NOTES ON THE TEXT

PAGE 8. (1) rubā`-iyyāt. Rubā`-is are essentially single poems, each complete in itself, like the epigrams of classical literature. They are the obiter ddicta of poets, and although, when collected for publication, they may be arranged according to the subjects treated of, it does not necessarily follow that those even under the same heading were written at the same time, or under the same circumstances, or that there is any such thread of connexion between them as there is between the stanzas of an English poem. They must be supposed to have been uttered (many of them doubtless impromptu) with reference to some casual occurrence, objective or subjective, which stirred the poet's mind at the time; and being condensed utterances they naturally express his views on any subject in its different aspects only by one aspect at a time.

(2) tanzih. The doctrine of 'tanzih' is contained in the verse of the Qur`ān (S. 112), 'qul hawā l-khān -shadu, ' Say, "God is One (God)."' A Muslim writer in an American journal (the Threshold Lamp of Chicago) expresses himself as follows: 'The whole mission of Islam is built upon the invariable doctrine of Tashhid and the Blessed Oneness. What is required is the fullest consecration, nay, the innermost feeling and the perfect realization of Oneness, which is Harmony. The following are the different stages of arriving at this happy end:

(1) Believing in Oneness,
(2) Seeking Oneness,
(3) Knowing Oneness, and
(4) Realizing Oneness.

The elementary teachings of Islam commence with the simple belief in Oneness. "Qul hawālahu an 'shadu.""

(3) Q. 1. The word jīgar means literally the river, considered to be the seat of all physical, as 'dīl' (the heart) is of all mental affections. 'jīgar mīr khnāb' is almost exactly equivalent to 'a thorn in the flesh.' ḫelq here means the ring which is the badge of slavery; 'ḫelq ba ba' (ring on ear) is a Persian epithet of a slave. khnāb from 'khānāqah' (to stray) is used of a cow or bullock that has forsaken the herd. The word khnāqah is a duplicate of 'khāqāh,' and both originally meant any startling sound, as in the proverb 'khāqāh hu-ā, ḥor -ubbara' (there was a crack, and the thief made off), but the form 'khāqāh' is used metaphorically for anything which causes a sudden interruption or revolution of feeling.

(4) Q. 3. The phrase dāhkār khnāb means literally 'to eat circles.' A similar phrase is 'ba khnāb' (to eat a twine), which is used of anything being twisted or bent. The phrase sar ḫukrānā means literally 'to dash the head' (against a wall or floor), and is applied to the action of men or animals in the agony produced by thirst, especially in cases of hydrophobia.

PAGE 5. (5) Q. 4. shabh 'shabb (the six aspects) means the opposite points of the three dimensions, i.e. the two opposites of extreme breadth, the two opposites of extreme length, and the two opposites of extreme height and depth.

(6) Q. 5. dhā jānā is the intensive form of 'dhānā,' which means 'to cover in like a roof.' Japānā is the second causative of the verb 'japānā,' which is the technical Hindī expression for repeating sacred names in prayer or meditation. The words sikhā and duṣkā are constantly opposed to each other in the sense of the English antitheses, pleasure and pain, weal and woe, for better for worse, &c. Thus a couple of Hindī Līl ā moves:

'dhāshā sāgā leh dūka: sukha su-nā há na hád; dhā, duṣkā, khyā khyā há: dhā, duṣkā, sā qubāl.'

'Heave not long-drawn sighs (in) affliction; (in) prosperity forget not (thy) Lord (or, as some explain it, 'forget not [the] Lord who is thy true happiness'); Why is (any one) saying, "dhā, duṣkā" (q. 9. "Oh dear! Oh dear!"?) (whatever) God has given, that (must be) accepted.'

(7) Q. 7 and 8. It will be noticed that in the last line of Q. 7 the word aur (and), coming after a pause, has to be pronounced with a humma, and that in effect the metre requires it to have the same quantity (-a) as the word aur (other) in the first line of Q. 8. But even so, it is obvious that the articulation of the latter word differs from that of the former, since, in order that the initial humma may be pronounced, the final consonant of the preceding word is dropped, the particle par becoming pa. The same is the case with the 'par' before the word 'sarik' (the Arabic plural of zur, a secret) in the second line of Q. 7. And in the fourth line of Q. 8. the word ak (in Persian yak) is reduced to ti in order that the humma of 'aur' (other) may be retained without spoiling the metre.

