

Narrative Description

The Rose Garden of Love by Nusratī, composed in 1656 and called a poetic work of "special eminence" by the great twentieth century Urdu scholar Maulānā 'Abdu'l-Ḥaqq, is part of the Persian/Indian tradition of love romances (mathnawī) of which the "Collection of Five" (Khamse) by Niẓāmī became especially popular also in medieval Muslim India. Indeed, early examples in the Dakkinī language, also called "Hinduī," were recreations of Persian mathnawīs, e.g. Yūsuf and Zuleikhā or the Tuṭīnāme. They were composed by highly placed court poets such as Aḥmad Gujarātī (fl. 1585) and diplomats such as Ġawwaṣī (fl. 1650) for a multilingual aristocratic society which loved to be entertained in Persian, Telugu and also in the Southern form of Urdu, i.e. Dakkinī. In this society, as Nusratī states (bait 776), there was a strong demand for a powerful story in "Hinduī" apart from the Persian story tradition. However, the purpose of the story which Nusratī chose, was not only to entertain, but also to combine an attractive narrative with Sūfī theology. This emphasis, together with the details of a sometimes explicit love story, creates a special balance in the Rose Garden of Love which is different both from the artistic Persian tradition and from the cruder examples of North Indian Sūfī stories of the 16th century. Of the Persian romances only a few incomplete or outdated translations into English exist. Of the North Indian Sūfī stories only Muḥammad Jāyasī's Padmāvati was translated at the beginning of the 20th century. None of the mathnawīs in Dakkinī are translated.

The text of the Rose Garden of Love consists of 43 cantos, each of 60 to 400 double verses (abyāt) in length. The manuscript on which the translation is being based numbers altogether 4522 abyāt and three short versified colophons. The first 12 cantos follow the example of the Persian mathnawīs and deal with the Unity of God, Prayer, Muḥammad, his ascent to the heavens, 'Alī, and the patron saint Geṣū Darāz. Then follow a praise of Nusratī's king 'Alī 'Adil Šāh II (1637-72) and accounts of his own education and how he came to write the poem. All this is couched in a wealth of interesting details, which attest to the author's faith, learning and courtly elegance.

The following cantos narrate the birth and childhood of the hero Manhar (cantos 13-18) and how in a miraculous way he falls in love with Madmālatī (19-20). He sets out in search of her, first on ship (21-23), then on foot through snow, dark forests and the heat of the desert (24-26). He rescues princess Campāwatī from the prison of a demon (27-28) and she unites him with Madmālatī (29-30). But Madmālatī's mother surprises the lovers and angrily turns Madmālatī into a parrot (31). The bird is caught by Prince Candersen and brought back to her parents who give her back her human form (32-33). Now

Candersen searches for Manhar and when he finds him, Manhar is mad and completely out of his mind (like Majnūn of the Arabic romance) because of the pain of separation from his beloved (34-35). After the second meeting of the lovers there is a long description of the marriage ceremonies and the nuptial night (36-40). Finally the love story of Candersen and Campāwatī is told, their wedding and the return of both couples to the home of their respective husbands (41-42). A chapter on the importance of the book concludes the poem.

This skeleton summary does not do justice to the breadth and depth of the poem. Even the sample text included here is more indicative of the descriptive power of Nusratī than of his depth of faith, which is observable especially in the beginning and at the end of the book. Besides theology and religious traditions, there are extensive passages on court music, astrology, chess and polo, hunting, painting, birds, plants, flowers and gardens, calligraphy, jewelry, military arts, etc. The Indian and Persian art of love and magic permeate the poem. The significance of these aspects of the text are explained in the commentary, a specimen of which is also attached.

The starting point of this project was a question put to me about the identity of an illuminated manuscript in the Philadelphia Museum of Art by Dr. Stella Kramrisch, Curator of Indian Art. She expressed to me that it had been impossible for the Museum to find a translator for what I identified as Nusratī's Gulšān-i 'Išq or the Rose Garden of Love. Thus, this unique manuscript and its 97 miniatures would remain largely inaccessible for the scholarly and educated world.

At her request I looked into the feasibility of a translation and found that no translation of the poem had been done earlier. Only a contaminated and modernized transcript of unknown manuscripts of the text had been published in lithographed form from Ḥaidarābād in 1952(?). Recently, through the graciousness of Mr. Omar Khalidi, I also became aware of the existence of a printed version prepared in 1955 by 'Abdu'l-Ḥaqq which shares the same characteristics with the Ḥaidarābād transcript.

I traveled to Ḥaidarābād and found about 10 manuscripts of the text readily accessible in public libraries. Moreover, there are at least five more in London and Berlin. This and the existence of stray leaves of lacerated illuminated manuscripts of the text attest to its wide popularity in the 17th and 18th century in the Dekkan.

So I agreed to translate the Philadelphia manuscript under the condition that the whole text should be translated and ultimately published and not bits and pieces in a separate publication of the miniatures. This was established by mutual consent with the

Philadelphia Museum of Art, with the Director, Dr. Stella Kramrisch, and the Head of the Publication Department of the Museum.

In my spare time I worked through a photocopy of the manuscript, which is different from both published editions of the text and from the other manuscripts I have seen. It was a formidable task because of the absence of any previous work, scanty grammatical studies and unreliable and deficient dictionaries. But this preliminary work gave me the material from which I prepared a number of papers and articles which I read at various scholarly gatherings and which are now beginning to be published. This proved to be absolutely necessary for a better understanding of this difficult text which is beset with problems originating from the vernacular vocabulary of the medieval Muslim culture of the Dekkan and because of the wide range of references to the material and intellectual world of medieval Indian Islam.

For this work I was supported by part of a Short Travel Grant from the American Institute for Indian Studies and by about \$1800 from the South Asia Regional Studies Department of the University of Pennsylvania for student help, xeroxing and office material.

While working with the manuscript, it became clear to me that although I might be able to produce an understanding of the text in my mind, it is beyond my means to create a fluent, readable English equivalent of the poetic text which would make its publication a major event appropriate to its monumental importance, and, moreover, to give it a literary flavor which will not fade for a long time to come. I asked the advice of Mr. George Marcus, Head of Publications at the Philadelphia Museum of Art and highly experienced editor, who after looking at specimens of translation agreed to collaborate with me.

It is a special privilege and an indication of the general importance of the project that the world renowned specialist of Islamic literature and art Prof. Annemarie Schimmel (Harvard) has agreed to read through the translation and to make suggestions concerning the text and commentary. She will also advise in advance on the appropriate language and tone to be followed in the translation so that it best conveys the spirit of the original poem.

I would also like to consult about the results of my work with somebody intimately knowledgeable about the culture of the Dekkan, who would be able to prevent me from making the mistakes a non-native is always bound to make. I am very happy that a respected scholar such as Mr. Omar Khalidi has consented to read through the translation and give advice when necessary.

The preparations for the translation are now in such a state that I am sure the work can be done in two years. I will prepare the draft in my research time, Mr. Marcus will work on it half time for ten months, and Mr. Khalidi will read through it during a three-month period. The rest of the time will be used to coordinate the work of the collaborators and prepare the final manuscript. Prof. Schimmel will then review the final translation.

The proposed translation will follow line by line and word for word the Philadelphia manuscript, which provides a text copied about eighty years after the poem was composed. I have collected some twelve other manuscripts on microfilm which differ in length and also in wording, but not in the outline of the story. Instead of preparing an critical edition first, I decided to translate this most remarkable of all the manuscripts of the text which I have seen, for it presents a beautiful unity of text and artistic illustrations. The actual possibility of a publication by the Philadelphia Museum of Art of a translation made from this manuscript together with all the miniatures in facsimile makes it necessary to translate primarily the text for which the miniatures were created. A critical edition would generate another text, not fitting to the illustrations and, perhaps, less authentic. I have already started upon this critical edition, but it will be in the Persian script and for a much smaller readership. However, I shall occasionally consult older manuscripts, especially # 126 (755) Salar Jang, Haidarābād of 1687, for the few absolutely corrupted passages in the Philadelphia manuscript and note it duly in the commentary. Thus I shall translate a text that the scribe and painter 'Abdu'l-Nādkar had before his eyes and which inspired him to paint the beautiful miniatures.

It is not my purpose to go into questions of the sources of Nusratī's story. The English scholar S.C.R. Weightman has been working for some years on the relations between the North Indian version of the Manohar story by Manjhan and two shorter Persian poems dealing with the same story. However, in an article in the Bender Festschrift (JAOS, in print), I have offered the theory that many of the Indian Sūfī stories with Hindu characters do not come out of the narrative traditions of the Hindus but that they contain Hindu material welded together and shaped according to the structure of the Islamic Alexander story. I do not think that this complicated and many-dimensional argument should have any place in this translation except in a footnote.

The introduction to the translation will deal with the unique historical circumstances which were responsible for the existence of the Southern Muslim States of medieval India. I shall dwell upon the artistic and aesthetic talents of their rulers who shaped a climate in

which a calligrapher and artist could create an illuminated manuscript, which he called "a Paradise on Earth". I shall explore those experiences that sustain this notion in Nuṣratī's text and will mention: the world of the well kept gardens, the enjoyments music could offer, the great royal banquets, paintings and the beautifully executed creation of an illuminated manuscript. Further, I shall mention the rows of praying Muslims at Īdu'l-iftān which reminded Nuṣratī of the mysterious lines of writing on the "Protected Tablets" on God's throne. And finally there is the celebration of conjugal love which, according to the Rose Garden of Love is the most genuine presence of God's light on earth. In these and other ideas I shall trace Islamic, Hindu, Judeo-Christian and Neoplatonic elements and present an image of medieval man in Muslim India before this background.

I shall also describe my research into the history of this unique manuscript which was created for a highly placed lady of the Ḥaidarābād court and later presented to Ṭīpū Sulṭān. He let it be bound, marked it with his royal seal and added it to his famous library of great books of the Islamic culture. I shall follow the manuscript after the capture of Seringapatam by the British, through Calcutta to England where it is attested at Halleybury, Bath, and London until it was bought by a prominent Philadelphian citizen and art collector.

