sporting themselves and plucking roses. In answer to his enquiries these tell him that they are of the followers of Mole (Khāl), an Abyssian noble in the service of Beauty.

Now, continues the teller of the tale, Sight had a younger brother, Glance (Ghamza) by name, who had been stolen from his home in early childhood, and, having passed into the service of Beauty, had on account of his fierce disposition been made captain of her guard and chief of the archers. It so happens that Glance is that day lying in a drunken sleep among the narcissi in the garden, when becoming conscious of someone's approach, he starts up and sees Sight. Filled with wrath at the intrusion of the stranger, whom of course he does not recognize, he rushes upon him and strips him naked, purposing to slay him. Now the mother of these two brothers had possessed two amulets of carnelian of Yemen, and she had fastened one of these round the arm of each infant son as a charm against the evil eye. And so when Glance has stript Sight he sees this amulet, and, recognizing it, questions the stranger concerning it. The answers of the latter satisfy Glance that his prisoner is indeed his brother, so he looses him from his bonds and takes him in all gladness to his own house, where he entertains him in the best of fashions.

Next day Princess Beauty, who is informed of the arrival of a long-lost brother of Glance's, summons the latter into her presence and asks him concerning his newly-found relative. Glance tells her that his brother's name is Sight and that he is an expert in jewels. Beauty thereupon says that she has in her treasury a wonderful gem on which is engraved

1 The glance of the beauty is constantly represented by the poets as cruel, smiting as with a shaft the heart of the lover.
2 The poets frequently speak of the languishing eye of the beloved as 'drunken' or 'sleeping', while the narcissus is its commonest type.
3 Yemen being famous for its carnelians.
a lovely portrait, about which she has hitherto been unable to learn anything. Glance therefore brings Sight before her, and he, after he has saluted the lady as is due, is shown the jewel, the portrait on which he sees to be that of his master, Heart. He therefore tells Beauty that this effigy is that of Prince Heart, the son of King Reason of the West, whose perfections he extols in so touching and eloquent a way that Beauty then and there falls in love with the young Prince. Unable for long to control her passion, she again summons Sight before her, tells him of her love for Heart, and prays him to devise some means of bringing him to her court. Sight replies that this will not be easy, as the Prince’s father keeps him ever secured in the burg of Body; still as Heart has conceived a great desire for the Water of Life, it may be possible if Beauty will allow Sight to take with him one of her courtiers and return to where the Prince is. Beauty then commissions her mirror-holder Fantasy (Khayál), who is a clever artist,¹ to accompany Sight, to whom she entrusts her signet as a token to Heart.²

The two set out on their mission, and in due course reach the burg of Body. Sight has a private interview with Heart, to whom he tells all his adventures and to whom he presents Fantasy. The latter in reply to the Prince’s questions informs

¹ The mirror-holder is a servant whose duty it is to hold a mirror before his or her master or mistress when required. The faculty called Fantasy is so described here because, being the store-house of the reflections cast through the medium of the outer senses on the Common Sense (see vol. 1, p. 50), it resembles the mirror which is conceived as storing within itself the many reflections thrown upon it. The Fantasy is further described as an artist because it presents to the mind pictures of the things previously perceived by the Common Sense.

² Lámi’i and Wall make Beauty appoint as a second ambassador her musician Melody (Naghma). The passage describing the mission is wanting in Ahi’s fragmentary version, but a later chapter shows that he too had introduced (or meant to introduce) Melody. Sidqi alone here as elsewhere strictly follows Fettáhi and speaks of one envoy only, namely Fantasy.
him that he is Princess Beauty's mirror-holder and a cunning artist. In order to test his skill Heart bids him paint a picture then and there. He at once draws the likeness of Beauty, so true to life that the Prince falls in love with her on the spot. He soon afterwards tells Fantasy of his plight and prays him to take him to his mistress. Heart, Sight and Fantasy therefore arrange together to journey secretly to the city of Visage. But king Reason has a vezir called Estimation (Vehm) who gets word of Heart's projected flight and at once communicates it to his master, who thereupon orders Heart, Sight, and Fantasy to be cast into prison.

Now the ring which Beauty had sent to Heart is a magic ring, one property of which is that if anyone put it in his mouth he becomes invisible. The Prince, ignorant of this virtue, had entrusted it to Sight for safe-keeping. He when in the prison happens to put the ring into his mouth, whereupon he suddenly finds himself not only free but standing in the garden of the Cheeks by the brink of the Fountain of Life. Eager for a draught of the wondrous water, he stoops down and opens his mouth, when straightway the ring falls out, the fountain disappears, and he discovers himself in the land of the Dog-heads. Before he has recovered from his surprise he is accosted by Warden, who reviles him.

1 Here Lami'i, Ahi, and Wali introduce a long digression concerning the way in which, before their flight is finally decided on, Melody entertains Heart and fans his passion. The King, who hears that the Prince is amusing himself in this fashion, has Heart's minstrels arrested and brought before his divan. Here Melody, along with the three minstrels, Harp, Tabor, and Flute, are questioned concerning themselves, and a long colloquy ensues. Eventually they charm the whole divan, and King and courtiers give themselves up to merry-making. At length the King is brought to himself by the remonstrances of a sheykh called Inspiration (Ilhám), whereupon he imprisons all the minstrels. All this, like most of the other additions which occur in the Turkish versions, and which in no way affect the course of the story, is doubtless the invention of Lami'i.

2 i. e. Judgment, as a mental faculty; cf. the Virtue Estimative, vol. i, p. 50.
for his past bad conduct and drags him off to his castle, where he flings him into prison. In this sad plight, Sight bethinks him of the hair given him by Tress for such an eventuality. He therefore strikes a light with his flint and burns the hair. At the same moment Tress appears before him, looses his bonds, and bears him off to the city of Visage. Here he is at once taken before Beauty to whom he tells all that has happened. The Princess, angry at the treatment meted out to her beloved and her envoy, orders Glance and his brother Sight to proceed with an army straightway to the burg of Body and release the captives. They accordingly set out at once for King Reason's dominions.

As soon as that King learns that Sight has escaped from prison, fearing some fresh trouble from his hostility, he sends word to all the officers throughout his country to be on the watch for the fugitive and to arrest him wherever he may be. Among those who receive this order is False-Penitence (Tevbe), a son of the hermit Hypocrisy; and he, looking out from his castle on the Cliff of Sanctimony, sees the approach of Sight and Glance with their host. He endeavours to surprise them in a night-attack, but his army is utterly defeated, and the conquerors, crossing the mountain, destroy the hermitage of Hypocrisy on their way. ¹ They next pass through the city of Health which opens its gates to them, King Honour receiving them as friends. They then advance towards the burg of Body, on approaching which Glance recites the Prayer of the Sword and by enchantment changes his army into a herd of deer. ²

¹ The three Turkish writers make the victorious army next reach the city of Reputation, which they lay waste, reducing its king, Vainglory, to slavery.
² Deer, having beautiful eyes, are often associated by the poets with the eyes of the beloved. The Prayer of the Sword appears to have been a certain prayer sometimes recited as a kind of charm before going into battle. The glances of the beloved are of course often compared to swords.
On his defeat by Glance, False-Penitence flies to King Reason, to whom he gives tidings of the victorious march of the enemy. When the King hears this, he orders Heart to be released from prison and brought before him. He tells him that if he insists on going to the city of Visage, he must take with him an army to fight the hosts of King Love; for then, if he be victorious, he will get possession of his dear one, while if he be defeated, honour at any rate will have been saved. Reason has a general called Patience (Sabr) whom he puts in command of the troops; and he himself along with his nobles starts with the army meaning to accompany Heart for a stage or two. But after a little some scouts bring word of a fine herd of deer grazing not far off, whereupon Heart, wishing to divert himself by hunting them, sets out after them attended by only one or two followers. The deer, who are really Glance's soldiers, manage to lure him on in the direction of the city of Visage, and thus separate him from Reason and his army. And so when that King sees that his son does not return, he pushes on after him with his host till, after he has gone a long way, he overtakes him.

Meanwhile Glance and Sight hasten back to the city of Visage, where they inform Beauty of the approach not only of Heart but of Reason and his army. The Princess thereupon writes a letter to her father King Love in which she tells him that she had a slave, a clever portrait-painter called Fantasy, who fled from her court to that of King Reason; that she has frequently requested the latter to restore her slave, but that he has always refused; and that now, enraged at her prayers, he is advancing against her with a mighty array. When Love reads his daughter's letter his wrath is stirred up, and he bids his general Affection (Mihr) lead forth his troops to meet the foe. On the first day the hosts of Love
are headed by Glance and on the second by Stature; yet though they perform prodigies of valour and slay many redoubtable champions, and though Tress leads a night-attack, they make little or no head-way against the squadrons of Reason. Beauty is in despair at this want of success, and consults with Mole as to what should be done. He tells her not to grieve, but to remember that she has a brother named Charm (An), who dwells on Mount Qāf, and who is the doughtiest champion in the world and will assuredly avail to overthrow all the legions of Reason. In reply to her question as to what is the use of Charm, who is on Mount Qāf while they are face to face with the foe, Mole says that he has a grain of ambergris which, if thrown on the fire, can bring Charm before them in the twinkling of an eye. He thereupon produces this grain, casts it on the fire, and lo, Charm is standing in their presence. Beauty quickly tells him her sad plight; and he, having borrowed a bow from her chamberlain Crescent-eyebrow (Hilāl), who is a famous archer, and an arrow from Glance, goes straightway forth into the battle. He soon singles out Heart, takes aim, and shoots him through the breast. The wounded Prince falls from his horse, and Charm, rushing forward, takes him prisoner and bears him off to the presence of Beauty. When Reason sees what has happened he and his men take to flight; but they fall into an ambush laid by Tress, and the King and many of his nobles are made prisoners. After this great victory Beauty and her army return to their own city.

Beauty now consults with her nurse and confidant, whose name is Coquetry (Nāz), as to what to do with the wounded Prince, and on her advice she has him imprisoned for a

1 The grain of ambergris thrown on the fire represents the mole or patch placed upon the red cheek.
short time in a well called Dimple (Zaqr) which is situated in her garden. While Heart is imprisoned here, Beauty sends her cupbearer Smile (Tebessum) bidding him tend the Prince's wounds, which he does so successfully that Heart is soon restored to health. When news of the victory is brought to King Love, he orders Reason to be kept in prison, and himself sets out for and takes possession of the burg of Body where he establishes his rule.2

After a time Beauty begins to long for the presence of Heart, so she takes counsel with her companion Constancy (Wefā), who is the daughter of Affection, telling her of her secret sorrow. Constancy thereupon informs the Princess that she has a lovely garden called Heart's Delight (Dil-Kusā'ī) wherein is a lake named Intimacy (Ashinā'ī), in the centre of which lake is built a beautiful pavilion called the Pavilion of Union (Visāl) wherein relief for all such sorrows is to be found. She advises Beauty to have Heart conveyed to this pavilion, and there visit him at her pleasure. This suggestion pleases Beauty, who orders Tress to take Heart from his prison to that garden that very night. Tress does so; but Heart, overcome by his exhaustion and by the fragrance of the flowers, falls asleep. Beauty, who has come after him, attended by Constancy and Coquetry, finds him in this condition; she kneels down beside him and lays his head in her lap and lets her tears fall on his face.3 This awakens Heart, who, finding himself lying with his head on Beauty's lap, utters a cry and swoons. Beauty then leaves him in

1 Literally 'Chin.'

2 In Lāmī', Ahī, and Wālī we get a long description of the siege of the burg of Body. The defense is conducted by Self the wife of Reason who summons her brother Suspicion (Veswās) to her aid. They are eventually defeated, Suspicion being put to death and Self being cast into prison.

