

Manuscript Studies

Mastur: The Veiled

The Legacy of a Forgotten 18th century Female Iranian Poet A Rare Manuscript from SMNA Library

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Abstract

Mastur, a little-known young female poet from 18th century Iran, composed a romantic epic of over 4000 couplets that had long been forgotten until recent discoveries. The manuscript narrates a fantastic love story between a Chinese prince, Jamshid, and an Indian princess, Khorshid. Amazingly, it is art that sparks their love: an artist shows Jamshid his painting of Khorshid, igniting his passion; later, on his return journey to Kashmir, he paints Jamshid's portrait and displays it in the Indian court, capturing Khorshid's in return. Jamshid's journey to reach Khorshid across distant lands is marked by a series of unexpected and dangerous adventures, adding elements of suspense and making the trans-cultural epic more compelling. To properly contextualize this work, three areas of inquiry are essential: the identity and character of Mastur, the youthful genius behind Jamshid and Khorshid; a synopsis of the narrative emphasizing key episodes; and a detailed codicological study of the manuscript. Given the breadth of these topics, addressing them all in a single article proved impractical. Therefore, the research has been divided into two complementary essays, of which the present paper is the first.

This essay is structured around two principal sections: 'About

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the Poet' and 'About the Manuscript.' The first section explores Mastur's persona through four subheadings: *A Discontented, Rebellious Soul; From a Lineage of Poets; Lonely and Loveless; and Fearful of Being Forgotten.* The second section offers a codicological examination of the manuscript, organized under five subheadings: *Sections in Turkic; Layout, Illustrations, Physical Condition, and From Outside the Text.*

Selected poems from the epic have been translated by the author. The original Persian versions are provided at the end of the essay as appendices.

Keywords: Mastur, Persian manuscript, *mathnawi*, *ghazal*, Qajar, love story, Jamshid and Khorshid.

Introduction

The SMNA Library of ISTAC, IIUM, is the custodian of a rare and intriguing Persian manuscript. In the existing catalogue, the title of the manuscript is missing.² However, based on the style of its illustrations, it was evident that the work was produced during the Qajar era (1789–1925). Hoping to determine the title and uncover more information, I began reading the manuscript. It is a captivating love story, full of dramatic turns and engaging events.

While reading the entire manuscript, I took detailed notes on its content, aesthetic features, and physical condition. In parallel, I consulted several colleagues and shared selected couplets that could assist in identifying the volume. Eventually, the puzzle was solved: I had in hand a rare poetic work known by two titles—*Jamshīd va Khorshīd*, named after the main two characters, and *Shabestān-e Veṣāl*, which may be translated as “The Sanctuary of Love.” While the first title, *Jamshid and Khorshid*, is more widely known, the second, *Shabestān-e Veṣāl*, is arguably more authentic, as it appears within the text itself.

Identifying a second copy of the same manuscript—dated 1306 AH/1889 CE—greatly aided my understanding of the work. I

² Haji Ali bin Haji Ahmad, *Catalogue of Persian Manuscripts in the Library of the International Institute of Islamic Thought and Civilization* (Kuala Lumpur: International Institute of Islamic Thought and Civilization, 1994), 2–3.

conducted a comparative analysis of the two versions and observed numerous textual differences, both in the Persian passages and the shorter sections composed in Turkish. ISTAC's copy is older and, therefore, likely more authentic. It also contains twelve illustrations, which add a rich visual dimension to the manuscript. However, a few pages are missing, both in the middle and toward the end. The Borujerdi Library's version, by contrast, is complete and features neater handwriting.

Comparing the two copies offered a broader perspective on how the same story, written by the same poet-author, evolves in the hands of different scribes who may alter, correct, or embellish the text according to their own knowledge and preferences. It is also fascinating to observe how the presence of illustrations can shape and guide the reader's imagination.

About the Poet

The inscription beneath the *sarlowh* identifies the poet as a woman named Mastur, the daughter of one Muḥammad 'Alī Khān Shāmlū³ (Image 1).



Image 1: The red inscription flanking the *Bismillāh* clearly identifies Mastur as the author of the poetic composition, and also records her father's name. It reads:

من کلام مستور، بنت مرحمت و غفران پناه، محمد علیخان شاملو

³ Gholam Hossein Bigdeli has recorded her name as Mastur Bigdeli. Sharing the same last name indicates that Mastur was perhaps a distant relative of the editor.