PAGE 7. (6) na-s. This word, meaning 'description' and then 'commendation,' is always in connection with Mahāmd, the word barren (praise) being restricted to praise offered to God. In all books written by Muslim authors praise comes first, and after it follows 'na-s'; as a Persian poet says:

'pas az hād hād kāh kāh-ā maāri atal.'

(next after praise of the Bestower of Justice (i.e. God) is commendation of the prophet). The translations of the three following quatrains are, I believe, fairly accurate verbally, but of course I do not know whether I have grasped their full meaning.

PAGE 9. (7) Q. 12. sukā kāl means literally 'reconciliation of the universe.' It is quite in accordance with convention that this subject should follow immediately after the exordium of praise and thanksgiving, but the very practical treatment which it receives in this Quatrain is anything but conventional. There are two idiom in the Quatrain which deserve notice. First, the occurrence between two clauses of a negative which is common to both. This is a purely Hindī idiom. It occurs in the Padumswatī of Malik Muhammad Jāyāt, written in 1540 A.D., and now being edited by Dr. G. A. Grierson, C.B.E.:

'pāñya na pahār leh suhā pasawāri; kānī guhā-ā, na gār-ā, suhā-garazāt.'

'(On your) feet put, all (of you), sandals; that (no) them may prick (you) nor hit of thine pincers (you).' The technical name of a negative so used is 'de-oqit dipāk,' i.e. 'a light on the threshold.' Illuminating the space behind as well as

1 The metre is — — / — — / — — / — —
the space in front of it). Other instances of the idiom will be found in Qs. 57, 60, 61, and 2:174:4 and 99:4. Secondly, the postulational use of the tense which is generally called 'the aorist,' but really belongs to the imperative mood. The words lāyā (shut), kāre (do), and lāyā (escape), which may be either in the first or the third person plural, occur in clauses which are explanatory of the words 'in khilāf' (this paradise) in the fourth line. The paradise exists in the author's imagination, and therefore he cannot use the indicative mood in describing it, but makes his description into a demand upon the intelligence of his hearers. It is impossible to render the idiom into English without some parenthesis, because we have no similar mood of the verb, and make no difference, e.g. between the expressions 'I do,' and 'I am doing.' In Hindustani kārā means 'I do,' not in the sense of 'I am doing,' but of ' presume that I do.' The indicative is kārā kātā kān (I am doing), and it must always be used to translate the English 'I do' when the latter is intended as an assertion of a fact. In one of Hāli's ghasals there is a couplet which may be compared with the last two lines of this quatrain:

'Phirāte dhārā nāhār he kis ki talīgh mey tum? 
Gum hai tumhārā mān, yāre! bāgh e 'iram tumhārā.'

(Wandering hither and thither of what are you in search? Missed (by you) here in yerselfe, comrades! your garden of Eden.)

(10c) Q. 13. This quatrain is prefixed to an account of the author's 'conversion,' which forms the preface to his chief poem, The Flov and Ebb of Jalām. The word rāmikahārā means literally 'the story of Rāma,' but is now a synonym for diffuse iteration.

PAG 11. (11) Q. 15. A friend, to whom I showed this Quatrain, quoted from Newman the lines—

'For rivers twain are gushing still,
And parts a mingled flood;
Good in the very depths of ill,
Ill in the heart of good.'

(13) Q. 16. In the last words of this quatrain is an idiom, common in Hindustani, but exactly opposed to the English idiom. The full sentence would be 'sagar ji hai, to jahān hai, 'sī liā life hai' (hai means 'here is rather than there is') 'the world is here.' In English we drop the 'then' of the second clause, but retain the 'if' of the first. In Hindustani the 'if' of the first clause is dropped, but not the 'then' of the second; compare the third line of Q. 42 and the second of Q. 96. The same idiom occurs four times in the following verse by an antiquated poet of the seventeenth century named Bājidā, who seems to have been half Hindī and half Musalmaān:

'Kūnāsā mana mey mātā—marāi, to māryā, 
Kāmīn kānā kālāsā—tārāi, to tāriyā, 
Harī bhākūsā sōn nehā—pālāi, to pāliyā, 
Pah, kān! bājāi, 
Rāmā bhājān mey dehā—gaalā, to gāliyā.

The metre is =— =— =— [ =— ]
power in a bud or seed, and still more generally, as here, in the sense of worth or excellence.

