

whose works, if read aloud, would have been incomprehensible to all but a very few of their contemporaries. The moment that poetry became anything beyond a toy it had to go, as the *Khayriyya* of *Nábí* can bear witness. Even as the conventional idiom of a literary coterie, it contained within itself the elements of decay; there was ever present from the beginning the danger which eventually proved fatal, that the Persian embroidery should encroach too much upon the Turkish background, and should eventually cover and conceal this altogether. When this happened, as we have seen it did at the close of the Classic Age, there was nothing left but to set about undoing the work which it had taken all these centuries to complete. If we look upon the history of the Archaic and Classic Periods as that of the gradual building up and development of this artificial Perso-Turkish literary idiom, we may regard the history of the Transition and Modern Schools as that of its gradual demolition and decline.

I have spoken of the language, but it is the same with the spirit which therein found expression. The spirit of Perso-Turkish poetry had no true life; its semblance of life was but a series of changes reflected from a foreign literature in a foreign land. It may indeed be that these changes were not altogether the result of deliberate imitation on the part of the *Osmanli* poets; it is possible that the *Zeitgeist* that was at work in Persia passed in due course over Turkey too, and that certain ideas successively filled the intellectual air in either country. But such is not the opinion of the Turks themselves; and this much at any rate is certain, that it was invariably at the hands of some great Persian poet that these ideas received their first, and we may add their final, expression in literary form.

But though the spirit of Perso-Turkish culture had thus

but a shadow of life, the genius of true Turkish poetry has begun to stir. In the works of Yahyá Efendi and his followers there is a germ of vitality destined to spring into the full life of later times. Now in the ghazels of the master and his school, now in the sharqís of Nazím, for half a century has this living element been struggling desperately with the paralysing forces of conventionality and tradition, till at length in the Khayriyya it has hurled the enemy to the ground. Thereupon all Turkey is exultant, and, hailing Nábí as King of Poets, crowns him with a wreath which two hundred years have not availed to wither.

This conquering spirit, which is none other than the national genius, has come, like the prince in the fairy tale, to awake the Turkish Muse from her long sleep, has come to release her from the mesmerism of the Persian, under which for these three centuries and a half her every step, her every movement, has been but the response to some pass of her controller.

## APPENDIX A.

On p. 28 of this volume the author promises to give in Appendix A analyses of the four following poems of Lámi<sup>ci</sup>: —

1. Selámán and Absál.
2. Vámiq and <sup>c</sup>Azrá.
3. Vísá and Rámín.
4. Taper and Moth (*Shem<sup>c</sup> u Perváne*).

Of two other productions of the same poet, the Contention of Spring and Winter, and the Martyrdom of Huseyn, "it is," he says in the same place, "unnecessary to speak further;" since "in the first there is scarcely any incident,<sup>1</sup> while the second is merely a versified rendering of the generally accepted stories that have gathered round the event it describes." Of three other poems by Lámi<sup>ci</sup>, the *Perhá-d-name*, the Ball and Bat (*Gúy u Chevágán*), and the Seven Éligies (*Heft Peyker*), he proposed to describe the contents of the last only, basing his analysis on the work of the Persian Nizami of Genje, which apparently served as Lámi<sup>ci</sup>'s model. Of one other poem by a different author, the King and Beggar (*Shah u Gedá*) by Yahyá Bey of Dukagin, he also promises (p. 124) a fuller analysis than appears in the text (pp. 122–125). In all, therefore, this Appendix was apparently designed to contain analyses of six romances, five by Lámi<sup>ci</sup> (though

<sup>1</sup> I have, however, included the analysis of this poem which I found amongst the author's papers in this Appendix, as well as the analysis of Nábí's *Khayr-ábád*, but have left Gháhib's *Beauty and Love* for the next volume, in which that poet will be fully considered, and to which it evidently belongs.

Taper and Moth was also treated by Zátí; see pp. 57—58), and one by Yahyá Bey.

This promised Appendix was not written in its final form, but amongst the author's papers I have found a packet labelled "*Appendix A. Romances,*" containing roughly-pencilled abstracts of the six poems enumerated above; of Nábí's *Khayr-ábád* (pp. 335—337); and of of Sheykh Ghálib's *Beauty and Love* (*Husn u 'Ishq*), together with a few detached notes on Bárbed the minstrel of Khusrev Pervíz, Shebdíz, his horse, and other persons and things connected with this celebrated monarch of the House of Sásán, probably based either on the *Ferhád-náme* of Lámi'í, or on the *Khusrev u Shirín* of Sheykhí (vol. I, pp. 314—335) or one of the other poets who have treated of this popular theme.

Had the author lived to prepare this volume for the press, he would no doubt have modified this Appendix considerably, since at some period subsequent to that when he wrote the passages to which reference is made above he obtained a manuscript (N<sup>o</sup>. 51) of the *Kulliyyát*, or *Collected Works*, of Lámi'í,<sup>1</sup> as well as two other copies (Nos. 262, 271) of the *Contention of Spring and Winter*. Following the principle which has guided me throughout in editing this work, I here reproduce, without amplification, and with the slightest alteration possible, the rough notes designed to form this Appendix, as my friend left them.