The translation will be accompanied by an extensive commentary in which the historical, cultural, literary, geographical, botanical, and zoological information the text presents will be discussed in detail. Allusions and references to a wide range of other texts will be traced and discussed when necessary. In fact, the commentary, when read by itself, will present the very world in which the poem was created and in which its author lived. Cross references will guide the reader to parallel passages which will show the whole range of meanings a word can have or the various applications of a concept or a myth. In other places the commentary will show that certain medieval customs or rites are still practiced by Muslims and Hindus in present-day India. In other words, the commentary will not critically dissect the text but seek to reveal its dimensions and depth, of which most of its readers would not be aware, and to put it in a context reaching from the days of Alexander the Great to our present time. I expect the commentary to be approximately one third of the length of the translation.

XXXVII

Together the two happy Kings gave a feast.
They celebrated night and day and distributed all sorts of good things.

The heart-warming and sweet old lore
I have turned into a joyful tale.

3640

The two kings became overwhelmed with happiness,
when they received auspicious omens from the astronomers.

3641

The two kings distributed sweets in thanks,
and let the drums beat in the palace.

3642

They called for craftsmen of every trade
and put each to work at his own calling.

p. 395 3643

They erected terraces and laid out flower beds with fountain pools,
they framed balustrades from wood and constructed ornamented rooms.

3644

Colorful pavilions rose up proudly,
elegant vestibules opened toward the sky.

3645

The delicate curve of their arches
were envied by the eyebrows of beautiful maidens.

3646

Accomplished painters prepared the decorations,
and made the forms of the three worlds appear.

3647

With each painter went a gilder
who made Spring come forth everywhere.

3648

They brought into bloom a garden of beauties with cheeks like roses
and filled in an assembly of their lovers.

3649

But first they eyed the celestial spheres
and courted Saturn's jealousy by painting blackness.

3650

Their color of sandalwood diminished Jupiter
their color of the gleaming roads robbed the beauty from the full moon.

3651

The brilliance of Mars was outshone by the red in the parting of the
women's hair,

their gilding shone like the sun.

3652

- Their white paint made Venus seem impure,
they nullified the azure of Mercury. 3653
- Praised be the elegant conceptions of the painters
whose paintings were like reflections in water. 3654
p. 396
- It was as if their brushes held rouge
animated with the breath of Jesus. 3655
- When they painted with them,
Things seemed as if they would come to life. 3656
- The houses they painted
were of brilliant hues and thrilling to the heart. 3657
- The arrangements of the carpets on the floors
were like enchanted gardens of flowers. 3658
- Tawāsī carpets were colored like the red glow of dawn,
carpets studded with jewels outshone the sky. 3659
- Widths of silk were spread out everywhere,
cushions, pillows, and rugs aroused great envy. 3660
- With the vaulted towers touching the sky
the beams of the sun became less boastful. 3661
- Seeing the trellised windows with censers for agalloch,
the Sky became sick at heart. 3662
- Shining candles of camphor appeared
like the incomparable North Star. 3663
- Each string of pearls on the palanquins was like the Milky Way,
clusters of chandeliers challenged the Pleiades. 3664
- The torches and beautiful crescent lamps
were veritable replacements for the sun at night. 3665
p.397
- The arches were like the eyebrows of beauties,
the glass placed there looked like eyes watering from wine. 3666
- Jets and fountains shot up in all directions,
their spray kept the flowers in bloom. 3667
- In between were vessels with fragrant pastes and provisions,
beneath them everywhere were stones of ambergris.

- 3668
- In the beds everblooming flowers were planted,
their soil was nourished with a special ambergris.
- 3669
- In place of lime, sandalwood powder was spread,
so the red of the morning covered the earth.
- 3670
- An elegant gathering collected all around,
guests mingled up and down and were finally seated in row after row.
- 3671
- Seeing the famous and lustrous banquet gathering,
even the stars began to drool.
- 3672
- Pān, fragrant and delightful, was offered to all,
it was dispatched to the beloved without delay.
- 3673
- That shining eyes should meet amorous glances,
they had filled their cups more brilliant than the sun.
- 3674
- With each breath they brought death to their rivals
and revived the fire of hidden love in the heart.
- 3675
- Joyful musicians sounded sweet rhythms,
accomplished women played and sang artfully.
- p. 398 3676
- Their beautiful voices attained such force,
that they had pierced the veils and exposed the lips of Venus.
- 3677
- Coquettish courtesans with eyes as delicate as paintings
caressed their lovers with their abundant beauty.
- 3678
- Although they were but women of the padminī type,
they glided in the air as if they were Royal Fairies.
- 3679
- They looked like cypresses from an exquisitely laid out garden
but they were endowed with wonderful fruits.
- 3680
- When they swayed to show off their allurements,
their bodies bent from the fervent burden of their youth.
- 3681
- Their seductive lips were caskets of enchantment,
their words cast spells upon the mind.
- 3682
- Each possessed an abundance of elegance
and with each of their artistic gestures they enchanted thousands.
- 3683
- Having donned bells they stood, recapturing their composure

to express meaning and emotions through the magic of their beauty.

3684

They struck drums, the sarmandal and the pakhāwāj, with the palms of their hands

and beat the tāl while intoning alāp.

3685

Adorned with jewels and skillfully they started to dance enrapt in their art they took wing like fairies.

3686

They played a sweet rāga pregnant with emotion, the swift moon forgot its destiny and strayed from its round.

p. 399 3687

The sky forgot to make a circle in its course and the cascading fire rain of the sun ceased.

3688

The steeds of the wind grew old and lame, the sharp sword of the fire became dull.

3689

Hearing the beautiful sounds the humā bird came down to the edge of the earth in order to meet the king.

3690

Each coquettish foot wore anklets bound with bells, they rushed upon the fairies to wrestle with them.

3691

But with their first challenging call, the Royal Fairies fell with fright into the water.

3692

With the brilliance of the Spring that captures the mind the dancers might have stepped on their admirers' head.

3693

They swayed and thrust and hesitated in their passion, and ripped the modesty of their lovers to bits.

3694

They startled the qagnūs bird with their singing, they taught the peacocks how to strut.

3695

Intoxicated lovers would spend a fortune for their jumps, fish in the water admired their darting.

3696

Their spectacles overwhelmed the minds of the wise, with their grace, they made the whole assembly dumfounded.

3697

When their faces glowed brighter than the moon, the eyes of their lovers were bedazzled like a cakor bird.

p. 400 3698

Their elegance set the eyes of the audience dancing each heart felt manifold allurements.

3699

Miniature # 71 (23 x 15,6) and medallion "Picture of Prince Manhar and Sūrbal" (6,5 x 5).

p. 401

When their curls became twisted about their faces,
the heart was like a deer and stumbled into this trap.

3700

After this entertainment the hearts were not yet satiated,
they brought in a rich meal for enjoyment and satisfaction.

3701

Don't call it travel food for a journey into the world's paradise
because each delicacy was, so to say, plucked from the tūbā tree.

3702

Who took one morsel of this repast,
tasted endless joy in his mouth.

3703

A colorful flower bed was built from this banquet,
a garden of ornate food was in bloom.

3704

Don't say "colored with saffron," it was abounding with saffron.
The boiled rice and dāl had the fragrance of lilies.

3705

Boiled dry rice gave off a fragrance,
that sent the jasmine flowers into despair.

3706

Spiced khiṛīs pleased the guests,
they were like nests of fruits, flowers, and leaves.

3707

Red beets took the place of lotus flowers,
meat curries appeared like gardens of narcissus and tulip.

3708

The coriander overpowered the marjoram,
and the mint nullified origan.

3709

The crackers took the title of the moonflower,
unleavened bread looked like sunflowers.

p. 402 3710

Pumpkin, gourd and balls of pulse
climbed the mounds of rice and dāl like creepers.

3711

There were plates of ghee with vegetables,
the eggplants were like the buds of campā flowers fallen on the
ground.

3712

A vegetable garden with green dill was presented,
there was a whole bed of fenugreek like emeralds.

3713

The horse bean stretched out its impetuous hands,
the shame of the house was garlic, which looked like marigold.
3714

Meat curry swimming in dāl mixed with purslane,
made sport of the saffron roses.
3715

Around a mountain of fried eggplant and stews
there were the harmonious cries of painted quails and partridges.
3716

Oil filled vessels were like deep pools,
in it pieces of fish were floating calmly.
3717

In the glimmering broth
ducks, cocks, hens, and water fowl had made their homes.
3718

Ghee covered the milk-rice like water,
powdered sugar was dusted on it like sand.
3719

Houses of sweetmeats had been finely built,
blocks of sugar and candy were their bricks.
3720

Lime for the mortar was white sugar candy,
from pieces of candy the private apartments were made.
p. 403 3721

Were the Egyptian sweetmeats not finer than agate ?
Their clarity made them seem like eyeglasses.
3722

Clear honey and moist halwa of wheaten flour
seemed to be better than a mortar to harness the Godaverī.
3723

Soft desserts, made of syrup,
served as plaster in six or twelve layers.
3724

Stairs were built from heaps of samosās,
the courtyard floor was laid of pieces of sugar.
3725

In place of latticework there were zalebīs,
cups of various puddings and jellies were plentiful.
3726

Large flat dishes filled with milk formed basins,
in them ladles were floating like ships.
3727

Everywhere four types of sugar were set out:
gum-like, bricks, sticks, and balls.
3728

Heaps of every sort of fruit lay
under the verandas of each pavilion.

