialect is one of the north Persian group which M. Huart (*loc. cit.*) proposed to class under the generic term "Pehlevi Musulman"; for a

* See the note on page xi

fuller explanation of the term the reader is referred to the article of M. Huart already quoted, in which his contentions in favour of this somewhat dubious expression are ingeniously set forth and its use justified.

A learned Sheikh of Kirmān, writing to Mr. E. G. Browne under date July 30, 1891, concerning these dialects, says: "The dialect about which you wrote for information is the Lūrī patois of Shirāz and Isfahān, which is the Pahlavī dialect. Many poets, such as Sa'dī, Abū Is-hāq, Ḥāfiz, and Khwājū (of Kirmān), have composed verses in it."*

It is not expedient, in the introduction of a book primarily intended to present to the occidental reader the sentiment and beauty of a comparatively unknown collection of oriental quatrains, to go into the features of the dialect itself. The student who is interested in this branch of the subject is referred to the text which forms part of this volume. In the notes elucidating that text the dialectal forms are picked out and restored to ordinary Persian; it may be said, however, in this place, that these quatrains having been transmitted through perhaps nine hundred years by recitation and oral tradition, have suffered the usual

* E. G. Browne, "Notes on the Poetry of the Persian Dialects," *loc. cit.*, p. 773

vicissitudes which affect such folk-songs when reduced to writing. Successive scribes, ignorant perhaps of the dialect they were transcribing, and careless perhaps of the historic value of a scrupulous exactitude, have produced a number of extremely variant texts, the variations, however, being fortunately confined within certain limits. The MS. of Mirzā Ḥabīb Isfahānī, from which M. Huart largely took his text, is apparently for the most part in pure dialect, whilst that of ‘Alī ibn Abī Ṭālib, in Paris, appears to be frankly translated into pure Persian. It is for this reason that I have, wherever possible, given the text of M. Huart “in chief,” noting the variants to be found in the other texts that I have used in compiling that which appears in this volume, and in arriving at its meaning.

When we come to the discussion of our translation, which purports to place before our readers the sentiments of Bābā Ṭāhir, we get on to exceedingly delicate ground. I must say at once that I alone am responsible for the actual translation of the quatrains, and that Mrs. Brenton has rhymed my literal interpretations with a fidelity and exactitude which is often but little short of amazing. Whatever errors of interpretation are to be found in this volume (and I am exceedingly conscious that they are many), are entirely due to my lack of a just comprehension of the original.

It is for this reason that, after very serious consideration, I have at last, and somewhat reluctantly, decided, on the advice, and at the request, of several students of the language, to append after the text my own measured prose rendering of the quatrains.

The initial difficulty with which one is confronted when attempting to translate a Persian dialect is the absence of any text-book dealing with the subject in anything like a complete form. An invaluable "Table of Phonetic Equivalents" forms part of Mr. Browne's article above referred to, and M. Huart's already quoted article discusses these variants at some length. Besides these sources of information, we have the important work of Berésine, "*Recherches sur les Dialectes Persans*," printed at Kazan (Casan) in 1853, which gives us elaborate vocabularies of the dialects of Gilak and Māzandarān, Gabrī, Kurdīsh, Tālīsh, and Tātī. Some observations of Mr. Browne upon these difficulties will not be out of place. They are as follows:—"Not only does the Arabic character, especially when unpointed, afford a very imperfect means of representing graphically the finer shades of pronunciation, but every scribe, when he has to do with dialects not used for literary purposes, where he has no fixed rule to guide him, employs his own system, and is usually not consistent even in that. It is bad enough when the scribe is thoroughly familiar with the dialect which

he wishes to express in writing, and far worse when (as is generally the case) we have to deal with copies more or less remote from the original draft, made by persons ignorant of the dialect before them, into which all sorts of clerical errors are almost sure to have crept" (*loc. cit.*, p. 782). "I have learned by experience that the publication of even a very faulty and imperfect account of a matter which is interesting in itself, often suffices to elicit from other workers in the same field valuable communications and criticisms which might otherwise never be made . . . The English rendering which I give must, in some cases, be regarded as rather of a tentative character, though I believe that they fairly represent the general sense of the poems" (*loc. cit.*, p. 783).

With these preliminary observations by way of introduction, we must leave our "Lament of Bābā Ṭāhir" in the hands of the amateur of verse, and the student of the Persian language. My own interpretations of the quatrains have been versified with conspicuous success (I speak of course from the philological point of view, and not in any way presuming to encroach upon the domain of the literary critic), by Mrs. Elizabeth Curtis Brenton, whose paraphrase of the accepted renderings of the "Rubā'iyāt of 'Omar Khayyām" (by "Elizabeth Alden Curtis") attracted

so much attention when issued by "The Brothers of the Book" at Gouverneur (New York, U.S.A.) in 1899. My own translation has been added at the last moment under circumstances already alluded to. I had not intended that it should form part of this volume, but having been commanded to make a draft of it for the pleasure of a friend, it fell into the kind of measured prose in which it now stands. The result having been (as a fulfilment) a failure, it was cast aside, but was rescued from destruction, and, in a revised form, included herein for the assistance of students who may care to have a guide through the intricacies of the text. The quatrains being in the nature of independent aphorisms have no proper order of their own. Mrs. Brenton has arranged them as they fell into place during the process of constructing her poem; my prose version follows the order of the text, which I have arranged to some extent so as to bring together such sets of quatrains as appear to deal with certain attitudes of mind, e.g. Addresses to God, to himself, to his Beloved, and so on.

It may be observed, in conclusion, that it is often very difficult to determine whether an earthly or a heavenly object of adoration is the object addressed in any particular rubā'ī, but this is a difficulty which is incidental to all oriental poetry in which a mystic or Sufistic tendency is observable.

It only remains for me to record in this place my great indebtedness and sincere gratitude to Mr. E. G. Browne for his invaluable assistance in the compilation of this work.

EDWARD HERON-ALLEN

VENICE,

April, 1901



A decorative border with intricate floral and leaf patterns, featuring roses and scrolling vines, framing the title.

THE
LAMENT OF BĀBĀ TĀHIR.

1

I am a Nomad, a Fanatic Tramp,
Life has no ties for such an idle scamp ;
Aimless by day I wander, and at night
A Stone's my pillow, and the Moon my lamp.

2.

By day and night the Desert is my home,
My Tent the friendly Heavens' spreading Dome,
Nor pain nor fever rack me, but I know
That night and day I sorrow as I roam.

3.

The Roses bloom upon the breast of Spring,
From every bough a thousand Bulbuls sing.
But Earth contains no Pleasure-ground for me,
A Burning Heart to every joy I bring.

4.

Thy pictured Beauty, Love, ne'er leaves my Heart,
Thy downy cheek becomes of me a part,
Tightly I'll close mine eyes, O Love, that so
My Life, before thine Image, shall depart.

5

Out hunting, when a Falcon, once I went,
Sudden an Arrow through my wing was sent.
Be warned, O heedless Wanderer! by me,
Against the Height the strongest Bows are bent

6.

Without Thee in the Garden, Lord, I know
The sweetly-perfumed Roses cannot grow,
Nor Tears of Grief, although the Lips should smile,
Be washed away in Joy's bright overflow.

7.

I am beset by cruel Tyranny,
My heart remembers all mine Eyes must see,
I'll fashion, straight, a pointed sword of steel,
Put out mine Eyes, and set my poor Heart free.

8.

O thou who dost possess no less, no more,
Of Heavenly Knowledge than of Tavern-lore,
And that is—Nothing! Oh, canst thou expect
Aught from a World thou never wouldst explore?

9.

A Lion or a Tiger thou mightst be,
Ever, O Heart, O Heart, at War with me ;
Fall but into my hands, I'll spill thy Blood,
That I may then know what to make of thee.

10.

Love, since my Day, by reason of thy Flight
Is all so dark, O come, illumine my Night ;
By those fair Curves that are thy Brows, I swear
Grief only shares my bed in my despite.

11.

Prince! through my Heart I am Affliction's prey,
It is the same all night and all the day,
I often grieve that I should grieve so much ;—
O Someone take my graceless Heart away!

12.

O Love, in purple thou dost bid me go,
Grief, like an extra garment, weights me low,
 Yet will I boast thee as Dawn boasts the Sun,
Till Israfil the Final Trump shall blow

13.

I am the Phoenix, of such great Renown
The beating of my Wings inflames the town.
 If one should paint me on a house-wall, why,
That luckless house would straightway be burned down

14

That phrase, "Yes, He is God," it troubles me,
My Sins are like the Leaves upon a Tree ;
 Oh, when the Readers read the Book of Doom,
What must my shame, with such a Record, be !

15.

Alas, how long, then, must I sorrow so ?
Bereft of all, my Tears unceasing flow ;
 Turned from each Threshold I will turn to Thee,
And if Thou fail'st me, whither shall I go ?

16.

Strung with thy Hair, O Love, my Rebāb gleams ;
 How far from thee my Degradation seems !

Thou lov'st me not, and wouldst not be my Love,
 Then wherefore comest thou to me in Dreams ?

17.

Com'st thou ? My Welcome thou shalt not contemn ;
 Come not, and who my bitter Grief shall stem ?

Give them to me, and of thy Woes I'll die
 Or be consumed, or I'll put up with them.

18.

A Moment's space to seek my Love I ran,—
 Hurry not so, for God's sake, Camel-man !—

She holds my Heart a Prisoner, and through Love,
 I'm but a Laggard in Life's Caravan.

19.

Though we be drunk, our Faith is all in Thee,
 Weak and Unstable, still our Faith's in Thee,

Guebres, or Nazarenes, or Musulmāns,
 Whate'er our Creed, our Faith is Thine, and Thee.

