Make Heaven on the morrow mine abode.
To-day yon cypress gives no hand to me,
To-morrow do Thou grant the Tuha-tree. ¹
Since here the loved one’s lips were proffered not,
Do Thou make there the Keyser-stream my lot.

O God, give Thou unto my words renown,
Make Thou this City-Thriller thrill the town.
I say not, ‘spread it over all the earth.’
It sings the angels, this may speed it forth. ²

The above is followed in the original by the sections describing night and morning; then comes the fifth, that on Adrianople, the whole of which is here translated.

[130]

A wonder-town whose garths and meadows bright
Put all our yearnings after Heaven to flight.
The rivers ³ gently flow midmost its stead,
The cloudlets linger loving o’er its head.
If thou look e’en upon a steeple there,
It turneth to a cypress-figured fair. ⁴

The beauties strip to plunge in Tunja’s stream;
The slender waists and white breasts brightly gleam.
With towels of black ⁵ the white loves gird them round:
Thou’dest say ’twas day and night together bound. ⁶
Thus God a secret to the towel confides,
Because whate’er of shame it sees it hides. ⁷

¹ Concerning the Tuha-tree which grows in Paradise, see vol. i, p. 36.
² As the angels bear messages to all corners of the earth: but the angels sung here are the boys of Adrianople.
³ These are the rivers Tunja and Merij (Maritze).
⁴ Thy mind becomes so filled with the young beauties thou seest there that if thou catchest sight of a minaret it will shape itself to thee as a graceful figured youth.
⁵ The towel called futa which a bather puts round his waist and which reaches to the knees or a little lower: it is generally black or very dark blue. It has been mentioned already, see vol. i, p. 263.
⁶ The white skin representing day and the dark towel representing night.
⁷ Not to draw attention to a fault or mistake, but to veil it, is one of traits of the magnanimous.
Should'st thou behold these in the river shine,
Thou'lt see the Moon within the Watery Sign.
Who hopes their union, like a ninny he,
For they're like treasure fallen mid the sea.
Although thy tears should like the Merij flow,
Not one his arm about thy neck would throw.

Whoso beholds the town where these aby
Would deem the Heavens turned to nine thereby.²
How fair a Heaven that loathes not peccant wight,
Where saint and sinner both the Vision sight!³
And therewithin is many an angel fair
Whose like the ancient Sphere hath looked on ne'er.

This finishes the Prologue. We next get the Catalogue
of the boys, forty-six in all; of these fourteen have been
selected as typical of the series.

[131]

Ahmed.
The champion in beauty's field to-day
Is fair Ahmed the farrier's son, thou'lt say.
His face the shrine is of the lovelorn crew,
His shop their prayer-niche e'en through the horse-shoe.⁴

* * * * * * * * * * * * * * * *

⁵Ali the Maiden.
And one Maid ṬAli is, that jasmine-breast,
With sinews tenderer than custard drest.
Who buys for thousand souls his joy of him
Yet buys him cheap with that sweet girlish trim.

* * * * * * * * * * * * * * * *

¹ For the explanation of this conceit see the last paragraph in the note
on p. 329 of vol. 1.
² The Heavens, or rather Paradises, being of course eight in number. See
vol. 1, p. 36.
³ i. e. the Beatific Vision which is the special privilege of the holy (see
vol. 1, p. 37); but here of course the vision of those beauties.
⁴ Because it contains horse-shoes, and the top of the mihrab or prayer-niche
is arched like a horse-shoe.
⁵ Qiz ṬAli i. e. ṬAli the Maiden, so nicknamed because of his girlish
appearance or manners.
One the Green Angel, grace is his unique. 
As pen-name hath he chosen Nesli eke, 2
That such descendant should be his, had known 
Azâzîl, 3 he to Adam had bowed down. 4

And one Khalil, that torment of the spright, 
He taketh hearts to be his guests each night. 6
Upon his face what spell hath cast his hair, 
That thereunto the fire is garden fair? 1

And one is 'Alem-Shâh, that King of earth, 
By side of whom the hosts of sighs march forth. 
Behold, O friend, how fair a King is he, 
For whom the glances the sword-bearers be.

1 Yeshîl Melek 'Green Angel', this seems to be another nickname; perhaps the boy often dressed in green. Melek, i. e. Angel, is sometimes used as a name among the Turks.
2 The makhlas or 'pen-name' Nesli means 'he of the lineage' or 'of the race.'
3 Azâzîl was the original angelic name of Iblis or Satan before his fall.
4 This refers to the story of Satan's refusal to worship Adam (see vol. i, p. 119, n. 5); in the word 'descendant' there is further an allusion to the lad's pen-name of Nesli.
5 The name Khalil, from entering into the compound Khalil-ullah i. e. 'the Familiar of God', the special title of the patriarch Abraham, always recalls that prophet.
6 The patriarch Abraham is famous for his hospitality in entertaining guests, both angelic and human.
7 There is here an allusion to the following legend. When Abraham had destroyed the idols, he was, by command of Nimrod the King, cast on to a huge burning pyre, the engine by which he was shot on to this being, it is said, an invention of the Devil. But at God's bidding Gabriel came down and changed the flaming pile into a garden of roses for the prophet, though to the infidels it continued to blaze as it were a hell.
Here Mesihi fancies the boy's bright face as a red fire which his flowing tresses have by magic changed into a rosy garden for themselves, wherein they may play at pleasure.
8 The name 'Alem-Shâh means 'King of the World.'
Yūsuf. 1
And one is Yūsuf, King of all the fair; 2
In beauty's Egypt he the crown doth wear.
Whoever sees me lurking in his street
Saith, 'In the end this wolf will Joseph eat.' 3

Mahmūd.
And one the hāfiz 4 is that's hight Mahmūd:
On him the Lord hath David's voice bestowed. 5
His face is like the Koran pure and clear,
Is't strange that by his head the folk should swear? 6

Hasan.
And one is Hasan, of the druggists he;
His breath thou'dst fancy Khotan musk to be. 7
I've wrung from out my wede the tears of blood,
And all his shop have filled with brazil-wood. 8

Fettān.
Fettān, Shādī the silkman's son there is;
A thousand souls for e'en one kiss of his!
Of crimson silk his collar deem no more,

1 Yūsuf, i. e. Joseph.
2 The prophet Joseph being, as we learned from Hamdī's poem, the fairest of all creatures.
3 Alluding to the false story told to Jacob by his sons. [This conceit recalls a graceful couplet of the Persian poet Sa'dī:

در کمی نتو معروفم و از رؤی تو ما هکردم
گر گو دعی آلبوم و هیویف نمادرده
'I am well-known in thy quarter, yet debarring from seeing thy face: A wolf with blood-stained mouth who hath not devoured Joseph.' ED.]
4 A hāfiz is one who knows the Koran by heart.
5 David the Psalmist is the type of a beautiful singer or chanter.
The Prophet said of one who recited the Koran sweetly in his presence that he had 'the voice of David', and the expression is consequently still used in connection with anyone who reads or recites the sacred book very beautifully.
6 'By thy head!' is a common form of swearing. People also take oath on the Koran.
7 Khotan is the name of a region in Cathay or Chinese Tartary, whence, as we have seen, the best musk is obtained.
8 For brazil-wood see p. 213, n. 2. The poet here associates the tears of blood with which he has saturated his robe for love of the young druggist with the red brazil-wood. Musk and brazil-wood are sold in druggists' shops.
That wanton one hath waded deep in gore.  

Sidi.

And one yon tailor is, Sidi by name,
Who beauty’s robe hath sewn, and donned the same.
If thou shouldst look upon yon ruddy cheek,
For scarlet Frankish satin thou’dst it take.

Hasan.

Of yonder fair, Hasan the capper’s one,
A dainty-frame, and rare his union.
His love my outside and my in makes sweet;
There falls his cap whereso doth fall my pate.

Bakhshi.  

And one the bathman’s son, Bakhshí by name,
Whose liplets as Badakhshan rubies flame.
He’s raised a fire, and made my breast a bath,
And my two eyes the window-lights it hath.

Názik.

And one is Názik, the mute’s son so gay;
Right cunning he in stealing hearts away.
How should not I that rosy-face love dear?
For rosebud like, mouth but no tongue is there.

Huseyn.

And one the carder who is Huseyn hight,
Like carded cotton is his body white.
May sigh of mine ne’er light on him, I pray;

1 Do not think that his collar is of the red silk his father sells; he has slain so many lovers by his beauty that his robe is stained with their blood up even to the collar.

2 The allusion is to some European material, perhaps of the nature of Venetian brocade, highly esteemed by the Turks of those days.

3 This is an old-fashioned name, hardly, if at all, used nowadays.

4 The rubies of Badakhshan have been mentioned in vol. 1, p. 333, n. 2.

5 He has raised a fire of love in my breast which has made it glow like a hot bath for passion.

6 The Eastern bath is lighted by small round windows in the dome.

7 We have very often seen the rosebud described as a mouth; of course, it is a mouth without a tongue. The mute, if he has a tongue, cannot speak with it. Mesihi seems here to say that the lad too is dumb; but probably his intention is only to make a point out of the father’s peculiarity.
For of what sort is fire and cotton's play?

When the Catalogue has been gone through we get the short Epilogue, which is here translated, as is the first of the two ghazels with which it closes; the second is omitted as being superfluous.

If looking through the bowers of Paradise
Rizwân should seek an angel like to these,
The peer of one of them he would not sight
Although nine times he ranged the Heavens Eight.

To love but one alone was mine intent;
But ah! with one I could not be content.
I strove to bind my heart to one alone.
But then my heart was not content with one.
This wayward heart was all to pieces rent,
And every piece off to a beauty went.

O God, let not that in the tomb I fall
Or ever breast to breast I've seen them all.
That God do keep them from all loss, I cry;
What better than a prayer make can I?

Ghazel.
O God make each of these of surest stay,
And make the taper of their cheeks to ray.
Since Thou hast made their lips the Fount of Life,
Keep these alive until the Judgment-Day.
Me needeth not the sultanship of earth;
Make Thou me but to be their slave for aye.
What time they flock unto the feast of wine
My sad heart make the viol that they play.
Mesîhî this wise finisheth their praise;
So if thou like it not, well, go they way.

1 Here is quoted a well-known proverb — اود ابیه چنینک نه اونادن وار — 'What sort of play is fire's with cotton?' — which has somewhat the force of 'how does the lion lie down with the lamb?'

Here the fire is represented by the burning sighs of the poet, the cotton by the soft white body of the young carder.

2 Rizwân, the angelic warder of Paradise, see vol. 1, p. 37.
CHAPTER IX.

Sultan Selim 'the Grim.'