- 3729
- The season of the banquet was like Spring,
for they were passing around roses in the host's house.
- 3730
- Whoever turned into the direction of the saffron sherbet,
his heart started to laugh and his mouth fell open.
- 3731
- From the harbor of rice and dāl
proud ships of chicken breast were seized.
- p. 404 3732
- When their fate was to be drowned in ghee,
floating gourds were attached to them.
- 3733
- From whichever mound of cakes one looked,
cascades of ghee flowed into dishes.
- 3734
- Whoever got caught in the green web of the sugary noodles,
was submerged in a mess of milk and ghee.
- 3735
- Assembled there was also wine vinegar,
cheese associated with it had become like kabāb.
- 3736
- When guests parted their lips to taste this wine,
they became restive with renewed appetite.
- 3737
- Those who started toward the houses,
scrambled over an abundance of white sugar candy.
- 3738
- Those who attempted to jump into the courtyards,
made the well-laid floor crack loudly.
- 3739
- Whoever looked at the beautiful cups
was drawn to the great jar full of zalebīs.
- 3740
- When people turned their face from the sweetmeats,
and eagerly made their way toward the savory victuals,
- 3741
- sticky sugar, sugar bricks, sugar balls, and sugar sticks
started to arrive cold and hot.
- 3742
- When the bricks of sweetmeats and candy were eaten,
the breathing suspended and air could not find its way out.
- p. 405 3743
- Whoever fell into the net of the candy,
got whipped by the hot peppers therein.
- 3744

the Banquet Assembly" (6 x 5)

p. 406

For a long time their hand covered their mouths,
while the sweet and savory were at war with each other.
3745

But where both meet there is a pure essence
which immediately gives forth the cool Water of Life.
3746

For this water Alexander
faced hardship in Zūlmāt and wasted his life.
3747

Many Khizrs moved throughout
and without asking, gave everybody to drink from it.
3748

It is as if from the delight of the hundred thousand bits of sweets
the pen in my hand becomes a sugar cane.
3749

If I would use only spicy and bitter words,
my graceful ink stand would become a container of salt.
3750

However, by bringing sweetness into my images,
I remind you of the lips and cheeks of that maiden.
3751

So as the lovers while meeting all those delights,
meditate about the real pleasure.
3752

When the guests had eaten and were satisfied,
their hands were washed and all were given pān of honor.
3753

It was prepared only with the petal leaves of rare ke'orī
from which roses and tulips sprouted.
3754

They ate ten kinds of pān and their lips took on ten colors
which made them more brilliant than emeralds and diamonds.
p. 407 3755

For many days hospitality had been extended
when the day of the joining the lovers drew near.
3756

Miniature #73 (23,7 x 15,8) and medallion "Picture of Sūrbal and
the Music Assembly" (6 x 5,3)

p. 408

On both sides rites and ceremonies
were readied which were miraculous for all that love.
3757

Turmeric the color of saffron was piled on a tray for the halad
ceremony.
On it were leaves of gold like the sun.

3758

Miniature #74 (21,1 x 15,7) and medallion "Picture of the Halad Ceremony" (1,7 x 5).

p. 409

The crystal for the oil was like the North Star
the container of hinnā made the Moon forlorn.

3759

Miniature #75 (23,3 x 15,9) and medallion "Picture of Madmālatī, Campāwatī, and Sarīkā" (6 x 5)

p. 410

The world grew golden from the halad band,
the face of the universe was cleansed with the oil.

3760

Surely the dawn became red from the hinnā,
the sliver of the pale moon was filled with color.

3761

To fill the courtyard with pearls
the seven heavens brought forth bright stars.

3762

Miniature #76 (18,6 x 16,2) and medallion "Picture of Manhar and Campāwatī" (5,5 x 4,5)

p. 411

All eyes were envious when they saw the presents,

3763a

"Miniature #77 (23 x 15,3) and medallion "Picture of the Ceremony of Sending the Presents" (1,7 x 5).

p. 412

and piles of precious dowry were given.

3763b

Miniature #78 (22,8 x 15,1) and medallion "Picture of the Ceremony of Dowry Giving" (1,5 x 5)

p. 413

Could Mercury have listed everything,
it would have surpassed the wealth recorded in the seven heavens.

3764

When the rites were completed in this manner,
a splendid night came roving through the city.

3765

O Lord, may beautiful things remain in the world for ever,
and may the night be happy for our young friends!

3766

Notes XXXVII

The wedding of Manhar and Madmālatī: Preparations for the wedding (3641): buildings (3644), paintings (3647), decorations (3658), gathering of the guests (3671), musicians (3676), and courtesans dancing (3678). The meal starts (3701), pān of honor (3753). The wedding ceremony (3757), the halad ceremony (3758), sending the presents (3763).

3641 This and the following chapters give a splendid description of a royal Muslim marriage. Nearly all the ceremonies described are based on customs prevailing then, and even now, in India. In 1885 George A. Grierson noted that the "more strict and educated members" of the Muslim community conduct marriages according to the šarī'a, i.e., without ceremonies of any kind but as a contractual affair (cf. abyāt 3823ff.), after which the wife "goes to her husband and is settled for life." About the more elaborate šurfi marriages, which include all the elements described by Nusratī, Grierson wrote: They "are not so frequent as they used to be" and are in vogue especially "amongst the lower orders" (Bihar Peasant Life [Calcutta 1885], pp. 374-75). Comparing Nusratī's description with Grierson's and others', from geographically closer regions can make the reader aware of the power of Nusratī's imagination and the splendor of the courtly life of his time.

3642 damānā, a percussion instrument, see above b. 511n.

3645 menhdiyān, women's pavilion, from menhdī "woman."

3650 zuhal, Saturn, was an-naḥsu'l-akbar ("The Great Ruin") for Arab astrologers. He spreads distress (b. 3969), his color is black (b. 3650), and musk is his perfume (b. 3841).

3651 muštarī, Jupiter, ὁ τοῦ Διὸς ἀστήρ ("The Star of Jupiter") of the Greeks, retained his royal rank with the Arab astrologers. He is the dignified Judge of the Heavens (b. 282, b. 2194) and thus can assist the reciter of a marriage contract (b. 3824). His color is like sandalwood (b. 3651), and, therefore, sandalwood (paste) for cosmetic purposes is related to him (b. 3841); the China rose is compared with him (b. 4124).

cānd (from Skr. candra) or qamar (Arab.), the moon, consists of silver but its spots are green; from it comes a four-fold unguent (b. 3842).

- 3652 mirrīkh, Mars, was an-naḥsu'l-asḡar ("The Minor Misfortune") for the Arab astrologers. His color is red (b. 3126) and is compared with a ruby (b. 3129) and with vermilion in the parting of the hair of a lady (b. 3650). His flower is the throne rose (b. 4126).
- 3653 zuhara, Venus, is the planet of the arts. She sings (b. 3677, b. 3805) and plays the cang (see b.511n.) fast(b. 1723). As a woman she is veiled (b. 3677). Her color is white like the dog rose, which is compared with her (b. 4142). Only the purest perfume comes from her.
- ʿuṭārid, Mercury. The article "ʿuṭarid" by W. Hartner in Encyclopaedia of Islam I expressively denies that the name al-kātib ("The Scribe") was ever known to Muslims east of the Nile. In b.274 Nusratī, however, calls Mercury sāton falak kā dabīr (Secretary of the Seven Heavens), which is simply a translation of al kātib. His color is blue, and a perfume is made from his turquoise form (b. 3844). His flower is the violet (b. 4125).
- 3655 On the breath of Jesus, the Qurʿān, Sūratu'l-Mā'idati (V,113) says: "You makest out of clay, as it were, the figures of birds, by my leave, and you breathest into them and they became birds, with my leave" (see b. 173; other passages on Jesus in this text: abyāt 828, 112, 1174, 2026, 2432, 2433, 3597).
- 3659 ṭawāsī, a still undefined type of rug or carpet.
- 3668 Ambergris, a "solid substance formed in the intestine of the sperm whale.... When exposed to sun, air, and sea water, it hardens, fades, and develops a pleasant scent" (Encyclopaedia Britannica, 15th ed. Micr. I). It was most probably introduced to India by Arab traders where it is attested from A.D. 200 as a costly perfume. After many fantastic explanations about its origin, the truth, already known to Marco Polo (Travels, A.D. 1298), appeared also in Indian writings. Cf. P.K. Gode, "History of Ambergris in India," in Gode, Studies in Indian Cultural History, vol. 1 (Hoshiarpur, 1961), pp. 9-14.
- 3671 A. G. Grierson (cited above, note b. 3641, p. 379) noted that after the erection of the marriage canopy which is accompanied by singing and great gaiety, food is ritually prepared from rice, gram, mūṅg, eggplant, and pumpkins, and distributed on plates that are offered to the Prophet, Fāṭima, the saints, and all the deceased members of the family one can remember. After this married women (but not those who are married twice or are

unchaste) of the neighborhood are invited to eat the offerings. This ceremony is called kandūrī, a word that appears in b. 3730 (and other places) describing the whole banquet laid out in this chapter.

3673 pān (Skr. tāmbūla). Cf. P.K. Gode, "Studies in the History of Tāmbūla," in Studies in Indian Cultural History, vol. 2 (Hoshiarpur, 1961), pp. 121-67. For the preparation of pān see abyāt 3454ff.

3676 muṭrib, a musician, cf. b. 511 n.

giyānī, a female musician or singer.

3677 Venus is the planet of the arts, cf. b. 3653 n.

3679 According to the traditional doctrines of love (kāmaśāstra) of the Hindus, padminī women are the first of four classes of women. The Anaṅgarāṅga by Kalyāṇa Malla (see below) lists padminī (lotus) women, citrinī (variously talented), śaṅkhinī (conch) women, and hastinī (elephant) women. In the Rasikapriyā, the Brajbhāṣā poet Keśavadāsa, a contemporary of Nusratī, described Rādhā, the beloved of Kṛṣṇa, as a padminī woman:

"When she speaks she smiles sweetly. It seems as if fragrant flowers would fall. Her flirting is mysterious. She is wise in all the arts of love. For her beauty I would sacrifice snake maidens, celestial nymphs, and singing girls. All the other women seem vulgar when placed against her. Keśavadāsa says, for her I would die. She is the darling of Braja. Brahma made her of one kind. So many (men) fly around her with their longings swayed like black bees. This child of Vṛṣabhānu [i.e. Rādhā] is as lovely as a campā bud."(23).