### 1. *Selámán and Absál.*

There was once in Greece (Yúnán) a great King, who had for his councillor a sage of incomparable wisdom. The King, desiring a son to succeed him, consulted the sage on this subject. The sage, being a determined misogynist, strongly

<sup>1</sup> Since writing this, however. I find that this manuscript contains only the *qasídas*, *ghazels*, etc. and not the *mesnevís* of Lámi'í.

dissuaded his master from marriage, and fiercely denounced the whole race of women; but undertook to create for the King, by vital essence extracted from him, a son and heir. This, by some marvellous process, he succeeded in doing; and the boy, who was named Selámán (a name here derived from *sálim* = "free from defect," "sound," and *ásmán* = "heaven") grew up a marvel of beauty and intellectual perfection. Absál, a beautiful young girl, who was appointed to act as his nurse and governess, fell desperately in love with him, and strove by all sorts of feminine arts to arouse in him a similar passion. In this she ultimately succeeded, and they passed a year together in amorous dalliance ere the King and the Sage, becoming acquainted with the state of the case, summoned Selámán into their presence and bitterly upbraided him for his conduct. He replied that he could not alter his nature, nor drive the image of Absál from his heart; and, vexed and alarmed by their reproaches, resolved on flight with her to a distant country. Mounted on a riding-camel, they came, after a week's travelling, to a lofty mountain, which they climbed with difficulty. Beyond this they discovered a boundless sea, filled with marvellous fishes; and on the shore of this sea a boat, shaped like the crescent moon, in which they embarked. After a voyage of two days, they came to an island like the Islands of the Blessed, bright with all manner of lovely flowers and birds of gorgeous plumage. Here they landed, and, undisturbed by foe, censor or rival, took their fill of pleasure, surrounded by every charm of nature which could enhance or minister to their delight.

Meanwhile the King, bitterly distressed at the flight of his son, and unable to learn from those around him whether he had gone, consulted a magic mirror, in which he saw Selaman and Absál dwelling together on the Island. At first he was loth to destroy their happiness, but finally, seeing that his

son shewed no sign of repentance, his anger was stirred, and, by some mesmeric exercise of his will, he prevented Selámán from approaching his mistress. This caused Selámán bitter distress, in the midst of which it dawned upon him that his father's influence was being exerted thus in order to save him from himself. He thereupon returned to his father and humbled himself before him; but, unable to bear the reproaches heaped upon him, he again fled with Absál into the wilderness, where the two lovers, weary of life, constructed and kindled a funeral-pyre, into which, hand in hand, they recklessly hurled themselves. Once again, however, the King, whose magic mirror had shewn him all that was going on, exerted his will-power in such a way that, while Absál was burned to ashes, not a hair of Selámán's head was injured. The prince lamented bitterly that the fire had not destroyed him and spared Absál, or at least had not consumed them both. The King, filled with grief at his son's anguish, again consulted the sage, who undertook to console Selámán. This he succeeded in doing by inspiring him with love for a celestial beauty named Zuhra (Venus), whose perfections he constantly described to him, until love for this divine being at length so took possession of Selámán's heart that, as he prayed for a vision of these celestial charms, the image of Absál was altogether blotted out from his remembrance.

The story concludes with the descriptive of a great feast given by the King to all the nobles and great ones of his realm, who take the oath of allegiance to Selámán, now purged from earthly passion and grown worthy of the crown. An epilogue gives the key to the allegory. The King represents the Creative Intelligence (*ʿaql-i-faʿcál*); the sage, the First Intelligence; Selámán, born of no earthly mother, the human soul; Absál, the lustful and rebellious body; and the sea, sensual desire. Selámán's sudden inability to approach

Absál in the island typifies the satiety resulting from indulgence; his return to his father the King is the soul's return to its better self; the fire is the ascetic discipline which destroys animal passion but only purifies the soul; while Zuhra represents the Divine Beauty and Perfection, love of which, by filling the soul, expels from it all meaner passions, and renders it worthy at last of celestial lordship.

## 2. *Vámiq and 'Azrá.*

Taymús (طيموس), Emperor of China, mourns over his childless state, and is advised by his councillors to seek out for himself a wife. Beshír, an artist who has wandered through many lands, painting portraits of all the most celebrated beauties, shews him a portrait of the daughter of the Kháqán of Túrán, with whom he at once falls in love. He demands and obtains her in marriage from her father, and of this marriage is born a son, Vámiq, the hero of the story, who, as he grows up, becomes famous for his beauty and talents. Azrá, a very beautiful girl, falls in love with him by hearsay. Her nurse, perceiving her passion, advises her to be patient, since she is a King's daughter. She causes her portrait to be painted, and Vámiq sees it and falls in love with her. His father finds him wandering in the woods, distraught with love; and, having vainly exhorted him to control his passion, finally grants him permission to go off with his foster-brother, Behmen, to seek for the object of his desire. The two accordingly set out, and travel on till they reach a high mountain beside a great plain. They are greatly afflicted with thirst, but finally reach the fountain of the King of the Fairies, Láhiján, in Mount Elburz, who receives them kindly, and confides to them that he is in love with a lady called Feri, the daughter of the King of the gnomes, or *gnom*, of Mount