In the spring of 918 (1512) Sultan Bayezid the Saint was succeeded on the throne by his son Selim, whom men learned to call the Grim. 1 Till quite the close of his father's reign Selim had been governor of Trebizond, where, although he had lived peaceably enough, his bold and masterful temper had found occasions to display itself, and had gained for him the esteem of the martial Ottoman people, and above all of the formidable legion of the Janissaries.

And so when Bayezid was grown old and infirm and had shown a disposition to abdicate in favour of his more peacefully inclined son Ahmed, Selim, though the youngest of the Imperial family, felt himself strong enough to make a dash for the throne. He accordingly left his government of Trebizond without permission, passed over to Kaffa in the Crimea where his own son Suleymán (afterwards Sultan Suleymán the Magnificent) was governor, and thence crossed to Europe at the head of a suite which in its proportions came near to being an army. Bayezid refused to see the son whose unwarranted intrusion was not far off rebellion; but he gave him a European government in place of Trebizond. As might have been expected, Selim did not tarry long ere he marched from this point of vantage on Constantinople. He entered

1 In Turkish, Yawuz.
the capital in state, and pitched his camp in the spacious park known as the New Garden, which lies near the southwest corner of the city, and there the troops, who were warm partisans of the adventurous Prince, tendered him their allegiance. When Bayezid heard of this he at once resigned the crown to Selim, who thereupon became Sultan. The old monarch immediately left Constantinople, intending to close his days in his native town of Demitoka; but he was aged and infirm, and death overtook him before he reached his journey's end.

Selim the Grim, who thus forcibly possessed himself of the throne, was personally the greatest of the four and thirty monarchs who have been girt with the sword of 'Osmán. The aim of other Sultans in their foreign conquests has been for the most part to extend their territories by wrestling from their Christian neighbours lands to which they had no shadow of a right, and which, if they had paused to think, they would have seen it was impossible for them permanently to hold. But Sultan Selím conceived the grand idea of uniting all the Muslim states in one great commonwealth, and reviving in the Ottoman dynasty the ancient glories of the Caliphate of Islam. Had he lived, it is likely that his commanding genius and dauntless courage would have done much towards the realisation of his aim; as it was, in his brief eight years' reign he more than doubled the extent of the Ottoman dominions, and raised Turkey from a second-rate power, to whose ruler the other Muhammedan states would but grudgingly accord the title of Emír, to that position of pre-eminence among the Kingdoms of Islam which has ever since been hers. Mehemed the Conqueror, crowning the work of his predecessors, made the Ottoman Sultan of the West-Turkish nation; Selím the Grim made him Caliph of the Muhammedan world. Whatever influence the Ottoman monarch may possess
to-day in Muslim lands outside his own dominions is his legacy from this greatest of his ancestors.

Prince Ahmed, Selim’s elder brother, who had raised a force in Asia Minor with the intention of disputing the throne, having been defeated and slain, Selim was free to set about the realisation of his scheme. His first business was with the Shi’i heretics. These, as we have seen, had latterly become formidable in Turkey, and they had just found a patron in Sháh Isma’íl of Persia, himself the descendant of a saintly family, who had placed himself at the head of the movement and was being enthusiastically supported by its adherents throughout the Muslim world. The peril was imminent, threatening the very heart of Islam. Selim at once recognised it, and determined on its extirpation root and branch. He therefore ordered throughout his dominions a general massacre of all the Red Heads, as the Shi’ís were then somewhat contemptuously called by the orthodox, and himself marched with his army to crush Sháh Isma’íl. In a great battle in the valley of Chaldiran the Red Heads were cut to pieces, and the Sháh himself fled from the field, leaving his camp and his harem in the hands of Selim. The Sultan was eager to pursue and annihilate the fugitives, but the janissaries refused to follow him farther than Tebriz, and in bitter disappointment he was compelled to turn home.

1 See p. 227, n. 4.

2 The name Qizil Bash, ‘Red Head’, is said to have originated from the circumstance that the followers of Sheykh Hayder, Sháh Isma’íl’s father, wore red caps as a distinguishing badge. In any case, it was used in the sixteenth century, and probably later, by the orthodox Ottomans as a contemptuous designation for the adherents of the Shi’í sect, and particularly for the soldiers of the Safevi Kings of Persia. Nowadays the name is given to a Shi’í community which is scattered over the north-east of Anatolia, especially in the provinces of Erzerum, Sivas, and Ma’muret-ul-‘Aziz. This body has a bad reputation, being popularly (though perhaps unjustly) credited with various reprehensible customs, such as community of wives.
Obliged for the time to abandon his crusade against the Red Heads, Selim, still in pursuance of his pan-Islamic idea, resolved to bring the dominions of the Memlûk Sultans of Cairo under his sceptre. This he accomplished in a single campaign; and the result was not only the incorporation of Egypt, Syria, and the holy places of Arabia into the Ottoman Empire, but the transference of the Caliphate of Islam from the house of ʿAbbâs to the dynasty of ʿOsmân 923 (1517).

Among the best results of Selim's campaign against Shâh Ismaʿîl was the acquisition of the Turkish districts of Diyar-Bekr and Mardin, once the dominions of the Black Sheep Turkmans, from whose successors, the White Sheep,¹ they had passed into the hands of the Persian King. At the same time he won the country about ʿOrfa and Mosul, which had a mixed population, in part Turkish, and annexed the little Turkman state of Zu-l-Qadr.¹ On the other hand, while their annexation was necessary as an essential step towards the realisation of Selim's dream, Syria, Egypt, and the Arabian litoral must be looked upon as purely foreign conquests; they can have added nothing to the Turkish population, and therefore to the inherent strength of the Empire. On the contrary, one result of their acquisition must have been to leave the dominant race in a considerable numerical inferiority, a somewhat anomalous state of affairs which, in greater or less degree, has continued from that day to this.

Sultan Selim was born in 872 (1467) and died in 926 (1520). Though not wantonly cruel, he was ruthless towards all whom he conceived to stand in the way of his designs, and notably towards those of his vezirs who rightly or wrongly fell under his suspicion. It was this feature of his character which earned for him that surname of the Grim by which he is known to this day.

¹ For these dynasties see vol. 1, p. 204, and notes 1 and 2.
As Selim the First was in matters political the greatest minded of his house, so by universal consent was he the most gifted poetically. But unfortunately his writings are almost entirely in the Persian language, in which he composed a complete Diwan of ghazels that contains many passages of great beauty. But this work, not being in Turkish, does not fall within the scope of our enquiry. Why Selim elected to write in Persian rather than in Turkish is not clear; probably he considered that the former, being the more cultured speech of the two, was the better medium for the expression of poetic thought. In any case his choice is a matter for regret; for besides adding another star to the galaxy of Turkish poets, he must through his great literary talent have rendered valuable assistance in the work of refining and fixing the Ottoman language.

The following couplet is the only piece of Turkish verse which the biographers attribute to Sultan Selim; it is not included in his Diwan:

Couplet.

How were 't meet that thou should'st stand before me while that I recline? —
Better far they make no prayer o'er me dead.² my Cypress-form.³

¹ Sultan Selim's Diwan was printed at Constantinople in 1306 (1888–9). The British Museum possesses a MS. (Add. 7786). By a slip, such as is rare indeed in the marvellously accurate work of Dr. Rieu, this Diwan is attributed in the Catalogue to Sultan Selim II.

² The people present at a funeral stand while a prayer is repeated over the dead man. The ceremony is very short, lasting only some seven or eight minutes. The idea in the verse is that the beloved is too tender to stand for even that short time without suffering fatigue; so rather than that his dear one should be put to even this slight inconvenience, the poet desires that he should be buried without any religious rite.

³ بن يافق لا يقمعي أول قرشومده يلامن نيدي نوره سوء قائم دنماک بن وليد کلاه فیمازم قلمدةین
Like so many both of his ancestors and his descendants, Selim I was not only a poet, he was a friend and patron of poets. While yet but governor of Trebizond, his court in that province was a centre of attraction to men of letters, and after his accession he continued to find his favourite recreation in the society of the learned and the gifted. In war as in peace, he loved to be surrounded by poets and thinkers; and throughout both his Persian and Egyptian campaigns his closest companions were two or three chosen spirits with whom he could enjoy the pleasure of intellectual converse.
CHAPTER X.

Jafer Chelebi.

While Mehemmed the Conqueror was still upon the throne and his son Báyezíd was governor at Amasiya, one of that Prince's chief advisers¹ had been a certain Tájí Bey,² a scion of a famous Ottoman family.³ This Tájí Bey had had two sons, the elder of whom was named Jafer, and the younger Sa'dí. These two boys had grown up at the Prince-Governor's court, and as both had shown signs of exceptional ability, both had been destined for the learned profession. Jafer, who in after life was commonly known by the patronymic Tájí-záde, being more especially a lad of extraordinary promise, was sent to study under the most distinguished

¹ His defterdar or treasurer, according to Sehí and Latifi. 'Ashiq on the other hand says that Tájí had been lala (titular tutor) or governor to the Prince, a statement which 'Ali contradicts, saying that the lalas of the Imperial Princes always bore the title of Pasha.

² Tájí's name appears, like his son's, on the roll of Ottoman poets. Latifi quotes this couplet by him on the Arabic proverb أن الدبر و القدر which is exactly equivalent to our own saying, 'man proposes but God disposes':—

باش و امر كمسانه ايش ولا تدبيره
أول موافق أوه انبدع مكر تقديره

No man's business through his scheming comes to aught, O heart of me; That alone shall be successful which accords with God's decree.

³ Hasan says that Tájí Bey had originally been a soldier.
professors of the day, among his instructors being the Qázi-
‘Asker Hájji-Hasan-záde. ¹

Ja‘fér’s first appointment was the Muderrisate or Principal-
ship of the College of Mahmúd Pasha in Constantinople. But Sultan Báyezíd, who highly appreciated the young man’s
talent, and who doubtless felt a special interest in him on
account of the old Amasiya days, soon found for him another
and far more exalted post. The official who held the position
of Nishánjí or Chancellor of the Divan ² having been promoted
to the vezírate, it became necessary to appoint someone else
to the vacant office. It so happened that there was no one
among the government clerks, from whose ranks the selection
would regularly have been made, who was deemed competent
adequately to discharge the functions of this important and
responsible post. The Sultan therefore ordered the vezírs to
select from among the ‘ulema some man whose proved ability
and literary skill were sufficient guarantee of his efficiency.
The vezírs, who probably knew something of the wishes of
their Imperial master, made choice of Ja‘fér Chelebi; and Báyezíd, who was greatly pleased, at once began to shower
favours on his old friend. Till this time the Defterdárs or
Treasurers of the Divan ³ had always taken precedence of
the Nishánjí; they used to sit above him on the bench in
the council-chamber, and to stand above him when, drawn
up in line, the members of the Divan saluted the Sultan as
he passed. Báyezíd changed this arrangement; he gave the

¹ Hájji Hasan-záde was one of the most prominent of the ‘ulema of his
time. Sultan Mehmed shortly before his death in 886 (1481) made him
Qázi-‘Asker of Anatolia; in 893 (1488) he was Qázi-‘Asker of Rumelia, and
he remained so till his death in 911 (1505—6). Judging from the attempt
which, as we shall see, he made to check the career of Kemál-Pasha-záde, he
would appear to have been of a somewhat jealous temperament. He wrote
verses under the pen-name of Wahidi.