20.

Happy is he who's nigh to Thee in heart,
 Who from Thy Teachings never need depart ;
 Too feeble to approach Thee, I can still
 Consort with Those who know Thee as Thou art.

21.

Come ye Initiates, let no one fail ;
 Form we a Circle and our Woes bewail,
 Bring Scales and our Fanaticism weigh,
 The most Ecstatic most shall tip the Scale.

22.

The Sea within a Cup—this is my Gauge,
 The Dotted Letter that completes the page,
 One in a Million's such a Man as I,
 I am the bright Exemplar of my age

23.

Sweeter than Hyacinths to me is borne
 The Breeze that, sighing, from thy Curls is torn :
 All night when I have pressed thy Picture close
 The scent of Roses fills my Couch at Dawn.

24.

Ah, when will Health to my Sick Heart return !
The Good Advice I give it does but spurn.

Flung to the Winds, 'twill not be borne away,
Cast in the Flames, alas, it will not burn.

25.

What Flame-singed Moth 's as blundering as I ?
On such a Madman who would waste a Sigh ?

Even the Ants and Serpents have their nests,
But I have not a Run where to lie.

26

For Love of Thee my Heart is filled with Woe,
My Couch the Earth, my Pillow is as low,

My only Sin is loving thee too well.
Surely not all thy Lovers suffer so ?

27.

Spare me the sight of thy Dishevelled Hair,
The sight of Tears in those thine Eyes most fair,

Thou would'st deprive me of the Sun, thy Love,—
Oh, plunge me not too soon in Night's Despair.

28.

When thou art absent Sorrow dims my sight,
My Tree of Hope is barren of Delight,
And I, when thou art absent, all alone
Sit, and shall sit until my Soul takes flight

29.

Without thee is my Heart in Mourning clad,
Show but thy Face, and straightway I am glad ;
If all men had a share in my Heart's Grief,
No Heart in all the World but would be sad

30.

Nought can the Meadows of my Fancy show
Save only Grief's sad-coloured Rose in blow,
From my poor Heart, 'tis such an Arid waste,
Even Despair's pale Herbage will not grow.

31.

The Lover and the Loved are so much One,
Each endeth where the Other is begun ;
My Heart with my Belovéd's little Heart
Is interwove like Fabric closest spun.

32.

I'm a green Log fresh cut from off the Tree,
 O Heart of Stone, thou burnest not for me,—
 Though who, indeed, expects a Stone to burn ?
 But I must smoulder till I kindle thee.

33

My Heart is nigh distraught with Love's Emprise,
 Tears gush in Torrents from my throbbing Eyes
 A Lover's Heart is like a fresh-hewn Log,
 One end sheds Sap, Flames from the other rise

34.

By him who knoweth Grief, may Grief be told,
 Just as the Expert can divine Pure Gold,
 And who but an Initiate shall gain
 The Knowledge his Initiations hold ?

35.

The Heart of Man, you say, is prone to Sin,
 Oh yes ! but did not first the Eyes begin ?
 If on the tempting Face they did not look,
 The Heart, unknowing, would be Pure within.

36.

O thou whose eyes are shadowy with kohl,
O thou whose slender figure works my Dole,
Whose locks with musk are laden, art thou dumb,
That thus with Silence thou shouldst rend my Soul?

37.

O thou hast caused a Thousand Hearts deep pain,
More than a Thousand sigh for thee in vain,
I've counted far more than a thousand Scars
Of thine inflicting, and yet More remain.

38.

The Mountain Tulip lasts but seven days,
The River Violet lives but seven days,
And I will cry the news from town to town
That Rosy Cheeks keep faith but seven days.

39.

When Trees to grow beyond their boundaries dare,
They cause the Gardeners much anxious care;
Down to their very Roots they must be pruned,
Though Pearls and Rubies be the Fruits they bear.

40.

Blessed are the Friends of God, Oh, blessed are they
Whose Task is ever " He is God " to say ;

Happy are they who always are at Prayers,
For Heaven rewards them at the Final Day.

41.

Whom fearest Thou, of Man who makest light ?
Whom fearest Thou, Who putteth him to flight ?

Half-hearted as I am, yet I fear none ;
Whom fearest Thou, O Double-Heart of might ?

42.

What though my Jar of Life be filled with Tears ?
When I am dead, released from all my Fears,

Thy passing o'er my Grave will bring me back
To claim again the Bounty of my years.

43.

Thy Curly Locks in tangled Masses fall
About thy Rosy Cheeks that hold me thrall,

On every separate Strand of thy soft Hair
There hangs a Heart,—a Heart upon them all.

44.

Like a sad-sounding Flute, Oh plaintively
 My Heart laments. The Fear of losing thee
 Will haunt my Soul till Resurrection Day,
 And God alone knows when that Day will be !

45.

Love, to be sweetest, Love-Returned must be,
 For else the Lover's Heart grows sick, you see.
 Take Majnūn, he was desperately in love,
 But Leila even more in love than he.

46.

Such Storms descend upon me from the Skies,
 That salt Tears ever sparkle in mine Eyes ;
 The Smoke of my Lament goes up to Heaven,
 For ever fall my Tears, my Groans arise.

47.

Only, from Grief, that Prevalent Disease,
 An Alchemist could free us, should he please,
 Yet comes at last a Remedy for all,
 The Heart returns to Nothing, and finds Ease.

48.

Beset with Thorns and Thistles is thy Road,
Yet up to Heaven's Gate such Seed is sowed,
If thou canst leave thy Flesh upon these Thorns,
Leave it, and travel with a Lighter Load

49.

I am but a Taper weeping from the Flame :
Are not the Tears of Burning Hearts the same ?
All night I burn, and all day long I weep,
For Days and Nights like this thou art to blame !

50.

Oh, evil Fate that I should have to die !
But what is Fate when Destiny's awry ?
A Briar in Love's Path, then let my Thorns
Tear out my Heart, that I may cease to sigh.

51.

What would it matter if but one small Grief
Were mine ? but Oh, my Wounds are past belief !
A Doctor or my Love to share my Couch—
Ah, only one of these could bring Relief.

52

My Heart is fragile, like my Glass, and I
Fear lest I break it when I heave a Sigh,
A Tree whose Tears are Blood—is this so Strange,
When in a Pool of Blood my Roots must lie ?

53.

I pray thy Sun-like face may never lack
The Shafts that split my Heart in swift Attack
Why is the mole upon thy cheek so dark ?
Objects so near the sun become burnt black.

54.

I go—I leave the World—I journey far
Beyond where even China's limits are,
And going, ask of Pilgrims whom I meet,
“ Is this the End ? Is this the Outmost Star ? ”

55.

O Thou Who didst create the Earth, the Sky,
How have we served Thee save to curse, deny ?
Now by the Faith of Thy Beloved Twelve,
Preserve us Lord—we are not fit to die.

56.

My Heart and Soul are thine, O Lovely One,
My Secrets are thy Treasure, Lovely One.

I know not, truly, whence my Sorrow comes,
But know that thou canst heal it, Lovely One,

57.

Where art thou, Love? Where is the Burning Spell
Of those kohl-shaded Eyes? O Love, I dwell

On Earth but little longer—Tāhīr dies—
Where art thou at this Moment of Farewell!

ELIZABETH CURTIS BRENTON.

NEW MILFORD, CONN., U.S.A.

April, 1901

رباعیات بابا طاهر همدانی عرین

THE RUBĀ'ĪYĀT

OF

BĀBĀ ṬĀHIR ḤAMADĀNĪ URYĀN

*THE ORIGINAL DIALECTAL TEXT, WITH THE
PERSIAN EQUIVALENTS AND NOTES*



NOTE
UPON THE FOLLOWING TEXT.

It has been seen that anything in the nature of a codex, or early and authoritative text of the Quatrains of Bābā Ṭāhīr is yet to be found, but I have noted such as are worthy of remark in the Introduction to this volume.

For the text which follows, therefore, I have been reduced to the following materials:—

- (1.) The well-known Bombay lithograph, containing the Rubā'iyāt of 'Omar Khayyām, Bābā Ṭāhīr, Abu Sa'īd ibn Abu 'l-Khayr, &c. [Referred to as B or B I., and B II.] رباعیات عمر حیاام بابا طاهر ابو سعید بن ابو الحیر Bombay, 1297 A.H., and (second edition) Bombay, 1308 A.H. Both of these contain 57 rubā'iyāt. It was this collection which first called my attention to the author.
- (II.) The *Ātash Kadah* of Lutf 'Alī Beg Āzar. [Referred to as AK.] Bombay, 1277 A.H. آتش کده لطف علی بیک آذر This contains 25 rubā'iyāt at p. 247.

- (iii.) The *Majma'u'l-Fuṣṣahā* of Ruzā-Qulī Khān. [Referred to as M.] Ṭīhrān, 1295 A.H. تذكرة موسوم بجمع القصص This contains 10 rubā'iyāt at p. 326 of vol. 1.
- (iv.) The collection lithographed at Ṭīhrān (1274 A.H.), containing Rubā'iyāt of 'Omar Khayyām, Bābā Ṭāhīr (27 rubā'iyāt), 'Attār, Malīk Iṛīq, and poems of Tabrīzī, &c. [Referred to as T]
- (v) The *Munājāt* of the Khwāja 'Abdu'llah al-Ansārī. [Referred to as MA] Bombay, 1301 A.H. مداحات حواحه عند الله الاصارى This contains 32 rubā'iyāt at p. 87.
- (vi) The text constructed by M. Clément Huart in the *Journal Asiatique* (8th ser., vol. vi, no. 3, Paris, 1885, p. 502), purporting to be derived from nos. (i.), (ii.), and (iii.), and a modern MS. belonging to a contemporary collector, Mīrzā Habīb Isfahānī, which I understand is now in Constantinople. [Referred to as H.]
- (vii) A MS. in my collection, which is undated, but appears to be of the end of the 18th or beginning of the 19th century, which contains 27 rubā'iyāt, three of which are not in any of the above sources. [Referred to as MS]

رباعیات بابا طاهر همدانی عربیان

1.