The much older Anaṅgarāṅga by Kalyāṇa Malla (ed. Rāmcandra Jhā [Varāṅasī 1973]) describes the padminī woman in the following manner:

"Her eyes are large like those of a fawn with red corners. Her face is like a full moon. Her breasts are full and erect. Her body is tender like the śirīṣa flower [acacia sirissa]. She eats only little and she is faithful. Her vaginal flow during coitus is fragrant like a blossoming lotus. She is bashful and proud. She is of slender shape and of the color of gold or the campā flower. She is devoted to the worship of gods etc. Her vulva is like a

lotus in bloom. She talks softly and walks like a female swan [see on hans b. 2778]. She likes to wear always beautiful, clean clothes. She has three rows of hair on her belly. She likes to wear white clothes. Her neck is long, her nose is charming. Such a woman is called a padmini woman." (12)

3685 sarmandal, drum, cf. b. 513.

pakhāwaj, drum, see b. 511 n.

tāl drum.

alāp, introductory part of a rāgā recital. See above b. 511n.

3690 humā, the bearded vulture (Gypaëtus barbatus aureus), is considered superior to all the birds. Whoever comes under his shadow, will become king. The humā likes the air of a royal court (b. 3592), courtly music attracts him, and he comes running to meet the king. A neglected royal garden makes him always grieve (b. 3318) Cf. also the Encyclopedia of Islam, new ed., vol. 3 (Leyden 1971) p. 572.

3695 qaqnūs, a fabulous bird. Nusrati refers otherwise to it only because of its wonderful singing (b. 4075). For other fabulous birds, often treated like qaqnūs as a phoenix, see abyāt 1706 (ʿanqā), 3690 (humā), 205n. (sīmurū).

3698 cakor, from Skr. cakora, the Greek partridge (Alector chukar pallescens [H.] or Alector chukar chukar [G.]), is fabled to subsist on moonbeams.

3702 the tūbā tree grows in the Islamic paradise.

3705 zaʿfrān, saffron. The dried, orange tips of the pistils of sankesar (see b. 1729) or more common kesar, i.e. Crocus sativus, give the yellow powder for seasoning and dying. The best quality of zaʿfran comes from Afghanistan.

gabūlī, rice and pulse boiled together.

sūsan, the iris, the lily (Pancreatius).

3706 khuška, rice boiled plain without seasoning.

mogrā, Arabian jasmine (Jasminum sambac var.).

3707 khicrī, a dish made of rice and split pulse (dāl) boiled together with ghee and spices.

3708 čugandar (for Pers. čugandar): red beets (Beta vulgaris).

kanwal, lotus, from Skr. kamala (Nymphaea nelumbo or n. alba).

qaliyah, boiled meat dressed with anything.

nargis, lālah, see abyat 1063 and 746.

3709 kothmīr (Coriandrum sativum).

daūnā, coriander (Artemisia Indica) or a kind of sweet marjoram (Artemisia vulgaris).

naʿnā (from Arb. naʿnāʿ), mint (Mentha sativa).

marwā, Artemisia vulgaris, or Ocimum pilorum, or Origanum marjorana, cf. daūnā-marwā, see abyāt 2732 and 4056 with notes.

3710 kāk, a sweetened cake or bread.

gul-i cand, the moonflower, a night blooming, convolvulaceous plant (Calonyction aculeatum).

kumānc, unleavened bread.

gul āftāb, the sunflower (Helianthus annuus), see b. 3303.

3711 kadū, the pumpkin (Cucurbita lagenaria).

čačundā (also cicinḍā), gourd (Bela vulgaris).

tuwarī kī barī: tuwarī, a kind of lentil (Cajanus Indicus). But Platts has also turaʿī, the cucurbitaceous plant. barī or barā, small lumps of pulse (ūrd or mūḥg), fried in oil or ghee, then dried in the sun and used as condiments (Platts, pp.152, 153).

gabūlī, see b. 3705

dal (for dāl), split pea

3712 purālā, a vegetable, the meaning is guessed.

bijālā, mentioned by Muhammad Husain Khan, p. 70, as baigān,

eggplant.

campā, the tree Michelia champaca.

3713 so'ā, dill (Anethum graveolens).

methī, fenugreek (Trigonella fenum-graecum).

3714 sem, horse bean.

kand, garlic (Allium sativum).

argand, marigold (?), see b. 4055

3715 For khatī, see Jālibī (p. 168), s.v. katle "a sort of curry with chick peas and other vegetables. Its color is yellow."

dal (for dāl) see b. 3711.

ghol, purslane (Portulaca oleracea).

gul-i za'frān, a yellow rose, cf. gul za'frānī (b. 3336).

3716 burānī, according to Platts (p. 174): "food made from the egg-plant, fried brinjāl soaked in sour milk or tyre."

yakhnī (Arab.), gravy, stew, hash.

lāwā, the painted quail (Perdicula erythrorhyncha erythrorhyncha or p.e.blewitti [H.]

durrāj, a partridge (Francolinus vulgaris).

3718 šorwā (for šorbā), broth.

badakh (for Pers. battakh), the duck.

murġ, the cock.

murġān, fowl.

murġābī (for Pers. murġ-i abī), water fowl.

3719 ghī'o, clarified butter, ghee.

khīr, "rice, parboiled in water, is again boiled in milk, with addition of sugar, and sometimes spices and kernels" (Platts, 885).

3720 šakkar pārah, sugar pieces, see b. 3725.

hešmī, not attested in the dictionaries, see also b. 3743.

3721 ablūj, according to Jalibī, also ablūc, and explained by him as misrī nābāt (Egyptian sugar; white, refined sugar, sugar-candy); M.H. Khan is wrong in describing it as qand (loaf sugar, also brown sugar, molasses, treacle).

pašmak, "a sweetmeat which looks like a string of hemp" (Jālibī, 69). Cf. Platts (p. 678) s.v. san-sūtr : "a net made of hempen string."

3722 nābāt-i misrī, as above.

3723 šahad, honey.

sūjī kā halwā: sūjī, "wheaten flour in fine granules, flour ground from the heart of wheat, coarse-ground flour; semolina" (Platts, p. 695).

tapnī for tāpnī, the river Godhaverī

3724 šīrā (for Pers. šīrah), syrup etc. (see Steingass, p. 774).

3725 samosā (for Pers. samosah) "a kind of small pastry of minced meat of a triangular form" (Platts, p. 677).

šakkar pārā, cf. b. 3720.

3726 zalebī (Pers. zalībiya) "a sort of fritter or pancake" (Steingass, p. 620).

pinnī (from Pers. finnī) and palūda, puddings and gelatins; in Persian finnī is called birādar-i palūda, the "brother" of palūda.

3728 cepā, cf. Hindi cep, gum, the acrid resins of fruits.

ne'oriyān, for ronā, brick.

battī, a sugar stick.

ladḡū, "a kind of sweetmeat (made of the meal of chick peas, or mūng, etc., with the addition of sugar and ghee, and sometimes rasped cocoa-nut kernel and pistachio nuts, and formed into the shape of large boluses or balls)" (Platts, p. 955).

- 3730 kandūrī is the Dakkinī word for a banquet, see above b. 3671.
- 3731 muza^cfar, "tinctured with saffron, a kind of pilav, a kind of sweet beverage, made of water, flour, and honey" (Steingass, p. 1223).
- 3732 qabūī, see b. 3705.
- murḡī ke sīne, chicken breast.
- 3733 kadū, see b. 3711.
- 3734 malīdā, "a cake made of pounded meal (or of flour), milk, butter, and sugar" (Platts, p. 1067).
- 3735 se'o, long, stringy wheat noodles fried in ghee in the form of bird's nests.
- sīwāl, green scam floating on stagnant water.
- 3736 širkah (Pers.), vinegar.
- panīr (Pers.), cheese.
- kabāb, ground meat roasted.
- 3738 ablūj, see b. 3721, "rose up to their neck."
- 3740 jhajar mem zalebī ke, for zalebī, see b. 3726.
- 3742 for cempiyān (sg. cepā), ri'oriyān (or re'oriyan), and laddū see b. 3728,
- battī, stick sugar, see b. 3728n.
- 3743 andarsī, "a kind of sweetmeat made of rice and flour formed into balls, then fried in ghee and covered with sugar" (Platts, p. 90), cf. Hindi andrasā.
- hešmī, see b. 3720.
- 3744 pašmak, see b. 3721,
- mīrcānī for mīrc, hot pepper (Capsicum frutescens).
- 3746 The Water of Life for which Alexander went into Zulmāt (see b.

2077). Alexander did not die in Zūlmāt (b. 3747), but in Babylon. However, in Zūlmāt he had to give up his dream to become immortal. Also in b. 2077 Nusratī refers to Alexander's march into the Land of Darkness (Zūlmāt). One of the possible sources for the Islamic rendering of the Alexander story is the account in the Pseudo-Kallisthenes version (manuscript L, edited and translated into German by H. van Thiel [Darmstadt, 1983], 2.39): When Alexander reached the region where no sun was shining, he left his older soldiers and the women back and marched on with the rest of his army. Only one old man in disguise came along together with his two sons. When the army was about to lose its way, this old soldier came forward and said: Alexander should separate the mares from the foals and leave the foals back because the mothers would find the way back to their offspring. When after a long march Alexander felt hungry, he ordered his cook Andreas to wash a dried fish in a spring and cook it for him. But the fish came to life as soon as it touched the water. Andreas drank from the water but concealed this miracle from Alexander. Later Alexander was warned by two birds with human faces not to proceed further but march instead against India. The mares guided him back to the regions of light. Andreas, proud of his immortality, tried to make love to Alexander's daughter Kale. When Alexander found it out, he banished her to the mountains but tried in vain to drown the immortal Andreas.

This or a similar version of this episode must have been in the Middle Persian accounts which formed the basis for Firdawsi's and Niẓāmī's narratives. In both these texts Alexander is accompanied by a guide, who in the Sikandar nāmāh is called Khizr. Only Khizr finds the Water of Life and Alexander is turned back by Sarāfīl, the Angel of Death.

3748 Khizr drank from the Water of Life, is in possession of a small quantity of it, and can administer it to others. See b. 2078 and note.

3749 naišakar, sugar cane, see b. 1754 n.

3752 Even the enjoyment of the banquet is part of the larger Platonic ideas: the sweetness of the words of its description makes the reader think about the beauty of the heroine and the lover and the beloved, and while enjoying all these delicacies, will meditate about the eternal and only real delight (ḡāin-i rāḡhat).