3 Ahī's version breaks off here, at the point where Beauty catches sight of Heart in the garden.
the garden in charge of Sight and Fantasy (who had been released from prison on the defeat of Reason), and proceeds with her companions to the pavilion of Union. By command of the Princess, Sight and Fantasy bear Heart on his recovery to the border of the lake of Intimacy, and there when night comes on Fantasy sets up a taper before him.  

Several days pass and Beauty longs for closer communion with Heart. She consults with Constancy and Coquetry, and on their advice, tells Smile to drug the Prince’s wine each night and then let Tress bring him to the pavilion. This goes on for a time to the satisfaction of all. But there is amongst Beauty’s attendants a daughter of Warden’s whose name is Jealousy (Ghayr). The ill-will of this woman is aroused by the fact that the Princess does not take her with her on the nocturnal visits to the pavilion of Union. Jealousy therefore determines to see for herself what goes on there; so one night she contrives to conceal herself on the roof, and looking down thence she beholds Beauty enjoying herself with Heart. This rouses her envy, for although in truth she is ugly as a demon, she considers herself as lovely as the Princess and as much entitled to enjoy the society of Heart. So she takes advantage of an occasion when Beauty is asleep

1 Here Lāmi‘ī, who is followed by Wālī, takes advantage of the mention of the taper to introduce an interlude of his own based on the fabled love of the moth therefor. Heart is gazing at the taper, which shapes itself to his imagination as a beauty with a fire burning at her heart. He asks her the reason of her sorrow, and while she is telling him of the grief that is consuming her, a frail dervish clad in felt (the grey-hued moth) makes his appearance. He is at once smitten by the beauty of the taper and begins to dance dervish-fashion round her in ecstasy. Then, on hearing the beauty say that none really lives till he has given his life for his beloved, he casts himself into the flame and dies; and thus he attains to eternal union, duality being past and unity achieved. This little drama is enacted before the eyes of Heart who, seeing it, reflects how sorrow in one form or another is the common lot of all, and is so cast down and depressed that Smile has to restore him with a draught of wine.
in her city, while Heart and Sight and Fantasy are lying sleeping by the side of the lake, to enter the pavilion, whither she orders her maidens to bring Heart and Sight, leaving Fantasy to sleep undisturbed where he is. She meanwhile by magic assumes the appearance of Beauty on whose couch she seats herself, and takes the unconscious Heart in her embrace. At this juncture Fantasy happens to awake, and, finding no trace of Heart and Sight, hastens to the pavilion, climbs the roof, and looking down, sees Heart lying unconscious in the arms of Jealousy, and Sight sleeping beside them. He then speeds to the city of Visage and tells Beauty what has happened. She at once goes with him to the pavilion, and, looking down from the roof, sees the scene he has described. She swoons after uttering a loud cry which shows Jealousy that she has been discovered, whereupon she at once flies off to the city of the Dog-heads.

When Beauty recovers she is filled with anger; Jealousy has escaped her, but she can punish the treachery (as she imagines it) of Heart. She therefore orders him to be banished from her gardens and confined with Sight in the valley that is known as the prison of Reproach (Itāb). When Jealousy reaches the capital of her father she tells him all that has happened, whereupon he at once goes forth, bears off Heart and Sight from their prison, and, covering them with abuse, brings them to his own country, where he shuts them up in the gloomy dungeon of Separation (Hijret) situated in the waste of Severance (Firāq). Jealousy now writes a letter to Beauty informing her of what has happened. The Princess on her part regrets her harshness and sends by Fantasy a kind letter to Heart, to which he returns a suitable reply.  

1 Lāmi‘ī and Wālī make her journey take place in winter and seize the opportunity for a rhetorical description of that season.

2 Lāmi‘ī and Wālī relate this incident somewhat differently. Heart in his
On the defeat of Reason's army his general Patience had fled to the city of Guidance, and there told King Emprize the tidings of disaster. This King, being in many ways beholden to Reason, takes blame to himself, since it was through his instructions that Sight discovered the city of Visage. ¹

Emprize and Patience therefore set out with an army for King Love's country, and in due time arrive at the garden of the former's brother Stature. This officer tells Emprize how Heart is still a prisoner in the hands of Warden, whereupon Emprize determines to interview King Love on his behalf. He therefore leaves his army and proceeds to the burg of Body where Love still is. Here he persuades the conqueror not only to accept Prince Heart for son-in-law but to appoint King Reason his own vezir. Affection is thereupon sent to release the latter, while Emprize is despatched with an army to liberate Heart. All this is done; Warden is bound in the place of Heart, and his daughter Jealousy is burned in the fire of Envy. Beauty and Heart are then united with one another. Their wedding is celebrated with all pomp, each of the great nobles giving a separate feast.

One day, when all this is over, Heart is wandering in the garden by the Fountain of Life when Khizr appears before him and instructs him in such wise that he apprehends the Truth, and in consequence thereof lives so uprightly that his name and fame are revered by all.

¹ Lami' makes Heart send Fantasy to look for Patience and pray his aid. Now after his defeat, Patience had fled to the cell of his brother Sheykh Contentment (Qanā'āt), which is in a remote corner of King Reason's dominions; and there Fantasy discovers him and tells him of the sad plight of Heart. Contentment then proceeds to the court of King Emprize, whom he informs of the position, and who, holding himself responsible, agrees to attempt with Patience the release of Reason and Heart.
From the foregoing sketch it will be observed that in this allegory not only are the various abstract qualities and moral conditions usually mentioned by the poets personified, but that those physical features of the beloved to which they most frequently refer are likewise brought upon the stage; and this, moreover, almost invariably under circumstances which suggest one or more of the peculiarities with which these are conventionally associated. To such an extent is this carried that 'Beauty and Heart', in any of its versions, might be profitably studied as a manual of the stereotyped imagery of the love-poets.

Besides his two more important though unfinished works, Ahí, as we have learned, is said to have left a Diwán. This I have never seen; but if the few extracts quoted by the biographers or preserved in the anthologies are to be taken as representative, the poet's work in this direction can have been neither better nor worse than the average lyric verse of his day.

The two following extracts from the Khusrev and Shirin are quoted, the first by Latifi, the second by 'Ashiq. These are some lines from the description of the birth of Khusrev.

From the Khusrev u Shirín. [141]

Concerning the Birth of Khusrev.

It was as though one dawn the beldam Sphere
Had smirched the heav'ly skirt with bloody smear;
'T was e'en as Venus had delivered been,
And midst of blood had born the sun, I ween. 1

1 The picture is that of a delivery. Venus (because of the female attributes ascribed to that planet) is taken as the mother, the rising sun as the new-born infant (in Turkish idiom the rising is the 'birth' of the sun), the Sphere (or sky) as the midwife, and the red crepuscle of the dawn as the blood accompanying the birth, blood with which the midwife-sky is conceived as having stained her skirt (the horizon). Khusrev is represented as being born at sunrise; hence the imagery.
At dawn the Lady of the cycle bare
A boy with golden head, with yellow hair.
That Moon was born at happy fortune's rise:
"God aid him!" cried the angels from the skies.
In two weeks Khusrev grew to full moon fair;
A year, then as the Night of Power his hair,
His cypress on its foot began to stand,
And cooed the pheasant of his meadow-land.
Upon his rosebud-mouth there fell the dew,
And heart-sore for his cheek the tulip grew.

"Ashiq's quotation deals with Sháwur's painting the portrait of Khusrev (see vol. 1, p. 316).

From the Khusrev u Shirín. [142]

Concerning the Painting of the Portrait of Khusrev.

He showed him as he was, to nature true,
When Khusrev's picture like the sun he drew.
The black blood of the ink he grinded there,
And painted now his mole and now his hair.
When yonder form and figure 'gan arise
The Trumpet-pen caused resurrections rise.

1 i. e. the queen, Khusrev's mother.
2 i. e. Khusrev.
3 Literally 'God give him increase' (Zádehu-lláh), a congratulation sometimes uttered on hearing of a birth.
4 This is one of the couplets transferred to 'Beauty and Heart', where it is introduced in the account of Heart's birth.
5 For the Night of Power see vol. 1, p. 293. n. 4.
6 i. e. he began to stand erect, his 'cypress' being his stature.
7 i. e. his tongue began to prattle.
8 i. e. his teeth began to appear.
9 i. e. his cheeks became red.
10 As painters grind their pigments.
11 These being black.
12 i. e. when they began to appear on the picture.
13 The artist's pen or brush is here compared to the Last Trumpet, the blast of which is to evoke the Resurrection. The term 'Resurrection' is frequently used to denote any great turmoil. Such a turmoil was occasioned by the beauty of Khusrev's portrait, hence the metaphor for the pen that produced it.
With musky lines he drew his tresses rare:
He limned his waist with pencil of fine hair.  
His lip was 'e'en that drop of blood thou'dst say
Wherein the Spirit Vital 's hid away.
When that sweet figure on the page was traced,
The Chinese picture blushed for shame, disgraced.

The Chinese idols souls their bodies fled
When that bright cup, his mouth, was mentioned.

1 i. e. black, the hair being black.
2 A slender waist is accounted a beauty, and is often compared to a hair.
3 It was so red and precious and life-bestowing.
4 The medieval physicians differentiated Spirit into degrees, namely, the Spirit Vital (Rāh-i Haywānī), the Spirit Animal (Rāh-i Nafsānī), and the Spirit Natural (Rāh-i Tabī'). This three-fold Spirit, which answers to what we might call 'vital force', was conceived as a very subtle vaporous substance. Each of the three degrees has its special seat and its special functions. The Spirit Vital has its seat in the heart whence it is dispersed through the body by way of the arteries: it is by means of it that the heart and lungs do their work, and that the eye sees and the ear hears and the other senses fulfil their offices. The Spirit Animal, which corresponds to what we should now term 'nerve force' or 'nervous action', has its seat in the brain whence it is spread to all parts of the body by the sinews (i. e. the nerves); it is the principle of sensation and voluntary motion. The Spirit Natural has its seat in the liver whence it is conveyed to the other members by the veins (not the arteries); its functions are those of nutrition, assimilation, etc. The Spirit Animal and the Spirit Natural of the physicians are thus practically identical with the Soul Sensible (or Animal) and the Soul Vegetable of the philosophers, for which see vol. i, pp. 48—50. The blood is spoken of as being the 'vehicle' (merked) of the Spirit Vital, that is, the medium by which that Spirit is conveyed from the heart through the body: hence the allusion in the text.
5 Mānī (Manes), who is conventionally regarded by the poets as the greatest painter that ever lived, and whose collection of paintings, variously styled Erteng and Erzheng, is held to have contained types of the most perfect human beauty, is by some said to have been born in, or to have visited, China. For this reason China came to be taken conventionally as the native land of art; and hence to associate anything with China, or to speak of it as 'Chinese', simply means to say that it is artistic and beautiful. Thus China occupies in this poetry something of the position generally accorded in the West to ancient Greece: only the term a 'Chinese idol' (or beauty) does not suggest any special type, but merely implies that the person so described is lovely and refined to such a degree that she might be one of the ideal creations of Mānī himself.
6 i. e. they swooned or died for vexation at being outdone in beauty. There
A myriad Chinese idols lifeless bode;
Amazed, their backs against the wall, they stood. 
Pen-like, his head from 'fore it raised he,—
The artist washed his hands of artistry.