حرم آدان که هر رامان نه وند
سجوں وا نه کرن وا نه بسبیں
گرم بادی نه بی گآتم نه ویم
سشم آتون دویم که نه وند

B 5, AK 5, II 24, MS 5

1 1 Persian, هر رمان برا ببنند The other texts for رامان read وامن, which is unsatisfactory

1 2 Persian, نا دو سشند The other texts begin with the more ordinary form سجن MS begins the line نه راری .
کرن 'who confide their secrets to thee'

1 3 گرم = بود = بی , برا بدم = نه ویم , اگر مرا = گرم For B has بادی نه بی , دست بی , and MS has دست رس بی, all of which convey a similar meaning

1 4 Persian, سشوم آدان بدم که برا ببنند The other texts restore the Persian آدان

2.

بینه با رب بسنان گل مروباد
 اگر رو باد هرگز کس ملبو باد
 بینه گردل بحدده لب کسابه
 رحش ار خون دل هرگز مشو باد

B 49, T 4, H 2.

The dialectal forms to note in this quatrain are in ll. 1 and 3, *بینه* for *بی بو*, and in l. 3 *کسابه* for *کشاد*. B has the ordinary Persian form.

3.

خوشا آنان که الله نار شون بی
 بحمد و فل هو الله کار شون بی
 خوشا آنان که دائم در بمارن
 بهشت حاودان بازار شون بی

B 26, T 12, H 46.

The terminals *بی شون* = *شان بود*. T and B restore *شان*.

l. 3 T and B restore the Persian *در بمارن*.

4.

مو از فالوا نلی نشوش ددرم
 گناه ار برگت دارون بيش ددرم
 چو فردا نومه خونون نومه خون
 مو در کف نومه سر در پيش ددرم

B 25, H 13.

The terminal ددرم in 1, 2 and 4 = دارم.

1 1 مو = من The line translates 'I am troubled on account of (the phrase) "They said Yes, (Thou art our Lord)'"

1 2 H has a somewhat pedantic note deriving دارون from دار ('a gallows') with a dialectal plural. It seems unnecessary to seek beyond دارون = the common elm-tree, though B reads داران

1 3 In Persian, حون فردا نامه خوانان نامہ خوانند, *lit* 'When to-morrow the Readers of the book (*i e* the Recording Angels) read the Book' B reads خونون and خونند

1 4 The {same dialectal forms for نامہ - نامہ - من B reads نامہ.

5.

خداوندا که بوشم نا که بوشم
 مژه پراشک خونين تا که بوشم
 همم کردر بران سو ته آبم
 تو کم ار در برانی واکه بوشم

B 30, H 16.

It will be observed that this quatrain is identical in sentiment, and almost textually as regards ll. 3 and 4, with B 2, AK 2, H 20, MS 2 (*infra*, No 6).

The terminals *دوشم* are the dialectal form of *باشم*

l 1. B has *با* for *دا*, and in l 2 *وا* for *تا*, giving the interjectional 'Oh!' and 'Alas!' for the more satisfactory 'with' and 'how long' It is probably a liberty or carelessness of the scribe

l 3. I have followed H in taking *سو ته* as two words for *سوی تو* ('towards thee') rather than as one for *سوحته* ('burnt,' or 'in ecstasy') *دراند = بران*. B restores the Persian form

l 4 *کم = مرا = وا*, *که = با* B has *سو* ('towards') for *وا* وا 01 *با*

6

دایم بی آشیانی در کیانم
 دایم بی خانمانی در کیانم
 هم ار در بران سو ته آم
 ته گرا: د، برانی در کیانم

B 2, AK 2, H 20, MS 2

Vide note to No 5 *supra*

1. 1. کدانشم is the dialectal contraction of کدان (pl. of که) and شوم

1. 2. B and AK give the more ordinary Persian phrase حان و مانی

1. 3. The other texts give هم as in No. 5 *supra*

1. 4. The other texts, as in No 5, give کم (= مرا) for گر, a preferable variant

7

کشیمون ار براری ار که ترسی
 برانی ار کوارى ار که ترسی
 مو وا ابن نیمه دل ار کس بدرسم
 دو عالم دل ته داری ار که ترسی

B 19, AK 20, H 41, T 26, M 10, MS 20

1. 1. The other texts begin the line کشیمان, M and MS substituting گر for ار, it is the dialectal form for اگر مارا کشی

1. 2. M and T have گر for ار, B, AK and MS have و for ار B has کوانی for کوارى ('with contempt')

1. 3. ما نا = مو وا, the other texts, excepting M, have the مو at the end before بدرسم, and begin با ابن.

1. 4. نو = نه, M for دو عالم reads جهانی (syn)

8.

اگر مسدان مسنیم ارته امون
 و گر بی پا و دسنیم از ته امون
 اگر گوریم و ترسا و مسلمون
 بهر ملت که هستیم ارته امون

B 4, AK 4, MS 4, T 15, H 23.

The other texts restore the Persian *امان* all through (*vide* note on p 69), and in the first two lines have the singular *دستم - مستم*.

l 1 B and the others have *نو* for *نه* here and in l 2.

l 3 B and AK have *گدر* ('Guebres') for *گور*, and *ور* ('and if') for *و*. AK and MS has *هند* ('Hindu') for *ترسا*, T reads the line *اگر هند و اگر گدر ار مسلمان*. Every scribe seems to have chosen his own forms of unorthodoxy for insertion.

l 4. B and T *تو* for *نه*

9.

دوای داله غم ادوته دودو
 عیار زر خالص پونه دودو
 بوره سوته دلون واهم بنالیم
 که حال سوته دل دلسوته دودو

B 56, AK 6, T 16, H 27

The terminals *دوبو* = the Persian *دادند*, MS has *دوبو* throughout, AK has it in ll 2 and 4. Note the elimination of the *ح* in *اندوته* - *پوته* - *سوته*.

l 1 This line in AK reads *تو ای ناله و آمد و ته رده بو*.

l 2 T has *و فلت* for *ررر*, giving the meaning 'paucity or pureness,' probably an error for *فلب* 'alloy', MS has *فلب* in this place, giving 'alloyed or pure'. It might be taken as an emphatic of *خالص*, but this would be far-fetched.

l 3. *دلان = دلون*, *دلیا = نوره*. T restores the Persian forms; MS and AK restore *دلان* only.

l 4 The other texts for *حال* read *فدر* 'The value (or measure) of their initiation only the Initiates know.'

10.

هر اون ناغی که دارش سر بدرسی
مدامش باغبان خوبین حکری
بباد کندش اربینغ و اربین
اگر نارش همه لعل و گهری

B 23, AK 24, T 27, H 45, MS 24

Excepting for *آن* in l 1 all the texts are unanimous as to this quatrain, the intention of which completely baffles me.

11.

دلا راة نه پر خارو خسك بی
گذرگاه ته بر اوج ملك بی
گر ار دستت بر آبو پوست ار تن
بر افکن نا که نارت کمزک بی

B 20, AK 21, H 42, MS 21.

The meaning of this quatrain is exceedingly obscure
بی as before = بود

1 1 B and AK restore the Persian *نو*, B has *بر* ('upon')
for *پر* ('full of')

1 2 B and MS have *تو*

1 3 MS reads *در آبی* for *بر آبو*, B and AK omit *ار*
and begin *اگر*, and restore the Persian *آند*. I think there
is a lost idiom here.

1 4 Note the diminutive comparative *کمزک* 'a little
less'

12.

نوره سونه دلون گرد هم آدیم
سحن وا هم کریم غمها کشادیم
نزارو آوریم عمها بسکیم
هر آن سوته توریم سنگین تر آدیم

B 46, H 19.

1 1 B has the Persian بیا and دلان سوده = سوخته

1 2 B for واہم has باہم, giving us 'let us talk together'
B also has کسارم ('let us suffer or undergo') for کشایم,
but the rhyme is impossible. کنیم = کرم.

13.

نورہ سونہ دلون ہون نا بفالیم
رہحر آن گل رعنا بفالیم
دشیم نا بلبل شیدا نگلسن
اگر بلبل بدالہ ما بفالیم

B 3, AK 3, MS 3, H 15

1 1 In Persian, بیا سوخته دلان ہان نا بفالیم All the other texts read سونہ داہای نورہ نا بدالم M Huart has confused ll 1 and 2 in his note, with a result which is, as he says, "unsatisfactory"

1 2 The other texts give عشی ('love') for ہحر ('departure')

1 3. دشوم = دشیم.

1 4. بدالہ = بدالہ. The other texts restore the Persian form.

14.

حرة داری بدم رفتم نه نخچیر
 سیه چشمی برد برنال مو دیر
 درو غافل مچر در کوهسارون
 هر اون عادل جرة غافل خوره نیر

B 35, H 5.

l. 2 B has *دسنی* for *چشمی*, giving the meaning 'covetous' rather than 'ill-omened' or 'black-eyed,' and also *مس* the Persian for the dialectal *مو* (= ما)

l. 3. Note the dialectal *و* for *ا* in *کوهسارون*. B substitutes the word *حوکناران*, giving us 'river-bank' instead of 'mountain-top'. The 1308 edition of B (but not the 1297 edition) *محو* 'seek' for *مچر* 'graze' or 'wander'

l. 4. Dialectal forms *اون* for *آن*, *چرة* for *حرد*; *خوره* for *خود*. B restores the Persian form in each instance

15.