(17.) Q. 34. The word pîr means 'aged'; thus 'pîr zâl' or 'pîr xan' means 'a decrepit old woman,' an epithet often applied by poets to Fâte. But it has the special meaning of a spiritual guide or director, to whom a 'fâlib,' i.e. a 'seeker' (of religious knowledge), makes a vow (hâ'at) of allegiance. In Q. 26 'pîr o mughârâ (the abbot of the Magl, or fireworshippers) is a cabir term for the keeper of a tavern, since in Persia, although many Muslims indulged in wine, the making and selling of it was restricted to the non-Muslim population.

Page 20. (18.) Q. 33. This quatrain appears to have been modelled upon one written by a religious poet, Mir Hâmid, who lived at Lucknow at the end of the eighteenth century:

'duayt-e duni kô jo ki fîstam samjhe,
wâh qisâ-30 sair ko kahâri samjhe,
daryâ-3 3 garfíkt kô wuhi jawa tâl,
jô mâli Â kabîb sândagân samjhe.'

'One who acknowledges this poor world to be merely fleeting, will consider the story of his whole lifetime to be an idle tale. He alone may swim across the broad river of reality, who regards life as being like a bubble. The contrast in the treatment of the subject is noticeable.

(19.) Q. 34. The word lâibâr (regression or reverse) is the opposite of 'lajbâl' (success). The two words occur together in the lines-

'hâl kabîh -3qâl ki naubat, kabîh -lîfâl ki;
sab ko karî hâq pâri -apât -apât bârâyâ.'

'The boom of success is somewhere, (and the boom) of reverses is somewhere;
All (actions) will have to complete their own allotted periods.'

Page 21. (20.) Q. 35. The word râlmast in the heading has been rendered by 'diagnosis,' but it means strictly the paramount symptom upon which a diagnosis is based, and the technical term for diagnosis itself is 'lajbâl (specification). The word râlmast is here used in its Persian meaning of 'decisive, (properly, trying to get the better of a person in a bargain). In Hindustani it generally has the meaning of 'selfishness,' or 'want of spirit de corps,' and is contrasted with 'lîfâlît,' i.e. 'union' (for the common good).

(21.) Q. 37. gurz is the Persian, and bheriyâ (shoeplayer) the Hindî term for 'wolf.' 'Bher' and 'bher' are respectively the terms for 'ram' and 'ewe,' but 'bher' may include both.

Page 22. (22.) Q. 40. In the phrase na-mûk wâ yarîdî the first word, which is really an Arabic singular noun having the same meaning as 'ni-mât' (a boon) appears to be used as if it were the plural of that word instead of 'ni-am.' I have seen the curiously hybrid phrase 'na-mûk e neâr' ('e. q. bounties of nature') applied to the budding leaves and flowers of spring. 'Yarîdî' is the Arabic plural of 'aida,' which is itself the plural of 'yad,' literally a hand,' used metaphorically for that which helps. With reference to the sentiment in the last two lines it

may be remarked that 'râmî' (knowledge) always implies, in the first place, a knowledge of the 'sikayât,' which is regarded as the source of all other knowledge. Hindustani writers have been forced to borrow the term 'sikayât' (science) from the English language. The following quotation out of Professor Brown's Literary History of Persia (p. 405) is applicable to India as to Persia:

'The truth is, that there is a profound difference between the Persian idea of Religion and that which obtains in the West. Here it is the ideas of Faith and Righteousness (in different proportions, it is true) which are regarded as the essentials of Religion; there it is Knowledge and Mystery. Here Religion is regarded as a rule by which to live and a hope whereby to die; there as a key to unlock the Secrets of the Spiritual and Material Universe. Here it is associated with Work and Charity; there with Rest and Wisdom.'

But it must be added that the whole tendency of the new school of thought in India is directly in favour of associating religion closely with work and charity, and indeed with work of the most practical kind and charity involving great self-sacrifice.

Page 23. (23.) Q. 45. The word yâhî (here) in the second line may simply mean 'in this world.' But I believe it is here used in a peculiar and very idiomatic way. The poet apparently imagines two self-registering scales, one for reason, and one for affection. As the indicator on the one scale goes up or down, so will the indicator on the other move backwards or forwards. In such a case the observations would be described as being made first 'wâhâh' (there), and afterwards 'yâhî,' (here). The two words are frequently used in connection with the terms 'account' and 'revenue.' The receipts being 'yâhî,' and the disbursements 'wâhâh.'