3753 For pān, see b. 3673.

- 3754 ke'orī, Pandanus odoratissimus, see above b. 2731.
- 3755 "redder than emeralds and diamonds" (sic).
- 3758 halad ceremony, i.e., the anointment of the bride with saffron (or turmeric) and hinnā. The ceremonies of the wedding are realistically described and follow patterns that can be observed even today. In his Marriage and Family in Mysore (Bombay 1942), pp. 95-96, M. N. Srinivas notes the ritual use of turmeric (halad) in non Brahmanal weddings. sumaṅgalī (auspicious, i.e., married, women) rub turmeric on bride and bridegroom and both have to stay for five days in the "turmeric state." Then they are washed and a male of a status near to the caste of the headman brings the ornament box, containing twelve articles to the bride. Afterward the kaṅkana is tied. This is the same order of events described in this text. The halad ceremony, called gaye holud, is also an integral part of the marriage customs of the high castes in Bengal (See Lina Maria Fruzzetti, Conch-Shells Bangles, Iron Bangles: An Analysis of Women, Marriage and Ritual in Bengali Society [Phd. Diss. University of Minnesota, 1975], pp. 247-60). A.G. Grierson (op. cit., p. 379) says that during the anointment of the bride and the bridegroom yellow cloths are thrown over them and a piece of yellow cloth is tied to their arms. This tying of bands is called kaṅgna bāndhab (see b. 3993f.). Srinivas goes on to describe Brahman marriages in Mysore: "The couple assume the kaṅkana to symbolise their entry into the 'marriage state.' Two strands, one woolen and the other cotton, are entwined together. A piece of turmeric, which has an odd number of branches, is tied to the string. And the string is tied to wrists of the pair" (p. 73). Non-Brahmans follow the same custom "plus an iron ring which is tied to the kaṅkana thread for prophylactic purposes- is tied round the wrists of the pair" (p. 96). (This seems to be a reference to aṅgūthiān, or rings, in the next canto.) For this ceremony, see also Carl Gustav Diehl, Instrument and Purpose (Lund, 1956), p. 187.
- 3759 hinnā, see above b. 1433 n.
- 3763 barī (presents) are sent to the house of the bride before the procession of the bridegroom arrives at her house. Grierson (op. cit. pp. 380-81) describes barī in the following manner: (1) dresses for the bride, (2) a chaplet for the bride, (3) some raw thread dyed with safflower, (4) some fragrant spices, (5) sweet scented oil, (6) a cone-shaped basket of bamboo containing cardamoms, sandalwood, musk, etc., (7) sweetmeats, (8) fruits, (9) spices [for Betel], (10) fifty-two gaily colored water pots

filled with rice, betel nuts, and mango leaves. Nusratī saw the exchange of barī and jahez (dowry) in other dimensions.

3764 ʿutārid, Mercury, the heavenly secretary, see above b. 3653n.

یکسویکسوی چون سبغی زان ملی	ادک کاج باجی سون کیزی چلی
چیز مانک جان اور درونی نیک	سشی پای اندر مخمل انکی
اشکتی جو جان جان چلی بار بار	کزی هر قدم پر جو هر نثار
بلایا ای چاوسیتی تمام	فرخ بخش انکوز دی خوشنیدم
یکسویکسوی خوش ماں تعظیمی	دو نودھی رتب میز بی کندی

کندی میز بی خوش دوزنوش می مسون

جمالی بر کس رنگ سندان پنداری غمت مری

دل تو روز شیزین سخن بست	کیدی فرخ بخش چون دست
هووی چون دونه شاد سست	مخمتی پاکر بر کس دست
شکر شکر کی بانشد دونه شاد	دمای بیتی دی باز کد
هت مندر کامی سبب ای	جسی جی بچیتا سوری شغری

26

364

36
44

چچی چو تری هو چید چید چکی	بنای کشرن سچی من پوری چکی
رنگارنگ سیندیای هو بیان بر قر	فلک پریر چنپک دهلین باز
دروانی غریب یون کمال کی خم	جوهری شک بر روی خویان پر جم
بی تر جتای چا تیر کی	دکیند وین سچ پندل جبتین کی
میرد نقش بندی چلی زنگار	هر یک جادینی کی نو بهار
بنیادی چلی کاعاد رنگین	پیری کی عشق کی انجن
زیر جسمانی هر خندی یون	زحاکر جادوی زکند اگر سوار
بنداصدی زسی شتی	نخی ز سپوز کون شالی هر کی
پواریز مانگتی مریخ تاب	هو اب زرحر دیکنت قباب
شیخوش سیدی زهر پر کرد	کیدار عطر زدی تین دهورد
همی نقش بندل هین با رخیا	لکنند زبری کی جلای مثال

3666

ز کجی شیشه وان مد نبر جوشن	جوتی طاق خرابگی برونش
بل تیان ز غمی کج پنهان	کلن جوضخالیانید چنادره بر
تبی سنگ غنبری متبک بچ	زود هر چه کاروان بچ بچ
هو خا صر نارده بر و درخ	بچمانی تبی چند پونت پون
شوق لایمانی کجا کایا	چونینا چونان چ چیدایا
بشید خلق اچر تصف صفا	دی زرب جند کور جمر جرف
ستای لای مونا کپانی تار	منور بر جند دینت تبه
پی پی روانه اچمی بی در زار	سبون کن عمای خشمی زار
بیر ز جود خورشید تابدار	غاری پر هوی تقر بار
چو پی تشنگان دردی پر جوشدی	حیران کوزن و در و بار و معرش
سویق نجایان هر کس کاین	در بخش مهرب موشی ز جوشن

بیزی تبی مکتب تیبی کده	دهرن سومکر غازه مو قلم
لکی بن نه جرن اشکر و تهمین	کجی نقل لکمی اتی تسکی است
منور زنگارنگ دنگش هوی	محلان جتی سب منقش هوی
کنستان دکنی نکه دنوز	فران کنی وانی صلا نکه
مرضعی صلا ننگ و هر	شوق میان سرنگی طواسیان
دکنی پر پشت و تنی مند	میری جابجای قداش نکه قد
کرن کسورج لاف کرمی	جمه کایا پنج اسمان پیران سون
کری چنیز هر دو کیچی	کنام تعدد سوزان کدینت جگر
ستاره هوقصب کبیر	دینت شمع کافور یان تابدار
قندیلانک جوی شوی	دسیان کینکشان هر محافی کپر
زینتون سوسورجی غمربار	هو این شعلان هو مهلا انوار

27

چہ نازنی پاتراں چھند باز
 اگر چہ اچھیں بدیناں ذات کیان
 دین سروسنت کے بن کیان
 لکتیاں چلیں چھبکی چاوسوں
 لبد عر کا حقہ لبدانہار
 ہری چھبیں دھریاں مہین لکارتوں
 اوسوں کاں شہریان رہیاں چھیند
 بجا سندا ہوریکھاوج کون تھار
 لکی ناچنی اجوہر کن بہری
 کی بون شہارک زند رہیہا

دیکھی بہار پڑی کون زہر ہلد
 جوتھیاں لاک خوبی سون عاشور
 یوں پھیں بن شہیریاں دھار
 ولی کے عجائب کون اوتار پھل
 خمیاں قد جو بن باکی تاوسوں
 سبد کون افسوں ہویا بھار
 ہر کیفین کرتیاں ہزاران فریب
 دکھانی ارت بھاوس چھبکی
 گوئی اتھی تال دھر جب لاپ
 اپس فین اڑی دسی جون پڑی
 بسرک سبک میر چند ہری

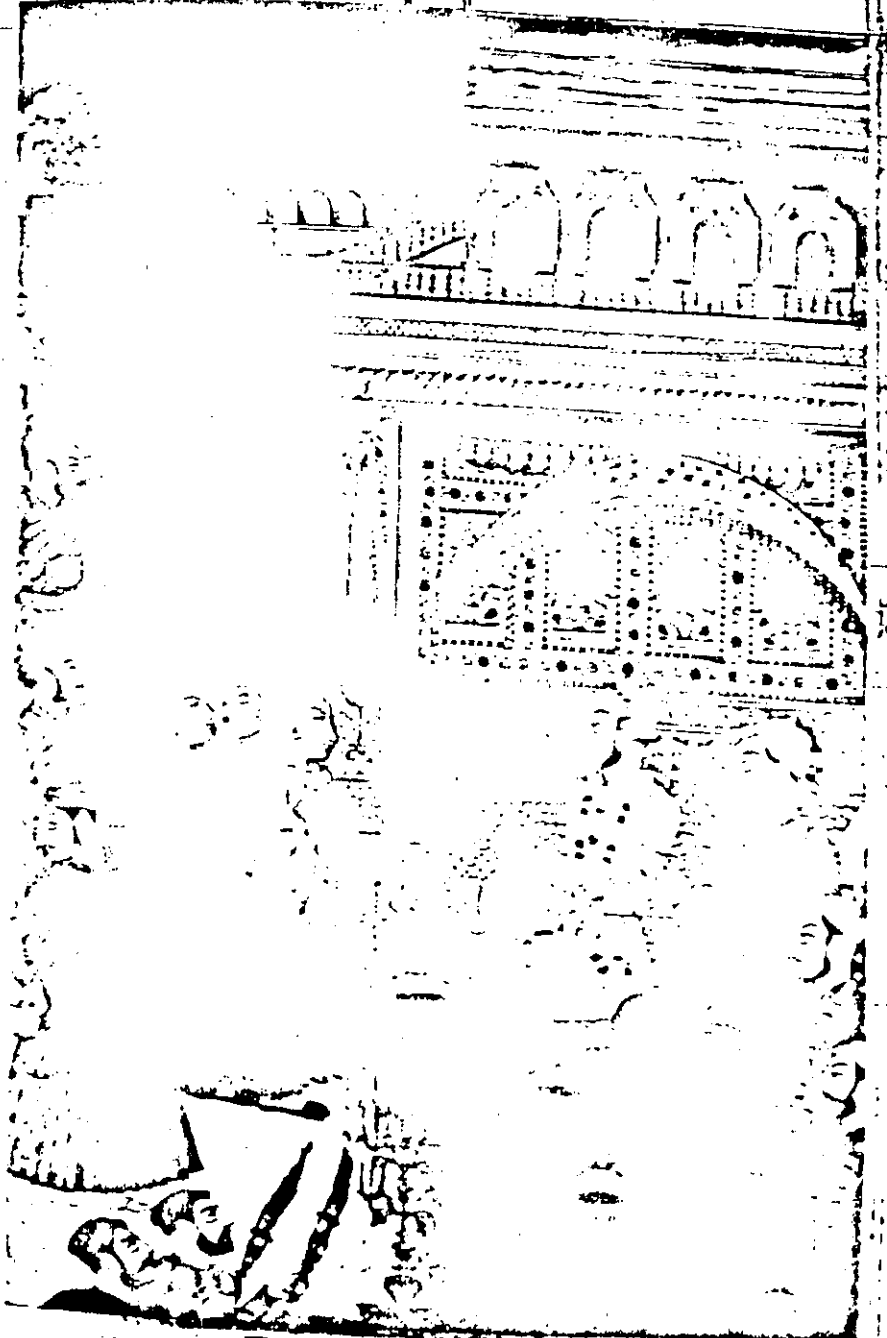
فلا چرخ کھانی کے کت بہ کیا
 یوں کا ترنگ ہورہیا کھنڈنک
 ہما خوش بدن ملاشاہ پر
 ہریک چلبلی بلکہ زبند ہرزنگ
 توست شہیریاں نکر یکھا لکوں
 دھریاں مرتکی تہی جو اوس ہرن
 پھلک ہورسلاد کینیا پنجوتا
 ریاں سوز کانی تے کتھوں کون
 سکی انکی تری پانکوں کو پالنگ
 بجایاں تھاشی کون کیا نیانکی من
 دیکھت نوراں ملکہ چندرف