² See p. 25 supra.

³ See p. 25 supra, and n. 1 ad calc.
Nishánji precedence over the Defterdârs, a step somewhat keenly resented by the latter officials. He further conferred, for the first time, the rank and title of Pasha on the Nishánji; and so Jafer became generally known among the people as the Nishánji Pasha, or, as we might say, the Lord Chancellor.

Till almost the very end of Bayezid's reign Jafer continued to enjoy the utmost prosperity, living in all happiness and well-being, now indulging his literary tastes and now pursuing pleasures of a more equivocal description. For the Lord Chancellor was a great admirer of the fair sex, and on occasion did not hesitate to overstep the lines drawn by religion and by law. One such occasion is memorable, since it forms the subject of his most important poem, the Heves-Náme or 'Book of Love-Desire.' It so chanced that one day Jafer caught a glimpse of a beautiful lady with whom he then and there fell passionately and desperately in love. The lady in question happened to be the wife of a respectable member of the 'ulemá; but this mattered nothing to the ardent lover. He at once set about trying to win her affections to himself, making use of those old women who in the East act as lovers' go-betweens, and of such other means as he could devise. His efforts were crowned with success, and the lady became his paramour. The whole of this adventure is narrated by the poet-lover in the book just referred to, which he is said to have written as a distraction to himself during his love-fever. If this be the case, the date of the affair is fixed as 899 (1493—4) by a chronogram for the Book of Love-Desire. ¹ When the husband of the lady found out what had happened, he lifted up his voice and cursed

¹ حَمْطَنَ نَمْهُ جَعْفَر حَسَابِی

'Its reckoning is: The Book of Love of Jafer,' where the words حَمْطَنَ نَمْهُ جَعْفَر

² The Book of Love of Jafer' form the chronogram.
Ja'fer; and, according to 'Ali, who displays a very becoming indignation when relating the scandalous tale, it was this curse which brought about the subsequent disgrace and eventual execution of the peccant Chancellor.

Yet for all his sins Ja'fer had many years of prosperity. He was ever loyal to his kind master Bâyêzîd, and was one of those who stood by him when his son Selîm was in practical revolt. This fidelity cost the poet dear; he was known to favour the claims of Prince Ahmed, Bâyêzîd's best loved son; and so after Selîm had been compelled to retire north, the janissaries, exasperated at the check given to their favourite, broke loose in Constantinople in 917 (August 1511) and looted the house of the Lord Chancellor as well as those of Mu'eyyed-zâde, then the Rumelian Qâzî-'Asker, and of another high official, who also were prominent supporters of Prince Ahmed. Sultan Bâyêzîd, whose strength and nerve were by this time completely shattered, felt himself compelled to humour the mutineers by the dismissal of his two favourites, Ja'fer and Mu'eyyed-zâde. The former was offered a small retiring pension which he declined to accept. It must have been almost immediately before his fall that Mesihi presented to him as Nishânji Pasha the spring-qasîda translated on a preceding page,¹ and prayed him for a share of his patronage.

Selîm, who succeeded his father in the following year, was by no means inclined to forego the services of men of talent, even though they might once have opposed his schemes. He therefore made haste to offer Ja'fer a post in the judiciary which it was not beneath his dignity to accept. Soon afterwards the poet was re-instated in his old office of Nishânji; whence he was transferred, after a brief interval, to the Anatolian Qâzî-'Askerate, which, as we have more than once seen, was then, except for the titular seniority of the Rume-

¹ See pp. 228 and 238—241 supra.
lian, the highest position in the learned profession. Ja'fer thus attained, after a brilliant interlude as a civil official, to what was practically the summit of the profession in which he originally started. He now stood on the highest pinnacle of his fortune. He was one of Selim's most intimate friends; on the marches during the Persian campaign he, with Monlā Idrīs the historian, and Halimi Chelebi, Selim's lala or tutor, used generally to ride by the side of their master and beguile the tedium of the way with discussions on literature and philosophy. At Amasiya, on the homeward march, the Ottoman army was overtaken by ambassadors from Shāh Isma'īl who were charged amongst other things to pray for the restitution of that King's favourite wife, who, with the rest of the royal harem, had been captured at Chaldiran. The Sultan refused to listen to their request; and, in consideration perhaps of Ja'fer's predilection for fair women, gave the lady in marriage to him.

But royal favour such as this poet enjoyed was fraught with danger in the mediaeval East. Ja'fer had, as was inevitable, jealous enemies who were ever on the watch for an opportunity to poison his master's mind against him. Such an opportunity occurred during this campaign. We have seen

1 Monlā Idrīs was a noble and learned Kurd of Bitlis who fled from the Persian Shāh Isma'īl and entered the Ottoman service. He wrote in the Persian language an esteemed history of the first eight Ottoman Sultans, to which he gave the title of Hesht Bihisht or 'The Eight Paradises.' He was able to render Selim much assistance in establishing the Ottoman authority in the Kurdish districts of Diyar-Bekr and Mosul, and this, combined with his learning, won for him a high place in that Sultan's regard. He died in Constantinople in 961 (1554).

2 This Halimi Chelebi, who was a very learned man, though hardly an author, was a native of Qastamuni. He died in 923 (1516). Von Hammer has by an error confounded him with an earlier Halimi who was a cadi under Mehemed the Conqueror and composed a well-known Persian-Turkish dictionary which bears the name of Bahr-ul-Gharā'īb or 'The Sea of Wonders,' but which was popularly known as Lughat-i Halimi or 'Halimi's Dictionary.'
that the janissaries refused to advance beyond Tebriz, and thereby roused the anger of Selim. At Amasiya, where the Persian queen was handed over to Jafer, they broke out into open revolt; and their insubordination yet further incensed the Sultan, who resolved to enquire into the causes of their misconduct and make an example of those who had incited them. The Qazi-Asker’s enemies saw their chance; and so when, immediately on the return of the army to Constantinople, certain prominent members of the corps were summoned into the Sultan’s presence and there asked at whose instigation they had refused to march beyond Tebriz and had broken out at Amasiya, the soldiers, eager to shield themselves, and prompted thereto, it is said, by the enemies of these officials, denounced their own general the Segban-Bashi Bal-yemez ‘Osman, another officer, and the Qazi-Asker Jafer Chelebi. Whether or not he had corroborative evidence, Selim believed what he was told, and straightway caused the two officers to be beheaded.

But the Qazi-Asker was a great legal functionary, and in his case a formal condemnation was required. So Selim

1 See p. 259 supra.
2 At this time the chief officer of the janissaries bore the title of Segban-Bashi or ‘Chief Hound-Keeper.’ Originally this had been the title of the commander of only those janissary regiments which were known as Segbanlar (commonly pronounced Seymenler) or ‘Hound-Keepers.’ Many of the regiments of this famous corps bore names connecting them with the chase; thus one was called the Samsunjilar or ‘Mastiff-Keepers’, another the Zagharjilar or ‘Bloodhound-Keepers,’ and yet another the Turnajilar or ‘Crane-Keepers.’ Such names were echoes from an early time when those different classes of the hunting establishment attached to the Sultan’s household were incorporated as regiments in the ‘New Corps.’ Until the time of the execution of Bal-yemez ‘Osman (mentioned in the text) promotion to the chief command of the corps had been regularly reached by seniority. Selim now disregarded this principle: he chose the commander-in-chief where he pleased, and gave him the title of Yeichcheri Aghasi or Agha (i. e. General) of the Janissaries, a title which his successors continued to bear till the suppression of the corps by Mahmid II in 1241 (1826).
called him before him and asked him what punishment was legally due to one who impeded an orthodox monarch in the extirpation of heresy, and who stirred up the soldiers of his army to revolt, whereupon Jafer, suspecting nothing, replied that the Law required that such an one should be put to death. Selim then said to him that he had just pronounced his own death-sentence. When he understood how things were, Jafer vainly protested his innocence, and told the Sultan that if he rashly put him to death without just cause, he would repent the deed as bitterly as Harun-ur-Reshid repented his execution of Jafer the Bermeki. But all his arguments and expostulations were of no avail; and he was beheaded forthwith on the 8th Rejeb 920 (29th August 1514). After the execution, Jafer’s brother Sa’di removed the body and buried it in the mosque which the poet himself had built in the Balat quarter of Constantinople, and which bore the name of Nishanji Mesjidi or the Nishanji’s Mosque.

Jafer’s predictions were apparently not long in being fulfilled, for the biographers tell us that Sultan Selim soon deeply regretted his rash and cruel act, and bitterly reproached his courtiers for not having endeavoured to restrain him. "Ashiq relates a story, which is reproduced by both Hasan and "Ali, to the effect that when Selim went personally to supervise the efforts made to extinguish a great conflagration

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1 Such is the story given by all the historians and biographers; but "Ali, who also repeats it, says that he was told by the Nishanji Jelal-zade that the real motive of Jafer’s execution was Selim’s resentment at a satire on his retreat before his father Bayezid which the enemies of the Lord Chancellor concocted, and persuaded the Sultan had been written by him. This story, though "Ali seems to attach considerable importance to it, is extremely improbable; not only is the evidence very weak, but it is most unlikely that a hasty and passionate autocrat like Selim would take the trouble to invent a lumbering excuse for revenging a personal insult, or that he would have afterward openly expressed his regret, if he believed his victim to have lampooned him.
which broke out in Constantinople in the Rejeb of 921 (August 1515), he turned to Sinán Pasha the Grand Vezir, who was at his side, and said, 'This fire is kindled by the burning sighs risen from the guiltless heart of Ja'fer; it will be strange if his blood do not whelm our throne and our estate like the empire of Qayzafá, or if the smoke of his sighs do not blast our crown and our welfare like the people of 'Ad.'  

'Ashiq adds (and Hasan and Riyázi follow him) that Selím was wont to say, 'When we came to the throne we found two men; one was Mu'éyyed-záde, but he was sore stricken in years, and one was Tájí-záde, the stackyard of whose life we cast to the winds with the hand of precipitancy.'  