Our knowledge of the poet remains limited. However, a couplet in the manuscript records the date of the epic's completion as 1147 AH (1734–1735 CE).⁴ Additionally, references within the poems to the poet's very young age at the time of composition suggest that she was born in the early 18th century.

A distinctive feature of *Jamshid and Khorshid* is the poet's visible presence throughout the text. A close examination of the manuscript reveals insights into Mastur's personality, worldview, and emotional state. An elaboration follows:

A Discontented, Rebellious Soul

While narrating the love story of Jamshid and Khorshid, the poet frequently pauses to reflect her own life. It is as if, while recounting the exciting tale with enthusiasm and a loud voice, the narrator quietly moans and weeps during the intervals, lamenting her personal misfortunes at home. *Mastur* often blames her fate, declaring time and again that the universe has been cruel to her—and to the learned and the virtuous in general!

*Most depreciated are the people of virtue,
Crushed under the feet like chaff, with no value.
In the realm of the enlightened, they reign like kings,
But to the public's eye, they're road-dust in the wind.
The heavens bear a deep grudge against me,
My heart is weary from this cruelty.*⁵

She resorts to sharp imagery and irony to criticize favouritism towards unworthy people. In a poetic satire, she uses the symbolism of 'donkey' (*khar*) and 'donkey bead' (*kharmohreh*)—familiar motifs in Persian literature, especially when condemning the appointment of underserving individuals to positions of power.

*Wishes of fools are granted by heaven;
It befriends donkeys – I'm not mistaken!*

فکن میم از شبستان وصالش (1147) ⁴پی تاریخ اتمام خیالش

⁵ English translation by Amir H. Zekrgoo. For original verses see Appendix 1.

*Suddenly, it pulls a donkey from the stable,
And seats it proudly at the noblemen's table.*

*Adorns Bahaman's crown with 'donkey beads,'⁶
And hangs on donkeys' necks laces of ruby beads.⁷*

From a Lineage of Poets

The poet often reveals her dissatisfaction in between the lines, declaring that despite the miseries that surround her life, she remains alive and present. She inserts herself in the story by sharing her emotions, not only about events of the narrative, but also about herself. *Mastur* proudly brags about her ancestry to poets and masters of eloquence.

*The command of speech is not my skill alone,
It's an ancestral treasure, a trait well-known.⁸*

She speaks of her talents, calling herself a 'nightingale of eloquence' who, due to misfortune, has been paired with an unworthy crow.

*I lament this ill-turned fortune,
That aches my heart with a fate out of tune.*

*An ill-fated nightingale in the garden,
Paired with a worthless crow – my burden.⁹*

We also learn that she was very young when composing *Jamshid and Khorshid*—perhaps under the age of twenty, which helps explain the emotional intensity, mood swing, and impassioned complaints that appear throughout the work.

*Still at the dawn of my youth and passion,
In my first phase of singing with compassion.*

⁶ *Khar Mohreh*, literally 'donkey beads,' are cheap decorations made of baked clay with turquoise blue glaze, that were commonly used to decorate load-bearing beasts like donkeys and mules.

⁷ English translation by Amir H. Zekrgoo. For original verses see Appendix 2.

⁸ *Ibid.* For original verses see Appendix 3.

⁹ *Ibid.* For original verses see Appendix 4.

*From my sugary mouth, the milk scent spreads,
Yet out of my ruby lips, smooth melody threads.*

*It's still the dawning of subtle insight,
The start of reflection, poems to recite.*

*On the life's palm tree, I am still a fresh sprout,
A tiny blossom, with wisdom yet to shout.¹⁰*

Lonely and Loveless

Towards the end of the book, as she describes the marriage ceremony of the characters in her story, she suddenly inserts a personal line, lamenting her loneliness, the absence of loyal friends, and a loveless life. From the following couplet, it becomes clear that she had given her heart to someone, but apparently the feeling has stayed hidden—but, like her own name, the feeling remained hidden!

