

not see,  
sh thy desire,  
rant to thee,

den from thy sight  
y heart,  
own delight,

arden close  
rable gate,  
e of the rose  
you as you wait,

*Princess, Zeb-un Nissa.*  
*By I.K. and J.D.W.*

shall strive in vain  
their skill shall be

s or heavenly choose  
aineth best

ngth of days.  
end of things

*thir by I.K. and J.D.W.*

---

**Society,**

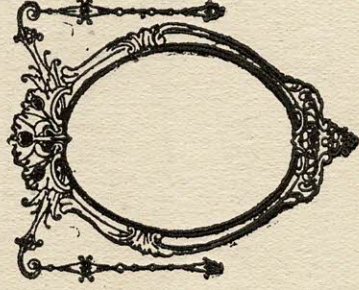
at Khan in order to bring  
knowledge of the West,

h admits to the monthly

ning October, 1919, at  
oob Khan, 86 Ladbroke  
19, 29 Gordon Square,

m, W.C.

# VEENA RECITAL BY INAYAT KHAN.



. . ENGLISH VERSION OF SONGS . .



ity, Sanscrit period.

f the universe, to Whom all  
[bow,

wellers in Heaven,

wellers on earth,

ngs of the world, to Whom all

f the universe, to Whom all

[bow,

eth all divine beings,

humbly stand,

His likeness,

nd shapeth all;

nciation,

and in loss,

f the universe, to Whom all

[bow.

ss of His Perfection,

pper's heart.

ight of His countenance,

n His likeness,

a, birds, beasts, insects and

[worms,

ord of the universe, to Whom

[all bow,

tion and the essence of all

[knowledge sought,

are all for His sake.

ining and of those sustained

[by others.

de alone is its Source.

beyond all knowledge,

ord of the universe, to Whom

[all bow,

from the Sanscrit by I.K.

akrit period.

Thyself

lessful One,

Omnipotent, the All.

Yashoda's son.

ce of grief.

hose feet we bow,

asadev,

One, art Thou.

lated by I.K. and J.D.W.

3. "Khayal"

Classical lyric, Mogul period.

"O, Krishna, do not keep me, here by the river, the sacred banks of Ganges. I may not linger. Look, how many there are who can watch, and home they will go and talk of me. Oh, be not so bold before my maidens; oh, they will see, my maidens of Brandavana will see."

From the Hindi

4. Solo

Showing the structures of different rages (themes).

5. "Jogia"

Song of the dawn.

- (i) Piercing the veil of dawn, the sun looks through  
Then come the morning breezes cool with dew,  
To call the waking world to work anew.
- (ii) One to the mosque with pious steps hath sped,  
And one within the temple bows his head,  
While many rise to toil for daily bread.
- (iii) I ask my heart—Where doth my journey lie?  
It weeping says: "Like all love's victims I,  
Must seek the well-beloved till I die."

Translated from the Urdu by I.K. and J.D.W.

6. "Cruti"

Slowly among her maids, I see her walk,  
Her eyes downcast, her modest head down-bent  
Youthfully, as a lily on its stalk;  
Her loveliness her only ornament.  
But clouds arise, the shadow of the years  
Dewing her gay sari with rain, like tears.

From the Hindi of Inayat Khan by I.K. and J.D.W.

7. "Astai"

Extemporisations on the manner of Northern India  
on the following theme.

Around my body, at the day of death  
Lay neither spices rare, nor attar sweet,  
Nor camphor with its purifying breath;  
But seek her dwelling, and there, from off the street  
Bring me some dust—it may have touched her feet.

Translated from the Urdu by I.K. and J.D.W.

8. Ghazal:—

- 1. (i) No need have you on me to cast your spell  
Unnecessary is the glance you gave,  
I have been yours so long—you know full well  
I am your slave.
- (ii) After my death no loneliness I fear  
Though in my poor forsaken grave I rest,  
Already do I wear your portrait here  
Graved on my breast.
- (iii) I sewed the garment I in madness tore,  
But idle was my toil—again a flame  
Lit all my soul, I rent my robe—once more  
My madness came.

From the Urdu of Mushtar by I.K. and J.D.W.