'Ashiq, and after him the other biographers, remark it as curiously foreshadowing Ja'fer's fate that the opening couplet of the congratulatory Persian qasida which he composed and presented to Sultan Selím on his accession should run thus:

The Lord of Life who placed the coin of life within our hand,  
Did so that we might strewn it o'er the King of all the land.

This they held to foretoken the poet's case, because the Persian expression 'to place one's life on (in) one's hand,'  

1 Sinán Pasha the Eunuch, who had distinguished himself in the Persian campaign, was made Grand Vezir in 920 (1514). He was killed in the war against the Memlíks in 923 (1517).  

2 Qayzafá, the Queen of the Sunset-land, whose country was submerged by a trick of Alexander's. See vol. 1, pp. 278—9.  

3 'Ad is the name of an ancient Arab tribe, mentioned in the Koran, which is said to have been destroyed by a hot and suffocating wind sent from Heaven because they refused to obey their prophet Húd.  

4 For this common metaphor see p. 55 supra and n. 3 ad calc.  

5 Referring to the custom described on p. 62 n. 5 supra. The idea of course is that the poet is ready to take upon himself any ill-luck that might threaten the King.  

6 جان آبی سی ۵ که بر کف ما نقد جان نهاد  
به هر نشار مقدم شاه جهان نهاد  
جان بر کف نهاد.

1
which is much like our almost identical phrase ‘to take one’s life in one’s hand,’ is used when there is question of facing a danger without regard to one’s life. 'Ashiq tells us that when this qasida was read (presumably by Ja'fer) to the poet Ishāq Chelebi and 'Ashiq Qāsim, the latter, perceiving the ill omen in the first line, hinted, though to no effect, at a slight verbal change by which it would have been done away.

The same biographer has two other stories about Ja'fer’s death. One of these he says he heard from the poet Nejmi Chelebi, who told him that three or four days before the execution he went to see Ja'fer, who was of course as yet unaware of his impending fate, when that poet mentioned that he had just composed a ghazel in which was one couplet that particularly pleased him, and the said couplet was:

When that martyred by Love’s sabre in the dear one's path I lie,
Look ye, bury me unwashed, that its dust leave not my frame.

This too was prophetic, for the poet’s body was buried unwashed.

The other story 'Ashiq says that he saw in the note-book of Ja'fer’s brother Sa'di, in the latter’s own hand-writing. It is to the effect that every night, for three or four nights

1 We shall meet him in the next volume.
2 He proposed to read بر يد ما which, while not affecting the sense, would have got rid of the unlucky phrase.
3 Two minor poets called Nejmi are mentioned in the Tezkires as living about this time.
4 Alluding to the Hadis ‘Whoso dieth of love, verily he dieth a martyr.’ See vol. 1, p. 216, n. 2.
5 i. e. the dust of martyrdom, the dust clinging to the body which is fallen on the ground after the fatal stroke.
6 بن شهيد تبع عشق اولاده راه بارده
يومديين دفع ايلكوز تندن غباري كنمسون
before his execution, Ja'fer used to repeat in his sleep this Persian couplet: —

There is I, there's this two days' life¹ that it booteth us not to live;
So that after that I am dead, little booteth it one to grieve.²

Both these stories are reproduced by Hasan and Riyází; 'Alí repeats the first only.

'Ashiq has yet another little tale relating to Ja'fer, which he says was told him by his own teacher, the Muftí Khoja Chelebi Efendi, who made him write it down lest he should forget it. Ja'fer and Mu'eyyed-záde had been children together in Amasiya when Prince Bâyezid was governor there, and had been the closest of friends. So in later years, when Ja'fer had been made Nishánjí, Mu'eyyed-záde, who was still only Cadi of Adrianople, had written to congratulate his friend on his promotion, and had begun his letter with the words: 'Greeting upon greeting! Verily the generous when...³ These words, which were in Arabic, were evidently part of a quotation, and were no less evidently meant as a hint. Ja'fer tried hard to recall the rest of the verse that he might divine what his friend wanted, but his efforts were fruitless; and it was not until he had enquired from many learned men that he found one who was able to supply the missing words and tell him that the complete distich ran: —

¹ This is a common Persian idiom when two things that have no connection or sympathy with one another are brought together. The idea is: Here am I, and here is this brief life; what have we to do with each other? neither cares about the other.

² هنَم وَدُو رَوْزَةٌ عِمَرِي لَكَ نَبِيَّتَنِي نُبِيرُدَ
پیس از آن که می بیمیر بکریستی نبیرد
سلامَا سلاماً ان انگرَم آما ما١

³
Verily the generous when in easance remember
Him who was their familiar in the house of stress.¹

We are not told what the Nishanji did for this friend after he had succeeded in completing his quotation.²

The same biographer and his faithful henchman Hasan relate that once when Ja'fer was suffering from some affection of the eyes, his teacher Hajji Hasan-Zade sent him these lines: —

O mine eyen's light,³ how fares it with the pupils of thine eyes?
Hope I for a healing answer,⁴ for in anxious care I pine.
'Tis the tears of blood I shed without thee that reflected show
Vonder countless blood-stains every moment in thy mirror-eyne.⁵
Yea, meseemeth that the pupils of thine eyes must blood have shed,
And it is through fear they hide them,⁶ but 'God knoweth best.' ⁷ in fine.⁸

¹ This story is most likely apocryphal, since in the biographies of Mu'eyyed-zade in the Crimson Peony and the Crown of Chronicles no mention is made of his ever having been Cadi of Adrianople.
² 'Light of my eyes,' a favourite term of endearment: here appropriately used, since the writer's subject is his pupil's eyes.
³ Jewab-i shafi, literally 'healing answer,' is an answer that sets the enquirer's mind at rest. Here both the literal and figurative senses are kept in view.
⁴ The eye is often compared to a mirror because objects are reflected in the pupil. Here the poet says, by the figure aetiology (vol. i, p. 113), that the streaks in his pupil's blood-shot eyes are really the reflection of the tears of blood which he himself has shed since he was parted from him.
⁵ The patient's weak and blood-shot eyes are hidden, i.e., protected, by a shade; so the poet fancies that the blood about them is that of someone (perhaps a lover) whom they have slain (by their glances), and that they are therefore hiding lest they should be arrested.
⁶ This Arabic phrase, which is used when one is not quite sure of the truth of what he has just said, has occurred more than once before.
To which Ja'fer replied as follows: —

1) physician of the soul, from thy health-giving mansion's door
Every day there issue cures unnumbered to the folk of pine.

Asked I Reason of the virtue of the dust aneath thy feet:

'Tis the stibium¹ of the Eyes of Fortune;² came the answer digne.

Day and night I hang a musky veil wove of the fantasy
Of the loved one's locks before them, should'st thou ask anent my eye.³

How is't wondrous that ophthalmia⁴ deprive me of thy sight? —

Never is the sun beheld when as the afterglow doth shine.⁵

I had gone to kiss the dust before thy noble presence, but
Better 'tis the evil eye ⁶ be far, and 'God knows best' in fine.⁷

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¹ Surme (sometimes called kuhl or ismid) is stibium or sulphuret of antimony. In the form of a very fine powder, black in colour and somewhat oily, it is much used by beauties for darkening the eyelashes. It is kept in a small cylindrical pot or box called surme-dán, and is applied with a needle called mil: this is put into the box, where the surme adheres to it, and is then drawn across between the lids of the closed eye. Surme not only darkens the lashes, it cools the eye, and is often used at night by others besides beauties, as it absorbs the moisture that comes from the eyes during sleep. Many religious people affect its use, for the Prophet said, 'On you be the use of antimony, for that it strengtheneth the sight and maketh the hair (eyelashes) to grow.'

² A'yan-i Devlet, literally the 'Eyes of Fortune,' but conventionally the Grandees of the Empire; both senses are here kept in view.

³ Here the poet pictures the dark shade which he wears to protect his weak eyes as a veil woven from his dreams of his beloved's dark hair.

⁴ The word here translated 'ophthalmia' is really wider in sense, being applied to any affection of the eyes.

⁵ Here the poet compares his teacher's face to the sun and his own bloodshot eyes to the red afterglow. As the latter cannot be seen while the sun is visible, it is not strange that he and his teacher should not meet.

⁶ The 'evil eye.' referring to the superstition, and at the same time, by a play on the words, to the poet's evil, i.e. diseased, eyes.
Although the note of inspiration may be lacking from his verse, Tájí-záde Jaffer Chelebi was undoubtedly one of the most cultured and accomplished men of letters of his time; and Latífi probably says no more than the truth when he declares that no such skilful writer ever held the office of Nishánjí under the Ottoman Sultans. For the state letters due to his pen are masterpieces of the art of official epistolography, a branch of literary composition of great importance and highly esteemed in those days.

Jaffer's contributions to literature proper consist of a Diwán, the mesnevi entitled Heves-Náma or 'The Book of Love-Desire,' and, according to 'Ashiq who alone mentions it, a facetious poem named Kus-Náma.¹

The lyric poems which form the Diwán² are elegant and scholarly, and bear the impress of the author's learning and culture. Novel ideas and ingenious fancies are not infrequent; but the verses too often lack not only spontaneity but earnestness, and so come to present a somewhat academical appearance. This feature has been noticed by the Ottoman critics. Thus Latífi says that the general opinion among poets is that while nothing can be said against his diction and imagery, there is no pathos in his work commensurate with the art and fancy it displays. 'Ashiq, after declaring

¹ Liber Cunni.
² The Diwán is unprinted; there is a MS. in my collection.
that Ja'far's prose is better than his verse, his qasidas better than his ghazels, and his Persian composition better than his Turkish (though he adds that such was not the opinion of Mu'eyyed-zade, who used to assert that the poet's Persian was the Persian of Angora), goes on to say that his poetry is without the charm imparted by love. In corroboration of this criticism he tells a story as to how Sultan Selim and Ja'far were once conversing together when the latter said, 'I am a denier of love; what they call love is naught but a fancy, pretension to which were foolishness in men of sense,' whereupon the Sultan replied, 'Swear not; for your denial of love and your ignorance of what love is, are manifest from your poems; for the savour of love is not in them.' The reason adduced by 'Ashiq for this sad deficiency is characteristic; 'This peculiarity,' says the biographer sententiously, 'is the result of the poet's love of women; because of that evil is his poetry void of sweetness, and his speech of pathos.' Hasan makes the same remark; 'Though his poetry', writes this author, 'is clear and lucid, yet it is lacking in the pathos of love.' After which he repeats the story just given from 'Ashiq.