The following are among the ghazels quoted as specimens of Ahi's lyric work.

Ghazel. [143]

Let the clouds let loose their tresses, let the thunders moan and plain,
O'er my sepulchre till Doomsday let the tulips burn for pain.

'Tis the Sultan Rose's reign, so let the breezes dance and play;
At the beauty-cypress-tree's foot let the waters dew-drops rain.

So unhearted I for sickness in this dreary home of woe
That upon my mouth the moistened cotton 's laid by boil and blain.

For to write their teen and dule of soul who swallow blood and die
Doth the tulip's heart a page a-flame with glowing sparks contain.

is a further hint, namely, that the Chinese idols (i. e. statues or pictures) are lifeless things.

1 This is the same idea differently expressed. Here the Chinese idols are said to lean their backs against the wall for support when they see this lovely picture, being like to faint for their jealousy, or admiration, of its beauty; while the further suggestion is made that these 'Chinese idols' are really frescoes painted on the wall.

2 It is the Chinese artist, perhaps the painter of the idols, who is here supposed to give up his art in despair when he has raised his head from examining this wonderful picture of Khusrev.

3 In this couplet the poet imagines himself dead, and pictures the objects of nature acting as his mourners. When bewailing the dead, women used to let down their long hair. Here the clouds are taken for such mourners, the heavy rain falling in long lines representing the loosened hair. The 'burning' of the tulips refers to their red, fire-like colour.

4 As though they were lovers weeping at the feet of their graceful mistresses.

5 In certain illnesses pieces of cotton saturated with medicine used to be laid on the patient's mouth. Here the poet would say that he is sick unto death, but is so neglected by his physician (i. e. his beloved) that it is only the pustules on his lips that lay such pieces of cotton on his mouth. Here, by the favourite figure which combines metaphor and personification (p. 63 n. 1), the pustules are presented at once as the pieces of cotton applied by the physician and as the physician who applies these.

6 Another allusion to the red colour of the tulip.
Such the fires my sighs, O Ahí, have enkindled o'er their heads,  
That through me this day have moan and groan their way to sky-ward ta'en. 1

Ghazel. [144]

Though I possess never a rush-mat in my hut of woe,  
Yet on my bare skin do the mat-marks ever plainly show. 2

How doth the eye's pupil, ah me, deal by its children dear! — 3

I would them nurse here in my lap even as orphans, know. 4

Turning aside, there with the dogs haunting thy ward, I eat; 5

Ne'er have I seen friend o'mine yet bread and salt rights avow. 6

Unto me, Ahí, will it serve for my Deeds Register, —  
So that there he in my Diwán lines on my dear, I Yours. 7

1 i. e. my burning sighs have turned moan and groan themselves into fire,  
so that they seek to mount to the Sphere of Fire — the highest of the four  
elemental Spheres (vol. i, p. 46), — it being a law of nature that every  
particle of any element which has been removed outside its proper sphere  
ever seeks to return thither. Therefore does flame always tend upwards; simi-
larly, a skin filled with air will, if thrown into water, rise to the surface,  
the sphere of air being above that of water: while a stone, if cast into water,  
will sink to the bottom, the sphere of earth being under that of water. This  
law is of course a result of the relative weight of the four elements.

2 When one lies down naked on a rush-mat the marks of the ridges and  
lines in it are imprinted on his skin. But the poet is so poor that he has  
not even a rush-mat in his hovel, and yet, strange to say, such lines are  
visible on his body, — so what is seen there must be his bones, which proves  
how worn and wasted for love he is.

3 The children of the pupil of the eye are the tears, which are very harshly  
treated by their parent, who expels them from their home, the eye.

4 The poet here says he would cherish those child-tears in his lap (tears  
fall into the lap) like poor orphans (they being driven from home by their  
parent-eye). He would do this because they are precious things, fruitage of  
the love-laden heart.

5 The dogs frequenting the beloved's ward are often mentioned. The poet  
finds these dogs more faithful than his so-called friends. Cf. p. 177. n. 1 supra.

6 'Bread and salt rights', i. e. the mutual rights and obligations contracted  
by those who have eaten together, bread and salt being taken to typify food  
in general.

7 Another reference to the 'Register of Deeds' occurred on p. 99 supra.  
The poet here means to say that he wants no better Register of Deeds than  
his Diwán (which of course is his own work), because it contains lines (khat)  
in praise of the down (khat) on his beloved's cheek, for in acknowledging and  
extolling her beauty he has fulfilled the most sacred of duties.
This my fiery sigh of dawn-tide¹ will not bide on earth for aye;
Nay, this sigh of mine, O Sphere, will smite against thy wheel one day.²
None is by thee of thy servants fallen 'fore thee shadow-wise;
Like the sun, alone thou movest, O my lovely moon-faced may.³
Where art thou, O Moon,⁴ for every day in quest of thy sun-face
Round the heavenly sphere my sigh of dawn-tide nine times wings its way.⁵
Moses' Sinai could not bear the Radiancy of Beauty's Light;
Ah! what manner stone is then this heart of mine, my God, I pray?⁶
Be thou burned with fires, O Ah!, since thou'st burned the world with fires;⁷
Be they burned with fires, — these sighs and wails of mine, ah, welaway!⁸

I abstain from giving any examples of the versified passages in 'Beauty and Heart', as these are mere fragments, and, if detached from their setting, would appear trivial, if not meaningless.

¹ The poets often speak of the 'sigh of dawn-tide' or the 'morning sigh,' i.e. the sigh uttered at day break, which is supposed to be peculiarly pathetic. The implication is that the lover has been awake all night yearning or grieving for his loved one; the expression further recalls to mind the devotee who rises at dawn to worship.
² Another allusion to fire seeking its own upper sphere. As sighs are conceived as generated from fire (in the heart), they are always pictured as ascending.
³ Great people generally go abroad attended by a retinue of slaves and servants: but thou, although thou hast many lovers who are thy slaves, disdainest the company of them all, and movest alone in thy self-sufficing beauty, even as the sun traverses the heavens unattended by any star.
⁴ i.e. O beloved.
⁵ Allusion to the Nine Spheres (see vol. i, pp. 43—4) the sigh circling through each in its quest. Where art thou, O beloved? I have sought thee throughout the universe, yet cannot find thee. Here as in so many other passages, the beloved may be taken as a personification of the Ideal.
⁶ Sinai is here taken for 'mountain,' and the allusion is two-fold: (1) to the mountain which fell into dust when God revealed himself in splendour before it at the time of Moses' request to be allowed to look on Him (see vol. i, p. 352, n. 3); (2) to the mountains that refused to undertake the Trust (see vol. i, p. 356, n. 1). But the poet's heart, which here typifies humanity, undertook that awful Trust, — what manner of adamant then may be that seemingly tender thing which can endure what the mighty mountains shrank from!
⁷ i.e. Since thou hast burned the hearts of men with thy fiery (i.e. pathetic) verse.
⁸ This couplet is merely rhetorical.
CHAPTER XII.

REWÂNI.

Rewâni of Adrianople, whose personal name is variously given as Ilyâs and Shujâ', is said by 'Ali to have chosen his pen-name, which might mean 'He of the Flowing Stream,' ¹ from his affection for the River Tunja which ran at the foot of his pleasant garden in the Rumelian city. The attractions of the capital, however, proved stronger than those of the rippling Tunja, as we next hear of the poet in Constantinople in the service of Sultan Bayezid.

According to Sehî Bey, who places Rewâni among those writers whom he knew personally in his youth, that Sultan entrusted the poet with the surre, as the sum of money is called which is sent annually by the sovereign to Mekka and Medina for distribution there. ² But Rewâni did not prove himself worthy of the trust, for he kept back a certain proportion of this money for his own use. To such an extent indeed did he carry his misappropriations that the people of the two Holy Cities sent representatives to Constantinople to lay the matter before Bayezid. The saintly Sultan was naturally much displeased at Rewâni's dishonesty, and in consequence stopped his salary and ordered him to retire

¹ It might equally mean 'He of Soul.'
² The term 'surre' is properly applied to each of the purses or bags of money, but is generally extended to mean the whole treasure.
to a fief somewhere in the provinces. But the poet, who had no idea of allowing himself to be thus set aside, fled to the court of Prince Selim who was then governor of Trebizond. ¹ Here, ²Ashiq tells us, Rewání was very well received; but after a time, because of some indiscretion which brought down the Prince’s displeasure, his goods were confiscated and sold and he himself was compelled to fly the court. He set out for Egypt, but ere he had got far upon his way Selim repented of his hastyess, and sent a messenger after him, who speedily overtook and brought him back. The poet now showed himself more zealous than ever in the Prince’s service, and before long he had gained a yet higher place than before in his patron’s favour.

Rewání accompanied Selim when in 918 (1512) that Prince entered Constantinople with the purpose of seizing his father’s throne. ³ ²Ashiq reports that he heard from the lips of Mu’eyyed-zâde ²Abdí Chelebi, ² who was present on the occasion, how when Selim had entered the New Garden and was seated there before his tent with all his officers and janissaries standing round, they held a final council and determined to strike for the throne then and there, and how when this decision was made, and a mu’ezzin had uttered the call to prayer and the band had struck up the Imperial music, Rewání, who was sitting on horseback by the narrator’s

¹ Such is the story as told by Schi. All the later biographers mention Rewání’s misappropriation of the money intended for the Holy Cities, but Ashiq suggests and Hasan and Ali assert that the incident occurred when the throne was occupied by Selim. In this instance I prefer to follow Schi, not only because he was Rewání’s contemporary, but because his version fits in better with what else we know concerning the poet’s career. Latifi refers to the incident, but does not say at what time it took place.

² See p. 257 supra.

³ This ²Abdí was the brother of the famous Mu’eyyed-zâde ²Abdur-Rahmán who was Qâzi-Askér under both Bayezid and Selim. He wrote a little poetry, which has won for him a place in ²Ashiq’s Memoirs. He died in 961 (1554).
(Abdi Chelebi's) side, took off his turban and flung it into the air in his delight, and turning to his companion, said, 'This day is the fortune of all men of culture and of learning risen like the sun, and the showers of God's grace are fallen on the garden of their hopes!'

The poet's expectations were not disappointed; for on his accession Selim nominated him to the office of Matbakh Emini or Comptroller of the Imperial Kitchens, and subsequently conferred on him the administratorship (tevliyet) of the endowments first of St. Sophia and then of Qapluja in Brusa. While he was in charge of the St. Sophia endowments Rewani built in the district of Constantinople called Qirq Cheshme or 'Forty Fountains' a mosque which for long continued to bear his name, and also chambers for the students attending it. Ashiq relates (and Hasan and Ali follow him) that one day while this mosque was being built Sultan Selim happened to pass by, and, noticing a mosque in process of construction, enquired who was erecting it. On being told that it was Rewani he exclaimed by way of pleasantry, 'Bravo St. Sophia, so thou bringest forth a mosque a year!' Rewani died administrator of the Qapluja endowments in 930 (1523—4), and was buried within the enclosure of his own mosque.