دی اسب مرا گفت که در این چه شکست
 کاصطل نو ار زاوهای ملک است
 نه اب درآن نه سبره نه کاه و حو
 ابن جای سنور نیست حی ملک است

MS 27.

This quatrain, which is in pure Persian, is only to be found in the MS no. vii. It is more than probably an interpolation (*vide* note on p. 72), and the metre is far from satisfactory

16.

ر شور انگیری چرخ فلک بی
 که دائم چشم رخمم پر نمک بی
 دمادم دود آهم نا سموات
 تنم نالان و اشکم تا سمک بی

B 38, H 49

1 4 سمک is the mythological Fish that supports the whole world in the Muhammadan cosmogony

17.

حداویدا رس زارم ارن دل
 شو و روران درآزرم ارن دل
 زس نالیدم ارنالیدم کس
 رمو بستون که بیرارم ارن دل

B 29, H 9

1. 2 The lithographer of B has the slip درآرم, which is confusing for a moment

1 3. Mr Browne suggests کشی for کس 'I have grieved so much · kill me with grief'

l 4 ما = مو ; بسدن is the dialectal imperative of سدن ,
and B reads بسنان

18.

هو که سر در دیانوم شو و رور
سرسک ار دنده نارانوم شو و روز
به تو دیرم نه جانوم میکرو درد
همی دوزم که دالونوم شو و روز

B 13, H 7

Note the recurring dialectal form شو for ش (and in
l. 3 بو for تب), and the pleonastic و in دیانوم -
نارانوم - جانوم - دالونوم, all of which appear in restored Persian form
in B, sc دیانام - نارانم - جانم - دالونم

l 1 Dialectal form مو for من

l 3 تب for بو - میکدم for میکرو - دارم for دیرم

l 4. دوزم for دانم , B has the Persian form

19.

بلانه دل بلانه دل بلانه
گنه چشمون کرون دل مبدلانه
اگر چشمون نونن روی زببا
چه دوزو دل که خونون درکجانه

B 17, AK 18, H 37, T 25, MS 18

In all the other texts the final *z z* are omitted. They give here the value of *است*.

1. 1 T and MS substitute *خدا* for the second *بلاى*.

1. 2 Pers *چشمان*, which is restored by the other texts. For *کرون* T has *کرد*, whilst the other texts have the participle *کرن*, *کند* would be a better emendation.

1. 3 *چرمان* = *بینند*, but B and AK read *دیدی*, *رنا* in AK are errors of the scribe. T and MS read the line *اگه چشمان نکردی دده دایى*, 'If the eyes did not play the sentinel.'

1. 4 For *دوبو* (in B and AK *روبی* to balance *بلاى*) read Pers *داند*, *حوبون* = *حوبان*. T and MS read the line *چه دانستی دلم خوبان کجائی*, 'How wouldst thou know, my heart, where the Beautiful Ones are?'

20.

ز دست دده و دل هر دو فریاد
 که هر چه دده و ده دل کنه ناز
 سارم حاکری بيشش زيولاد
 زدم بر دده تا دل که ده آراد

B 36, H 3.

B has the ordinary Persian *د* instead of *د* at the end of each line.

1. 2. Note the dialectal forms **ویند** for **بند**, and **کنه** for **کند**. B restores the Persian forms.

1. 3 **سازم** is Persian, where one would have expected the dialectal form **سوحم**. B for **بولاد** has **فولاد**, which is synonymous.

1. 4 B has **کردد**, for the dialectal form **گده**.

21.

دلی دره که بهیونش نمیدو
 بصاحت می کرم سودش نمیدو
 بدانش میدهم نش میبرد باد
 برآتش می نهم دودش نمیدو

B 6, AK 7, H 26, T 17, M 2

In the other texts the undotted **د** invariably takes the place of the **د**, **نمیدود = نمیدو**,

1. 1 The other texts (except M) restore the Persian **دارم**

1. 3 M has **میبره** for **مببرد**, AK has **دیادش** and **باد**, evidently an error of the scribe **ش** compounded of **ه** and **اش = اورا**

1. 4 M has **آدر** for **آتش**, a synonym.

22.

مو آن رندم که نامم بی فلندر
 نه خون دبرم نه مون دبرم نه لنگر
 چو رور آه نگردم گرد گیدی
 حو شو گوده کشتی واهم سر

B 44, H 6

1 1 Dialectal مو for من - بی for بود.

1. 2 خون - مون for حان - مان 'possessions' or 'domestic belongings' B has the variant line نه خون دبرم ر مون نه لنگر دارم, دبرم is the dialectal form of دارم

1 3. آه for آبد.

1 4 شو is dialectal for ش B restores the Persian گوده for گرد.

23.

بعالم همچو مو پروانه نه
 جهانرا همچو مو دبوانه نه
 همه مارون و مورون لانه دبرن
 من ساچاره را ودرانه نه

B 8, AK 9, H 28, T 18, MS 9

The terminals ω stand for the Persian دییست , مو in ll 1 and 2 = ما .

l 1 The other texts read this line $\text{حو من نکسونه دل پروانه نه}$
 The word پروانه is especially applied to the moths that fly about a candle. We have here a reference to the Sufi parable, in which the total annihilation of a moth by being burnt in a candle typifies the self-annihilation of the Initiate and his absorption into God. The line as it reads in the other texts carries out the idea even more fully.

l 2 The other texts begin مو , ب عالم همچو مو &c

l 3. The other texts restore the Persian موران and ماران , and MS restores دارد for the dialectal د نرن .

l. 4 The other texts for د بچاره return to the دوانه of l 2.

24.

ر گشت خاطر م حرم بروبو
 ر ناغم بجر گل مانم بروبو
 ر صحرای دل د بکاصل مو
 گیاه نا امیدى هم بروبو

B 47, T 1, H 35.

The terminals are the Persian نرود . B and T have نروئی throughout.

- 1 2 For بجر B has حر, which gives correct scansion.
 1 3 The other texts restore the Persian مو for من
 4 The other texts eliminate the dot of د in امیدى

25.

دلى دارك سان شیشه ام بی
 اگر آهى کشم اندیشه ام بی
 سرسکم گره حودین عجب بیست
 مو آن دترم که د، خون ریشه ام بی

M 8, H 55.

- 1 3 بوه = بود M for بیست has the dialectal form بی.
 1 4 مو = مس M restores the Persian دارم.

26.

اگر دردم بکی بودی چه بودی
 وگر غم اندکی بودی چه بودی
 ببالینم حبیبم نا طبیبم
 ازین دو گر بکی بودی چه بودی

B 42, H 52.

The texts are identical and pure Persian.

27.

بفالیدن دلم مانند بی بی
 مدامم درد هجرانت ری بی
 مرا سور و گذاره نا فیامت
 حدا دونو فیامدرا که کی بی

B 21, AK 22, H 43, M 6, MS 22.

1. 1 B and AK begin the line **بند بند دلم**, and MS **بند نند شم** (= شوم), بی as before = بود

1. 3 B, AK and MS read **گذارت**

1. 4 M has **دانه** (= داد) for **دونو**, B, AK and MS read **حدا ر و تا فیامت نا کی بی**, AK having **تا** for **نا**

28.

بهار آنو بهر ناغی گلی بی
 ر بهر شاحی هزاران بلبلی بی
 بهر مرری بیارم پا بهادن
 مباد ار مو ندر سوته دلی بی

B 50, T 6, H 54.

1. 1. **آنو = آند**. B and T have **آئی** B reads the line **بهار آئی بهر لاله دلی بی**.

1. 2 The other texts begin **بهر لاله**.

1. 4. **مو = من**; **سوته = سوخته**

29.

مو آن بحرم که در طرف آمدسم
 مو آن بقطه که در حرف آمدسم
 بهر الفی الف فدی بر آده
 الف فدم که د. الف آمدسم

B 24, AK 25, H 22

1 1 B and AK have من for مو here and in 1 2

1 3 B and AK have بر آده for بر آد the dialectal form

30.

مو أم آن آذرین مرغی که در حال
 بسوحم عالم ار برهم ردم نال
 مصورگر کشته بعشم بدنوا،
 بسوحم خوبه ار نائیر تمثال

B 52, T 10, H 11

1 1 مو = من Huart says that آذرین is an emendation suggested by Mīrzā Habīb Isfahānī, whose MS had the word عاخرین 'impotent' or 'hopeless,' which makes nonsense in this place B and T have identically منم for مو أم, آذرین for آحرین, and فی الحال ('in a moment') for در حال.

1. 2 بسوحم = سورم T omits هم, which is unimportant for the sense but not for the metre.

l 3 کشه = کشد, and B and T have the latter (Persian) form

l 4 Persian, سوزم خانه. B and T read عالم ('the universe') for خانه. B has تائیر for نائیر in both editions, which would seem to preclude a mistake of the copyist, but is incomprehensible.

31.

اگر دل دلبره دلبر چه نومه
وگر دلبر دله دل ار چه نومه
دل و دلبر بهم آمینه درم
نذوم دل کهه دلبر کرومه

B 13, AK 14, MS 14, T 21, H 32

l. 1 نومه (here and in l 2) = نام است T reads this line اگر دل دلبره دلبر کدامت, the other texts ending the line کدامی.

l. 2 دله = دل است T reads وگر دلبره دل و دلبره چه نومه, the other texts having دلرا for دل ار and ending دامت, they also have دلی for دله, as is frequent

l. 3 آمینه = امیخته. The other texts for درم have دینم = وینم.

l. 4 نذوم = ندانم, کهه = که است, کرومه = کدامت or کدامست, which forms are retained by T, B, AK and MS.