سورج کی جھیریاں کا بہتا جگیا
 ہوا کندرت تیرا کن کافرنگ
 ہوا پرتی اترا بالبدین پر
 ہلاکتی تھی لرنی پریانسوں کنگ
 ہوا پرتی جان پرتی دھاکوں
 منکیاں تخت پر مہکی رینی چرخ
 کیاں شرم میں پارا پیکوں پ
 رلایان دکھانا جحاط اوسوں
 پھمیاں سادتیاں جلیں اناسد
 بہلایاں تے اکتوں سب انجن
 رہی دیکھ عاشقکے ہر چلچلور

3740
3701

سه من زن گویند که پیرن	لشان رخ چجب پنج باندی پیرن
آیدانی کندری خجری لجان	دران تو ماشی سون نالتل پیرن
مردی جنس نعمت هی طوی شرت	نکه مفردت می از جمانکی بهشت
انی لادت پس مکی بای	جفی تس کندری تی یاجیز ^{کبیر}
کیندی توی سوبله انکی بیول بن	هووی توی کندری انکی تکی بن
قبوی میان سوسن کامه کارینا	مرعفر نکه زعفران زار تیف
دیامواری کی کیدانکون اداس	پهرا اچ خشکا اتنا سوسه اس
شیش هی بیله یو ایا تا انجا بن	سهاتی توی بجزی مضاع ^{تی}
هو قیده نر کسی لاله زار	چغندر رخ لیل انو ایوب بن
سوغنی تی مروی کتین بردیا	کو تمه برانکین هارون اکیا
کولچان دی سجون کا افتاب	کل چاندکا کال پای خطاب

دکاوین تو چک چک خالی کی زیبا
مریکیل پوپاین هزاران فریب



29

گلر ہو چھوندی توری کے پری
 مری کا لہو سون پر الاہوا
 میرا کاج سوئی تھی سبز بن
 لبایوں کی سیم اپہا تندی
 جو کہتے ہی دہلیں ملکہ کیوں
 برائیوں و خنیاں کو نہ تار
 بھریا زمین کا نیساں گھونٹ
 بچہ شوروی میں وطن کر دیان
 تھر کہ چون نہ سب شیر پر
 لہری اور چرخہ شیفائی کی نیش
 انجانہ کچھ کا سوا بلوچ پاک

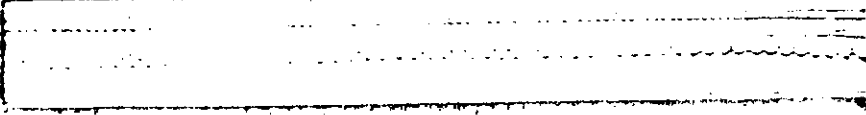
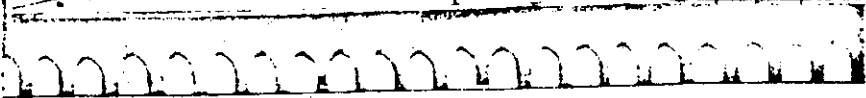
قبوی کے کھر بیا منڈوی چری
 کلی بنوں چنی کی بجالہوا
 ہوا پاج میتی تے ساز چین
 رہی لاج منڈو ہوا رکند
 رکنی ہنس کا زعفرانی پور
 لوی ہو زرار جانی گھونٹوں پک
 پیرن تسمیں بچلیاں گئی گھنڈ پری
 بدخ مرغ مرغیان ہی مشی
 اپ چربالو سو چینی شکر
 شکر پڑو ہور ہیشی جھانٹ
 شرم شیار شکر ہوی چاچا

نرنا بات مری پیتہ شیم کی
 صفا شہد و سبھی کا حلوائی
 جو کرشیان شیرازہ چارہوا
 سموی سموی کی سزیاں کی ٹھار
 مشبکہ کے جاگی زلیسیان تمام
 بیری دورد کانسہ ہوی چچی
 شکر کی اتمی کر میں چار سو
 ہری جنس میو کی تیار ہوا
 کندوی جھمی باجوں نو بیا
 کیا جن مزعفر طرون خوش گذر
 قبوی کی بندری ہوں فرزانہ

صفائی میں عینک دین چشم کی
 سو پنی دی جو پنی کچ بہتر
 غلیفی کا چونا سبازا ہوا
 شکر پاری کا فرش انک کے بخیار
 رنگارنگ پالو د پری کی جام
 پرائیں حسین چھپانے ناوان بھی
 چھپیاں ریزان بتی سولڈر
 ہوتی اور قمر کون سایان
 کنی تسمیں کل کشت مماندر
 کالی دلی ہنسی لکے نوالہ امر
 جو مرغی کی سینے کا سنیر لچمان

3744

جو کوئی جو بولتا ہے پناہ دے دے
لکین میرے چہرے کے لئے کوری



اگر تیرا دل ہے بیکری لکای
چھٹیاں بھونتی چینی میں کیوری



اگر تیرا دل ہے بیکری لکای
چھٹیاں بھونتی چینی میں کیوری

3738

جو سپہ پاسیو یا کر سوا آئے
ہو اتھا اور مجلس میں سرکہ شاد

وہیں ہوی عیان اشتیاق میں
چوری کر دابو جو کی حلقہ لک

اگر فرشتہ ہوا کر کیا پولیادی
جہیز میں زلیبی کے سہری تفر

جو کھاری کی بھی پاش پکرتی
انہی لکین اٹھنا ہے ہورتی

ہلاک دم سینی میں نباتی نیش

اگر تیرا دل ہے بیکری لکای
چھٹیاں بھونتی چینی میں کیوری

جو سپہ پاسیو یا کر سوا آئے
ہو اتھا اور مجلس میں سرکہ شاد

وہیں ہوی عیان اشتیاق میں
چوری کر دابو جو کی حلقہ لک

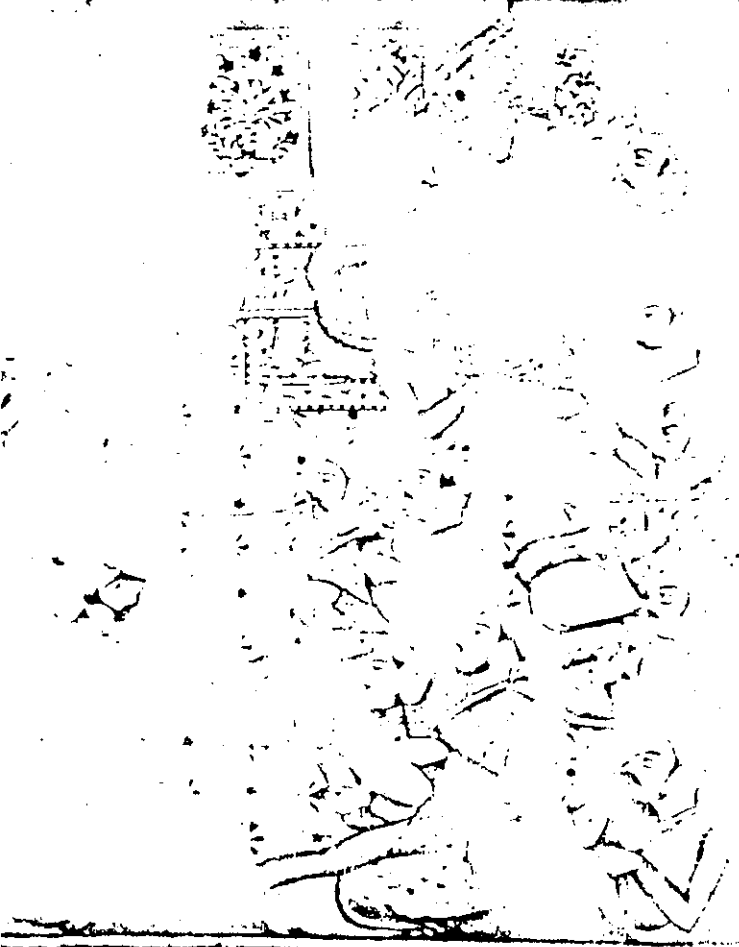
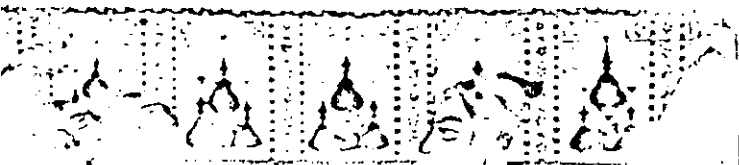
اگر فرشتہ ہوا کر کیا پولیادی
جہیز میں زلیبی کے سہری تفر