We are told by Latifi, Ashiq and Hasan that on his return from Mekka Rewani was afflicted with ophthalmia

1 i. e. all the cultured and learned may look for appreciation with so gifted and discriminating a prince as Selim on the throne.
2 The district called Qirq Cheshme, i. e. 'Forty Fountains', is close to the Wefa Square where Nejati had a house and where he is buried.
3 This mosque no longer exists.
4 According to Ali, Selim said, 'Bravo St. Sophia! so thou bearest a mosque in a month!' thus giving those about him to understand that he was aware of Rewani's peculations, since these unlawful gains alone could enable the administrator to build such a mosque so soon after receiving office.
or some such affection of the eyes, a misfortune which his ill-wishers gleefully represented as a divine judgment on his sacrilegious thefts, and which called forth from one of them the following lines: —

Doth Musulmán-hood lie this way, Rewání? —
Since Ka'ba-ward thou went'st, thou'st God forgotten.
What harm though hurt betide to thy hereafter
Since increase of thy worldly weal thou'st gotten?
It 1 turns to blood in thee, and in thine eye stays; 2
No cure will by the Ka'ba's Lord 3 be wroughten 4

To this Rewání is said to have given the following reply, in which he not only laughingly admits the charge, but congratulates himself on the good stroke of business he has done: —

Ah Rewání, only look thou, what is this they say?
'He who honey holdeth licks his fingers,' 5 'tis they say.
Whosoever visiteth the Ka'ba on this wise 6
Helpeth both his Heavenly and earthly bliss, 1 they say. 8

1 i. e. either the worldly weal thou hast unrighteously gained, or the sin thou hast committed.
2 In this line, which of course refers to the blood-shot eyes of the sacrilegious poet are two idiomatic expressions, both of which are taken alike in their literal and in their figurative senses: ichine qan olimaq, 'for a thing to turn to blood within one,' i. e. for a sin one has done to sting one with undying remorse; and gozine durmaq, 'for a thing to abide in one’s eye,' i. e. for a sin committed to stay with and hurt one.
3 The Ka'ba's Lord, i. e. God.
4 i. e. in the way I have done.
5 Din ve dünyasını yapmaq, 'to build (advance) both one’s earthly and heavenly state,' is a popular locution.
6 i. e. any thing to turn to blood within one.
7 i. e. either the worldly weal thou hast unrighteously gained, or the sin thou hast committed.
8 The Ka'ba's Lord, i. e. God.
Rewáni was freely accused during his lifetime not only of peculation but of plagiarism. Sehi reports this epigram which he himself composed on the poet and in which allusion is made to both charges: —

Let not Rewáni take the thoughts of others;
The Ka'bá's Lord will bless not this at last.¹

Latifi says that Rewáni and Záti ² mutually accused each other of stealing ideas from their respective diwans; apparently both had a reputation for this kind of pilfering, as the biographer quotes the two following skits as having been composed about them by certain contemporaries: —

Saying, 'Still my thoughts he filcheth 'fore the eyes of all the world,'³
See how Záti and Rewáni aye at daggers drawn remain.⁴

Said I unto Záti, 'Wherefore dost thou so?' He answered me.
'Lawful to the thief the theft is, so it be from robber taken.'⁵

This answer is given only by Latifi and Hasan. 'Ashiq quotes the first couplet, but in another connection; he says it was composed by a certain wit as a skit on a ghazel, written by Rewáni when he was Comptroller of the Kitchens, in which occurs the line: —

نهب أيچون بکسا نام دیسیرس بال طولنی برمجی یاسم دیسیرس
Unto me thy lips because of, what is this they say:
'He who honey holdeth licks his fingers,' 'tis they say.
'Ali again says that when Rewáni was charged with peculation before Sultan Selim, the latter said to him: —
'Ah Rewáni, only look thou, what is this they say?
to which the poet at once replied: —
'He who honey holdeth licks his fingers,' 'tis they say,
and thus by his frankness and ready wit turned aside the monarch's wrath.

¹ Abel All Munti Si Amsioun Rowzi, Aya Khair Anhar; Aft Khey Hqili
² We have already seen this poet quarrelling with Mesibi on the same score. See p. 229 and n. 7 on p. 244 supra.
³ Each poet says this of the other.
⁴ Qan bichaq olaq, 'to be blood and knife,' i.e. to be bitterly hostile, to be 'at daggers drawn.'
⁵ معنی اینکه کوؤکی بغل پور دیسیر
ذلی ایله روئنی یانه قران بپچیپ درر
and:

Whate'er there be of poets at this day,
Their verses, each from other, pilfer they.

'What scandal this!' quoth I unto a wit;
'To thieve from thieves an art is,' did he say. 1

The biographers do not give Rewání a good character. Besides these accusations of theft, both pecuniary and literary (accusations which Sehí who knew him evidently believed to be well-founded), ʿAshiq, Hasan, and ʿAlí charge him with libertinism and habitual intemperance. They say that he spent most of his time in the taverns, where, according to ʿAshiq, his boon-companion was the well-known Isháq Chelebi, a good poet but a notorious mauvais sujet. 2 We are told, however, that before his death he repented of his evil ways, and 'made drunk his soul with the cup of penitence at the hand of the sheykh.' ʿAshiq adds that in person he was portly and burly, though active and nimble in his movements; and both he and Sehí speak of his wit and other social qualities.

Rewání's poetical work consists of a Díván and a mesnevi poem entitled ʿIshret-Náme, or 'The Book of Wassail.' His pleasure-loving character is clearly reflected in his verse. As Latífí says, 'most of his metaphors are taken from the elements of the carouse, and, like Háfiz of Shíráz, he speaketh much of the accessories of the wine-feast; his subjects are loveling and toper and wine, and his themes are skinner and harp and rebeck. For this reason do the taverns ring with his

1 An account of Ishaq Chelebi and his work will be given in a later chapter.
mirth-exciting verses, whilst the heavens are smitten with the
echo of his couplets as with the lover’s sighs.' 1 The same
critic, speaking of his literary style, pronounces him to be
here an originator who has had no compeer. Schi finds his
verse graceful and spontaneous. To 'Ashiq also it appears clear
and simple, though not lacking in elegance and subtlety of
fancy, as he shows by quoting this couplet of Nejâti’s: —

We tarry mid thy tresses, O thou cruel-dealing fair,
Which cluster ring on ring 2 as though they were the key 3 of care, 1

and then this ‘parallel’ by Rewání, which he prefers, declaring
it to be ‘a fresh fruit ripened by the sun of divine inspiration’: —

How should the violet 5 ope my heart, O cruel-dealing fair? —
Such key can ope it ne’er, 6 ah no, that’s not the key 7 of care. 8

Hasan accounts for the clearness and simplicity of his verse
by the fact of its dealing with festive themes, and speaks
of the popularity it enjoyed in his time. 'Ali also refers to

1 i.e. they are much recited everywhere, but especially in taverns and at
wine-feasts.
2 The curling tresses of the beauty are here conceived as the wards of the
bit of a key.
3 Kilúdi endíshe, ‘the key of care,’ i.e. the key to the questions that cause
anxiety, is a current phrase with the poets.

4 دچوكله اکلنمورز ای بیت چغابیش‌ه 
ند حلقه حلقه درر چین کلید انديش‌ه

5 The violet is one of the conventional symbols for a beauty’s hair. The
bit of an Eastern key is sometimes shaped somewhat like a violet.
6 The violet, though a beautiful thing, is insufficient to open, i.e. gladden.
the aching heart; and no more can the beloved’s hair, for all its sweetness,
avail to allay the pain of him who desireth union with her.
7 This second line is, literally: —
With no such key as its may e’er be oped the lock of care.
Rewání in this case uses the word kilúd ‘to mean lock’ (as it often does
in Turkish), regardless of the fact that in the phrase kilúdi endíshe it should
be understood in its proper sense of ‘key.’

8 بنفشا نئیدن آمیز کولم ایي چغابیش‌ه انتخته‌ی آلمان کلید انديش‌ه
the favour in which it is held, and praises it for gracefulness.

The critics think no less well of Rewáni's mesnevi, the 'Ishret-Nâme or 'Book of Wassail,' which, as we shall see, deals in detail with the things associated with the Eastern carouse. Latifi quite truly describes this work as wholly original and composed in a special style invented by the author himself. 'Ashiq also eulogizes the originality and novelty as well as the uniqueness of the poem, both in subject and style; he describes it as 'a royal beauty whose hand or skirt none hath won to touch,' and as 'a free cypress, enamoured of the air of heaven, that hath bowed the head at the command of none.' To Hasan the work, which is writ after a fashion of its own, is 'a casket filled with pearls' and 'a tray laden with all manner of delicacies.' Ali recognizes in it correctly enough a mirror of the poet himself.

This poem, concerning which the authorities are so eulogistic, is a comparatively short mesnevi consisting of a few hundred couplets and divided into a number of cantos, most of which wind up with an epigrammatic quatrain. The

1 [The Persian adjective āzâd, commonly applied to the cypress, has two meanings, 'free' and 'noble': in the Pahlavi inscription of Shâpur I the Sasanian (third century of our era) it denotes a particular class of the aristocracy of Persia. Cf. Darmesteter's Etudes Iraniennes, vol. 1, p. 37. As applied to the tall and graceful cypress it probably was originally used in this second sense, though the first is, of course, constantly kept in view, ed.]

2 By this last phrase the critic implies that the poet has written the book to please himself and not at the behest of any patron.

3 Sehi says that Rewáni wrote a series of five mesnevi poems which he called the Khamsa-i Râmi; but as this statement is not borne out by any of the other biographers (except Riyâzi, whose authority is worthless here) or by Kâthib Chelebi, and as the only one of the alleged five poems which Sehi mentions by name is the 'Ishret-Nâme, I am inclined to believe the old biographer to be mistaken.

4 The 'Ishret-Nâme has not been printed. So far as I know, the only copy in Western Europe is that belonging to the Royal Library of Berlin. This MS., which was used by Von Hammer when compiling his History, was
subject of the work is, as we have seen, what the poets call 'the gear of mirth,' that is, the things needful for an Eastern carouse and associated therewith in the Oriental mind; in this instance, the wine, the wine-cup or glass, the flagon, the taper, the musical instruments, and the cupbearer. With these there are here thrown in a list of the various dainties usual at banquets, instructions as to the proper condition of wine and the best seasons for drinking it, together with recommendations as to the behaviour of guests at a wine-feast. We get also two legends concerning wine, one as to the way in which the first grape-vine was reared, the other as to the events that led to the discovery of wine and its virtues. After the poet has exhausted his proper theme, he explains in one of a few supplementary cantos how his book may be read as a Sufi allegory; this chapter was probably inserted as a precautionary measure lest his unstinted praise of the unlawful pleasures of wine and wine-bibbing might draw down upon his head the thunderbolts of the orthodox. The book is inscribed to Sultan Selim, but the date of composition is not mentioned. The author, however, must have been well up in years when he wrote it, as in one place he speaks of himself as being white-bearded and in the autumn of life.