T has و که for کهه , B, AK and MS begin the line نروزم
AK has که خبر که 'what news' for کهه.

The meaning of the whole quatrain is very mystic and purposely involved.

32.

بروی دلبری کرمائلسنم
مکن منعم گرفتار دلسم
حدارا سارون آهسته میروون
که هو واماده آن فافله ستم

B 51, T 9, H 21

The terminations ستم represent the auxiliary هستم

1 2 The م in منعم is the accusative after مکن.

1 3 B and T restore the Persian forms سا. بان and
میران.

1. 4. B restores من for مو, and has فافلستم for ستم.

The imagery in this quatrain is obscure, but I take it to mean, 'I lag behind in the race for life, making love, and meanwhile life passes.' Cf. Omar Khayyām, فافله عمر 'the Caravan of Life', and also Mr E G Browne's quotation from Qutbu 'd-Dīn 'Atīqī, at p. 51 of his recent 'Biographies of Persian Poets' (Journ. Roy. Asiatic Soc, Jan 1901) 'Every moment I fall back from this caravan,

again and again I turn my face towards the abode of that
swaying cypress'

33.

ردل بعش حمالت در نشی با
حیال خط و حالت در نسی با،
مژه سارم نگرد ددده پر چین
که خون ربه حیالت در نسی با.

H 4, M 1

ll 1, 2 and 4 Note the dialectal form نشی for بشود

! 3. M has کردم for سارم, which is synonymous

! 4. مژه is the dialectal form of ریزد, M begins the
line خون آند, a dialectal form of the equivalent که خوبانه

34.

کارم همه ناله و خروش است امشب
نه صبر پدید است و نه هوش است امشب
دوشم خوش بود ساعی پنداری
کفاره خوش دلی دوش است امشب

MS 26.

This quatrain is in pure Persian, and only found in the
MS. no. VII.

35.

هرارت دل بعارت برده و شنه
 هرارانت حگر خون کرده و شنه
 هراران داغ و نش از و شم اشمرت
 هنی دشمرتہ ار اشمرتہ و شنه

B 11, AK 12, M 5, T 20, H 39, MS 12

The terminals *دشہ* = *دیش است* The terminals of M and T are *وس*, and of B, AK and MS *دشی*

1 1 M and T for *برده* have the dialectal *برتہ*, B and AK have *ورہ*, MS between this and T has *ورہ و دشی*. M Huart has misread the termination in AK, which is very badly written

1 2 The same observations apply here

1 3 In T the final *ت* is omitted The various scribes have taken considerable liberties with this line, probably not understanding it, thus M has *سنیم* for *دشم*, B and AK have *ریش ار سیم* for *ریش از و شم*.

1 4 M for *هنی* (dialectal form of *هوز*) has the prefix *همی* The form *اشمرتہ*, which is to be found also in M, T, B and AK, does not rhyme MS is the only text before me which has *اشمردہ*, which would rhyme correctly in this quatrain as it stands here.

36.

په‌شان سنبلان پر تاو مکه
 حماربن برگسان خوناو مکه
 ورنی ته که مهرار ما ورنی
 ورنه روزگار اشداو مکه

B 7, AK 8, H 31, MS 8

کردن is the dialectal imperative of کردن

1. 1 The other texts read تاب for تاو

1. 2. The others for خوابو read خواب 'full of sleep'
 برگيسان in H is a misprint

1. 3. ورنی = ورنی, which is the dialectal form of
 بران هسنی 'thou art bent on,' in distinction from ورنی at
 the end of the hue, which is derivable from بردن 'to sever'
 MS for ته has خود ('self')

1. 4. اشداو = اشداو; برند = برند.

37.

دلت ای سنگدل بر ما نسوحه
 عجب بویه اگر خارا نسوحه
 نسوجم تا نسوجوم دلت را
 در آتش چوب تر تنها نسوحه

B 33, T 7, H 34.

The terminals نسوحه = سورد. The terminals in T read نسوحى, and in B نسوتى (from سوحن).

l 2. نبره = ببرد The Persian form is restored in B, which ends نسونى

l 3 بسوچم = سورم , نسوچوم = سوزانم B and T have the compromise نسوحانم.

l 4 For آش B has آرر, and T has آذر

38.

دلى دبرم ر عشمت گيژ ووئوه
 مزه برهم ريم سيلانه خئوه
 دل عاشو مثال چوب تبرى
 سرى سوزه سرى خودانه رئوه

B 15, AK 16, T 23, MS 16, H 29

AK and MS end l 1 ووكى , l 2 خيكي , l 4 ريكي . The whole quatrain with its variations gives us a good idea of the elasticity of the dialect in which it is written.

l 1 دبرم = دارم , ووئوه = ببرد T reads the line (برد = ويجه) دلم ار دست خويان گيچ ويجه being broken by the power of Beauties in general. B, AK and MS are the same, but soften دست into عشى .

l 2 T reads this line 'At one time burns upon the fire, at another crumbles away.' (سوحه = سورد , بريجه = ببرد).

l. 3. بود = بی. B, AK and MS have بسان for مثال, a synonym

l. 4 T has سوچه and رچه, and the 1297 edition of B has سوحی (like AK), a phonetic error of the scribe. سوچه and سوحی = سورد from سوحن

B 45 is a slightly variant repetition of this quatrain —

دلی دبرم رعشفت گیژ و نژة
 مژة برهم ریم خوانانه رنژة &c

39.

بی ته نکدم دلم خرم نموده
 وگر روی تو ونتم غم نموده
 اگر درد دلم فسمت نمون
 دل بی درد در عالم نموده

B 18, AK 19, MS 19, H 36.

The terminals نموده = the Persian نماند, the other texts terminate in نمایی. The occurrence in the quatrain of both forms ته and تو is noteworthy

l. 2 بینم = ونم.

l. 3 نمون is the dialectal form of نماند, which is restored by the other texts.

40.

مسلسل زلف بر رو رنده دبری
 گل و سبیل بهم آمیده دبری
 پریشان چون کری اون تار زلفون
 بهر تاری دلی آونده دبری

B 22, AK 23, H 14, MS 23

The terminals دبری = داری Note also the dialectal forms of *رکده* - *آمیخته* - *آوخته*

1 3 B and AK have *رآن* for *چون*, and restore (also MS) *اون* for *آن*

41.

حور آئین چه رات افروته تری
 دلم از تیر عشقت دوته تری
 ر چه خل رخت دوی سیاهه
 هرآن بردک خور بی سوته تری

M 7, H 57

In this quatrain we have the dialectal forms of *افروخته* - *سوخته* - *دوخته*.

1. 3 *دانی* = *دوی*. The terminal *ه* = *است* M restores *دانی*, and has *سیاهن* the plural form

42.

نسیمی کز بن آن کاکل آو
 مرا خوشتر روی سنبل آو
 بشو گیرم خیالش را در آعوش
 سحر از بسنرم بوی گل آو

B 14, AK 15, H 25, M 3, T 22, MS

The terminals $\text{آو} = \text{آند}$, which is restored in M and AK
 B, T and MS have آی all through

l 1 MS fo1 آن کرن reads کرن درون , giving the sense
 from among those curls'

l 3 M, B, AK, T and MS begin the line چو شو . H
 notes هرشو from the Isfahānī MS شو is the dialectal form
 of ش The other texts read خیالترا .

43.

دو رلفوت کشم تار ردام
 چه می خواهی ارن حال خرام
 تو که نمو سر ناری نداری
 چرا هر بیمه شو آی حکوام

B 41, H 18, T 5

1 1 B and T preserve the Persian *رعودات*. B has *سوسو* for *کشم*, which is unsatisfactory. The *Rebâb* is a two- or three-stringed bow instrument, played like a violoncello, much in use in Persia, which I have described elsewhere ('Violin Making,' London, 1885, p. 27)

1 3 T has *اگر نامن* for *نو که نمو*, and B has *ناما* for *نمو*, correcting the metre, which is wrong, as above. Mr. Browne suggests *نو گر نامو*. These are clearly allowable emendations.

1 4 *دیمه شو* (Pers. *شب*), 'midnight'

44.

نه کت داریده چشمون سرمه سانه
 ته کت دالده نالا دلرانه
 ته کت مشکینه کیسو در فعانه
 انی واحی که سرگردون چرانه

B 10, Ak 11, H 38, MS 11

In ll. 1, 2 and 3 *نه کت* = *ترا*. The other texts omit the final *س*.

1 1 The other texts restore the Persian *چشمان*. I am not quite satisfied whether *سرمه سانه* should be rendered 'shadowed with surmeh,' or 'are rubbed with surmeh,' giving to the terminal *س* the power of *است*. B has the

reading سائی, the 2nd person singular, which is probably the proper reading

1 2 In this line the terminal α = است

1 3 نغائی in B 1297 and نغائی in B 1308 are errors of the scribes

1 4 M. Huart appends the following note —“ This line is nearly incomprehensible واحی must approximate the Talish واج (‘word,’ Bérésine, p 52) ند واحی signifies ‘evil word’ (Bérésine, p 30) . But حرانه seems to be a 3rd pers sing of the aorist, we connect it with جردن ‘to wander,’ which we have already met bearing this meaning (*et hemistiche est rebelle a l’analyse et notre traduction très conjecturale*” I would rather cling to the primary meaning of چرا, and suggest as a translation, ‘O Refuser of Speech, wherefore is thy head averted?’ Mr Browne suggests the rendering, ‘Why dost thou ask “Wherefore art thou dizzy?”’ making چرا = چرائی .

45.