*Without the loyal ones, how long must I remain?
Veiled¹¹ from my beloved, how long must I remain?¹²*

In the above couplet, she uses her own name, *Mastur*, as a metaphor, drawing on its literal meaning: “lidded,” “covered,” “concealed,” “hidden,” or “veiled.” By invoking the term *masturi*—the state of being veiled—she portrays herself as the embodiment of a lonely, hidden soul.

Elsewhere in the text, using heartfelt tone and vivid imagery, she expresses her motivation for composing the love epic. She initiates an imaginary argument with fate, reiterating her initial belief that heavens bear a grudge against her, and she seeks to awaken heaven's sympathy for her misfortune.

*With bitterness I walked the fate's path,
Enough O heavens! Enough of your wrath!*

¹⁰ Ibid. For original verses see Appendix 5.

¹¹ The literal meaning of the word ‘Mastur’ is ‘lidded,’ ‘covered,’ ‘concealed,’ ‘hidden’ or ‘veiled.’ Here the poet deliberately uses the term *masturi* to present herself as the embodiment of a lonely soul.

¹² English translation by Amir H. Zekrgoo. For original verses see Appendix 6.

*Beneath the same sky also I live,
I've needs like others; why don't you give?*

*My days are heavy with sorrow and pain,
Immersed in misery my nights remain.*

*Beyond this shelter, I have no place!
No earth, no sky, no other space.¹³*

She then explains that in order to relieve herself of the bitterness caused by ill-fate, she has turned to the game of words. Just as caged parrots bring joy to those who hear them speak, she hopes to spread happiness through the sweet words that flow from her tongue.

*What can I do, when fate turns against me?
When pleasure has left – gone for eternity!*

*No remedy can cure my mournful state,
So I play with the words that I create.*

*With a hundred wounds on my heart's own page,
I sing like a parrot, caged in a cage.*

*From my pen's tongue, sweet verses flow,
To tell a tale that makes happiness grow.*

*So your minds may bloom, and your spirits unfold,
I'll tell you a story that's never been told.¹⁴*

Fearful of Being Forgotten

The poet extends her imagination beyond her lifespan. With touching and evocative language, she envisions death and declares her expectations of relatives and friends. Her burning desire is for them to preserve her name. A fear of being forgotten and a deep yearning to leave behind a legacy resonate through her words. It is as if she has accepted her fate of being 'Mastur'—invisible and unappreciated—yet she keenly hopes that people will one day

¹³ Ibid. For original verses see Appendix 7.

¹⁴ Ibid. For original verses see Appendix 8.

recognize her talent after she is gone.

*When the messenger of death comes through the gate,
To end my precious life – to seal my fate.*

*When my orchard of living turns pale and yellow,
Let heaven wrap my things – prepared to go.*

*I hope that when my kin begin to gather,
With heavy hearts, before they scatter,*

*While speaking of the witty, and those of fame –
They'll think of me, and speak my name.*

*To guard my memory, after I'm gone,
Recite 'Al-hamd' – let my soul move on,*

*It's my wish that through the time's stages,
My name won't vanish in the forgotten pages.¹⁵*

In a creative, imaginary argument with fate toward the end of the manuscript, she delivers a touching message of pain and betrayal, and issues a final warning. She threatens the cosmos: if it does not turn in a way that repays her, she will take the matter to the Almighty on the Day of Judgement.

*Once I had the patience to gather my needs,
But I suffered deeply from your hostile deeds,*

*My strength has faded – my patience gone,
Troubles have crushed me – I'm withdrawn.*

*Seek forgiveness now – It's your final chance,
To right your wrongs, to change your stance.*

*Or else I will plead for justice Divine –
On the Day of Judgement, I'll claim what's mine.¹⁶*

¹⁵ Ibid. For original verses see Appendix 9.

¹⁶ Ibid. For original verses see Appendix 10.

About the Manuscript

The love epic is known by two titles. The more popular one, *Jamshīd va Khorshīd*, is named after the main characters of the love story. The other, more authentic title, *Shabestān-e Veṣāl*, which can be translated as *The Sanctuary of Love*, is the title given by the author herself and appears in the text.

*With the grace of Almighty, I finished it all.
And named it with love: “Shabestān-e Veṣāl”*¹⁷

Shabestān-e Veṣāl comprises over 4000 couplets. There is very little information about this fantastic love epic in the sources I have studied. The only other manuscript I was able to identify is a more recent copy, dated 1306 AH/1889 CE, scribed in Turkey, and preserved in Iran¹⁸ (see Image 2).