But although the critics thus agree in denying (and not unjustly) to Ja'fer's work the important quality of passion, they are, with the one exception of 'Alí, far from disparaging it as a whole. Latifî describes him as the Hassán 1 of his age in poetry and the Sahbán 1 of his time in prose. Tashköpri-zade in the Crimson Peony speaks of his endless verses in the Turkish tongue each one of which is approved by the poets and esteemed by the men of taste. 'Ashiq writes

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1 Hassân, who was one of the Companions of the Prophet, was a famous Arab poet. He replied to the satires launched against Muhammed by his heathen adversaries. Sahbán was an Arab orator of the time of Hârûn-ur-Reshid. Hassân and Sahbán are conventional types of eloquence in poetry and prose respectively.
of his prose as 'pearls scattered,' and his poetry as 'pearls set in order;' while Riyá zi talks of his poetic genius embracing a thousand virgin fancies.

But ^Ali, who writes with a curious bias against Jafer, will allow nothing of this, and girds at those critics who have spoken well of the Nishánji's work, charging them with looking at the poet's high position rather than at the real quality of his writings. He describes Jafer as a man of fortune whose reputation is above his deserts, though he allows that he was skilled and learned up to the highest point reached in his time. This critic further avers that he has not found one original point in all Jafer's writings, and that the best thing he ever did is that opening couplet of the Persian qasida he presented to Selim on his accession, but that even that is not original. He then upbraids him for not having done at least one piece of good work when he enjoyed so many advantages for so long a time. In speaking in this way, ^Ali is unjust; Jafer was not an inspired poet, but he was at least as graceful and successful a writer as many of those for whom that critic has nothing but praise.

It may be noted that, like Ahmed Pasha, Jafer Chelebi used his own name unmodified in place of a makhlas or pen-name.

The following poems are from Jafer's Diwan. The first is an extract of a few couplets from his Spring Qasida.

From the Spring Qasida. [133]

Lo the radiant beauty-tulip dons her shift of rosy hue,
And with silver studs adorn it bright and sheen the drops of dew. 1

1 i.e. the bright red shift (corolla) of the tulip which is compared to a gaily dressed beauty.

2 Here by the combination of metaphor and personification described on p. 63 n. 1, the dewdrops are presented at once as silver studs and as the tire-women who fasten these in the beauty's red shift.
Now the thorn hath bared his lancet \(^1\) for to bleed the rose's branch; \(^2\)
Now the gold-cap narcissus \(^3\) maketh ready stool and basin too. \(^4\)
Look, 'twould seem the breeze hath ruffled there the flowing streamlet's heart; \(^5\)
For that all its face is knitted, and that naught but frowns we view. \(^6\)

Seeing how a jewelled besom is becoming for thy court \(^7\)
Hangs the perspiration \(^8\) 'Aden pearls \(^9\) the beauties' tresses \(^{10}\) to. \(^{11}\)

Here are a few lines from another qasida.

**From the Hunt Qasida. [134]**

Whensoe'er in winter's season doth the King of happy sway
Make with blood of beasts a tulip-garth of mount and desert-way. \(^{12}\)

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\(^1\) Here, by the same figure, the thorn, which because of its shape and sharpness, is conceived as a lancet, is presented not only as this, but also as the physician who uses the same.

\(^2\) As we have already seen (p. 240 n. 1), it was customary for people to be bled in the spring.

\(^3\) The narcissus is often called 'golden-cap' (zerrin-kulah) because of its bright yellow flower.

\(^4\) The flower of the narcissus is conceived as the basin of the phlebotomist, the stalk as the stool on which this is set.

\(^5\) i.e., hath annoyed it.

\(^6\) Referring of course to the ripples caused by the breeze.

\(^7\) This couplet is from the panegyric on the Sultan to whom the qasida is addressed, the three preceding being from the exordium.

\(^8\) The Eastern poets regard the perspiration studding a beautiful face as enhancing its charm.

\(^9\) The pearls of 'Aden are very famous in poetry, the finest being supposed to come from the seas of that region.

\(^10\) 'To besom (or sweep) the dust with one's hair' before a person, is an expression meaning to do reverence before him; it is used in connection with long-haired beauties, their tresses being conceived as falling forward and touching the ground as they make obeisance. The phrase is much the same in sense as the commoner 'to kiss (or rub one's face in) the dust' before so and so.

\(^11\) The poet's fancy is, that the perspiration, seeing how only a jewelled besom is fit to sweep the ground before the Sultan, hangs 'Aden pearls (i.e. drops of perspiration) on the tresses of his attendant beauties. The fact is simply that the beauties, heated after dancing or something of that kind, bow low before him. There is here another example of combined metaphor and personification, the drops of perspiration being presented both as the pearls themselves and as the tire-women who fasten them in the beauties' hair.

\(^12\) i.e., make the ground red like a bed of tulips with the blood of the game killed.
Ranged in ranks upon the deer the heart-empiercing arrows stand:

"Lo, the loved one's eye adorned with the lashes' shafts', thou'dst say.

Since by kissing of thy hand his foot hath honoured been, O King, 2
Leaveth not the hawk to kiss his talons ever night or day. 3

The ghazels that follow will suffice to show the poet's style in this form of verse.

Ghazel. [135]

Fondly do I love a witching charmer dear, I'll say not who:
Though I yield my life a-yearning after her, I'll say not who.

Though the soul win not its goal, without her knows the heart no rest. 4
Her my spirit's rest, and her my heart's repair, I'll say not who.

Though that many a sore for dobour burns my heart on tulip wise, 5
Who she is, yon mole-besprinkled 6 Sovran fair, I'll say not who.

Though that they should cleave my body slit on slit 'e'en like the comb, 8
I shall name her not whose tresses are my snare, I'll say not who.

1 The arrows shot by the Sultan are supposed to stand close together in the side of the deer. We have often seen that a beauty's eyelashes are commonly compared to arrows, and her eyes to those of a deer. Here the deer itself is taken as the eye, and the arrows sticking in it as the lashes surrounding this.

2 This couplet is from the panegyric.

3 The poet here attributes, by the figure hasn-i tālīl or actiology (vol. i, p. 113), the falcon's habit of picking at his feet in order to try to loosen the jesses, to his wish to do reverence to his feet by kissing them since they have been honoured by resting on the Sultan's wrist when His Majesty was hawking.

4 i.e. though I may not attain to actual union with her, yet in her presence, and there alone, does my heart find rest.

5 The dark spot near the claw of a tulip-petal, that is; in the heart of the flower, is a constant simile for the dāgh or 'sore' in the heart of the lover. See p. 206 n. 2.

6 Moles on the face and neck were, as we have often seen, reckoned among the charms of the conventional beauty. There is congruity here in associating the beauty's moles and the lover's 'sorens', both being dark spots.

7 This refers to a barbarous mode of execution, called shaqq or 'cleavage', that used sometimes to be practised in Persia, in which the criminal was cleft in two from the fork to the neck.

8 The comb, being slit up to form the teeth, recalls to the poet the mode
I'll think that—
The Love.)

I’ll think that—
The Love.)

The love, though they cut me piecemeal, all to fragments like my ear.¹

Who she is, yon ear-ringed lovesome charmer dear,² I’ll say not who.

Ghazel. [136]

Whensoe’er I think to tell my dear mine anguish and dismay
Tears o’erwhelm me and the power of speech with me no more doth stay.

High and low I looked and often, yet I saw not yonder moon;
Past my fortune, nor in heaven nor on earth my star doth ray.

How should I not yield my very soul for thee, the Taper bright? —³
Is there no moth-like devotion⁴ in the scheme of things for me?

Round my heart-strings wound the love of thee, and homed within my breast;
With a fly-net hath my daring made of the Ḥanqā⁵ its prey.⁶

of punishment described in the last note. There is of course a congruity in
mentioning the comb and the tresses in the same verse.

¹ ‘To cut into pieces small as the ear,’ is a phrase having the force of our
expression ‘to make mince-meat of.’

² The point in this couplet is of course the bringing together of ‘ear’ and ‘ear-ring.’

³ We have often seen the bright and beautiful beloved compared to the
Taper that lights up the feast. See vol. i. p. 215 n. 3; and p. 42, n. 2 supra.

⁴ The imagined love of the Moth for the Taper, to which we have already
had more than one allusion: see p. 55 n. 4. The Moth, as we have seen,
is the type of the truest lover: for he dies without a word of complaint in
the flame he loves. He is also typical of that love which comes not wholly
of itself, but is constrained by some superior power to seek its object, though
this lead to death.

⁵ The Ḥanqā is a fabulous bird of enormous size which was supposed to
inhabit the Mountains of Qāf (see vol. i. p. 38). It was believed to be unique
of its kind, there being only the one in existence. The poets and romancists
often refer to it. It is frequently identified with the Persian Simurgh, which
also is described as a gigantic bird, and which was supposed to dwell on
Mount Elburz. Si murgh also means in Persian ‘thirty birds,’ whence arises a
host of equivoces.

⁶ The poet means to say that love for his beloved has wound itself round
his heart-strings and taken up its dwelling in his breast: this he would ascribe
to his heart-strings having as it were entangled this love and made it prisoner;
then he exclaims at his own achievement, how with so fragile an implement
as a butterfly-net (i.e. his own tender heart-strings) he has captured the
Ḥanqā, the hugest creature in existence (i.e. that mightiest power called
Love.) The poet very probably had in mind here two couplets of the Persian
poet Hānūz, which, with their English equivalents in Mr. John Payne’s recently-
published translation of the Ùvân of that poet, are as follows: —
Never till I die shall I let loose thy skirt from out my hand. 
Meet it is I hear thy rigour till my strength is past away.
It hath borne me, dust from off the ground. unto thy portal fair. —
Thanks on thanks from earth to heaven to the morning breeze! I say.
Jafer, at the Resurrection I shall tell Mejnun my plight:
He will know my speech, he only understand my lovelorn way. 

Ghazel. [137]

Since that the bud to ape thy lip did dare,
Its mouth in anger do the breezes tear.

Through passion for that cypress-form of thine
The pine-tree maddened seeks the mountain bare.

None maketh prize of the Anca: nay, gather the net:
For here is but wind to he gotten of any wight.

Fly, the Simurgh’s court no play-ground is for thee: thine own fair fame
Thou but lestest, and us others in annoy thereby dost hold.’ [Ed.]