حو حوش بی مهربانی هر دو سر بی
 که یکت سر مهربانی درد سر بی
 اگر محزون دل شورده داشت
 دل لیلی ارآن شورده در بی

All the texts are identical and, save for the contracted dialectal terminal *بی*, are in pure Persian

l 1. Compare the Turkish proverb *باشدیدر انکی* 'Love must be on both sides' Mr Browne tells me that in Persia the word *ار* is substituted for *هر*. It is certainly better. B n begins the line *ح* for *حو*

ll 3 and 4. Leila and Majnūn represent in Persian poetry the archetype of profoundest love

46.

دوره نکشو منور کن و ثافم
 مهل در محنت روز فرام
 بحفت طاق ابروی تو سوگند
 که مو حفت عمم ار تو طافم

B 37, H 12

The variations between H and B are very considerable in this verse, B as a rule substituting the Persian for the dialectal forms

l 1 *دوره* = *بیا*, the imperative of *آمدن*, *شو* = *ش*
 B's line reads—

بیا نکشو برافرورون اطافم

l 2. *مهل* neg imp of *هشیدن* or *هلیدن* B's line reads

محل در محنت و درد و فرام

l 3 B's line merely transposes thus — *طاق حفت*

Note the word-play upon *حمت* and *طاق*, *طاق* also meaning 'single' as opposed to *حمت* 'a pair'

1 1 *مو* = *من*, *تو* = *تب* B's line reads—

که هم *حمت* عمم تا اربو *طاقم*

retaining the Persian value of *تو*

47.

مگر شیر و بلنگی *اندل اندل*

نمو *داسم* *سنگی اندل اندل*

اگر *دسدم* *فی* *حود* و *رئوم*

و *وئدم* *ناچه* *رنگی اندل اندل*

B I, H 8, AK I, MS I

1 2 Dialectal form *نمو* for *نما*

1 3 *فی* is the dialectal form of the Persian *افعادی*, *رئوم* = Persian *رئرم*, MS has the form *رئحم*

1 4 *وئدم* is the Persian *بئبدم* B gives the compromise *بئوئدم*

48.

نگارندا *دل* و *حانم* *نه* *دبری*

همه *ایدا* و *بهانم* *نه* *دبری*

دووم *مو* که *این* *درد* *ار* که *دبرم*

همی *دووم* که *دربانم* *ته* *دبری*

M 9, H 56

In the terminals $\text{تو داری} = \text{ته دبری}$

1. 2 M for بهام has the synonym بفهام , which is required by the metre, which halts here.

1. 3 M for دووم has the strong Persian form ممدانم

1. 4 $\text{دووم} = \text{دائم}$

49.

اگر آبی سگاست وا نوازم
وگر نآبی ره سگاست گدارم
هراون دردی نه داری بر دل من
مبیرم نا نسوحم نا بسارم

B 34, T 2, H 17

F Ruckert cites this verse with certain variants in his 'Grammatik und Rhetorik der Perser' (Gotha, 1874, p. 22), but he does not cite his authority, and the Grand-Ducal librarian at Gotha tells me there is no MS or lithograph of Bābā Tāhir in the library there.

T and B restore the Persian ر for ر , all through.

1. 1 Ruckert has نواحم

1. 2 T and Ruckert have سگراست , Ruckert following grammatically with نساحم ('I will put up with it'), the dialectal form of سارم .

l 3. B and Ruckert have the Persian هرآن for هراون, whilst T substitutes بیا 'come'

l 4. The forms are much interchanged T has مسورم B has مساحم (which does not rhyme), and so has Ruckert, who also has با for the first با, and translates 'sterben will ich, nur mag web oder wohl sein,' which, if supported by authority, is good. Cf the philosophical axiom—

اگر فضا با او بسازد - تو با فضا بساز

50.

الاله كه هسارون هعدۀ نى
 ندوسه حو كدارون هقتۀ نى
 مدادى مى كرم شهرو شهرو
 وفای گلعدارون هعدۀ نى

B 16, AK 17, T 24, H 40, MS 17

In ll 1, 2, 4 we have the dialectal plural in ون instead of ان, the other texts have the Persian ان, نى = بود

l 1 نك هعدۀ 'of one week's duration' (Pers هفتگی) Cf نك سالگی 'one year old' The hamza in الاله in H injures the metre So also ننوشۀ in l 2

l. 2 T and MS restore the Persian form نبعسۀ

l. 3 B and AK have مى كرم for مىكرو, MS restores the Persian شهران شهران B has شهرو شهرو probably an omission

of the scribe Connected with the Arabic *سهر* it might be read 'in every waking moment,' *sed quare*

1 4 ان = ون

51.

دام ار درد تو دائم عمدت
 دمانین خشنم و سدر رمیده
 همن حرهم که هو ته دوست دبره
 نه هرکت دوست دارة جالس اند

P 53 M 4, H 30, T 11

The terminals *ست* represent the Persian است

1 1 تو is probably an emendation of the scribe ته is in 1 3, and in T here also M for دائم تو has هجراتت ('thine absence') ار for H's ر for metre

1 2. M reads this line سردم حشت و دالیم رمیده, a paraphrase

1 3 Compare دبرم in this line with the purer but still dialectal form دارة in 1 4 M begins the line with the paraphrase و کداهم انده و, B restores the Persian دارم Cf Othello, 'Think on thy sins' D 'They are loves I bear to you'

1 4 که ترا = کت M for هرکت has هرانکت, and T and B restore دارة to دارد.

52.

مو آن شمع که اشکم آذرین بی
 کسی کو سوخته دل اشکش ده آن بی
 همه شه سوخم و گرم همه رور
 رده شام خون رورم چلین بی

B 48, T 3, H 53

1 1. مو = من, T and B for آذرین read ازرین, which is unsatisfactory Cf the rubā'ī of Hafiz, beginning —
 در هجر تو من ر شمع افزون گرم
 'When thou art absent I weep more than a taper'

1 2 که اوسوخته = دو سوخته, T has که for کو, and both the other texts have چلین for ده آن بی, robbing the line of its interrogative form

1 3 سب سورم = شو سوخم The other texts restore سب

1 4 The other texts have چلین for خون

53.

دیده اشکم ره بویگان تر آو
 بنده کحل امیدم بی تر آو
 دیده در کعب تنهائی سو و رو
 بسیدم نا که عهزم بر سر آو

P 32, T 8, H 33

T and B end in ^أآبی the other dialectal form of آند
دینو = دینه.

1 1 B reads نموگان.

1 2 For ایدیم T reads حیاتم ('my tree of life')

1 3 شو = شب. For رور و شب T reads همه عمر
'all my life'

1 4 For که عمرم T has the synonym حیاتم, as in 1 2

54.

دلا بوشم رهحرت حاتمۀ نیل
کشم دار عمّت حون حاتمۀ بردل
دم از مچرت زدم همجون دم صدم
ار س دم تا دم صور سراویل

B 28, H 10

This quatrain may have suffered severe emendation, but, as it is, it is free from dialectal forms. Note the pun on عمر ('love' and 'sun') in 1 3. Compare 1 1 with the lines introduced (from Farīdu 'd-Dīn 'Attār) by FitzGerald into his 'Omar Khayyām, 'The seas that mourn in flowing purple, of then Lord forlorn'

55.

مدام دل بر آذر دنده دربی
 خم عدسّم بر ار خون حکری
 نمودت بندگی نام نس ار سرگت
 را کر برس حاکم گذری

B 31, H 47

The two texts are identical save for ارر (B in 1 1 Compare Omar Khayyām, who inverts this sentiment (Cuttā MS 16, FitzGerald's translation 92)

نا بر سر خاك من رسد محمودی
 ار بوی شراب من شود مست و خراب

56.

درد بست احل که نیست درمان اورا
 در شاه و وزیر هست فرمان اورا
 ساهی که بحکم دوش کرمان میخورد
 امروز همین خوردند کرمان اورا

MS 25

It will be observed that this quatrain, which has a ring of 'Omar Khayyām rather than of Bābā Ṭāhīr, is

in pure Persian, and I have only found it in the MS
no VII.

ll 3 and 4 Note the play upon the word کرمān, which means in l 3 the town of Kirmān, and in l 4 is the plural of کرم 'a worm'. A precisely similar distich occurs in the first chapter of the Būstān of Sa'dī

طمع کرده بودم که کرمāن حورم
که ناگه کجوردند کرمāن سرم

I had a desire to conquer Kirmān,
When suddenly *the worms* devour me

And Firdawsī also makes use of the same word-play in his account of the Great Worm of Haftawād, from which, according to him, Kirmān derived its name

57.

سیه حکم که حکم سرنگون بی
نوه روژم که رورم وارگون بی
شدم خار و حس کوه محبت
ردست دل که نار عرق خون بی

B 40, H 51

l 2 نوه = تناه , رور = روژ . B for نوه reads سیه as in l 1.

58.

ار آبروری که مارا آفریدی
 نغیر از معصیت ار ما چه ددی
 خداوند احق هشت و حارت
 ر مو نگد، شدرددی نه ددی

T 14, B 55, H 58

1 2 T for حیری ددی has ار ما چه ددی

1 3 Literally, 'by the faith of thy Eight and Four,'
 i.e. the Twelve Imāms of the Faith

1 4 T restores ما. The مو in this line is the only sign of the dialect, and is probably an emendation of the scribe. The whole quatrain is probably spurious. M. Hunt appends a note — 'A proverbial expression. Oriental wisdom teaches that it is sometimes dangerous to have seen an escaped camel', and cites the apologue of Zadig and the horse of the King of Babylon. He evidently was unacquainted with the Turkish proverb (which has equivalents all over Asia), اولوم فره دوه در که هر عبوده چوکر, 'Death is a black camel which kneels at everybody's door.' The quatrain is merely an address to God pleading for a longer life.