جو کھاری کی بھی پاش پکرتی
انہی لکین اٹھنا ہے ہورتی

ہلاک دم سینی میں نباتی نیش

کتکدن تون مین بانی کنای
سلاوی کے جبروز

3758



نشی ہور کھاری چون جنک مین

کیا چوتندی پلین اجیوت

پریشان ہو طلت مین کیویا

پلاتی پھرن سبکون چندھیرن

میہی ماتین ہوی قلمیشکر

تکدان ہوی چھیلی دوات

دھو ہور خسار دیون دھنکی یاد

چھین دھیان دھرین راحت مئی

دھلاہت دنی مانکے سبکون

جو ہوی کل لالہ جستی اوچ

کیا پاج الماس کون اعل تر

کیتی وقت رہا ہون تک مین

دو نو کی بیانی بو تپاک ذات

سکندہ جوجنیر کی کاج جسم

سو کی خیزی منتاس نہ کون

لکھون شک مٹائی کی لذت اگر

سلاونی جو کھاری کے کا پرون تبا

تصویر مین لیانی کون مین اورا

کہ تا عاشقان جرمیو نعمت مئی

اگھانا ہوا خلق کینا کھانہ کو مان

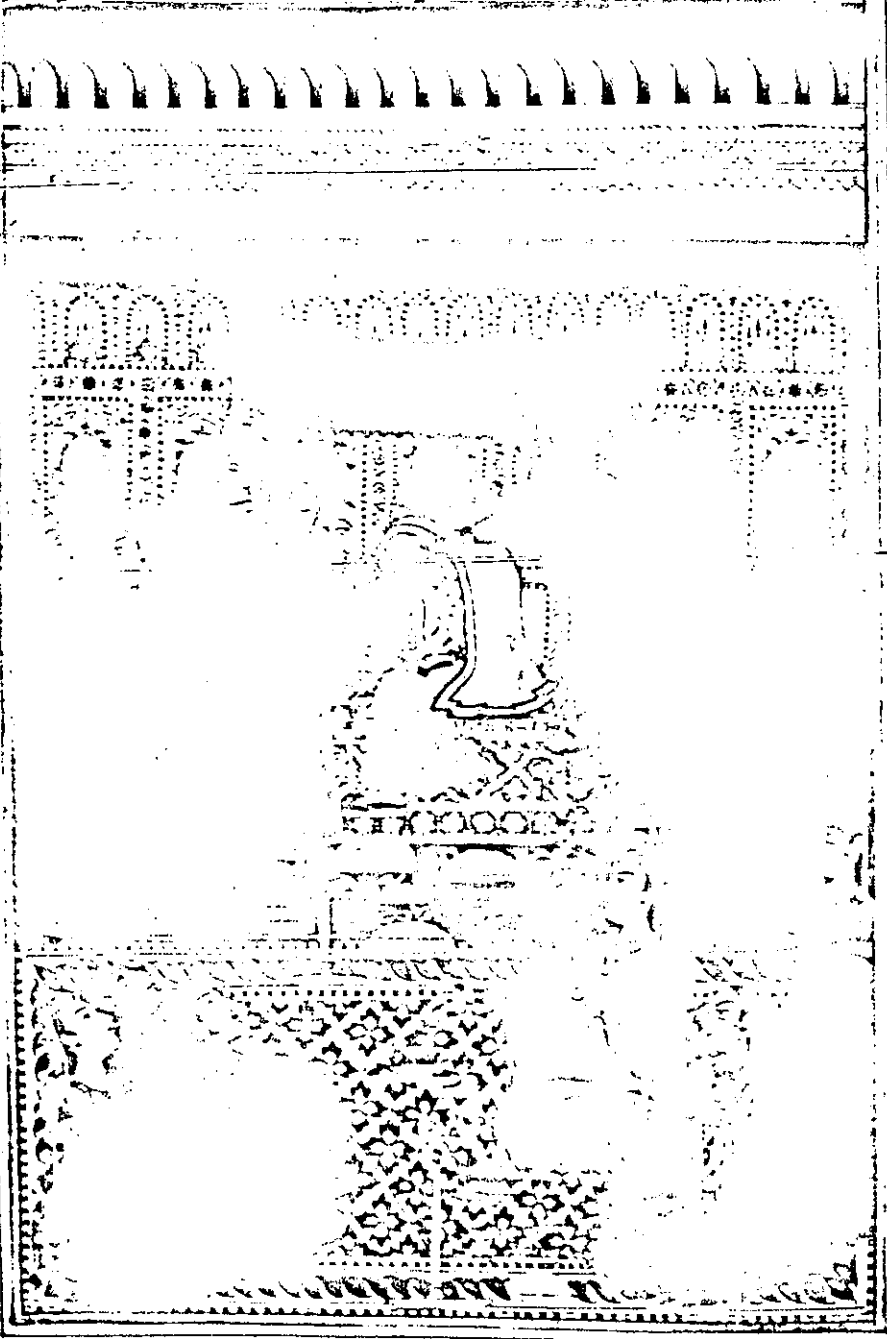
عجب کبیری کیا نے پھناریا مین

دسین پان کھائی دس نڈکھر

745

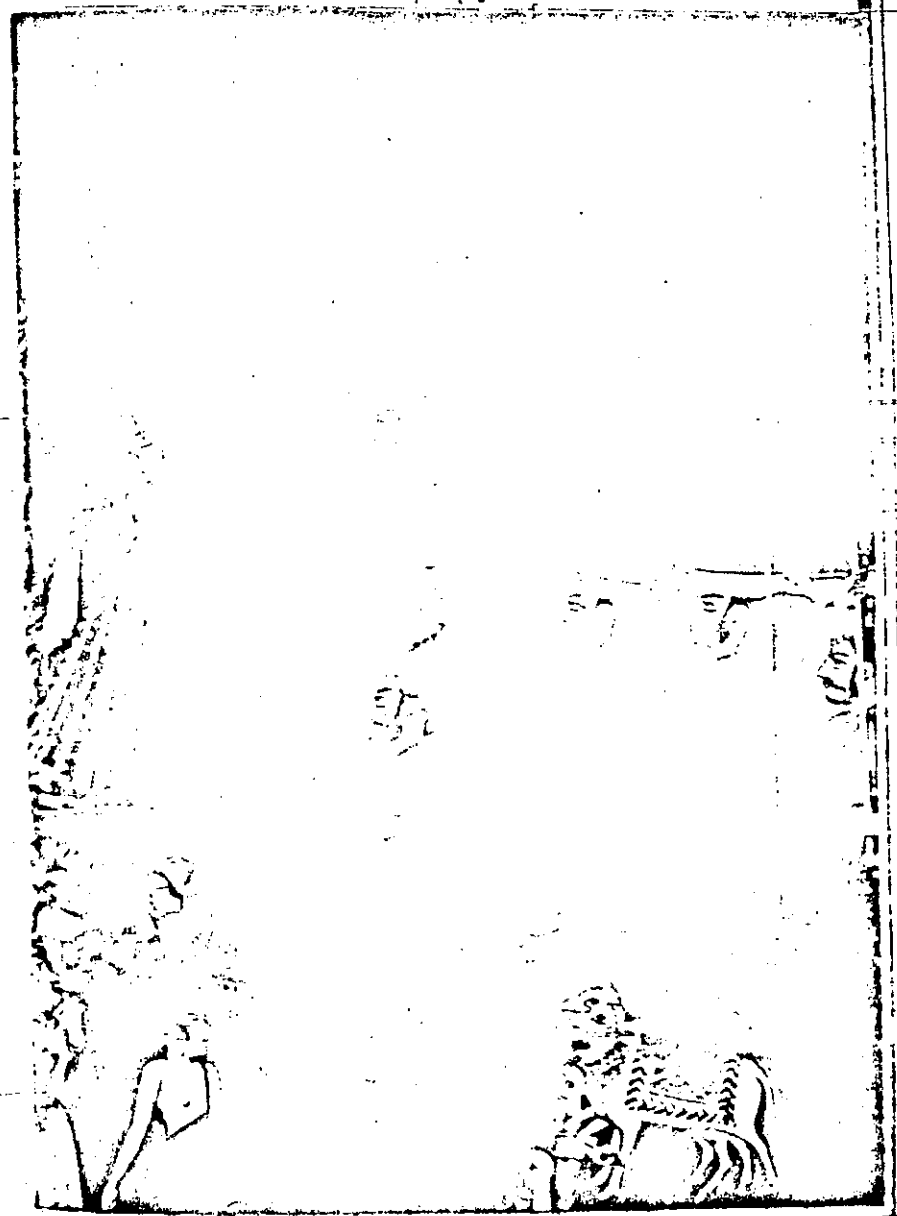
چدر ظرف میهنک بنیا العک
مواقطب ششجواس تیل کاج