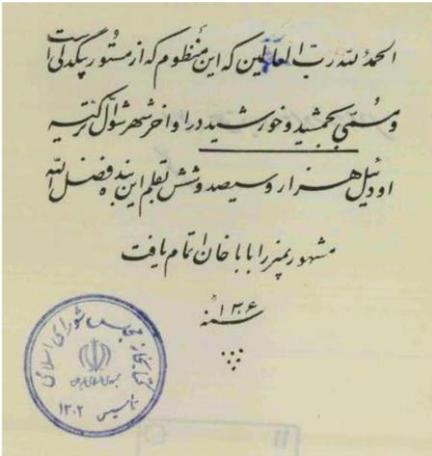


Image 2: Colophon of *Jamshid and Khorshid* manuscript from the Borujerdi Library, Qum, Iran. The present image is from a facsimile edition published in Tehran.

¹⁷ Ibid. For original verses see Appendix 11.

¹⁸ A manuscript by the hand of Mirza Abu al-Fazl Bigdeli Shamlu is preserved in Ayatullah Borujerdi Library in Qum, an edited version of which was published in Tehran. See Mastur Bigdeli, *Jamshid va Khorshid*, edited by Gholam Hossein Bigdeli and Heshmat al-Muluk Bigdeli Azari, Gholam Hossein Bigdeli Publication 1373 Sh./ 1994-95 CE.

Studying this version alongside the manuscript in hand has provided deeper insight and a broader understanding of the work. As the last few pages of the manuscript, along with the colophon, are missing, the exact date and place of production cannot be determined. However, the style of writing, layout, and illustrations suggest that it was produced during the early Qajar era—late 18th to early 19th century. A brief report of the specifications of the volume follows.

Title (s)	<ul style="list-style-type: none"> • Jamshid and Khorshid (جمشید و خورشید), or • ‘<i>Shbestān-e Vesāl</i>’ (شبهستان وصال)
Accession No.	Persian MSS-9
Author	Mastūrī, daughter of Muḥammad ‘Ali Khān Shāmlū
Language	Persian/Farsi, a small section in Turkish
Script	Average Nasta’liq in black ink, Headings in red ink
Folios	146 folios
Line per page	12 lines per page in two columns
Dimensions H x W (cm)	Page size: 21x13 cm Text area: 14.5 x 8.5 cm
Binding / Auxiliary support	Contemporary binding
Decorative elements	Faded illuminated <i>sarlowh</i> in gold, lapis lazuli, and cinnabar, on the top of the opening page The text area is defined by fine double lines in blue and red
Illustrations	12 miniature paintings in Qajar style

Sections in Turkic

An interesting feature of the manuscript, which adds to the vivid presence of the poet, is the inclusion of passages composed in Turkic. This aligns with the narrative: Jamshid, a prince from a Turkic-speaking royal family from western China, naturally writes a

poetic letter to her beloved Khorshid in Turkic. These passages exhibit Mastur's notable command of the Turkish language. A close examination of the Persian and Turkish dialogue exchanged between Jamshid and Khorshid reveals the striking linguistic proximity between the two languages. In fact, aside from a few vocabulary differences and some variations in verb restructure, the dialogue remains largely intelligible to a Persian-speaking audience. While in certain passages the resemblance is so pronounced that Jamshid's speech reads almost as a dialect or branch of Persian (see image 3).

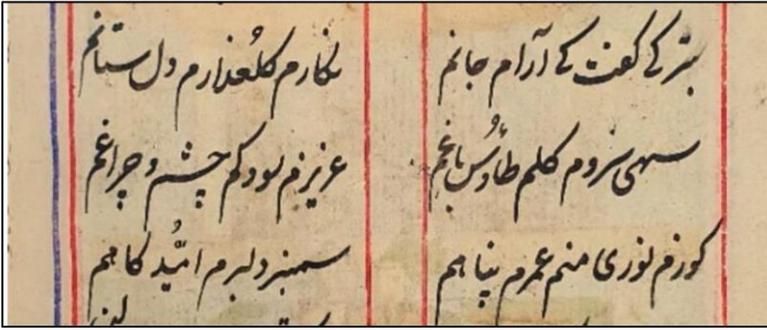


Image 3: Selected verses from Jamshid's Turkic expression of love to Khorshid.