1 They used sometimes to lay hold of a great man’s skirt when they wished to ask his protection or some other favour. Here, it is of course the beloved who is addressed.
2 i. e. endless, boundless thanks; referring also to the ground (earth) on which he was lying and the Paradise (heaven) of the beloved’s dwelling to which he was taken.
3 Mejnun, he who went mad for love, alone will understand my plight.
4 The mouth of the beloved is often compared to the rosebud. Here the bud is conceived as having tried to model itself on this mouth, in punishment for which presumption the breezes are said to have torn its mouth, i. e. to have made it open. The opening of the flowers in the morning is attributed to the virtue of the morning breeze.
5 The pine-tree, which itself, like the cypress, is sometimes taken as the type of a graceful figure, is supposed to be maddened with love by the fair form of the beloved, and in consequence to have sought the mountains as the love-frenzied Mejnun did. Pine-trees generally grow upon mountains, so there is here, as in the preceding couplet, an example of aetiology.
They say who see the down upon thy cheek,
'A violet growing on a rose-leaf fair!' 1

Those basil lines about thy lip the judge
Before the lines of Yaqūt doth prefer. 2

Above his grave will rose and tulip grow,
If Ja'fer die, thy cheek desiring e'er. 3

Ghazel. [138]

Fill the golden goblet, skinker, fill, the wine unmingled pour!
Let the hypocrite bedrench his yellow face with tears of gore. 4

Let the fairy-beauties glow impassioned, let them rend their shifts!
At the banquet be there opened into Heaven many a door! 5

1 The dark-coloured down represents the violet, and the red cheek the rose.
2 As we have already seen (p. 137 n. 1), the word khatt means both a line of writing, and the dawn on a youthful cheek. Khatt-i reyhání ‘the basil hand (or line)’ is the name of a particular variety of ornamental handwriting; we have seen before (vol. 1, p. 294, n. 6) that the hair (and by ‘extension the dawn) is sometimes compared to basil. Yaqūt (which means ‘ruby’) was the name of a very famous calligraphist who flourished in the thirteenth century: the ‘ruby’ is congruous when speaking of the beloved’s lip. The idea is, the connoisseur prefers the basil down (which is like basil handwriting) that is about thy lip to the down that is about other beauties’ ruby lips, the handwriting of Yaqūt.
3 As he died for love of thy red cheek, it is seemly that the rose and tulip, which are red flowers, should spring from his dust. [Compare the beautiful lines in Tennyson’s ‘Maud’:—

‘She is coming, my Love, my Sweet;
Wore it ever so airy a tread,
My heart would hear her, and beat,
Wore it earth in an earthy bed.
My heart would hear her and beat,
Had it lain for a century dead,
Would start and tremble under her feet,
And blossom in purple and red.’ Ed.]
4 Let the sanctimonious pietist weep that his narrow views cannot prevail; it matters not to us. His yellow face and tears of blood parallel the golden goblet and the red wine.
5 The bosoms of the fairy beauties, exposed to view through their rent shifts, being like Heaven.
O'er thine eyebrows make those ruffled locks of thine to dangle fair:
For the cross's place is aye the paynim mihrāb from of yore.  

Cypress fair, without thee unto me as eddy-whirls of blood
Show the fresh and tender tulips growing by the river-shore.

Those are many souls demented, worn to hairs for passion's stress:
Hair they are not, Ja fer, yonder ambered locks, I tell thee sure.

In the next and last ghazel, which is quoted by 'Ali, the poet traces his ascent through mineral, plant, and brute up to man (see vol. I, pp. 48 and 52—3). The poem is in the true spirit of pessimism; the writer starts by expressing his regret that he ever came into individual existence at all, and continues the strain by lamenting that he did not remain in each anterior lower stage as he passed through it, even if he were to have been one of its meanest manifestations, seeing that it was not given him to be of the nobler; similarly when he rises into humanity he mourns that he was not one of the coarser-souled, for then would he have escaped the anguish which love brings down upon the sensitive; and finally he looks forward longingly to his own death.

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1 The curling twisting locks of the beloved are sometimes compared to the ornamental crucifixes worn by certain Christians: and as the beauty is generally represented as a 'paynim', the comparison is apt.
2 We have often had the mihrāb, or mosque prayer-niche, compared to the eyebrow because of its arched shape. Of course there is no mihrāb in a Christian church, its place being taken by the altar; but possibly the poet did not know this, and in any case 'altar' would not give the idea of an arch which is required for the simile.
3 i. e. without thee. O graceful beauty, even the fair red tulips growing by the stream, the sight of which ought to give pleasure, suggest to me only eddies formed of tears of blood, and so cause me nothing but sadness.
4 i. e. perfumed with amber i. e. ambergris.
5 The idea is that the locks of the beloved are not really formed of hairs, but that each seeming hair is in truth the soul of a passion-wasted lover.
Would that I had been nor servitor, nay, neither servé e’er!  
Would that I had bode unbeing, to the world had journeyed ne’er!

Since my dust found being, and I might nor gold nor silver be,  
Would that I had bode a clod or stone or handful pebbles there!

But since grow I must, and reckoned 'mongst the blossoms might not be,  
Would that I had bode a leek or onion for which none doth care!

When I rose to life, O would I had remained amongst the brutes;  
Since I might not be a bulbul, then an owl or crow, I swear!

Since at last I must be man, and subtlety of soul not mine,  
Would that I had been a dullard callous-natured, void of care!

For that then, O Lord, at least I had not suffered these desires;  
Would that I had had not any lot in Love nor any share!

Since that death to me were better than to live with all this woe.  
Would, O Ja’fer, that a dead man, struck from off the roll, I were!

The following verses from the introduction to the Heves-Náma are interesting in that they contain a very early and not unjust criticism on the poetry of Sheykhi and Ahmed Pasha, whom they indicate as being held for the greatest among the Turkish poets in those old times.

1 Neither servitor nor served, i. e. no one, nothing: these words are used in science, thus some of the 'virtues' are said to 'serve' others which are then said to be 'served.' See vol. i, p. 49.

2 i. e. but since it was necessary that I should come into existence, then would I had remained at the first stage, i. e. the mineral, even a worthless clod or stone or handful of pebbles, since I was not allowed to become gold or silver. The same idea is expressed in the two following couplets for the next two stages, i. e. the plant, and the brute.

3 By 'subtlety of soul' the poet means the angelic, ethereal nature of the 'Perfect Man,' the crown of humanity (vol. i. p. 52); had this been his lot, he would have been able to triumph over any sorrows the world or fortune could bring about.

4 For then I should have been saved from the manifold sufferings to which the sensitive soul is exposed.

5 i. e. the roll of the living.
In Turkish 'tis these two who famous shine: —
Sheykhi and Ahmed, O dear friend of mine.
Though Sheykhi, in good sooth, 'fore God on high,
Hath skill of speech, as no one may deny,
Of purity of language naught he knows,
And many an uncouth word his poem shows.
And though in Ahmed Pasha there is grace,
And purity finds in his speech a place,
Yet is he nothing skilled in eloquence,
Nor can he bind his words with elegance:
His words have beauty, but no charm they bear,
Like paintings in a church, no life is there.
CHAPTER XI:

Ahi.

Ahi, whose personal name must have been Hasan, as all the biographers say he was popularly known as Beılu Hasan, that is, Hasan with the Mole (or Moles), was born in the village of Tirstinik near the famous town of Nicopolis. "Ashiq, who was for a time cadi or judge at Nicopolis, and who never lost an opportunity of making investigations concerning the poets whose biographer he meant to be, took advantage of his residence in that town to collect authentic details regarding Ahi’s early life, details which his successors have for the most part transferred to their own works.

Ahi’s father, according to what "Ashiq learned, was a well-to-do merchant called Sidi Khoja. On his death, the future poet, then a young man, continued to carry on his business; but one day he received word that his mother, whose name was Melek Qadin or Lady Angel, was about to make a second marriage, and this so disgusted him that without going back to the house or even taking anything from his shop, he at once left the town, and without provisions or means of any kind for the journey set forth for Constantinople. After enduring many hardships he reached the capital, and there, being clever and industrious, he began to study for the learned profession. Making good use of

1 It will be remembered that the East reckons a mole a ‘beauty-spot.’
his talents and opportunities, he in due course became a Mulázim or Bachelor. As he discovered in the progress of his studies that he possessed the power of writing verse, he used often to amuse himself by composing ghazels. When he had obtained his mulazimship he determined to try his strength in mesnevi. He selected as his subject the old story of Khsusrev and Shirín, which Sheykhí had treated some half-century before, and which a contemporary poet, Jelílí by name, was then working at. Before completing this poem, however, he unluckily showed the manuscript to a Naqshbendi sheykh called Mahmúd Chelebi Efendi, who earnestly prayed him to desist from a work which glorified the heathen King Khsusrev-i Pervíz who had had the audacity to tear in pieces the letter sent to him by the Prophet to demand his acceptance of Islám. Ahí was weak enough to listen to the appeal of the fanatical sheykh, who promised in case of the poet's compliance to stand surety for his reward in Heaven. It is to be regretted that Ahí allowed himself to be persuaded by this narrow-minded devotee to cast his unfinished work aside, for, according to all the critics, it promised to be a poem of no little merit.

Just about this time the prolific and industrious poet Lámífí had made a translation, or rather adaptation, the first in Turkish, of Fettáhi of Nishápür’s famous allegory Husn u Dil or 'Beauty and Heart.'¹ Turned aside from his

¹ Fettáhi of Nishápür, an illustrious Persian writer, died in 852 (1448—9) or 853 (1449—50). Besides the Husn u Dil he left a widely known work called Shebístán-i Khayál or 'The Nightchamber of the Fantasy.' The former has been translated into English twice; firstly, by Arthur Browne: Hussen o Dil, Beauty and the Heart, an allegory translated from the Persian language. Dublin, 1801; secondly, by William Price: Husn o Dil or Beauty and Heart, a pleasing allegory in eleven chapters, composed by Elfettah of Nishapoor, London, 1828. Neither translation is good; the second is accompanied by the Persian text. A scholarly edition of the text, along with a German translation and analysis, has been published by Dr. Rudolf Dvorák, Vienna, 1889.
romantic mesnevi, Ahi, at the suggestion of a friend resolved to present this story in another setting the brilliance of which should outshine even the rhetoric of Lámi'í. But this work too was destined to remain unfinished, for the author died before he was able to complete it.

The Khusrev and Shírín was like to have made Ahi's fortune, for some passage from it being shown to Sultan Selim met with that monarch's approval. Selim asked his Qázi-'Askers, Zírek-záde and the illustrious Kemál-Pasha-záde, who had brought the verses under his notice, concerning the author's age and condition, and on being told that he was about forty years old and still only a Mulázim, he ordered them to find him some suitable appointment. Accordingly Kemál-Pasha-záde (himsself a very famous poet and man of letters) offered Ahi in the Sultan's name the Muderrisate or Principalship of the medrese of Bayezíd Pasha in Brusa. But Zírek-záde privately persuaded the poet to decline this, saying that as the Sultan had taken a fancy to him he would be sure to get something better, and that it would appear mean-spirited to accept so humble a position. And so Ahi, listening, as was his wont, to bad advice, put off returning an answer of acceptance. When Selim heard of this hesitation he was annoyed at the poet's apparent ingratitude or greed, and exclaimed, 'Then he is not yet tired of the mean estate of a mulázim! So be it, but look to it that none mention him to me again!'