Page 24. (24.) Q. 47. It will be noticed that the Persian phrase 'a Sâhib o parab (lit. life and earthly), in which two nouns, both borrowed from Arabic, are coupled together, is treated in Hindustani as a single noun, and apostrophized with the pronoun 'tu' (thou). There are many Persian phrases of this description which become single nouns in Hindustani, the most common instances being 'âm o huwa' (water and air), which means simply 'climate.' A similar instance is 'a-Sâhib o Àkhârât' (lit. life and society), which is the heading of Q. 45. The word 'oya' means mere antediluvian life.

Page 25. (25.) Q. 48. The word wâla after 'bîrât-i' (badness) in the third line is an emphatic particle. As employed in Q. 26 merely throws a stress upon the words it follows, such as would be denoted in English type by the use of italics. But the emphasis laid upon a word often becomes a device for restricting the meaning of the rest of the sentence to that particular word, so that 'hu' may often be translated, as in this Quatrain, by 'only' or 'alone.' It is so used in the third line of Q. 14, and in the first two lines of Q. 61.

(26.) Q. 49. The word 'hâmî' here means pure but exaggerated devotion to a single object of affection. It does not exactly correspond to the English word
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43. (Q. 52). -**ásáda**n is the Persian plural of the word 'ásáda,' of which 'ásád' (Q. 5) is an abbreviation. The word means 'liberated,' and hence 'free,' and also 'generous.' It is the apppellative of a certain class of devotees, who are bound to live a holy life, but are exempt from the purely ceremonial observances of religion. It often has the meaning of our word 'unconventional,' but always in a good sense. The epithet which the poet (Giláb, whose life in some points resembled that of the German poet Heine) wrote for himself, means:

'yih la-seh be kafán -ansád e khsát jág kí kál; hág magháfrat káse! -asád márd thá.'

'This corpse without a shroud is Asád's of the shattered life.'

God grant him grace! a marvellous untamed man he was.'

In this quatrain the epithet is plainly used with reference to Sir Sáliyád Ahmád Khána báhsán and his followers, who were accused of perverting the truths of religion, branded with the name of 'ànazárt' (from the English word 'nature'), and generally regarded much as students of German literature and philosophy were regarded in England in the middle of the last century.

PAGE 51. (Q. 50). In the dictionaries little, if any, distinction is made between the meanings of 'mughkhíl' and 'dáshwár,' which are alike rendered by the word 'difficult.' But, as used by Hálí at all events, 'dáshwár' implies a far greater degree of difficulty than 'mughkhíl.' This is evident from their use in the first line of the following stanza, which I quote in full as an instance of Hálí's teaching, from a poem called 'nang e khidmat,' which means literally 'The necessity of (Government) service.' After summing up the condition of Muhammadan families in India under the new régime, he says:

'jín kí màngá kí mughkhíl kí ná dáshwár káreng; čályá sá-cá súmheqat sá ná wuh rír káreng; ho mnuusar jimbhá, wuh khidmat s árkár káreng; warnus mándará o milmat sá r hárár káreng.

-kísá -le méy kí, hán ná méy kí, ráját -là men, fákhr -là men kí, sháfár -là men, gharán -là men, pehá sikkhá kí, sán sikkhá, máhá-sí sikkhá; kíshá kí kárá, -áná sá fálahádt sikkhá!

ghar sá níkñá, káthá -ádáb sá níkñá sá sikkhá!

-al gharáh mard báná, júr-sá hímmát sikkhá!

káthá tásár káreng jí kí ná -ádáb káreng; khlúd wástá káñá, sur ápití maddád -áp káreng.'

Those (young men of the present age) who approve of not making a difficult ('mughkhíl') situation desperate ('dáshwár') is behoves not to shrink from any effort or toil. Those who can get employment under Government, let them take it. Otherwise let them in any case work even as day-labourers in the market-place.