نگاریم، گلعداریم، دلستانم	به ترکی گفت کی آرام جانم
عزیزم، سودکم، چشم و چراغم	سهی سر دم، کلم، طاووس باغم
سمنبر دلبرم، امیدگاهم	گوژم نوری، منم عمرم، پناهم

*He said in Turkic: O remedy of my heart,
My rose-cheeked darling, O stealer of my heart.*

*My cypress, my peacock, my delicate flower,
My cherished one, my vision, my light, my treasure,*

*The brightness of my eyes, my life, my haven,
My Jasmine-bodied love, my hope's station¹⁹(p. 129 R)*

¹⁹ English translation by Amir H. Zekrgoo.

Layout

The volume is penned in average *Nasta'liq* style. Main body of the text is penned in black ink, while headings have been made visually distinct by the use of red ink, each placed on a separate line above its corresponding section. The present manuscript is divided into 43 sections, each introduced by a unique heading in red. The first two headings are primarily introductory in nature and include praises of the Almighty – a conventional format that has been employed for centuries across texts of various genres. The actual narrative begins with the third and fourth headings. I have included the first four headings below to provide a sense of the literary style and structure.

در مدح جناب ختم مرسلین و اولاد و احفاد طاهرین

In praise of the Seal of the Messengers, and his pure children and descendants (p. 4-L)

در اظهار دیباچه کتاب و سخنوری انتساب

On the Preface of the Book and its Eloquent Attribution (p. 5-R)

ابتدای داستان بعون ملک منان

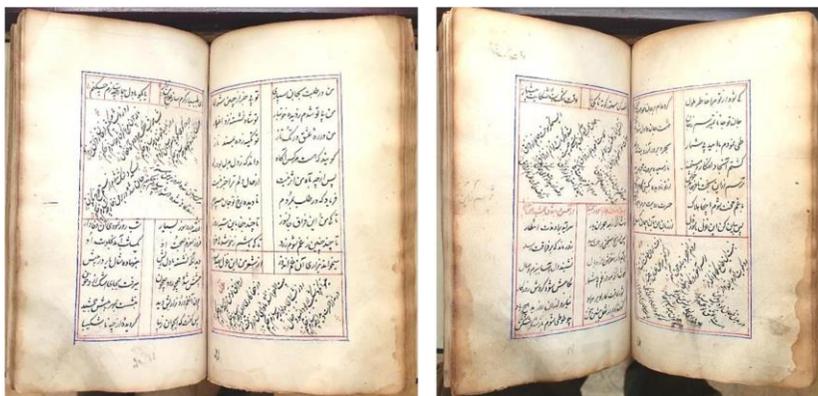
Commencement of the Story by the Grace of the Almighty Bestower (p. 14-L)

رفتن جمشید در فصل بهار به شکار، و برخوردن به مرد صورت نگار، و گرفتار شدن به صورت خورشید

Jamshid's hunting journey in the spring season, his encounter with a portrait painter, and his captivation with the image of Khorshid.

There are 12 lines per page in two columns. These changes in certain pages are due to a shift from one style of poetry to another. In fact, a charming aspect of the epic is combining two styles of Persian poetry—*mathnawi* and *ghazal*—each serving distinct purposes. While the *mathnawi* style is maintained throughout the text as the primary medium for narrating the main story, *ghazal* was reserved for expressing Prince Jamshid's longing for his beloved Khorshid. The alternate use of *mathnawi* and *ghazal* is presented visually and tastefully through distinct layout formats. The main narrative, composed in *mathnawi* style, follows the traditional Persian poetic layout: two columns to accommodate two hemistiches of each

couplet. In contrast, *ghazals* are visually set apart by being written diagonally – some in a formal *chalipa* arrangement, others in a more free-form style. Such creative layouts are seen in pages 19-L continued to 20-R, 25-L,27-L,36-R, 37-R continued to 37-L, 39-L continued to 40-R, 41-R, 65 R, 65-L, 77 R continued to 77-L, 77 L, and 134 R (Image 4 and 5).