59.

عم دوران بصیب جان ما بی
 ر درد ما فراغت کیمیا بی
 رسه آخر بدرمون درد هر کس
 دل ما بی که درموشن فنا بی

B 39, H 50

Identical save that B restores رسد in l 3, and درمان in ll 3 and 4, بی as before

60.

بشم واشم ار بن عالم بدرشم
 بشم ار چین و ماچین بدرشم
 بشم ار حاحیان حج بپرسم
 که ان دبری بسه نا دبترشم

B 27, H 14

The texts agree in this quatrain, and the only dialectal peculiarities are the elimination of the و in سَوم all through, and the form بسه in l 4, in which s = است (Pers است), and دبتر for دور

61.

نکار تارہ خیر مو کجائی
 چشمن سرمہ ربر مو کجائی
 نفس بر سینہ طاهر رسیده
 دم رفتن عزبر مو کجائی

B 57, H 59

B restores the Persian ما all through, and in l 2 چشمان
 In l 3 we find the common idiom for the point of death.
 Cf. 'Omar Khayyām (Whinfield's text, no. 134) چون جان
 آمد بلب, and Sa'di (Gulstān, chap 1 16) سی جان
 آمد بلب, *et passim*

62.

تہ کہ نا حواندہ علم سموات
 نہ کہ نا بردہ پی در حرارات
 تہ کہ سود و ریان حود ندونی
 بمردون کی رسی ہیہات ہیہات

B 54, T 13, H 1

l. 2 T has s, for پی, giving the equivalent 'made thy
 way' for 'set thy foot' (in the tavern)

THE
LAMENT OF BĀBĀ ṬĀHIR

PROSE TRANSLATION



PROSE TRANSLATION
OF THE FOREGOING TEXT.

Note — In the following translation I have endeavoured to offer a certain measure of ordinary English expression. Where the precisely literal signification has suffered eclipse, it has been restored in the notes. The notes appended to the foregoing text must also be referred to when characteristic Oriental images occur in this translation.

1.

Happy are they who live in the sight of Thee,¹
Who hang upon Thy words,² and dwell with Thee,
Too frail to approach, I see Thee from afar,
And seek the sight of those that see Thee ever.³

2

Without Thee in the Garden, Lord, may no rose bloom,
Or, blooming, may none taste its sweet perfume,
So, should my heart expand when Thou art not nigh,
'Twere vain! my heart's grief naught could turn to joy.⁴

¹ *Lit.* who see Thee always ² *Lit.* who talk with Thee

³ *Lit.* Though I have not strength (a foot) to come and see Thee, I will go and see those who see Thee

⁴ *Lit.* If, without Thee, the heart smiles and opens its lips (in laughter), may it never wash its cheek from heart's blood.

3.

Happy are they indeed whose Friend is God,
 Who, giving thanks, say ever, "*He is God*";¹
 Happy are they who always are at prayer,
 Eternal Heaven is their just reward.²

4.

That phrase, "*They said 'Yes'*" fills me with alarm,
 I bear more sins than does a tree bear leaves;
 When, on the last day, "*They-that-read-the-Book*"
 shall read,
 I, bearing such a record, will hang my head.

5.

Lord! who am I, and of what company?
 How long shall tears of blood thus blind mine eyes?
 When other refuge fails I'll turn to Thee,
 And if Thou failest me, whither shall I go?

¹ "Whose (constant) occupation is the reciting of the Hamd and the Ikhlās," i.e. the Sūratu 'l-Fāthā, the first chapter of the Qur'ān, beginning الحمد لله "Thanks be to God," and the Sūratu 'l-Ikhlās, the 112th chapter of the Qur'ān, beginning قل هو الله أحد "Say He is one God"

² *Lit* Their market, i.e. the market in which their wares find acceptance

6.

Homeless as I am, to whom shall I apply ?
 A houseless wanderer, whither shall I go ?
 Turned from all doors, I come at last to Thee,
 If thy door is denied, where shall I turn ?

7.

If Thou killest me miserably—whom fearest Thou ?
 And if Thou driv'st me forth abject—whom fearest
 Thou ?
 Though a half-hearted thing, *I* fear none,
 Thy heart is the two worlds—whom fearest Thou ?

8.

Drunkards and drunk though we be, Thou art our
 Faith,¹
 Unstable, weak though we be, Thou art our Faith,
 Though we be Mushlms, Guebres, Nazarenes,
 Whate'er the Outward Form,² Thou art our Faith.

* * * *

¹ Perhaps we should read instead of ايمان "faith," امان
 "quarter" or "mercy," in which case the lines would end, "(we
 ask) quarter from Thee"

² *Lit.* In whatsoever faith (or sect) we be, &c

9.

He who has suffered grief knows well its cry,
 As knows the Assayer¹ when gold is pure ;
 Come then ye Burnt-in-Heart, chaunt we laments,²
 For well we know what 'tis to Burn-in-Heart.³

10.

When o'er the Garden wall the branches hang,
 The garden's keeper suffers ever bitter grief,
 They must be cut back, even to the roots,
 Even though pearls and rubies be their fruit.

11.

Briar and thorn beset thy way, O Heart,
 Beyond the Dome of Heaven is thy road ;⁴
 If thou art able, then thy very skin
 Cast off from thee, and lighten thus thy load.⁵

¹ *Lit* the Crucible

² *Lit* let us lament together

³ *Lit* For he whose heart is burnt knows the condition of the
 Burnt-in-Heart

⁴ *Lit* Thy passage must be over the Zenith of Heaven

⁵ *Lit* If it comes from thy hand (i e if thou canst), cast off thy
 skin, so that thy load may thus be a little less.

12.

Come, O ye Burnt-in-Heart, let us gather round,
 Let us converse, setting forth our woes,
 Bring scales, make trial of our weight of woe,
 The more we burn, the heavier weighs our grief.¹

13.

O Burnt-in-Heart, come ye and mourn with me,
 Mourn we the flight of that most lovely Rose ;
 Hie we with the ecstatic Nightingale to the Rose-
 Garden,
 And when she ceases mourning,² we will mourn.

14.

A falcon I! and, as I chased my prey,
 An evil-eyed-one's arrow³ pierced my wing ;
 Take heed ye Heedless ! wander not the heights,⁴
 For, him who heedless roams,⁵ Fate's arrow strikes.

* * * *

¹ *Lit.* the heavier will we weigh (i.e. the greater will be our honour)

² *Lit.* And though she mourn not

³ This might also mean "A black-eyed beauty's arrow," which is probably correct

⁴ *Lit.* feed (pasture), not on the heights.

⁵ *Lit.* feeds (grazes)

15.

My horse said yesterday to me · “There is no doubt
 “But that your stable is a coign of Heaven ;
 “Here is not grass nor water, straw nor grain,
 “’Tis fit for Angels, not for beasts like me !”¹

* * * *

16.

’Tis Heaven’s whim to vex me, and distress,²
 My wounded eyes hold ever briny tears,
 Each moment soars the smoke of my despair to heaven,
 My tears and groans fill all the Universe.³

17.

O Lord ! this heart of mine afflicts me sore,⁴
 I weep⁵ this heart of mine both day and night ;
 Often I grieve but for my grief ; O Some-one
 Rid me of this heart that I may be free.⁶

¹ This is ascribed to Bābā Ṭāhīr in my MS , but I think it is an importation It is neither in his style or language

² *Lit* ’Tis through the mischief-working of Heaven’s Wheel that

³ *Lit* My groaning body and my tears reach even unto Samak (i.e. the Fish that in the Muhammadan cosmogony supports the whole world, here meant to symbolize the deepest depths of ocean).

⁴ *Lit* O Lord ! so afflicted am I by this heart

⁵ *Lit.* I am in torment through this heart of mine, &c

⁶ *Lit* for I am weary of it *Vide* also the note on p. 32.

18.

By day and night the desert is my home,
 By day and night mine eyes shed bitter tears,
 No fever rocks me, I am not in pain,
 All I know is that day and night I grieve.

19.

O wicked, wanton, wastrel heart of man,¹
 When the eyes sin the heart must bear the doul²:
 If the eyes never saw a lovely face,
 How would the heart e'er know where beauties are ?

20.

Beneath the tyranny of eyes and heart I cry,
 For, all that the eyes see, the heart stores up:
 I'll fashion me a pointed sword of steel,
 Put out mine eyes, and so set free my heart.

21.

Mine is a heart that has no health in it,
 Howe'er I counsel it, it profits not,
 I fling it to the winds, the winds will none of it,
 I cast it on the flames,—it does not burn.³

¹ *Lat* A plague is the heart, a plague, a plague.

² *O*, "The eyes see, and the heart is afflicted (with love)

³ *Lat* it does not smoke.

22.

I am that wastrel called a Kalandar,
I have no home, no country, and no lair,¹
By day I wander aimless o'er the earth,
And when night falls, my pillow is a stone.

23.

What blundering Moth in all the World like me ?
What madman like me in the Universe ?
The very Serpents and the Ants have nests,
But I—poor wretch—no ruin shelters me.

24.

The Meadow of my Thought grows naught save grief,
My Garden bears no flower save that of woe ;
So arid is the desert of my heart,
Not even the herbage of despair grows there.

25.

My heart is dainty as a drinking cup,
I fear for it whene'er I heave a sigh ;
It is not strange my tears are as blood,
I am a tree whose roots are set in blood.

¹ *Lat* anchor (1 e settled abode).

26.

If single were my grief, what should I care ?¹
 If small my sorrow were, what should I care ?
 Call to my couch my lover or my leech,
 If either one were nigh what should I care ?