The poet's name was -ansád 1 lés (the Lion of God); 'gáláb' was his now de pláne. The metre of these lines is -má | -má | -má | -má |
fortune. At any other period of Indian history his extraordinary talents would have secured for him the means of gratifying his passion for magnificent generosity without sacrificing his heroic pride. As it was, his long life, crowned with a lingering illness, was nothing but a series of disappointments and mortifications, which would have soured the minds of most men, but in his case became a stimulus, not only to greater exertion, but to more exuberant mirth and good nature. Out of every grief of his own he could extract a jest for the amusement of his friends; and probably no man in India ever had a larger circle of friends of all races and religions, or was more beloved even by men who were least blind to his failings. To be near his wife’s relations he settled, while still young, in Delhi, and after the death of the poet Zang, in 1854 A.D., he became post laureate to the last king of Delhi on a salary of £60 a year. He derived most of his income, however, from the presents made to him by other more wealthy admirers of his genius, and notably the Nawab of Râmpûr, who was his constant benefactor, and supported him for more than two years after the capture of Delhi in 1857, during which time Ghulib was deprived by the English Government of his ancestral pension on suspicion of complicity with the mutineers. To clear himself of that imputation, which was subsequently admitted to have been unfounded, he wrote in pure Persian, without a single word of Arabic original, a history of his experiences in Delhi during the sigo, showing that he was in fact a captive in his own house. It is curious that while he rested his own claims to fame upon his Persian works and especially his Persian poems, he is already more widely known even in India by the collection of his private letters written in Hindustani, the publication of which was undertaken by his friends, somewhat against his will, and issued only in the year of his death. There is a charm in these letters which even foreigners cannot help appreciating. At the risk of making this note too long, I quote two passages from an elegiac ode written by Hâli himself after the death of his ‘master.’ The first bears witness to the indefinable magic of Ghulib’s manner in his writings and conversation. The stanza begins with the couplet:

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1 The metre is \( \text{\underbrace{\text{\text{-}}\text{\text{-}}\text{\text{-}}} | \text{\text{-}}\text{\text{-}}\text{\text{-}} | \text{\text{-}}\text{\text{-}}} \)
The first couplet contains an allusion to an old and well-known Hindi proverb, 
'jae kohe ko paat, paat paat meh paat; taeke gyakot ko baat, hai baat meh baat.' 
('As the leaves of a banana, within leaf and leaf a leaf; so the talk of a wise man, within word and word a word.') The translation of the lines is:

'The Nightingale of India has died, Alas! In whose every word was a something to produce another word... A lapse of essays (or speeches)—and his one jest: a hundred elaborations—and a word from him straight (to the point). It pricked (you) in the heart, if he for example: called the daytime "day," and the night "night." Whatever he wrote became imprinted on the heart: the pen was his, and his was the inkpot. If there was anything to be procured in Delhi, it was his sayings: what proves can people take back to the home now (from Delhi)! With his dying Delhi has died: the vulture was (still) a bridgeway, and the (whole) city bridgeway's friends." The allusion here is to Ghulib's nickname of 'Mirza Noor' (Prince Bridgeway), which, given to him in his youth on account of his good looks, staked to him through life. The word 'barat' means the bridgeway's party, i.e. all his friends and acquaintances, who go with him to claim his bride and escort her to her new home. So the whole population of Delhi followed Ghulib to his grave. Another stanza, in which his moral character is portrayed, may be quoted in full:

'kyaa hai jis maaj wah mard kii kii na thaa? 

ak zamana, kii saagar na thaa. 

saabari ki court na thaa. 

par koii uska haq gunaar na thaa. 

be gaa maaj, o othar be taazahee. 

saakoon uska kii kii pa bii kii na thaa. 

nagii sajii thii jana thab. 

lekin 

darkhwar e himmat qidair na thaa. 

milk e daaulat e bahawar na huab. 

jaa dene pa - khktiyar na thaa. 

khakharon sa khakari thab. 

sar bahadur sa - inkhar na thaa. 

lab pe, - ojhaab se bhot, thaa na gila. 

do mgaaj, - aad e thab, ghlab na thaa. 

beriyaa ab thab kii le badda. 

zahid -uska - agar shikshar na thaa. 

aisa paida kaheen haiin mast o kharib! 

hamii nama ki hooyar na thaa. 

meghab e shaan e haan e shtrat thaa; 

dukh e laaj e amilat thab.'