The Book of Wassail was not immediately followed by anything on the same lines, but about a hundred years later it became a fashion with the Ottoman poets to compose little works which they called Saqi-Xame or 'Book of the Cupbearer,' and which deal with subjects similar to Rewani's, treating these now in a literal, now in a figurative sense. It is unlikely that any of these works were deliberately modelled on the Book of Wassail, although the extent of with the greatest courtesy placed at my disposal by the authorities of the Berlin Library.
what they have in common therewith is very remarkable.

The Ottoman critics are fully justified in what they say regarding the originality of the Ishret-Nâme. It is not, like most of the contemporary mesnevis, a translation from the Persian; so far as I know, there is no similar work in that language. The whole conception seems to be Rewâni's own. Even in his similes, though of course he makes free use of those established by convention, he often displays no little originality and independence of thought. His style, moreover, though highly figurative, is generally quite clear. While in his own way to the full as ingenious as most of his contemporaries, he avoids those puzzles and obscurities which so many of them affect. We have seen that Hasan would account for this by the fact that Rewâni deals with 'festive themes,' i.e. with frankly material subjects. But the explanation is insufficient; it is perfectly possible (as has often been proved) to treat such themes in an involved or ambiguous style, and the true reason must be looked for in the marked individuality and the temperament of the poet.

Hasan's observation, however, may serve to direct our attention to the remarkable objectivity of this poem. The poets of those days were, as we well know, as a class, extraordinarily subjective. Mesihi, Ja'fer Chelebi, and now Rewâni are, so far as we have gone, the only poets of note who have sought material for their verse in their own experiences in the outside world. This is clearly the case in the Book of Wassail, where it is perfectly obvious to anyone who reads through the little work that Rewâni is singing the carouse such as it actually was, such as he had himself often shared in. Every statement here is perfectly frank and perfectly natural, and there is no suggestion of any mystic or allegoric sense lurking.

Rewâni's poem is the only entry under Ishret-Nâme in Kâtîb Chelebi's bibliographical dictionary.
in the background. The canto near the end, in which a possible mystic interpretation is offered, is clumsily introduced, and looks, as we have already said, very like an after-thought, thrown in for prudential reasons or to save appearances; for the alleged symbols, when considered in their context, often accord ill enough with the suggested interpretations.

And it is precisely this candour that constitutes one of the chief merits of the Book of Wassail, — the poem reflects the character and temperament of the author to a degree rare indeed in the works of this school. Rewānī, though a man of culture, was a thorough-going hedonist, and no mystic; and in this poem, which we can see was written con amore, he has, most likely unwittingly, drawn his own portrait with a fidelity as remarkable as it is unique.

Although Rewānī's descriptions are for the most part little more than a succession of metaphors and similes piled one upon the other, he says enough to make it easy for us to call up before our minds the semblance of such a carouse as those old Eastern poets loved to celebrate. We can see the courteous and cultured revellers seated in a circle round the crystal cups and flagons, which sparkle with added lustre from the rays of the white tapers, debating some point in literature or philosophy, or quoting some ghazel — perhaps of their own composition, — while at intervals the little orchestra of harp and lute, dulcimer and tabret, flute and viol, discourses the plaintive melodics of the East, and the fair young cupbearer goes her rounds, filling to each in turn, standing before him while he drains his beaker, and suffering him to snatch a kiss ere she passes to the next. 1

1 The säqi, 'cupbearer' or 'skinker,' might be either boy or girl: the reader, like the master of the feast, may take his choice. Ayni, a later Ottoman poet, speaking on this subject, says that the most desirable for the office is a girl attired as a boy.
Again the list of dishes given by Rewani (though these must not be taken as appearing at the wine-feast, which, as he tells us, ought not to be begun till two or three hours after eating) is interesting, as showing what manner of meats were considered dainties by the Turks of four hundred years ago.

And so, though it has no great share of poetical merit (for the author, while often ingenious, is never inspired, and while generally correct in technical matters, is too free with his elisions), this little book, increasing as it does our knowledge of the social manners of the time, and revealing a living personality, is better deserving of attention than many a more laboured and pretentious production.

We shall therefore look a little closer at the more interesting or more important cantos.

After the usual opening doxologies, Rewani informs us as to the causes which induced him to write the book. One bright morning when the rising sun had taken his cup in hand and seemed to be inviting the world to merry-making, all the poet’s friends and comrades, leading their sweethearts with them, set out to enjoy themselves. He alone remained behind; he had no mind for feast or junket, for he had no sweetheart, his only companion being a book, which he ever carried in his bosom, and of which the white pages were to him as a beauty’s silvery breast, while the black lines were as her musky tresses. But his friends did not approve of his self-effacement; they came to him and represented that, if he would not join them, he ought at least to write a poem, seeing that he was admitted by all to be a master of verse. So they urged him to compose a mesnevi dealing with all matters connected with carousal, a poem which topers should declaim when in their cups and beauties should recite at banquets, and which would thus keep his name and fame
alive. Their words appeared good unto the poet; and the Book of Wassail is the result.

This canto in followed by that containing the eulogy of the reigning sovereign Sultan Selim, after which Rewani approaches his proper subject. But first we get, in two prefatory cantos, the legend concerning the first planting of the grape-vine, and that of the discovery of wine and its virtues. The grape-vine, it seems, was in the beginning planted by Adam that it might gladden the world; but Satan came and slew a peacock beside it and watered it with the blood. When the leaves began to sprout, Satan returned and slew an ape, with whose blood he again watered it. When the fruit appeared, Satan came again and slew a lion and watered it with the blood. And when the fruit was over, he came yet a fourth time and slew a pig, watering it with the blood as before. All this trouble was taken by the devil, and all this blood shed, in order that wine might be a promoter of discord and strife among the sons of men. The actual result, however, according to the poet, is this. When a man has drunk a cup or two he becomes gay, talks freely, and disports himself after the fashion of a peacock: when he has drunk somewhat more deeply, he becomes tricky and mischievous like an ape: when he has drunk deeper yet, he grows obstreperous and irascible, as it were a lion: and when he has made himself dead-drunk, he is filthy and bestial as a pig.1 Here the poet has a few lines in condem-

1 This idea of the division of drunkenness into four degrees typified by four different animals was familiar also to medieval Europe. The animals chosen were, with one exception, the same: the peacock does not figure in the Western series, but is replaced by the sheep, which is absent from the Eastern. In old French literature the expressions 'avoir vin de lyon,' 'vin de singe,' 'vin de mouton,' and 'vin de porcain,' are often met: these were usually represented in English by the phrases 'to be lion-drunk,' 'ape-drunk,' 'sheep-drunk,' and 'sow-drunk.' In the West these terms were sometimes taken to indicate not so much the degrees of drunkenness as the effect produced by
nation of excess, saying that it is unseemly to be uproarious at a feast, and that piggishness is unbecoming in a man.

He then proceeds to tell how wine was discovered. There are, he says, many traditions on the subject, but he chooses the following. There was in ancient times a great Arab chief who was one day sitting with his companions within the enclosure of his palace. Here a pigeon had made her nest, which was now filled with her little ones. The chief, looking up, observed a serpent making for the pigeon, which was vainly trying to beat him back. Pitying the poor bird, the chief cut a shoot from a tree, fastened a string to it (and in so doing fashioned the first bow, archery having been unknown till then), and with this shot and killed the serpent, to the intense delight of the pigeon, which turned somersaults in the air for joy. But soon afterwards she disappeared, to return in a few days bearing in her bill some seeds which she laid before the chief. He, realizing these to be the bird’s thank-offering for his assistance, ordered them to be planted and carefully tended. By and bye the vine-shoots appeared, and in due time the grapes also. These were collected and pressed, and the juice kept that its qualities might become known. After a while the chief, anxious to discover something about these, induced some sick men, who cared not whether they lived or died, to drink of the juice that they might see what would happen. All the sick men recovered, and, in answer

over-much wine on men of the four different temperaments, that is, in whose temperament one or other of the four humours (see vol. i, p. 391, n. 1) predominated. Thus the ‘choleric,’ i.e. he in whose temperament ‘choler’ was predominant, became ‘lion-drunk’ when he had taken too much; the ‘phlegmatic’ became ‘sheep-drunk’; the ‘sanguine,’ ‘ape-drunk;’ and the ‘melancholic,’ ‘sow-drunk.’ In this case the lion was taken to represent courage; the ape, cunning; the sheep, good-temper; and the sow, bestiality.

1 Such as that connecting its discovery with Jem or Jemshid, the semi-mythical king of ancient Persia.

2 Alluding to the movements of the tumbler-pigeon when flying.
to the chief's questions, declared that after the first cup their sad hearts became filled with joy and their eyes with light, while after the second their ebullience was as that of the Seven Seas, so that from being beggars they became princes. And thus it happened that the wonderful virtues of wine became known amongst men.

The poet now enters upon what is the real theme of his work, namely, the eulogistic description of the paraphernalia of an Eastern carouse. The opening canto is appropriately devoted to the praises of wine itself, that beauty which, though it ever wears a rose-hued veil, tears the veil from before the faces of the folk. Wine dwells like a spirit in a bottle, and binds the revellers with a thousand spells: it is the sun of the day of mirth, and the moon of the night of union: it is a water which has the colour of fire, and, though its origin is of the earth, it is headstrong as the wind: it is the fountain-head of the River of Life, and the overflow of the streams of Paradise: it gives fresh joyance to the feasters, and leaves not ancient sorrow in the heart: it is a tonic which gladdens the soul, every drop of which is a skink:

1 [Háfiz of Shiráz refers with approval to the 'megalomania' produced by wine in the following verse: —

عندما تفضلوا در عيش دوش و مسئى
ديبن كیمیای عستی فلورون کند گدارا

Which Payne translates thus: —

1 In season of straitness thyself to pleasure and toping apply:

Th' elixir a Korah that makes of a beggar's the juice of the vine." ED.

2 Alluding to the colour of wine.

3 i. e. 'in vino veritas.'

4 It was a popular notion that fairies, genies, and the like were sometimes confined in bottles or flagons, as in the well-known story of the Fisherman and the Genie at the beginning of the Arabian Nights. The 'bottle-imp' is a familiar subject in European folk-lore.

5 The skink (saqanqur) is a kind of lizard which was regarded by the old physicians as efficacious in the cure of various cutaneous diseases.
with one hand it holds both rich and poor, for it is a king in a crystal palace: its authority prevails with the people of the world, for it is a monarch on a silver throne: whatsoever one may give for it, think not it is dear, for cowards, if they drink it, become men of valour: it leaves no trace of rust upon the soul, for it is the burnisher of the mirror-heart: the wit of man is powerless to describe it, so clear-souled is it and so pure-natured: 'wherefore, O Rewání', concludes the poet, 'never leave it for a moment from thy hand.'

The praises of the Wine-cup are next sung in a similar strain. It is to the toper as the mirror of Alexander, which disclosed to him the whole world, or as the Seal of Solomon, which controlled both men and genies: it taketh every poor man by the hand, and comforteth all them that grieve: the banquet is perfumed by its musky breath, and all the men of heart are honoured by its advent: it is a fresh rose with the violet's perfume: did it not resemble the rose-cheeked beauty, the lovers had not taken it to their embrace: it is as a silver-bodied sweetheart a-blush for being kissed: it is to the revellers the light of the eye, and to the lovers the blood of the heart: it is the theme of the minstrels' flutes, and therefore it danceth at the feast: ghazels are chanted in its honour, and beauties bear it in their hands: it is a mighty champion, a brigand that waylayeth Muslims: if a greybeard desire to read the book of mirth, two beakers will serve him for spectacles, howsoever old he be: so put aside all thought of old age, O Rewani, and become a youth once more.