* * * *

27.

With wailing plaint my heart is like a flute,
 The grief of losing thee is ever at my heels ;
 Till the Last Day am I consumed with grief,
 And when that Day shall be, God only knows.

28.

'Tis Spring ! in every garden roses bloom,
 On every bough a thousand nightingales ;
 There is no mead where I can set my foot,
 Pray there be none more Burnt-in-Heart than I.

* * * *

¹ *Lit.* what (harm) would it be ?

29.

I am the ocean poured into a jug,¹
 I am the point essential to the letter ;
 In every thousand one greater man stands out,²
 I am the greater man of this mine Age !

30.

A Phoenix I, whose attributes are such
 That when I beat my wings, the World takes fire ,
 And should a Painter limn me on a wall,
 Mine Image being there would burn the house.

* * * *

31.

If my Sweetheart is my heart, how shall I name her ?
 And if my heart is my Sweetheart, whence is she named ?
 The two are so intimately interwoven that
 I can no longer distinguish one from the other.

¹ I e an infinite soul in a finite body Cf the passage in the Prologue to Book I of the Mathnawī of Jalālu'd-din Rūmī "If thou pourest the ocean into a jug, how much will go into it ? But one day's portion"—

گر دینری حیر را در کورده
 چند گنجد قسمت یک روزده

² *Lit* in stature (upright) like an *Alif* (i e the Persian letter "a").

32.

If the mood takes me to seek my Loved One's face,
 Restrain me not, my heart is thrall to her ;¹
 Ah, Camel-man, for God's sake haste not so !
 For I am a laggard behind the Caravan

* * * *

33.

The picture of thy Beauty, Love, quits not my heart,
 The down, the mole, Love, on thy cheek I see always ,²
 I'll knit my lashes close, o'er wrinkled eyes,
 That, weeping, thine image ne'er can leave me, Love.³

34.

To-night I can do nought but weep and wail,
 To-night I am impatient, conscienceless ;⁴
 Last night one hour seemed passing sweet to me,
 To-night 'twould seem, I pay for last night's joy.

¹ *Lat.* I am the thrall of my heart

² *Lat.* The image of thy down, thy mole, Love, will not depart.

³ *Lat.* That (though) blood (i.e. bitter tears) pour forth, thine image may not go forth.

⁴ *Lat.* beside myself

35.

More than a thousand hearts hast thou laid waste,
 More than a thousand suffer grief for thee,
 More than a thousand wounds of thine I've counted,
 Yet the uncounted still are more than these.

36.

Subdue the glories of thine hyacinthine hair,
 Wipe the tears of blood from thy narcissus-eyes ;
 Why robb'st thou me of the Sun—which is thy love ?
 Day passes quick, bring not the night too soon !¹

37.

O heart of Stone, thou burnest not for me,²
 That stone burns not, is not, indeed, so strange ;
 But I will burn till I inflame thy heart,
 For fresh-cut logs are difficult to burn alone.

¹ *Lit.* The oriental imagery of this verse is hard to render. It might be translated

Do not disorder (*or* make curly) thine hyacinthine hair,
 Do not dim with blood-stained tears thy drunken narcissus-eyes
 Thou art bent on cutting off thy love from me,
 Time will cut it off—do not hasten on

Lit. "O stony-hearted one, thou pitiest me not"

38.

My heart is giddy and distraught for love of thee,
And tears in torrents flood my beating eyes, ¹
How like a new-cut log are lovers' hearts,
Whilst one end burns, the other bleeds its sap.

39.

Without thee my heart has no moment's peace,
And if I see thy face my grief has fled ;
If all men had a share in my heart's grief,
No heart in all the world but would be sad.

40.

Thy tangled curls are scattered o'er thy face,
Mingling the Roses with the Hyacinths ;
But part asunder those entangled strands,
On every hair thou'lt find there hangs a heart.

41.

O may thy sunny face grow brighter yet,
May thy love's arrow split my heart in twain ;
Knowest thou why thy cheek's mole is so black ?
All things become burnt black close to the sun !

Lit If I so much as strike my eyelashes together a torrent arises

42.

The breeze that played amid¹ thy curling locks
 Is sweeter far than hyacinths to me ;
 All night I pressed thy picture on my breast,²
 At dawn my bed gave forth a scent of roses.

43.

With two strands of thy hair will I string my
 rebāb,
 In my wretched state what canst thou ask of me ?
 Seeing that thou hast no wish to be my Love,
 Why comest thou each midnight, in my sleep ?

44.

O thou whose sweet soft eyes the *surmeh* shades,
 O thou whose slender figure rends my heart,
 O thou whose musky ringlets cluster on thy neck,
 Why passest thou unheeding ?—art thou dumb ?

¹ *Lit* comes from the roots (or 'side') of thy, &c

² *Or*, "All night I clasped thine image (phantom) to my breast"

45.

Love to be sweet must be reciprocal,
 Love unrequited maketh sick the heart;
 If Majnūn's heart was desperate for love,
 The heart of Leila was more desperate still.

46.

Come and illumine my chamber for one night,
 Keep me not wretched by thine absence from me;¹
 By the two arcs that are thine eyebrows' curves, I swear
 Since thou 'st forgotten, Grief only shares my bed.

47.

Art thou a lion or leopard, O Heart, O Heart,
 That thou warrest ever with me, O Heart, O Heart ?
 Fall thou into my hands ; I'll spill thy blood,
 To see what colour it is, O Heart, O Heart !

48.

My Beautiful ! thou hast my heart and soul,
 Thou hast mine inner and mine outer self ;
 I know not why I am so very sad,
 I only know that thou hold'st the remedy.

¹ *Lit.* Do not leave me in the affliction of the day of separation.

49.

Comest thou thyself?¹ I will cover thee with caresses,
 Comest thou not?² for thine absence will I sorely
 grieve.³

Be thy sorrows⁴ what they may, lay them upon my
 heart,

And I will either die of them, or be consumed by them,
 or bear them bravely.

50.

Seven days the anemones last upon the heights,
 On river-brink the violets last seven days ;
 From town to town will I proclaim this truth,
 “ But seven days can rosy cheeks keep faith ! ”

51.

Grieving for thee my heart is ever sad,
 A brick my pillow, and my couch the earth ;
 My only sin is loving thee too well :
 Surely not all thy lovers suffer so ?

¹ *Lit.* If thou comest, by thy life I will, &c

² *Lit.* And if thou comest not.

³ *Lit.* will I melt

⁴ I.e the pains thou canst inflict.

52.

A taper I, whose flame sheds waxen tears,¹
 Are not the tears from burning hearts the same?
 All night I burn, throughout the day I weep,
 Such days and nights are all on thine account.

53.

When thou'rt away mine eyes o'erflow with tears,
 Barren the Tree of Hope when thou'rt away;
 Without thee, night and day, in a solitary corner,
 I sit, till life itself come to an end.

54.

O Heart! I mourn in purple for thy flight,
 I bear my grief as the train-bearer bears the train;
 As the dawn boasts the rising Sun, boast I thy love,
 Henceforth till Israfil shall sound his trump.

¹ *Lit* whose tears are of fire. Cf the verse of Jamāl'ud-dīn Salmān quoted by Sir Gore Ouseley ("Biographical Notices of Persian Poets," London, 1846) beginning

شمع خود سوخت شب دوش براری

"Last night the taper consumed itself weeping sorrow" (at our separation)

55.

Full is my heart with fire and mine eyes with tears,
 Brim full the vessel of my life with grief ;¹
 But dead, I should revive with thy perfume,
 If haply thou shouldst wander o'er my grave.

* * * *

56.

Fate is an ill that no one can avert,
 It wields its sway alike o'er Kings and Viziers ;
 The King who yesterday, by his rule, devoured Kerman
 Becomes to-day himself the meat of worms.²

57.

Black is my lot, my fortune 's overturned,³
 Ruined are my fortunes, for my luck is brought low ;⁴
 A thorn, a thistle I, on the Mountain of Love,
 For my heart's sake.⁵ Drown it in blood, O Lord !

¹ *Lit.* with my heart's blood

² Observe the note to the text on page 59

³ *Lit.* topsy-turvy

⁴ *Lit.* overturned

⁵ *Lit.* By my heart's doing.

58.

Since that First Day when Thou createdst us,
 What hast Thou seen in us save frowardness?
 Lord! by the Faith of Thy blest Twelve Imāms
 Forget Thou seest for us the Camel of Death.

59.

The Age's grief is our Soul's portion here,
 To free our Souls from care needs magic¹ art;
 To all, at last, comes remedy for grief,
 Annihilation cures all hearts at last.²

60.

I go, I depart, I leave this world of ours,
 I journey beyond the furthest bounds of Chīn,³
 And, journeying, ask Pilgrims about the Road,
 "Is this the End?⁴ or must I journey on?"

¹ *Lit* alchemy

² *Lit* It is (only) our heart whose (sole) remedy is annihilation

³ چین و ماچین is supposed to mean "China and Manchuria."

⁴ *Lit* Is this distance enough?

61.

My new-born Vision of Beauty, where art thou ?
 Where art thou with thy *surmeh*-shaded eyes ?
 The Soul of Ṭāhir struggles to be free,
 And, at this Supreme Moment, where art thou ?¹

* * * *

62.

O man who ne'er hast studied Heavenly Lore,
 Nor set thy foot within the Tavern-doors,
 Thou knowest not what thou hast escaped or gained ;
 How shalt thou come among the Elect ? Alas !

¹ *Lit* Breath (of Life) has come to Ṭāhir's bosom.
 Just as it is time to depart (die) Where art thou, O
 my dear one ?