Images 4 and 5: Pages 65 R&L (left), and pages 77 R&L (right)

A creative layout was adopted to visually separate mathnawi and ghazals. The main couplets follow the traditional Persian poetic layout: two columns symmetrically arranged on the page. The *ghazals* are visually set apart by being written diagonally in a freer style.

Illustrations

The manuscript is adorned with twelve finely executed miniature illustrations rendered in the Qajari style—a visual tradition distinguished by its delicate brushwork, refined figural representation, and vibrant colour palette. The miniatures are located on folios 30R, 31R, 53R, 57R, 78L, 85L, 90L, 108R, 116L, 126R, 128L, and 143L. Each painting corresponds to a key episode in the romantic narrative and functions as a visual extension of the text, inviting deeper engagement from the reader. However, since the tale of *Jamshid and Khorshid* is relatively obscure to contemporary audiences, the narrative context of these images may not be immediately evident. To address this, I am currently preparing a

separate scholarly essay—forthcoming in the next issue of the *Journal*—which will present a synopsis of the epic and situate each illustration within its narrative framework, alongside an analysis of the stylistic and symbolic features of the artwork.

Physical Condition

The manuscript is overall in fairly good condition. It has undergone a proper restoration and has been given a new binding. However, there are missing pages here and there. I was able to identify missing folios between 18-L & R, 117L & R, and 139 L & R. Also, the final part of the manuscript, which likely contained the colophon, is also gone.

The illuminated *sarlowḥ* on the *Ifitāḥ* page is damaged (see Image 1). Ink is smudged on facing pages 95-R and 95-L, rendering the text unreadable (Image 6). Water stain marks are observed throughout the volume, and signs of restoration are visible along the page edges (Image 7). In certain illustrations, the paint has seeped through the paper, leaving marks on the reverse side (Images 8-9). While the illustrations retain much of their original charm, they have visibly aged and now exhibit signs of deterioration, including fading pigments and flaking paint (Image 10).



Image 6: Ink smudges.

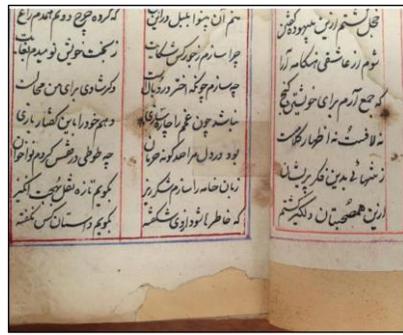


Image 7: Wormholes and traces of restoration.



Images 8 and 9: Wet paint from the illustration on folio 90-L (left) has permeated the paper, leaving a visible stain on its verso, folio 91-R (right).

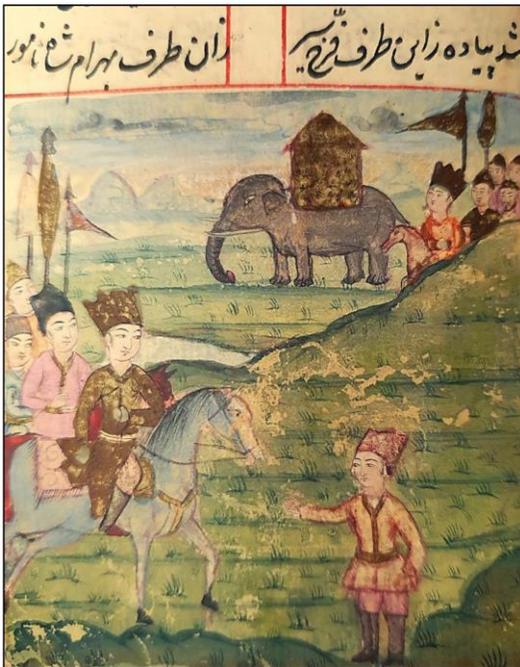


Image 10: Farrokh Siyar, the king of Kashmir, accompanied by his son Timur, rides forward from the left to welcome King Bahram and his entourage, who have arrived from Husnabad, depicted entering from the top right of the picture.