Another unfortunate incident which occurred about this time tended to increase the Sultan's resentment against the unlucky poet. Ahi chanced to write a ghazel by way of nazira or 'parallel' to two well-known poems by Ahmed Pasha and Nejátí. Selim saw, or fancied he saw, a covert allusion

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1 'Ashiq gives his name, Fenari-záde Qázi-'Asker Sháh Chelebi.
2 The ghazels which have for redif the word ری.
to himself in one of the couplets of this ghazal which runs as follows:

'That stately form, those ruffled locks, the realms of beauty fraught with strife; —
'A land distraught, a tyrant king, a flag upreared, a host decayed.'

It is probable that no allusion to the Sultan was intended in these lines, though it was not unusual for Eastern poets indirectly to complain against a king or to attempt to show him his duty by means of verses of equivocal signification.

The effect of the imperial displeasure was to keep Ahí for long in the humble position of Mulázim. At last he was given a poor Muderrisate at Qara-Ferya. When there he married the daughter of Achiq Qazi of the neighbouring town of Monastir, a marriage which made him brother-in-law to the poet Kháverí; and there he died, according to Káñib Chelebi, in the year 923 (1517—8).

'Ashiq Chelebi relates of Ahí that he was of a singularly taciturn nature. Even when in his student days he used to frequent the taverns he spoke so rarely that the taverners thought him dumb, and were wont to say when anything occurred to keep him away, 'The dumb student has not come to-day.' When he was absolutely compelled to speak, continues 'Ashiq, he generally answered in an impromptu hemistich. The biographer gives three instances of this. Ahí was at one time in the habit of going daily to the mausoleum of Sultan Mehemmed in order to look upon a beautiful youth called Délák-záde who was employed there as a Koranreader, and for whom he had a great admiration; on being asked by someone where it was he went each day, he replied: —

\[\text{او فد بالا و زنف اکرى ديسار حسي پر آشوب}\\text{مجاناک فتند شه خالم علم سرینش سپه اکرى}\]
'Come thou to the mausoleum and behold my soul of souls!' 1

On another occasion he happened to be present in a tavern with the poet Jelilî of Brusa, who, as we have seen, was also working at the story of Khusrev and Shîrîn. Jelîlî, after reciting passage upon passage from his own poem, tried to get Ahî to repeat something from his; failing in this, he continued, 'I have just composed a century of ghazels and have called the collection the Hundred-leaf Rose,' 2 and then he began to declaim them. Ahî's patience being exhausted he interrupted the reciter with the words: —

'I'd stop thy mouth with that thy Hundred-leaf Rose, leaf by leaf.' 3

The makhlâs of Ahî chosen by this writer means 'He of Sighs', and in this name 'Ali sees a prognostication of the poet's unfortunate career. Unlucky he undoubtedly was; not only did he both live and die in poverty and neglect, but he never seems to have had any influential patron, — an unusual position for a Turkish poet of his merit. The absence of a patron was probably one of the results of the Sultan's displeasure, as no one would venture to protect a man who had encountered the ill-will of a monarch such as Selîm the Grim. That he ever fell under this displeasure was of course owing to his listening to the evil counsels of Zîrek-zâde, but the readiness with which he accepted foolish advice seems to point to a certain deficiency in judgment, just as the unseemly manner in which he left his home on hearing of his mother's second marriage suggests a headstrong and hasty temper.

Ahî's literary work consists of a Diwan, of the unfinished

1 تریعیه کل گی بنم روح روآنم دیرسون
2 Gul-i Sad-Berg.
3 صد برقیله اغزدی حیکم ورق ورق
In the third instance recorded by 'Ashiq the point of Ahî's metrical answer lies in an untranslatable play upon words.
mesnevi of Khusrev and Shirin,¹ and of the unfinished prose allegory Husn u Dil. The critics speak very favourably of his work as a whole. Latifi considers him one of the finest ghazel-writers of recent times, and finds in his verses the grace and pathos of Khusraw, the art of Selmán, and the ingenuity of Kemál.² He declares that his work both in prose and verse is highly esteemed by those most competent to judge, alike for its matter and its manner. Hasan, who likewise speaks of the esteem in which his work is held, pronounces him to be amongst the finest of the poets of Rúm.

Coming to his individual works: Latifi eulogizes the fragmentary Khusrev and Shirin, speaking of the original and artistic style in which it is written, though he admits that the author is not altogether successful as a story-teller because of his failure to knit together the different episodes of the tale in a completely satisfactory way, and also because his images and similes are at times forced or laboured. "Ashiq is even more laudatory; he has no adverse criticism of any kind; in his eyes the Khusrevs of the realms of

¹ Sehí, who places Ahi amongst his own contemporaries, calls this mesnevi Gul u Khusrev, or 'Rose and Chosroës,' and says that it is after the manner of the Khusrev and Shirin of Sheykhi, whose follower this poet is. He praises the style of the work, but adds that owing to the original MS. having been treated with neglect, copies are practically unobtainable. It is probable that Sehí, who seems to have known the work only by repute as he gives no quotation, is in error as to the title, all the other biographers agreeing in calling it Khusrev and Shirin.

² Three great Persian poets: Khusraw of Delhi — died 725 (1325); Selmán of Sáva — d. about 779 (1377—8); Kemál of Khujend — d. about 803 (1400—1). These three poets are probably mentioned by Latifi merely as conventional types, no actual resemblance being intended. See vol. 1, p. 286, n. 1. [I fancy that the Kemál here intended is not the poet of Khujend but the earlier Kemálú'd-Dín Ismá'il of Isfahan, who, on account of his ingenuity and originality, was entitled Khalláqu'l-Máání, 'the creator of Ideas.' He was killed in the general massacre perpetrated by the savage Mongols in Isfahan in A. H. 635 (end of A. D. 1237). See my edition of Dawlatsháh's Memoirs of the Poets, pp. 152—3. Ed.]
poetry are as wild men who like so many Ferháds hang about the environs of this palace-like poem, and the verses in praise of the lip of Shírín are as if it were mingled milk and sugar, and give strength and nourishment to the soul. Hasan finds the poem strongly and firmly put together, and says that had they seen it, Nizámí would have praised it and Khusraw acclaimed it, for so many are the lustrous jewels and the pearls of price which are set therein that no pen may describe it. ʿAlí likewise is favourably impressed; but he expresses himself more moderately, being content with saying that the author has written the work beautifully.

Such then are the views of the old Ottoman critics concerning this uncompleted poem, and with these views we must remain content, as the few verses quoted by the biographers are quite insufficient for the formation of an independent opinion.

With regard to Aḥí's other work, the Husn u Dil or 'Beauty and Heart,' the case is different. Manuscripts are not uncommon,¹ which shows that this must have been the more popular of the two; possibly the reason of the abandonment of the Khusrev and Shírín may have induced a superstitious dislike to multiplying copies. The original of this work, 'Beauty and Heart,' is, as we have seen, the Persian allegory bearing the same title by Fettáhí of Níshápur. This Persian work, which is in prose, was, as already said, turned into Turkish by Lámi’í, who nearly doubled its length by extensively embroidering the rather simple style of the original and freely sprinkling the story with verses of his own. It was this Turkish version that Aḥí thought yet further to improve upon by recasting the tale in a still more elaborate and artificial style. He too made his version in prose lavishly intermingled with verses of his own composition. Somewhere

¹ There is one in my collection.
towards the close of the century the allegory was made the subject of a romantic mesnevi by the young poet Wali, and his version is in some respects the best of the three. Ahi's version, with which we are here immediately concerned, remains but a torso; not only did the author die before he had completed the story, but his manuscript was found in such confusion and presented so many gaps — pages either having been lost or never written — that it proved impossible to arrange it in a wholly satisfactory manner. Thus the opening words of the book are identical with those that introduce the story proper, a reduplication which the author would certainly not have allowed to stand had he been able to revise the work. Again the section 'Touching the Reason of the Writing of the Book' breaks off abruptly after the poet has mentioned his abandonment of the Khusrev and Shirin. The book, as we have it, is in fact little more than a series of fragments; so much so that in passing any opinion on it we must confine our attention exclusively to the style.

Here the Turkish critics are even more emphatic than with the Khusrev and Shirin. To Sehi the work appears altogether beautiful and peerless. Latifi, after announcing that in the style of this book, which is commended by all the cultured, Ahi has gone a way of his own, not following in the footsteps of the old writers nor making use of hackneyed phrases and similes, declares the language to be

1 There is in my collection of MSS. the Diwán of a poet who calls himself Sidqi, to which is prefixed a version of the story of Husn u Dil in Turkish mesnevi. This version, which is comparatively short, is much simpler than any of the other Turkish adaptations and follows the original much more closely. No indication of date occurs in this MS., and I am unable to determine to which — if any — of the several Sidquis mentioned by the biographers the poems it contains are to be attributed. The opening couplet of this Sidqi's Husn u Dil is: —

ای کیله شمع حسنی بینم افروز براقی بود دل شکستنده مسور
brilliant and fluent, sweet and pleasant, and winds up with the pronouncement that greater fluency in prose and greater grace and elegance in mesnevi verse are not to be attained or even imagined. 'Ashiq, who finds magic in the poetry and enchantment in the story, says that the attempt to describe the beauty of style in this work were like the attempt to describe Beauty (Husn) herself, outside the circle of possibility; while like the Heart (Dil) it makes its home in the hearts of men and genies. For Hasan the heart-delighting verses in this book are joy-giving like the beauty of the fair, while its gracious prose is conspicuous as the lover's plight; and he discovers miracles of eloquence in its subtle phrases and marvels in its rhetoric. 'Alí maintains that the Husn u Dil is not only the best of its author's productions, but the finest work of the kind yet written in the land of Rúm, which, if any doubt, let him compare this book with the version of Lámiči.

That those biographers, who, as we have often seen, were passionately enamoured of the 'grand style,' should thus surpass themselves in eulogizing this book of Ahi's is natural enough. No such ambitious attempt in ornamental prose had yet been made in Turkish; every line here is like a piece of jeweller's work cunningly adorned with gems, and every line is a puzzle; it is exactly the style of writing with which 'Ashiq and Hasan would be in perfect sympathy. But although the learning of the writer and the infinite care he bestowed upon his work are manifest at every turn, and although he certainly succeeded in stringing rare and beautiful words into strange and sweet-sounding phrases, and in giving in some respects a stronger touch of originality to his rendering of the tale than his predecessor had done, it is none the less impossible for us to grow enthusiastic over that far-fetched imagery and enigmatic diction and those verbose
and amorphous sentences. Of course it is true that the taste of the readers for whom Ahí wrote was not as ours. Men like ‘Ashiq and Hasan respected most those writers who made them pause and think before they would yield up all the secrets of their subtle ingenuity; for such readers this rendering of the ‘Beauty and Heart’ was a mine of intellectual pleasure. Yet even in those days there were some men of culture who preferred in literature a style which did not give them pause twice or thrice in every line. So we find Wáli, the poet who versified this tale and who had written his work before Hasan finished his Tezkire, when mentioning in his preface the two earlier Turkish versions of the story, complaining of Ahí’s that it is not only incomplete but obscure, and that in it the countenance of language is veiled so that it is not easy to derive profit from it.