1 i. e. in the flagon or decanter.
2 [Compare Fitz Gerald's fine rendering of one of 'Umar Khayyám's quatrains: ---

And much as Wine hath played the Infidel, And robbed me of my Robe of Honour — Well, I wonder often what the vintners buy
One half so precious as the stuff they sell. ]
3 An allusion to the usual comparison of the heart to a (metal) mirror.
Now follows the eulogy of the Flagon. Is this indeed, the poet asks, a flagon of wine, or is it a dragon from whose mouth issues fire? It setteth a royal crown upon its head, and taketh tribute of the Seven Climes: it ever regulates the banquet, and therefore do they call it the Master of the Feast: when its gurgle is heard at the carouse, who seeks the coo of the culver or the song of the nightingale? Its voice is exhilarant and heart-dilating, and its flight is with the Cock of the Throne: it is as a fortress stored with gold around which the cups stand as guards; it is honoured among topers, for it is the chief pillar of the house of mirth: where is a haughty cypress like unto it as it reareth itself so proudly in the garden of the feast? What wonder that they liken it to the parrot, for it speaketh when it seeth the mirror of the beaker? What a sheykh it is, for it raiseth to ecstasy them that frequent its circle: its case is even as Rewānī’s, for it rejoiceith in wine and lovelings.

Next it is the Taper’s turn. This is the bride of the feast

1 Surāhī.
2 Mīr-i Mījlīs. [In Persian, Shalma-i-Mījlīs, ed.]
3 ‘The Cock of the Throne’ (Dīk-i Ārsh or Khurāsānī Ārsh) is the name given in Islamic mythology to a great angel whose form is like that of a peacock and whose station is on a high column of emerald near the Lote-tree in Paradise (see vol. i, p. 35).
4 Alluding to the gurgle of the wine when poured from the flagon into the cup.
5 Allusions to the parrot and the mirror are frequent in Eastern poetry; the connection being through the way in which the bird is taught to speak. The teacher places before the parrot a mirror behind which he stations himself; he then says whatever word or phrase he wishes the bird to learn, when it, seeing its own reflection in the mirror, imagines this to be another parrot that is speaking to it, and therefore begins attempting to reply. [So Hāilīz: —

در پیس آلمینه شریفسی صفتم دانسته اند
آنچه اسناد اول که فت بکش و میکویم

which Payne translates: —

‘Parrot-wise, before the mirror do the Fates me hold;
What the Master of Creation bade me say, I say.’ ed].
with finger-tips henna-stained: 1 it sheds joyance over the banquet, and its head, like a beauty’s, is adorned with love-locks: 2 sun and moon are put to shame by its beauty when it dons its gold-embroidered night-cap: 3 it is as it were a Koran-chanter in whose heart is the Chapter of Light: 4 it has set up a flag-staff amongst the topers and displayed thereon a golden banner: 5 little wonder that it is honoured amongst the people, for they ever see in it the characteristics of uprightness: 6 the long nights are the season of pleasure, and it is the rose-bush in the garden of the feast.

The poet next dilates upon the various Delicacies which figure at banquets: 1 he speaks of the sausages lying over the haggis, 8 as they were serpents keeping guard over a treasure: 9 of the gobbets of roast fowl dancing with delight when they see the wine: of the rice, each grain of which is a pearl: of the sugar which is so white, and the saffron-mess 10 which is a yellow-haired beauty: of the pasties 11 which might flout the sun, and the scones 12 shaped like the moon: of the Me'mun marchpane, 13 which enforces its

---

1 Alluding to the red flame.
2 Another allusion to the flame.
3 Yet another allusion to the flame: it is of course at night that the taper is lit.
4 The 24th chapter of the Koran is called the Chapter of Light.
5 Still the flame.
6 The equivoque is the same in English as in Turkish.
7 As already said, these dainties must not be considered as appearing at the wine-feast: they would rather appear at a banquet held some hours before this begins. [In Persia, however, the supper comes last, after the wine-drinking. See my year amongst the Persians, pp. 108—110. Ed.]
8 The shirden (from Pers. Shirddan) is a dish made in the second stomach of a ruminant, something like the Scotch haggis.
9 Another of the many allusions to the old fable of the serpent-guarded treasure (see vol. i, p. 330, n. 3).
10 The zerde, which consists of boiled rice, coloured with saffron and sweetened.
11 Börek.
12 Çörük.
13 The me'muniyye is a kind of shortbread or marchpane.
commands with its fist: of the stew, which, like a saint, makes its prayer-rug float upon the water: 1 of the stewed-fruit, 2 which is so lauded that it makes the mouths of young and old water: of the jelly 3 on which the almond fixeth its eyes: 4 of the meringue 5 which is so dainty that it will not agree with all: and of the pastry 6 which is like a silver-bodied loveling: — but, says the poet, as there is no end to the variety of delicacies, 7 it were best we should pause here.

The Musical Instruments next claim the writer's attention. In his orchestra we find the harp, the mandoline, the lute, the dulcimer, the tabret, the viol, the reed-flute, and the ghittern. Since casance of soul cometh from the voice of these, it is unbefitting ever to be without them. And it is not man alone that enjoys music, the very brutes are sensible to its charms. As a proof of this the poet tells how certain buffaloes once strayed from their enclosure and betook themselves to a river, where they stayed, and whence no effort of their owner availed to drive or entice them, until at length an aged man advised him to procure some musicians

1 The salma is a sort of rich stew. The pieces of meat floating in the gravy are here likened to the prayer-rugs, seated on which the saints of old were wont to traverse rivers (see vol. i, p. 412, n. 1).
2 Khosháb (commonly Khoshaf) is a name given to stewed fruit with plenty of juice, which is eaten cold. There are many varieties.
3 The pálúde is a kind of jelly or blanc-mange prepared from wheat or starch.
4 This probably refers to almonds being sometimes stuck over the pálúde.
5 The gulaž is a sweet dish somewhat of the nature of a meringue; it is made with thin starch wafers filled with clotted cream flavoured with rose-water or musk.
6 The name qadáýif is given to various kinds of sweet pastry.

[One of the most useful glossaries of Eastern dishes with which I am acquainted is that added by the learned Mirzá Ḥabib of Isfahan to his edition (Constantinople, A. II. 1303) of the 'Book of Foods' (Díwán-i. Aṭíma) or gastronomic poems of Abú Ḥaníf of Shiráz, who died about A. D. 1427. See Horn's Gesch. d. Pers. Litt. (Leipzig, 1901), pp. 128—130. Mirzá Ḥabib, who lived for many years in Constantinople, an exile from his native land, died comparatively recently. Ed].
and make them play within earshot of the animals. This he did, and the buffaloes were so delighted with the sweet sounds that they came up out of the stream to listen. The musicians then gradually retreated, playing the while, and ever followed by the beasts, who were in this way lured back to their proper place.

The canto following this deals with the Manners that ought to be observed by those present at a wine-feast. The carousers should be men of culture, the banquet being no place for churls; they should each excel in some art or other, so that the conversation may be intellectual and refined, free from tediousness and insipidity; they should be polite and courteous towards each other, and endeavour to be the source of mutual pleasure: they ought not to speak much when drinking, nor sit holding the undrained glass before them, but should on the contrary drink it off, even to the dregs, as soon as it is presented: neither should they be bashful before the beauties present, nor rest satisfied with merely smiling at them, since it is the custom to give them a kiss at every cup. Moreover it is proper, when the carouse has been begun after nightfall, to carry it on till daybreak, for the feast waxes merrier for being prolonged: but the revellers must be heedful not to fall asleep: license within these limits is allowable, nor should the reveller be restrained through fear of being called to account on the morrow, remembering the Arabic proverb that 'the day annulleth the speeches of the night.'

Next comes the canto on the Cupbearer. She is compared to an alchemist who holds in hand a crucible of gold: before beginning to perform her service she should enhance her beauty by all kinds of adornments: she should ever show a smiling face to the revellers: when she goes her rounds

1 [Compare my 'Year amongst the Persians', pp. 293—4. Ed.]
she should not give to one guest more and to another less, but to all equally, that there be no words as to less or more: she should give kisses by way of 'appetizers,' and thus she will always offer sweets and comfits: she ought not to hurry any guest when drinking, but to stand silently before him, so that each may blush for her fair service: she should not be coy or difficult when being kissed, neither should she chide or flout those who entreat her; but she should deal graciously by them, and not stand upon ceremony at the feast.

Passing on to the proper condition of wine and the best seasons for drinking, the poet begins by saying that it is good when drinking wine to attend to the maxims propounded by the physicians. First of all, the wine should be clear, without trace of froth: then it ought to be of moderate body: its perfume should be sweeter than that of musk, and its limpidity greater than the ruby's: it should be such that a portion taken away from the bulk does not speedily go bad: its clarity should increase by standing: new wine ought not to be drunk: most highly to be esteemed is that wine of which the effects, if felt, soon pass away: one ought not to drink immediately after eating, but two or three hours should be allowed to elapse: one should not mix up food and wine, nor add water to the cup: the cups used at the feast should be small, these being preferable to beakers of large size: when the cups circle at the banquet they should not be allowed to press upon one another. 1 In spring one may drink all day long; in summer only from noon till nightfall, when one should retire to bed; in autumn from noon till evening; and in winter from mid-afternoon till midnight.

This canto brings the Book of Wassail to a close so far as its proper subject is concerned; the remaining cantos are

1 That is, they should be kept circulating, which is done if each guest drinks off his draught as soon as it is presented to him.
more or less indirectly connected with the real theme, and may be regarded as forming a sort of appendix. The first and second contain a highly figurative description of the four seasons to which the poet has just referred. The next is that which shows how the book may be explained away as a Sufi allegory, the wine being taken to represent love of God, the flagon the heart of the saint, and so on. This is followed by a penitentiary canto, in which the poet confesses his many sins, and reprobrates the evil practice of wine-bibbing in which he has passed his life; now that he is old and his head is white he calls upon his heart to forego its unholy pleasures, to forsake the taverns and gardens and to make its home in the hermitage of the sheykh.

In the closing canto Rewâni thanks God that he has been able to complete his poem, which he proceeds to praise; in the last few lines he implores his readers' prayers.

The following translations of four of the cantos of the Book of Wassail — those dealing with the Wine-cup, the Musical Instruments, the Manners of the Feasters, and the duties of the Cupbearer, — will give a sufficient idea of Rewâni's style.

From the Ishret-Nâme. [146]

Concerning the Wine-Cup Joyance-fraught.