Like most of the twelve illustrations in the manuscript, this painting shows visible signs of deterioration; the fading of colours and flaking of paint are especially pronounced

From Outside the Text

The handwritten note by Muhammad Abd al-Rahman Barker (1929-2012)²⁰ on the first page of the modern bindings provides valuable insight into the manuscript's recent history. On the fly-leaf, Barker recorded the date 26th August 1964 and location Montreal, Canada (see Image 11). This brief yet significant annotation suggests that the manuscript was accompanied during his travels from the Subcontinent, where he most likely acquired the manuscript, to Montreal in Canada. Eventually, the manuscript reached its current home in Kuala Lumpur, Malaysia in the 1990s.²¹

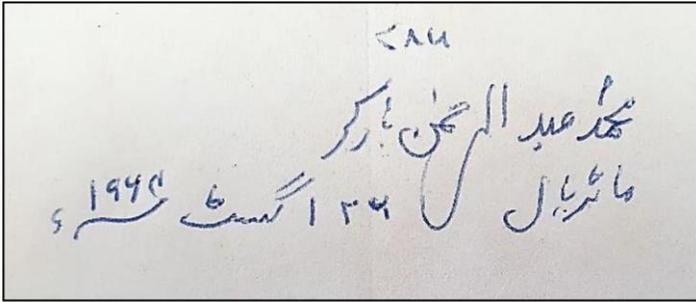


Image 11: Urdu handwriting by Abd al-Rahman Barker recording his own name, Montreal, and the date 26th August 1964.

On the verso of the opening page appears an inscription in bold *Nastaliq* script – obviously a later addition. It contains a series of reflections on the value of education and the vital role of teachers (see Image 12).

²⁰ Philip Barker, an American born and raised (whose ancestors settled in America in 1661) converted to Islam in 1951, at the age of 22. Barker then adopted Muhammad Abd al-Rahman as his first name and continued his career using his Muslim name onwards.

²¹ For an account of the journey Barker's collection to Malaysia see Amir H. Zekrgoo, "Treasures of Sciences in the Lovely Realm of Sights': An Investigation into Āmulī's Manuscript of *Nafā'is al-Funūn fī 'Arā'is al-'Uyūn*," *Al-Shajarah: Journal of the International Institute of Islamic Thought and Civilization (ISTAC)*, International Islamic University Malaysia (IIUM) 25, no. 1 (2020): 175–76.

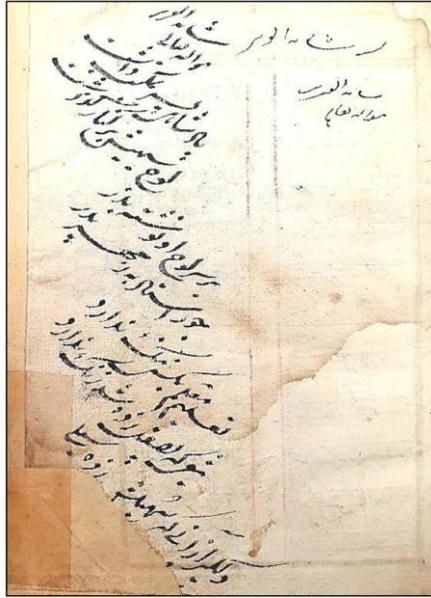


Image 12: The bold *Nasta'liq* inscription on the verso of the opening page begins with God's praise. Then follow couplets from Sa'di's *Golestan*, a celebrated Persian literary work that blends prose and poetry. These are succeeded by proverbial couplets from oral tradition that all emphasize the vital role of teachers in shaping character and intellect. The text and its meanings are as follows:

هو الله تعالى شانه العزيز

He is Allah, exalted in His Majesty, Almighty

پادشاهی پسر به مکتب داشت لوح سیمیش بر کنار گذاشت
بر سر لوح او نوشته به زر جور استاد به ز مهر پدر

*There was a king whose son was sent to school,
He gave the prince a silver board – wisdom's jewel.*

*Engraved in gold upon it's polished face:
"Teacher's sternness exceeds father's grace."*

تعلیم معلم به کسی ننگ ندارد تیغی که به صیقل زده شد، زنگ ندارد
دلگیر از آتی که سهیلش زده سیلی سیبی که سهیلش نزنند رنگ ندارد

*Don't be ashamed of the corrections of a master,
It burnishes the blade; it won't cause disaster.*

*Don't be offended if Canopus gives a slap,
It wakes pale apples from their colorless nap.*

Acknowledgement

I wish to express my sincere gratitude to Dr. Mahmoodreza Esfandiar of the Encyclopaedia Islamica Foundation for his invaluable assistance in identifying the manuscript and for introducing me to an edited version of a more recent copy of the same work. I am also deeply thankful to Dr. Ehsanollah Shokrollahi, Director of the Publications Department at the Library, Museum, and Documents Centre of the Islamic Consultative Assembly (Majlis), for providing access to the PDF version of the edited text, based on a manuscript housed in the Ayatollah Borujerdi Library in Qum.