'What is there?' (In English we should say 'what was there') 'In which he was not a man (capable) of achievement? It was only the age in which he lived, that was not in his favour. Of the poet's office he discharged the (attorney) due: but there was not any one to render (him) his dues. His tributes of praise (were left) without guaranty, his poems without appreciation: his verse was never (made) a heavy load upon any one.' (The meaning here is that Ghulib never

condescended, like many poets, to employ satire or invective as a means of forcing himself on the notice of the great.) 'All he had' even to his life was at the service of an applicant; but: his power of giving was never equal to his generous spirit. (Your) land and wealth he acquired no portion: and for giving away his life he had no warrant. With the humble (his demeanour) was (that of) humility: with the haughty it was not (that of) self-abasement. On his lips, even with friends, there was no word of repining: in his heart, even for enemies, there was no dust (of raconteur). Freedom from hypocrisy was (in him) a substitute for strictness of life: if strictness of life was not his practice. Where (indeed) are any favored sinners to be found like him? We have granted the fact that he was not a man of discretion.

'He was an illustration of the sublime creative power (of the Almighty): he was (an object-lesson of) the meaning of the word "Humanity."'

Although it would be ridiculous to speak of Ghulib as a reformer, the influence which he exercised over the minds of his fellow countrymen undoubtedly prepared them for the acceptance of new ideas. He loosened the bands of prejudice and religious formalism, and kindled a spirit of generous philanthropy. He numbered among his personal friends not only Muslims and Hindus, of widely different tenets, but also many Englishmen, and he had a hearty appreciation of the practical side of the English character. When Sir Saiyid Ahmad produced in early life his valuable edition of the 'Ain-e Akbari,' Ghulib twitted him with wasting his time, on the ground that to popularize English institutions was far more necessary to the age than unearthing the 'Institutions of Akbar.' A life of Ghulib, with an excellent critique on his writings, both Persian and Hindustani, has been written by Haidar under the title 'Yaddaaj e Ghulib.'

Shefa was the nom de plume of the Nasab Munfaat Khan of Jahanograhed, a great friend of Ghulib, who died A.D. 1886. He was the author of many poems and also of a work, containing biographical notices of 600 Hindustani poets, called the 'Gulshan-e Bakhtar.' Saalik's proper name was Mirza Qurban Ali beg; he was the author of a 'Jadwa' or collection of ghazals. The other names I have been unable to identify.

The word dirdh means literally the mark left by a hot iron, but is used metaphorically for the aching void left in the heart after the death of a friend. The following lines are by a poet named Aisat ('vaidh') :

'taazii mai - is jhaan ki mahfil meh raab gya; 

nug dirdh e haranhi e saaf dil mein raab gya.'

'I am left behind alone in the assembly-rooms of this world; and in my heart an aching void is (all that is) left of the companions of my journey.'

PAGE 35. (23.) Q. 66. With this quatrains the lines of Luripades may be compared:

'ayi ko kii hok, khalwa hokmotes kule: 

dha punhow, chha kiis sulhurab.'

The word -ibiti means the state of having made a start, and shar e -ibiti the condition (or stipulation) for having made a start.
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PAGE 87. (34.) Q. 67. The dignity of labour and the pleasure to be derived from strenuous effort and achievement are constantly insisted upon by Hālí. Compare Quatrains 32, 65, and 66, and the lines quoted in note 29. Even in his ghazals, a species of poetry essentially Asiatic, consisting of couples strung together like beads on a necklace, with no thread of connexion but the time, and intended to be sung at entertainments or social gatherings with the object of gratifying the senses rather than of stimulating the intellect, there occur lines such as the following:

'tamāl e kaḍḥādast -a'ilā ā-āfāna gī e bāhtar hai;
yi h wā həltā hāi, sāyā sā jā ko macābā-si na -ishā'āgī.1

'Perfection in the cobbler's trade is better than the learning of Plato; this is a point which neither the Muṣḥāf nor the Isḥāqī (sects, so named, of Ilm al-mustaf) have understood.' And again:

'khoon kā de ḍī pānī; -ah bah nāhi bāi gāngā,
kud kārā nājanawīl -aṭā jāvānīyān bānī.
ṣaā o hunā bārān ko, gar tum mēg hām, ḍō ḍāurī;
gar yē nāhī, ṭō, bāhā! wāh sab kāhānīyān bāhī.2

'Give water to your fields; now is the Gangas flowing. Do something, you young men! (while) the sap of youth is rising. The excellence and virtue of your ancestors, we shall acknowledge if they exist in you. If they are wanting here, old man! there they are all mere fables.' And again:

'rāhenge kā, mallāh! yi h dīn sāda;
koī dī men āngā -utā já-shī.3

'O boatmen! these days will not last for ever; in a few days the Gangas will have ended itself away' (i.e., 'thy trade vigorously while there is time').