The Cup of Love in hand, Cupbearer, take!
The name of Love intoxicating make!
A feast array and beautiful adorn,
That thence the folk of earth a lesson learn;
A feast where the new moon the bowl shall be,²
And where the sphere is the incensory.³

1 The Cupbearer here addressed is the author's poetic genius; his muse, as we might say.
2 The form of certain drinking-vessels resembled that of the crescent moon.
3 The censer wherewith the guests at a wine-feast were perfumed was rounded in shape, and so recalls the hemispheric dome of the heavens.
Who'e'r doth with the Wine-Cup joyous fare
Like Solomon a Seal in hand doth bear.¹
A king is he who holdeth it as his;
A wondrous world-displaying mirror 'tis.²
If Solomon his Seal exist, 'tis it,
For men and genies to its rule submit.¹
A wonder-moon which, when it reacheth full,
Towards one centre doth five crescents³ pull.
It puts to shame the radiant moonlight's sheen;
Its every bubble fortune's star is e'en.
It taketh every beggars's hand it sees,
It succours every wight who sorrow drees.
They therefore in its service kiss the ground,
And none hath lauds enow to praise it found.
Good luck it brings where'er it foots it free,
Jem's bowl a juggler at that feast would be.⁴
With smiles the feast its advent doth acclaim,
As smiled for Abraham the garth of flame.⁵
Its musky breath perfumes the banquet's soul,
Its advent doth the men of heart console.
What beauty! when unveiled it doth appear⁶
Both sun and moon it bringeth to the sphere.¹
The comrade 'tis of merchants of Cathay,
And so it openeth musk-pods alway.⁸

¹ For the legend of Solomon's Seal and its wondrous virtues, see p. 39, n. 1.
² For the legend of Alexander's Mirror, wherein was shown everything that happened in the world, see vol. i, p. 284 and p. 278.
³ i. e. the four fingers and the thumb, which are curved (like crescents) round the full glass when raising it to the lips.
⁴ Jem's Cup, for all its virtues (for which see p. 71, n. 1), would be nothing more than a juggler (who plays tricks with cups and bowls) at the feast where this Cup is present.
⁵ An allusion to the legend of Abraham and Nimrod's fire, for which see p. 253, n. 7.
⁶ i. e. when the wine is poured forth from the flagon.
⁷ These beautiful and glorious objects being fain to gaze on its beauty; but here the 'sphere' (secondarily) represents the glass; the 'sun', the wine; and the (crescent) 'moon', the curved fingers, as explained in n. 3 supra.
⁸ For the relation between Cathay and musk see p. 112, n. 4. The idea here is merely that the cup full of wine is fragrant.
What then though it be Master Coral styled? 1
Its serine is with Bedakhshân rubies filled. 2
Who saith, 'A cup this is,' or 'This is wine'? 3
A violet-scented rose 'tis, fresh and fine.
If it resembled not the rose-cheeked fair,
The lovers to their breasts had pressed it ne'er.
It showeth like a silver-bodied 3 may,
A beauty who for being kissed is gay. 4
A slender-lipped and rosebud-mouthed sweet,
With dainty frame and rosy shift, as meet.
(In soothe, like beauties are the cups bedight
In gold-bespangled garments brave and bright.) 5
The lamp of the carousers' sight it is,
The pith too of the lover's spright it is,
The motive of the minstrels' flute 'tis aye,
And so it danceth at the banquet gay. 6
Ghazels recited in its honour are,
And beauties ever in their hands it bear.
These days had ne'er seemed bright unto the eyne
But for the beaker in this house of wine. 7
The cups like to a gilt-wrought sun appear,

1 Khoja Merján, 'Master Coral.' I have not met this expression elsewhere; but it is probable that it was a sort of pet name given to wine because of its red colour; just as the Persians to this day nickname hashish, which is green, Tutí-i Asrār, 'The Parrot of Mysteries;' and Aqá-yi Seyyid, 'Master Seyyid,' the allusion in the first case being to the green plumage of the parrot, and in the second to the dark green raiment worn by the descendants of the Prophet. See Mr. Browne's delightful 'Year amongst the Persians,' p. 521, n. 1.

2 For Bedakhshân rubies, the finest of their kind, see vol. i, p. 333, n. 2.
The idea here is that of redness.

3 Silvery-bodied,' i. e. white and clear skinned; the allusion here is to the crystal of which the cup is made.

4 It was, as we have seen, the custom to kiss the cupbearer; here the cup is conceived as being kissed when raised to the lips.

5 Perhaps the cups were sometimes adorned with gilt ornamentation.

6 The wine-cup is here pictured as dancing when it goes round the revellers who are seated in a circle.

7 The beauties are the cupbearers; the figurative meaning of 'to bear in one's hand' is 'to make much of;' as is explained in vol. i, p. 215, n. 6.

8 i. e. this life would have had no brightness, were not the wine-cup the beaker (i. e. the source of hilarity) in this world.
The skinner’s hand is e’en the compass here, 1
It is the ring 2 upon the door of bliss;
Ring-centre 3 of the open-eyed 4 it is.
A wondrous champion ’tis who heroes slays,
A brigand ’tis who Muslimhood waylays, 5
A foeman ’tis unto the Muslims true.
Accomplie likewise of the bandit crew.
How fair a sphere which doth its stars combine 6
To hurl then ’gainst the fiends of pain and pine. 7
It seeks in prison sorrow’s fiend to place,
And so the beaker doth its circle trace. 8
The vortex 10 of the sea of loyalty. 11
If he should wish the book of mirth to read,
Or study in the chapter of good-speed,
For any greybeard, howsoever old,
Two cups the places of spectacles will hold.

1. The shemse-i zer-kâr or ‘gilt sun,’ to which the cup is here likened, must be some kind of gilt circular ornament; the hand of the cupbearer, held out to give and take the cup as she goes her rounds, is compared to the leg of the compass with which the craftsman describes this ‘gilt sun.’
2. i. e. the knocker, by means of which admittance to the house is obtained.
3. The term ‘ring-centre’ (ser-halqa) is properly applied to a dervish sheykh who sits in the centre of a circle formed by his seated disciples; we might render it ‘president of the circle.’
4. The ‘open-eyed’ i. e. the generous; the topers are considered as such.
The cupbearer, carrying the cup, goes her rounds inside the circle of revellers.
5. Wine being of course forbidden by the law of Islam.
6. Each drop is here regarded as a separate star.
7. An allusion to the well-known Mohammedan fancy that the shooting-stars are fiery darts hurled by the angels at infernal spies who would seek to approach the precincts of Heaven.
8. Here the beaker, circling round the ring of wassailers, is conceived as a magician or sorcerer who draws a circle wherein to confine the fiend he is about to invoke. [See my ‘Year amongst the Persians,’ p. 148. ed].
9. For the water-wheel see p. 110, n. 3. By going round (i. e. by being turned round) this wheel raises water for the garden; so the cup, by going its rounds, brings glee to the party.
10. Another allusion to the circling of the cup.
11. ‘In vino veritas.’
Rewani, make thou merry with good cheer;
Leave thoughts of eed, arise a youthful fere.

From the Ishret Name. [147]

In Praise of the Divers Instruments of Music.

Come hither, Minstrel of the Feast of Time, 1
Whose minstrelsy ennobles every clime!
As thou the songster at Joy’s Banquet art,
Wilt thou not look on us in kindly part?
Let all the feast be filled with melody,
Let beauties carol in thy company.
Be all the instruments of music blent,
And let the veil of mystery be rent.
For each 2 is potent in some grammerye,
Magicians some, and some enchanters be.

The Harp in magic craft is great of worth,
It brings the new moon down from heaven to earth. 3
The Mandoline pursues its humors e’er;
If thou would have it sing, then twist its ear. 4
The Mandoline can’t grapple with the Lute; 5
Then why torment itself when naught can boot?
A spell it sings when chants the Dulcimer;
It is the ruler for Love’s register. 6
No Tabret deem that in the minstrel’s hand,
A target ’tis woe’s arrows to withstand. 7
What wonder if it all the world o’erthrow? —

1 Here again it is the ‘muse’ that the poet is addressing.
2 i. e. each instrument.
3 In allusion to the curved form of the Eastern harp.
4 The mandoline, which is constantly going out of tune, and of which the pegs have to be turned to put it right, is here considered as a headstrong child whose ear has to be twisted or pulled to make him behave himself.
5 Penche tutmaq, ‘to lock fingers,’ here translated ‘to grapple,’ is said of a kind of play or trial of strength in which two persons lock each a hand in that of the other, and then try to bend back the other’s hand.
6 The dulcimer, which is said to sing a spell whenever it chants, is here, because of the number of strings that run across it, compared to a mistar, the instrument used for ruling paper which is described on p. 241, n. 6.
7 The tabret or tambourine is in shape round like a target.
The handit Viol's armed with shaft and bow. 1
Amid the feast to call me into mind
The Flute a thread doth round its finger bind. 2
Where bides one like the Ghittern sweet of say,
The chosen, the elect of the array?
Since joy of soul doth from their 3 voices tide,
Withouten music let no party bide.

From the Ishret-Nāme. [148]

Concerning the Conduct of the Company.

The wassailer should man of culture be,
No churl is fitting in this company.
Each one should in some lore or art avail,
That speech of subtleties and truths prevail;
That when they speak of eloquence, they may
Leave nought for rhetoricians to gainsay;
That verse and prose they may recite and write,
While lurk enigmas 4 in each word they cite;
That whensoe'er is breathed a secret there
May each and every of its point be ware.
No idle words are seemly in this place,
No senseless babble should the feast disgrace.
When friends together meet in company
Politeness alway should respected be.
They each to other deference should show,
Cause mutual joyance till what time they go.
When theirs the cup, they should not speech prolong,
Nor hold the glass in hand before them long;
But soon as offered, they the draught should drain,
Should drink it off, that not the dregs remain. 5

1 The 'shaft' (i. e. arrow) of the viol is its iron foot, its 'bow' is of course the bow with which it is played.
2 The allusion is to an old custom of tying a thread round one's finger by way of a reminder to do something or other. The threads tied round the finger-like flute are the knots in the reed of which it is made.
3 i. e. the voices of these instruments.
4 i. e. subtle or clever points.
5 i. e. when the cupbearer has presented the glass, one should not hold it in hand and talk, but should drink it off at once.
Without full bumpers, look, carouse thou ne'er;
Nor be thou bashful with the beauties fair. 1
What boots with but the finger-tips to greet? 2
To kiss at every cup 's the usage meet.
  Whene'er thou takest wine in hand by night
See thou do honour to the morning-light. 3
The banquet brighter grows for sitting on;
To sleep in company behoveth none.
  All things allowable are licit there; 4
Why should the morrow's chance be mentioned e'er? 5
The folk this Arab proverb often cite: —
'The day annuls the speeches of the night.' 6
Let all the men of heart the feast ensue,
And be these precepts honoured as is due.
  Whene'er the wise in company appear
Rewání's words as maxims they'll revere.

From the 'Ishret-Náme. [149]

Concerning the Service of the Cupbearer.

