feeling which itself has the power to pull together a number of disparate feelings or experiences.

This does not fully explain the nearly autonomous nature of the music of poetry, or ranan, though later in his discussion of metre Coleridge throws in another valuable insight in his typical off hand manner when he says,

As the elements of metre owe their existence to a state of increased excitement, so the metre itself must be accompanied by the natural language of excitement.65

Walter Jackson Bate has an extremely interesting annotation here from Coleridge himself who wrote to Southey on July 13, 1802 as follows: "...Metre itself implies a passion, i.e., both in the Poet's mind, & is expected in that of the Reader-"66

At one place in Zabur-e Ajam Iqbal seems to be echoing or recalling Coleridge in some way when he characterizes poetry or the music of poetry as "lifeless" without "meaning", the term "meaning" here would seem to signify something like Coleridge's "nobler thoughts" or "predominant thought or feeling." Characteristically, Iqbal also brings in Rumi who among the Persian poets had perhaps the most to say about "meaning" (ma'ni) in the sense of "Reality". We read the following verses toward the end of Zabur-e Ajam:

I do not know where ma'ni's origins are, Its form is apparent and familiar to me Though; The song that has no meaning is Dead, its words are from a fire that's ashen. The Master of Rumi revealed the secret of meaning; My thought binds its forehead at his doorstep. "Meaning Is that which takes you away from yourself; Leaves you in no want for the form. Meaning is not That which renders you blind or deaf, or makes Man even more in love with the form."67

In his dialogue with Bhartrihari in Javed Nama Iqbal makes the Sanskrit poet and linguistic philosopher describe the poet's music or mode of existence to be "the crescendo and diminuendo of sound". Other than this, "none in the world know where the poet is."68 I think there can be no more fitting conclusion to our effort to understand the secret of Iqbal's music than to leave the matter here with Iqbal's prayer at the beginning of Zabur-e Ajam:

Make my cloe of dirt blaze with the light Of David's song, To every particle of my being give Fire's feathers and wings.69

If there ever was a poet's prayer answered, it was this.

NOTES AND REFERENCES

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* (Paper presented at the Iqbal Academy, Pakistan, Lahore: May 1, 2004)
1 Payam-e Mashriq, 5th printing, Lahore, 1944, page kaf (=11).
2 Majnum Gorakhpur, Iqbal, Iqami Tabira, Gorakhpur, n. d. (circa 1946), p. 106. Capitals added by me, Urdu has no capital letters but the three words here seemed to cry out for capitalization at least in English.
3 Salim Ahmad, Iqbal, Ek Sha'ir, Lahore, 1978, p. 28. The capitalization here is again mine.
4 Salim Ahmad, Iqbal, Ek Sha'ir, p. 19.
5 Salim Ahmad, Iqbal, Ek Sha'ir, p. 105.
6 Salim Ahmad, *Iqbal, Ek Sha’ir*, p. 18.
7 In a letter dated January 3, 1919, Iqbal wrote to Syed Shaukat Husain, “Poetryness in my poems has but a secondary place. I don’t at all have aspirations to be among the poets of this age.” In a letter dated March 16, 1919, Iqbal wrote to Maulana Gisami, “It’s a wonder that people regard me a poet and press me to say my poems to them, although I have nothing to do with poetry.” On 3 April of the same year he wrote to Maulana Syed Sultain Nadiwi, “The aim of this poetry composition [of mine] is neither poetry as literature nor the pleasure of language.” See Syed Muzaffar Hussain Barani, Ed., *Kalb-i-Mukatt-i-Iqbal*, Vol. II, Delhi, The Urdu Academy, 1991, pp. 43, 67, 78. The letter to Syed Shaukat Husain was in English. I don’t have the English original before me and have translated back from the Urdu version in Barani’s book. Another translation exists in M. A., Ed., *Iqbal Namah, Majmu’-e-Mukatt-i-Iqbal*, Vol. II, Lahore, 1951, p. 254. In this translation, the word translated by me as “poetryness” is *sha’ir*, while the Barani text has *sha’ir* which strictly means “poetry” but can be translated as “poetryness”, given the proper context. Anyway, there are other instances where Iqbal clearly implies that he is a serious poet in his own right.

Neither weapon nor strategic work in slavedom.

Shackles are disjointed.

When the taste and joy of certainty develops. See *Kalb-i-Mukatt-i-Iqbal*, Delhi, Aligarh, 1975, p. 271.
12 Asloob Ahmad Ansari, *Iqbal ki Munathabat, Nizamun aur Ghazian* (Tangzadi Mutat’ah), New Delhi, Ghalib Academy, 1994, p 3.
18 Peter Ackroyd, p. 200.
23 The original sentence of Qudama is *aihuna `ab`ir-i alhajhubu*, translated by S. A. Bonebakker as, “The best poetry is the most loyal.” It is quite probable that this formulation is original to Qudama and owes little to Greek thought. See S. A. Bonebakker, *The Kitab Nugh Al-Sir of Qudama b. Ga`far Al-Kathir Al-Baghdadi*, Leiden, E. J. Brill, 1956, pp. 19, 36-37. I am grateful to Professor Nisar Ahmad Faruqi for making this text available to me. As for Shakespeare, see As You Like It, III, 3, 15-16:

Audrey: I do not know what poetical is. Is it honest in deed and word? Is it a true thing?

Touchstone: No, truly, for the truest poetry is the most Feigning, ...
33 Salim Ahmad, “Chiragh le ke Kahan Samne Hava ke Chale” in *Naya Duur*, Karachi, reprinted in the quarterly *Jami*a, New Delhi, Vol. 100, number 7-12, Special issue on Mir Anis, p. 464.
34 I use the term here in its strict, formal sense to mean “poems written about the travails and ultimate martyrdom of Imam Husain, the Prophet’s
maternal grandson, and his companions in the battle at Karbala on 10 Muhamram, 61 A. H. [=10 October 680]."

37 For details about Swami Bhupat Rai Begas, see Dr. Syed Abdullah, Adabiyat-e Farsi men Hindu’on ka Hisa, New Delhi, 1992 [1943], pp. 313-349.
40 Sachchidananda Vatsayana and Vidya Niwas Misra, pp. 13-14, 31; also see p. 33.
42 Compare Meister Eckhart’s words with the famous Iqbal she’r:
   The universe perhaps is unfinished yet,
   For all the time a Voice is heard:  
   "Bel!" and there it is, becoming.
   (She’r 7 in item number 3 [second series, after item 16] in Bah-e Jibril)
45 Tavetan Todorov, Symbolism and Interpretation, Tr., Catherine Porter, Itnaca, 1986 [1982], p. 53.
47 Included in Bang-e Dana (1924).
48 Poem number 5 in Mihbub Gil Afghan ke Ajkar included in Zarb-e Kalim (1935).
51 Frances W. Pritchett in her Nets of Awareness, Urdu Poetry and its Critics, Berkeley, 1994, has examined question relating to Urdu in some detail. Also see Shamsur Rahman Faruqi, "A Stranger in the City: The Poetics of
Appendix

All translations from Urdu and Persian have been made by the author. Originals of Urdu and Persian texts are in the Appendix.