(25.) Q. 70. The word waṭīfa means 'daily allowance.' It is used here like our 'daily lesson' of a specified portion of the Qur'ān selected as a text for meditation. The literal translation of the last line is: 'As much water as your honor is in, (that depth) is known to me.'

PAGE 88. (35.) Q. 71. Although the idol-worshipper is here refuted by the materialist, in another of his poems Hālí reads a lesson to his own coreligionists from the conduct of idolaters. He says:

'kū nāhī yā qisar tujō; -aī khanāh parast aī
dī men kānī nānāh nānāh tere yaqīn kā.
ji mēg tāre haqārī guzārī hāi waswās,
hōn nānāh qabul tē ē kē agar du-ā.
tujīn kā basīr maraḥā bāhtar bāhtar parast,
jā ko yaqīn bāi tere yaqīn ko kānī siwā,
wāh nāmāgī hūnān ē muqābā bāti yūr dān bāh,
go bālā hāī kā 'an sī bāhtar bāi, na ko, rōwā.4

1 The metre is -ū -ū -ū -ū | -ū -ū -ū -ū |
2 The metre is -ū -ū -ū -ū | -ū -ū -ū -ū |
3 The metre is -ū -ū -ū -ū | -ū -ū -ū -ū |
4 The metre is -ū -ū -ū -ū | -ū -ū -ū -ū |

'Come there not shame to you, O worshipper of God! (then) in thy heart there is not anywhere a trace of assurance. A thousand (unworthy) suggestions pass through thy soul, if a single prayer of thine is left unaccepted. The worshipper of idols is better than thou a thousand degrees, whose faith is to some extent in excess of thine. All his life long he begs his wishes from (stone) images; although his need has never been, sped, nor can be sped, by them. (Yet) no falling off in his assurance ever occurs; his hope increases daily, and (so does) his supplication. Thou wastest thy own and; he rests content on (God's) will. Is that or is this service? O servant of God!' (37.) Q. 74. A sentiment similar to that expressed in this quatrains occurs in a couplet from the same ghazal which was quoted in note 19:

'sāt beqūlō kā ko jā-e ba mar karnī maqālī,
-ītā bāhī, -aī ṭāqīlo! adātī nāhī shāhīyānīyān.'5

'Suppose that carrying on life should be rendered altogether impracticable for the stupid—such great clevernesses as this, O men of wisdom! I are not also good.' In this couplet the construction is similar to that noticed in Note 9. The words 'barāh (a measure of clevernesses to this extent) in the second line are a summing-up of the description in the first line, which is not asserted but merely postulated. In English we should transpose the whole sentence, and say: 'Even your clevernesses, O men of wisdom! I are not good, if they are carried to such an extent as to make life for less wise people unendurable.'

(38.) Q. 78. baṇḍhī loo means literally 'tie on.' Food for a journey is constantly carried in a fold of the long and broad strip of cloth (called hamārband), which is gathered together and wrapped tightly round the loins like a belt.

PAGE 89. (39.) Q. 80. The words waqīt o sawal, if applied to the sun, would mean the hour of its declension (from the meridian); but that is clearly not the meaning here. The fact is that 'sawal' from meaning 'declension' has come to mean loss of power or deterioration of any kind, as in Q. 90. It is thus applied to the waning of the moon, and is contrasted with 'tamāl,' which means the fullness of the moon or the name of perfection. There is a Persian proverb, 'har kamālo rā sawalī,' meaning that everything which has reached its best begins to fall off.

(40.) Q. 81. The word higānār means 'to go had' or 'to spoil,' and is applied not only to material objects such as milk, fruit, &c., but also to the health, as in Q. 77, the temper, and the dispositions of living animals. Hence, used of friends, it often means 'to quarrel,' as in Q. 19. The active form of the verb (meaning to spoil or cause a quarrel) is 'higānā.' The noun hīgār is also used either of physical or of mental change for the worse.