The Cupbearer as alchemist behold,
  Who holds in hand a crucible of gold. 7
To her vouchsafed must Korah's treasure be, 8
  For every beggar's case to gold turns she. 9

1 i. e. the cupbearer and, perhaps, the dancers and singers who were often present.
2 i. e. it were foolish to rest content with merely kissing one’s hand to the beauties.
3 i. e. drink on till morning.
4 i. e. all things permissible in any other place are quite allowable at the feast, people being free and easy there, though they must respect the rules of courtesy.
5 i. e. one should not hesitate to speak freely through fear of being called to account on the morrow, since what a man says when in his cups is not taken seriously.
6 انْتَهَىْ يَحْضُرُ كَلَامَ الْنَّبِيِّ. This proverb is quoted to ratify what has just been said.
7 i. e. the wine-filled (and therefore precious) cup.
8 Korah, whose vast treasure was swallowed up by the earth, is the type of wealth, like Croesus in the West.
9 i. e. the wine she gives him makes the beggar deem himself a prince.
[See n. 1 on p. 331 supra, ed.]
When she doth purpose to perform her part
She should her beauty prank and deck with art.
On cypress-wise she should in service stand,
And rose-like show a smiling face and bland.
Then, with the roses of her cheek's parterre,
And with the jacinths of her violet hair,
She should the feast turn to a flowery lea,
That dazzled all who gaze on her may by.
Her crescent-eyebrow should no furrow show,
But gleam a new-moon o'er the afterglow.

When at the banquet she the wine doth pour,
She should not give some less and others more,
That in the cup be neither more nor less,
And so there be no speech of more and less.
And when she doth herself the beaker drain,
She should so drink that naught of dregs remain.
For appetizers kisses she should give,
That so she offer 'lady's kisses' lieve.
She should not, saying, 'Drink quick!' any press,
Nor use before the comrades hastiness;
But silent should she do her office there,
That shamed each man be by her service fair.

1 i. e. erect and with grace.
2 We have before seen the sweet-scented curling locks of a beauty compared to the violet and the jacinth or hyacinth.
3 Her rosy cheeks represent the red after-glow, concerning which see p. 88 n. 1.
4 She should give equal measure to each, so that there be no occasion for jealousy or quarrelling. In this couplet the rhyme-word is repeated in the original.
5 The 'appetizers' (naqil) eaten when wine is drunk generally consist of fruit. [In Persia, of salted almonds, pistachio-nuts, and the like, called collectively 'ajil.' Ed].
6 When the cupbearer was taking back the empty glass from the drinker he was at liberty to give her a kiss. [See pp. 336—7 supra.]
7 𐭱𐭪𐭥𐭥𐭩 senbuse (from the Persian zen-bise), 'lady's kiss,' was the name of a kind of sweet or comfit, now forgotten, but often mentioned by the poets of the Second Period.
8 i. e. that they should feel ashamed at being waited on by so sweet and gentle a girl.
When being kissed she should not pride display,\(^1\)
Nor flout, nor trample on the eyes that pray.\(^2\)
At such a moment she should kindness show,
And unconstrained about the feast should go.
Rewáñi, 'tis the time to quaff the bowl,
It is the world of mirth and joy of soul.

This ghazel from Rewáñi's Diwán is quoted by ḲAshiq: —

\begin{center}
Ghazel. [150]
\end{center}

What although the constant comrade of the loveling be the lute?\(^1\)
Whatsoever chord she touch, with her doth still agree the lute.

Feel its pulse\(^3\) and see its case, O thou physician of the heart;\(^4\)
Sick it is for grief, and therefore moaneth plaintively the lute.

Ay, the tabret well may beat its breast, e'en like thy lover true,
Whensoever waileth 'neath that cruel hand of thee the lute.\(^5\)

Lest she should run wild what time it casts her midst of love-desire,
Yonder fairy-face distracted maketh verily the lute.\(^6\)

Ne'er would it beseech and kiss her, now on hand and now on face,
If her yearning lover, O Rewáñi, did not be the lute.\(^7\)

\(^{1}\) i. e. she should neither affect coyness nor create difficulties, but should submit quietly.
\(^{2}\) i. e. she should not insult or refuse those whose eyes beseech a kiss.
\(^{3}\) i. e. press the string on the fret.
\(^{4}\) Addressed to the beloved lutanist.
\(^{5}\) The tabret may well beat its breast (it is of course beaten when played) out of jealousy when thy hand, fair tyrant, makes the lute to wail, i. e. when thou playest the lute instead of it.
\(^{6}\) This obscure couplet seems to mean that the lute makes the beauty infatuated by its music, lest when its notes cause her to fall into love-longing she might become infatuated by something less worthy; — the one infatuation being conceived as leaving no room for another.
\(^{7}\) The music of the lute is its beseeching; it kisses her hand when she plays it, and her face when she bends over it.
CHAPTER XIII.

KEMAL PASHA-ZADE.

The annals of Ottoman scholarship bear few more illustrious names than that of Kemal-Pasha-zade. This distinguished man of letters did not, it is true, attain the full measure of his fame and prosperity till after the accession of Suleyman I, but as the greater part of his life was spent in the service of Sultans Bâyezîd and Selîm, it will perhaps be best to consider his career and work in this place.

The personal name of this writer was Ahmed, but from his own time onwards he has been almost universally known by the patronymic Kemal-Pasha-zade ¹ or Kemal-Pasha-son, the word 'son' being taken here, as in so many similar cases, in the wider sense of 'descendant.' Latifi says that he was born at Toqat in Asiatic Turkey, and grew up at Adrianople; but Selî and Tash-köpri-zade describe him as 'of Adrianople,' as though he had been a native of that city. ² He came of a military stock; his grandfather Kemal Pasha, from whom the family took its name, having been one of the Conqueror's generals, while his father, Suleymân,

¹ Sometimes the patronymic appears in the Turkish form Kemal-Pasha-oghli, sometimes in the Arabic Ibn-Kemal; but the Persian Kemal-Pasha-zade is by far the most usual.

² There was evidently some confusion on the point. Riyâzi says he was born at Demitoka, a town which is near Adrianople, and which, through the somewhat similar sound of the name, might possibly be confounded with Toqat.
held an important military command either under that Sultan or his successor Báyezíd. The youthful Ahmed was therefore naturally brought up to the profession of arms, and the first glimpse we get of him is as a young soldier in the camp of Báyezíd's vezir Ibráhím Pasha. The story is told by the author of the Crimson Peony, who professes to have heard it from the lips of Kemál-Pasha-záde himself.

The vezir was in the field, on some expedition or another. One day he held a divan or levee at which the young man was present, probably as a member of his suite. Among the officers who attended was Evrenos-oghli Ahmed Bey, the representative of a famous aristocratic family and one of the great military chiefs of the Empire. When this brilliant officer arrived he went forward and seated himself above all the other warriors and emírs present. While the youth was still admiring the gallant bearing of the noble, there entered the court a poor-looking man meanly dressed in a shabby suit of the clothes peculiar to the learned profession, who without a moment's hesitation advanced and seated himself above the resplendent son of Evrenos, while the latter, far from resenting the intrusion, at once made way for the new-comer, treating him, as did all the other emírs, with the utmost deference and respect. Kemál-Pasha-záde, amazed at the sight, turned to someone who was standing near and asked what it might mean. He was answered that the poor-looking man

1 Ibráhím Pasha the son of Khalil Pasha was made Grand Vezir in 903 (1497—8), and retained the office till his death in 905 (1499—1500); so the incident referred to in the text must have occurred some time between those years.

2 Evrenos Bey, the founder of the family represented in Báyezíd's time by this Ahmed, was a Greek by birth. He entered the service of Sultan Orkhan, and by the assistance he rendered to that sovereign and his three successors he did much towards the establishment of the Ottoman Empire. He died, over a hundred years of age, in 860 (1456). There still exist at Salonica certain charitable institutions which he founded, and which to this day are administered by his descendants.
was Monla Lutfi of Toqat,¹ at present principal of the Philippopolis college with a daily salary of thirty aspers,² and that the deference shown him was because of the honour in which learning and its representatives were held by all men howsoever great. Then and there the young man determined to abandon the career of arms in favour of that of learning: ‘for,’ said he to himself, ‘it is impossible I should ever attain the rank of the Son of Evrenos, but I may well achieve a higher than Monla Lutfi’s.’

When the expedition was over and the army had returned to the capital, Kemál-Pasha-zade, without losing a day, went off and became the pupil of Monla Lutfi, who had meanwhile been promoted to the principalship of the Dár-ul-Hadis College at Adrianople. Under his direction the young man began his serious studies, reading with him the commentary and glosses of the famous old work on logic and philosophy called ‘The Orient of Radiance.’³ Subsequently he studied under Mevláná Kesteli, Mevláná Khatib-zade, and other distinguished teachers of the day.

It so chanced that about the time when Kemál-Pasha-zade had completed his course the principalship of the Tashliq College⁴

¹ Monla Lutfi of Toqat, who from his unconventional ways was commonly known as Deli Lutfi or ‘Mad Lutfi,’ had been the pupil and friend of Sinán Pasha (see p. 25) whom he accompanied in his exile to Sivri-Hisir. He was prominent among the learned men of his time, but incurred the hostility of his colleagues by the lampoons he was in the habit of launching against them. They therefore contrived to get him condemned and executed on a charge of heresy in 900 (1495). He wrote some verses, but, though his name is entered in the Tezkires, he had no reputation as a poet.

² About five shillings sterling.

³ Matalí-ul-Eswár: this work was composed by Qázi Siráj-ud-Din Mahmuéd who died in 682 (1283—4), it was commented on by Qutb-ud-Din who died in 766 (1364—5); glosses on it have been written by several scholars, notably by the famous schoolman ‘Ali-i Jurjáni, who is usually spoken of under his special title of Seyyid-i Sherif, and who died in 816 (1413—4).

⁴ The Tashliq College is sometimes called the College of ‘Ali Bey, probably from its founder.
at Adrianople fell vacant. This was during the time when Hájjí-Hasán-záde was Qáızí-'Askér of Rumelia and Mu'eyyed-záde was Qáızí-'Askér of Anatolia. Among the duties or privileges of the Qáızí-'Askers was the appointment of all officials connected with the learned profession in their respective provinces, subject only to the approval of the Sultan. Now this Hájjí-Hasán-záde was, we are told, extremely jealous of any young man who gave signs of unusual talent, because he feared that if any such once got a foothold in the profession, he might eventually prove a rival to himself; and so, according to Ālī, he maintained himself for twenty-five consecutive years in the qáizi-'askerate by dissuading or otherwise preventing those whom he had reason to dread from entering on this career. Adrianople being in Rumelia, all the principalships there were in this functionary's gift. Kemál-Pasha-záde, who was anxious to obtain that of the Tashliq College, had therefore to apply to him; but he, knowing the candidate to be a man of quite exceptional ability, determined to try to put him off. So he refused his request, telling him to give up the idea of a principalship, when he would be offered a cadiship which it would be prudent for him to accept. The young man in great distress

1 We have already met Hájjí-Hasán-záde as the teacher of Jáfer Chelebi, whom he seems to have treated much better than he did Kemál-Pasha-záde. Possibly he did not regard the Chelebi as likely to prove a formidable rival.

2 Mu'eyyed-záde was Qáızí-'Askér of Anatolia from 907 (1501) till 911 (1505), so the incident described in the text must have occurred between these years.

3 See p. 24, n. 3.

4 When a member of the 'ulemá once entered the body of cadis or judges the door was closed upon his promotion to any of the high offices in the hierarchy, the cadis forming a class by themselves with no promotion save to towns of greater importance. This did not apply to the cadiships of Adrianople, Cairo, and a few other great cities, which were conferred upon prominent muderrises or principals, and often formed a step towards the higher grades. See Appendix A.