3754



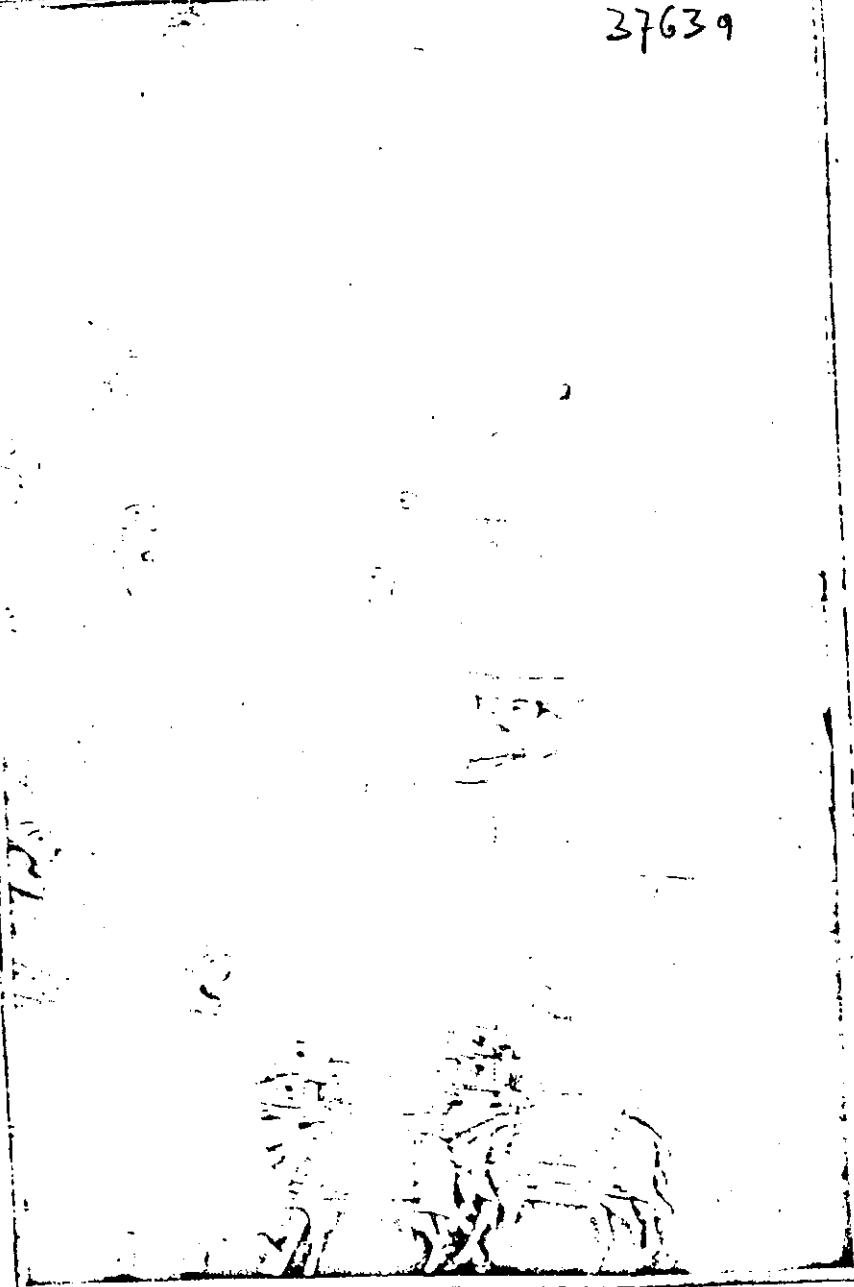
3753

دو نو دهرتی ریت زعمانه تب
روانزهوی چاوسون ازعجب
هلذ عفرانی کی بهرتی طبع
هواسورتس پرسونی کاورق

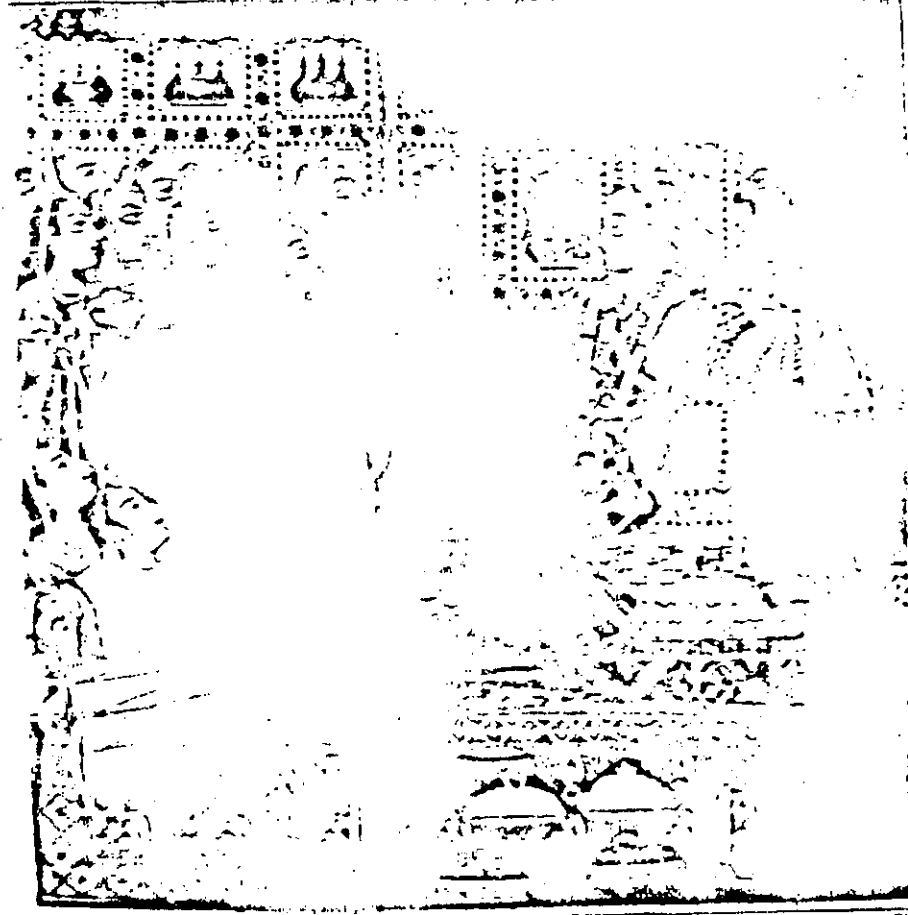


بری تھی بہرِ حرص کی سب نظر

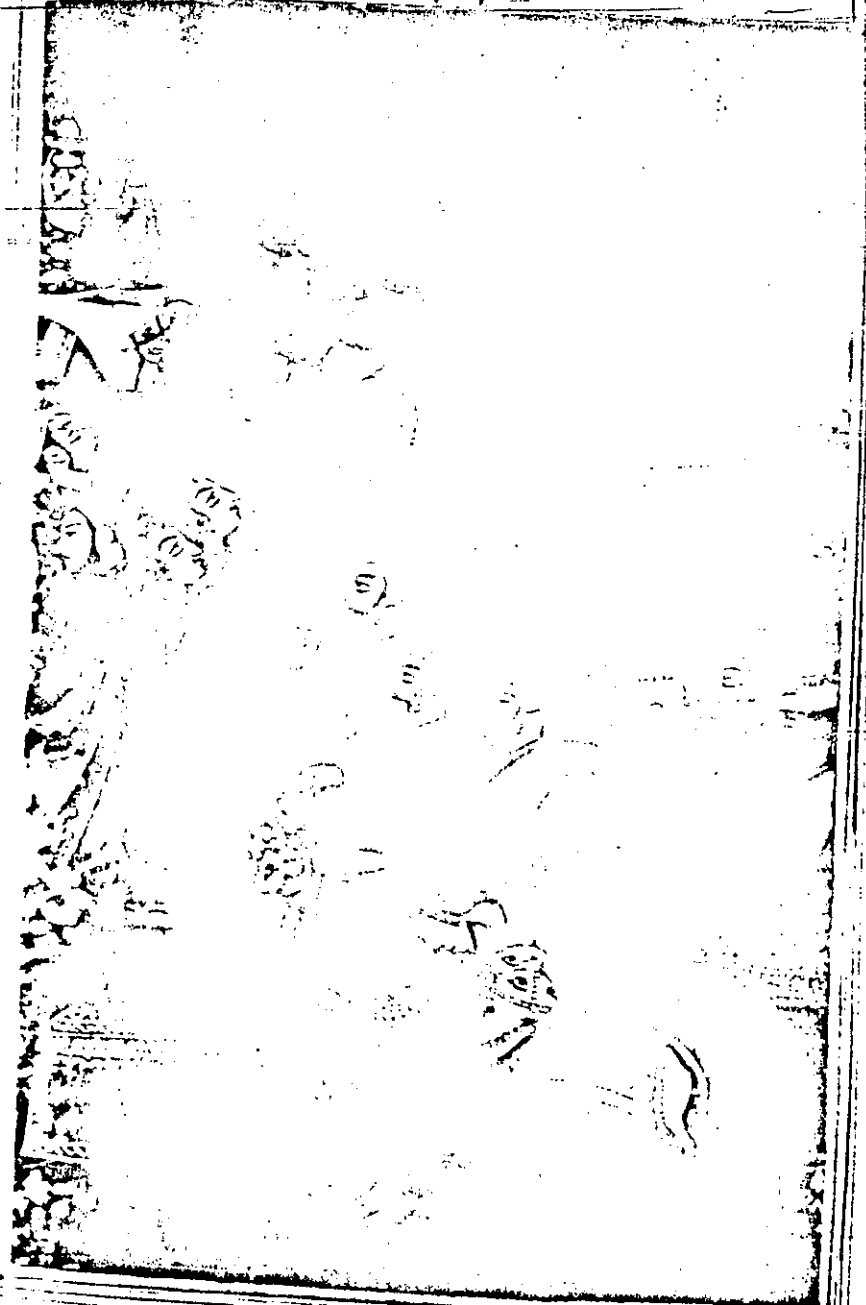
37639



جہان کا ہوا تیلے مکھن	ملد کا ہوا رسم تہی جاکھن
سرنکی نوی چاندکانک ہوا	شوق لعل میہند کے بیشک ہوا
لی آیا فلک سات تارِ بخیل	پچھا پوک موتیا کے بہرِ نیک



بہوت جہیز ایسا | ادنیٰ خوب تر



عطار دگر جمع لکھنی پوای
فلک ساتکے بھی ندقت میں ہی

ہو یا تھیان سورتیاں جا بیدار
شہرکشت کی جلوہ کرای آ

خوشیاں جک پویا بے لگا لگ
جو انان پو یونس مبارک اچھو

صفت مرکشت و جلوی کی سو بعد از ان ناکت کا

پیرا سچ پیچ سنکارہ اجرو تھی غرو سانی

کر کینس و زجب سورج چو کند
کیا جہا پر چون کنکنا انکن

رہنی جلوہ در چہ بون و تخت بد
کر کی سپوس نس مصی کی صد

مکر کا پانی کوہران شب چراغ
کھلائی اچنبک چراغان تاباغ

جکت جوت سن اس کی انہوا
ہوا پاک خوشبو معطر ہوا

ہر لیکن تی کے دن کی انزرد کی
ہوی خط سوز و جانکے پورہ کی

ہوی تم جتی جنت چو درن طاق
وصال انکوں ہو فرق پیرا فرق

2764

3766