(41.) Q. 82. In the words 'kaṭfārīsā e ḍabā -ṣīhā dūkā' there is a double meaning, which cannot be preserved in English. Literally they mean 'we have finished picking up, i.e. experiencing, the quality of the night.' The word
on the occasion of the Jubilee of 1887 to accompany an address forwarded to her late Majesty Queen Victoria from the Arymanj at Islahiya of Lahore. The first two lines, which rule the rhyme of the succeeding couplets, are:

‘hai yid yih kia jahān kā, yē raht kī saasār hai jāhē kā jāhē ek kī kē sahē pne par!’

but the following couplets at the conclusion are especially addressed to the Queen:

‘-āi nūzīā khe bārātīā\textsuperscript{1} -āi faχhē khe bārānā\textsuperscript{1}
-āi hind kē gahā kē shubhān, hind kī qāsar\textsuperscript{1}
as yē hāl, kī fasāt kō tūjā sē nāhīn gāzā-
maγhūdān, na tīnūr, na dērē, na svādān,
takārī fasēt \textsuperscript{2} -ālū\textsuperscript{2} raγhā hē kī yē hā\textsuperscript{2};
aur taā nē kī yē hai dīγ\textsuperscript{2} sālān hē musākhār\textsuperscript{2}.

band apāh fariṣā\textsuperscript{2} mēy musākhān hēn na hind; mī-\textsuperscript{2}nār musākhī hēn, tē sālān hindān mudār,
bājā hēf qāf\textsuperscript{2} rājān rāsē jīwār kē ghanjā;
akāh aur aγa\textsuperscript{2}n bājā hēn go ro\textsuperscript{2}n barāhān.
gō mīnāt \textsuperscript{2} qāsar sē hāl har quām gīrāhār,
-hīsāg magār tālām pa hāi\textsuperscript{2} an kē gīrāhār,
māγhūdān hēn jo mārehēn pa -lepīn mēy gāzā,
ja waγh tālāhī bāt\textsuperscript{2} -ālāhī pūt\textsuperscript{2} nāhīn gāhē\textsuperscript{2} -aγān.
Jaat waγh -is mūl mēy punākī tē hmārī,
gāzā na -agā\textsuperscript{2}n -kē nāhīn hind mēy\textsuperscript{2} -aγān.

\textsuperscript{1} Cherished boast of Great Britain ! O pride (of the house) of Brunswick ! Good shepherd of the flocks of India, (who art called) Kaiser e Hind! This is but truth, that any conqueror like thee has not arisen—not Mahommed, nor Tamurlane, nor Darius, nor Alexander. Those former (monarchs) brought only the world under subjection, and thou hast made subject to thee the heart of all the world.

\textsuperscript{2} Neither Musalmān nor Hindūs are strained in their religious feelings. If the mosques are well filled the temples also are frequented. The Bell peals in

\textsuperscript{2} The metre is -\textsuperscript{2} | -\textsuperscript{2} | -\textsuperscript{2} | -\textsuperscript{2} | -\textsuperscript{2} | -\textsuperscript{2} | -\textsuperscript{2} | -\textsuperscript{2}
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the sky upon Sundays only, though the Conch and the Azán are heard every day alike.

'Though all races are fruit-laden with the favours of the Kaisar, her kindnesses weigh still more richly on the people of Islám. It is known to us what happened to the Moors in Spain, at the time when Isabella became possessed of its crown. That same plight had arrived also to us in this country had not her flag reached us and been planted in India.

'Now all over India, from Cashmere to Cape Comorin, the old and young of every race are unanimous upon this: there is no hope of repose to those who wish repose for India under any other shade save the shade of the Kaisar.

'Should one essay to put in writing all the blessings of this age, the time would not suffice, nor any volume, for the purpose. This then is our prayer to God, that as long as, from pole to pole, the wellsprings of (her) authority are Liberty and Justice, so long may God's shadow rest upon the faculty of the Kaisar, and a Kaisar's shadow rest upon the generations of India!'

1 The word 'girāgh,' of which 'girāštār' is the comparative, means both 'heavy' and 'highly prized.' 'girāgbar' is the epithet of a bough bending under the weight of its fruit.

UNFINISHED.

While this book was in the Press, a very beautiful edition of Háli's Quatrains, lithographed in the Persian character from the transcripts of an eminent Calligraphist, and containing a portrait of the Author, has been published in India by the Proprietor of the 'Námi Press,' Cawnpore.

On June 27 of this year, the Government of India conferred upon Háli the title of 'Shamsul-ulamá.'