For our part we agree with Wáli; reading Ahí’s rendering is arduous work, not so much on account of the unusual words and allusions with which it bristles as because of the vague and formless nature of so many of the sentences. The Persian ornamental prose style in the hands of a master, such as Sinán Pasha or Fuzuli, who possesses the true artist’s instinct for balance and proportion, can be made to combine a symmetry and harmony with a pellucid clarity which unite to produce a result, achieved it is true by means obviously artificial, but none the less of singular stateliness and beauty. But when this style is attempted by writers deficient in the artistic faculty the result too often resembles the bewildering intricacies of a Cretan Labyrinth or at best the flowery mazes of a Rosamond’s Bower.

The verses scattered through the ‘Beauty and Heart’ are better than the prose, being as a rule comparatively clear and straightforward. They are for the most part in mesnevi, and rarely consist of more than a very few couplets; they
are generally reflective in tone, thrown as it were interjectionally into the course of the narrative. Many of these verses belonged originally to the Khusrev and Shirín whence the author transferred them to his later work.

A sketch of the history of Khusrev and Shirín has been given in another chapter;¹ the tale of Beauty and Heart is in outline as follows: —

In days of yore there was in the Ionian lands a great king called Reason (‘Aql) whose dominion extended over all the western world. This king is described as very wise and very prosperous, but as being afflicted by the circumstance that he has no son to inherit his throne. So he gives much alms to the poor, and after a time his wife ² bears him a son whom they name Heart (Dil). This young prince is carefully educated, and when he is come to a proper age his father places him in charge of a strong burg called Body (Beden). All goes well for a time, but at length Heart learns of the existence of the Water of Life, and then nothing will satisfy him but to procure a draught from it. He speaks to his councillors and prays them to aid him, and when they tell him that what he desires is impracticable, he falls

¹ See vol. 1, pp. 314 et seqq.
² Lami,’ Ahí, and Wali give Reason’s wife the name of Self (Nefs).

‘Self’ (nefs) is often mentioned in contrast with ‘reason’ (‘aql), and is then taken to represent the animal as opposed to the intellectual element in man’s spiritual nature. It stands for the aggregate of those instincts which impel the individual to seek his own well-being and gratification, instincts which, though in themselves innocent, and indeed necessary, — as for example that of self-preservation, — yet lead, if uncontrolled by any consideration for the welfare of others, to the manifold vices, such as lust, greed, hate, pride, and so on, that spring from exclusive self-regard. So the term ‘self’, when thus technically used, becomes practically equivalent to ‘the passions.’ It is in this sense of ‘self’ that the word nefs must be taken in the three phrases mentioned in vol. 1, p. 198, n. 1, where it is rendered by the more restricted term ‘the flesh.’[Psyche, which is generally translated by this word in Arabic philosophical writings, would seem to me the best equivalent in this allegory. Ed.]
into a state of despondency. Now Heart has in his service a clever spy who is also the watchman of the burg of Body and whose name is Sight (Nazar). This youth, perceiving the Prince's sadness, obtains a private audience at which he enquires the cause of his master's grief. When Heart informs him, he at once volunteers to go in quest of the much-desired Water of Life. Sight accordingly sets out on his mission, and after travelling a great way he reaches the beautiful city of Health (Afiyet) which is under the sway of a King called Honour (Námús), to whom he is presented, and who, on being told his errand, informs Sight that the Water of Life is a metaphor for fair fame. This explanation does not satisfy the traveller, who straightway leaves the city and continues his journey over hill and plain till one day he comes to a gloomy mountain which he is told is called the Cliff of Sanctimony (Zuhd), 1 in a cell on which, as he is informed, dwells an aged hermit whose name is Hypocrisy (Zerq). Sight goes to pay his respects to this anchorite, who in response to his questions tells him that the Water of Life is only in Heaven and that its sign on earth is the tears of the saints, adding that one must ever shed bitter tears so as to make the people believe in one's holiness. This explanation pleases Sight no better, so he continues his journey till he reaches the city of Guidance (Hidayet). 2 King Emprize (Himmet), the sovereign of this city, receives him very kindly, and tells him, on hearing his story, that the Water of Life is not a metaphor but an actuality, for

1 In Lámî, Ahî, and Wâlî, Sight before reaching the Cliff of Sanctimony passes through another splendid city, that of Reputation (Shuhret), whose king, Vainglory (Fakhr), explains the Water of Life as a metaphor for fortune, an explanation which leaves the enquirer still unconvinced.

2 The three Turkish writers make Sight encounter the mighty ocean of Bewilderment (Hayret), which he crosses only with the greatest difficulty, before he reaches the city of Guidance.
in the eastern world reigns a mighty monarch whose name is Love (ʻAshq), and who has a peerless daughter called Beauty (Husn) who is the fairest of all creatures. The king has built for her on the slopes of Mount Qāf⁴ a glorious city called Visage (Didār), wherein are lovely gardens named the Cheeks (Rukhsār), in the centre of which is a hidden fountain called Mouth (Fem), ² and in this fountain is the Water of Life. In this fair place abides Beauty surrounded by her companions and her court. But no man may win thither for the dangers and terrors of the road. The would-be pilgrim has to pass through the city of the Dog-heads (Seg-sarān), a race of fiends whose king is a terrible demon called Warden (Raqīb) ³ whom Love has placed as guardian outside the city. Should the pilgrim manage to escape the Dog-heads and push on towards the city of Visage, he comes to the station of Stature (Qāmet), who, as Emprize explains to Sight, is a brother of his own, ⁴ and who is standard-bearer to Beauty. Passing on, the traveller reaches the regions of the Snake-feet (Mar-payān), ⁵ whence he can see the city of Visage.

When Sight hears this he is overjoyed, and having received a letter of recommendation from Emprize to his brother Stature, he turns his face towards the East. In due time he reaches the confines of the land of the Dog-heads, who soon

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¹ See vol. 1, p. 38.

² The poets often compare a beauty’s rosy cheeks to a garden; her mouth is called a fountain because thence issue her life-giving words, and is described as ‘hidden’ to indicate its smallness. Cf. vol. 1, p. 217, n. 5.

³ The word Raqīb means ‘rival’ as well as ‘warden’ (see vol. 1, p. 364, n. 3); the latter meaning is that primarily intended here, but the former is never lost sight of. The rival being constantly compared to a dog or a fiend by the poets, the hosts of Raqīb are here said to be fiends and are called Dog-heads.

⁴ The connection between ‘emprize’ and the beloved’s ‘stature’ is that both are conventionally regarded by the poets as being high or lofty.

⁵ The allusion is to the curling tresses.
see him, and straightway making him prisoner, hale him before their king Warden. In answer to this fiend's questions as to his name and business, Sight says that he is a great philosopher and expert alchemist. Warden, who is very avaricious and has always desired to have an alchemist by him, is much pleased, and invites Sight to prove his skill by turning dust into gold. The latter answers that in order to prepare the elixir necessary for that operation he will have to go to the city of Visage and the garden of the Cheeks, since some of the essential ingredients are only to be obtained there. Warden says that as he is guardian of that city it will be easy to enter it. So they set out together, and after a time reach the lovely grove of Stature who receives them courteously. At first he is astonished at seeing Sight in the company of the fiend, but his surprise is dispelled by Emprize's letter which Sight manages to give him unobserved. Stature then makes Sight over to his faithful servant, Leg (Sáq), with instructions to keep him hidden from Warden, which he does so well that the latter, failing to find his companion, returns to his own country. As soon as Sight finds himself free from Warden he continues his journey towards the city of Visage. He has first to pass through the garden of Stature, wherein he beholds many beautiful and wonderful things, among which is an arch of silver whereunder is suspended by a hair a great hill.

1 The reason why Sight is made to pass himself off as an alchemist will be understood from n. 2 on p. 49 supra.

2 In Lámí, Ahí, and Wáli, Stature is made to ask Warden what he, the guardian of the city, means by bringing a stranger so far, to which the fiend replies that he has been ill and that this man is his physician who has told him that to complete his cure he must visit some beautiful and cheerful spot, and that he knows none better than this garden. Stature perceives the answer to be false, but feigns to believe it, and orders a banquet. At this feast Warden is made quite drunk and is carried away by the attendants, and on his recovery, failing to find Sight, he returns to his own country.

3 The silver arch represents the beauty's white waist, which is farther
Sight sees this he is dumbfounded, for his way lies over this hill, and he knows not how he is to climb it. Now Beauty has an officer called Tress (Zulf), very cunning in casting the lasso and in taking prisoners, who is constantly roaming around the city of Visage intent upon the chase. That day Tress happens to be in this neighbourhood on one of his hunting expeditions, and being fatigued by the heat of the sun, he has lain down to rest on the slope of this hill. Sight comes upon him there, and in answer to his questions tells his case, whereupon Tress takes pity on him and draws him up with his lasso to the top of the arch. Sight then finds himself in the lovely garden of Bosom (Sine), the beautiful flowers and fruits growing in which fill him with delight. Before he parts from Tress, that good friend gives him one of his hairs, telling him in case of his ever being hard pressed to throw it on the fire, when he will at once come to his aid.

They part, and soon afterwards Sight reaches the region of the Snake-feet, the hosts of Tress, who take him prisoner. He contrives to escape from them, and at last reaches the wonderful city of Visage, wherein he sees many marvels rare and beautiful. Wandering about, he comes upon a Paradisal garden which he knows must be the garden of the Cheeks. Entering here, he finds some young Ethiops di-figured (because of its slightness) by the hair from which is suspended the hill of her heavy hips. [Heavy hips are always accounted a beauty by Eastern poets, as in the following verse of the celebrated Arabic poet al-Mutanabbi (d. A. H. 354 = A. D. 965), which, apart from its exaggeration, is to our taste singularly unpoetical: —

\[\text{Bālūwa bāhhūrūba lībīha kāqīlī yīkād} \quad \text{yīqālī līmān al-qāimā yiqākāma.} \quad \text{ED.}\]

1 The poets always represent the Tresses of the beauty as capturing the lover's hearts in their snares.

2 [This seems like a reminiscence of the legend of Zāl and the Simurgh in the Persian Epic. Ed.]

3 i.e. little moles on the cheek.