My appreciation extends to Dr. Hamid Reza Ghelichkhani, Manuscript Evaluation Committee Member from the National Library of Iran, who generously consulted *Farhang-e Sokhanvaran* and other reference sources on my behalf in search of information about Mastur. His report that no record of her appears in these major literary indexes further underscored both the rarity of the manuscript and the anonymity of its author.

I am also grateful to the Syed Muhammad Naquib al-Attas Library at ISTAC for providing a quiet and supportive environment that facilitated the progress of this research. Special thanks are due to Mr. Ahmad Zaki, Senior Librarian, for his kind assistance in granting regular access to the manuscript during my visits.

Appendices

Appendix 1.	در این ایام چون خس پایمانند بر اهل زمان چون خاک راه اند	ز هر کس خوارتر اهل کمال اند به ملک معرفت هر چند شاه اند
Appendix 2.	دلم بود دایم ز جورش حزین	فلک بود پیوسته با من به کین
Appendix 3.	بود موروثی از اجدادم این گنج	به تنها خود نگشتم من سخن سنج
Appendix 4.	دلم از طالع ناساز خون است که کرده چرخ دونم همدم زاغ	مرا شکوه ز بخت واژگون است منم آن بینوا بلبل در این باغ
Appendix 5.	هنوزم ابتدای نغمه خوانی است ز لعلم میتر اود لیک گوهر هنوز آغاز فکر و شعر خوانی است همان غنچه است گلپای معانی	هنوزم اول شور و جوانی است هنوزم بوی شیر آید ز شکر هنوزم ابتدای نکته دانی است همان نورسته نخل زندگانی
Appendix 6.	نگویم گر غلطه یار خران است نشاند بر سریر عزت و جاه خران را لعل ساز و زیب گردن	فلک دایم به کام دیگرانست خری را برکشد ناگه ز پاگاه نهد خرْمهره را بر تاج بهمین
Appendix 7.	بستست ای فلک، این جفا تا به کی نکردی به کامم چرا چون کسان؟ شبنم نیز در شوربختی گنشت زمینی دگر، آسمانی دگر	به تلخی ره عمر گردید طی منم نیز در زیر این آسمان! همه روز بر من به سختی گنشت ندارم جز اینجا مکانی دگر
Appendix 8.	دگر شادی برای من محال است دهم خود را در این گفتار بازی چه طوطی در قفس گرم نواخوان بگویم تازه نقل بهجت انگیز بگویم داستان کس نگفته	چه سازم چونکه اختر در وبال است نباشد چون غم را چاره سازی بود در دل مرا صدگونه حرمان زبان خامه را سازم شکر ریز که خاطر ها شود از وی شکفته
Appendix 9.	مرا عمر گرامی بر سر آید بساطم را فلک در هم نوردد چه جمع آیند بعد از این پریشان مرا هم در حساب جمله آرند روانم را به حمدی شاد سازند نماند نام من بر طاق نسیان	چو بیک مرگ آخر از در آید ... چو گلزار حیاتم زرد گردد همین باشد تمنایم ز خویشان چه نام نکته سنجان را شمارند غرض بعد از وفاتم یاد سازند همینم آرزو باشد به دوران

Appendix 10.	<p>کشیدم ز جورَت فراوان عذاب به رنج و مشقت شکیبایی ام تلافی مافات را کن ادا بگیرم ز جورَت شکایت ز سر</p>	<p>به محنت مرا بود تا صبر و تاب نمانده است دیگر توانایی ام کنون از در عنر خواهی در آ وگرنه به محشر بر دادگر</p>
Appendix 11.	<p>شبستان وصالش نام کردم</p>	<p>ز فضل ایزدش اتمام کردم</p>