Qáf. The latter invades the territories of the Fairy-King, who, however, conquers him and marries his daughter Ferí. These two then set out with Vámiq to help him in his search after 'Azrá. Vámiq and his foster-brother Behmen inadvertently trespass on the hunting-grounds of King Ardeshér, who attacks them. In the fight which ensues, Behmen captures Ardeshér, but Vámiq is wounded. Ardeshér's daughter, the Princess Dil-pezir, comes with much treasure to ransom her father, and all repair together to the Castle Dil-Kushá, where Vámiq's wounds are treated by the physician Pír with theriacum. Meanwhile Túrí Qahramán, King of Balkh, comes with an army to demand from the Princess the surrender of Vámiq and Behmen. He is met with a refusal, and thereupon lays siege to the fortress of Nakhjuván, where they are. In the battle which ensues, Behmen is taken prisoner, and the Princess Dil-pezir flies with Vámiq and Pír to Castle Dil-Kushá to implore the aid of Láhiján and his wife Ferí, who have reached this place in their search for 'Azrá, to whose adventures the story now turns. Her father, perceiving her passion, enquires concerning its duration and object of her nurse, who, moved to pity by her sorrows, flies with her in the autumn season to Herát, where they take lodgings in the house of an old woman. Thither come also the Princess Dil-pezir and Pír the physician, who find 'Azrá and her nurse and tell them all that has happened, whereupon they resolve to go to 'Umán disguised as merchants. The Fairy-King Láhiján, while flying over the sea, hears from a ship beneath him the wailing of 'Azrá for Vámiq and of Dil-pezir for Behmen. He brings the ship to the nearest island, where the voyagers disembark; then all four mount on *divs* and fly off, Láhiján going in front to carry the good news to Vámiq, who is soon united to 'Azrá, whereupon they continue their journey to Balkh to deliver Behmen from his Turanian captor. A battle

takes place, the Turanian King is defeated and flies to the land of Antún the Frank, and Vámiq releases Behmen from prison; but, while they are still rejoicing over their success, Antún's army comes and digs pitfalls, into one of which Vámiq falls. His friends pray Heaven to release him, and at this juncture arrives King Merzuban of Tús, who has also fallen in love with 'Azrá from a portrait of her which he has seen, and who now delivers her, together with Dil-pezir, Behmen, Pír and the nurse, from Antún's hands, after which, like Mejnún he goes mad with love of 'Azrá. Antún and the King of Túr are defeated, and flee to the Persian Gulf, taking with them Vámiq, who remains a captive in their hands. After being driven about for six days by storms, they fall into the hands of Indian fire-worshippers, who set them in the midst of a great fire, intending to sacrifice them to their god. Antún and the King of Túr are burned to ashes, but so great is the flame of Vámiq's love that the fire cannot prevail against him, seeing which the Indians fall at his feet and adore him. Meanwhile 'Azrá, Dil-pezir, Behmen, Pír and the nurse set out to search for Vámiq. They reach, in the course of their wanderings, the land of the Zengis, or Abyssinians, who take them prisoners. Helhilán, King of the Zengis, who holds captive Humá, the daughter of the King of Cashmere, attempts to assault 'Azrá and Dil-pezir at a carouse, but is overcome by them. Humá and 'Azra commiserate one another, and relate to one another their histories. Meanwhile Vámiq, having escaped from the Indians, wanders, like a second Mejnún, over hill and dale, holding converse only with the wild beasts and birds. At length he joins a caravan which brings him to the Castle of Helhilán, whom he defeats, and who flies to Merzuban of Tús, taking with him 'Azra and Humá. Merzuban, however, instead of helping him, casts him into prison, and sends a messenger to his castle to bring

Vámiq, Dil-pezir, Behmen, Pír and the nurse. Thus Vámiq and 'Azrá are again united. The former asks Merzubán's permission to visit his parents, but, as it is winter, Merzubán advises him not to go himself, and sends Pír to King Ardeshér and the nurse to the King of Ghazna to invite them to the wedding. At this juncture comes the news that Ferí has been captured by the demon Ghúr. Vámiq thereupon hastens to Mount Qáf, where he finds Láhiján sadly perplexed by the loss of his wife Ferí. By the aid of a talisman, however, he finally, after overcoming many dangers from demons and dragons, reaches the grave of King Tahmúras the Demon-binder (*Dív-bend*), and effects the release of Ferí, whom he restores to Láhiján. All three then repair to Tús, where, after a great feast, Vámiq is married to 'Azra, Behmen to Dil-pezir, Hellilán (who has been released from captivity at 'Azrá's request) to Humá, and Pír the physician to 'Azrá's nurse; and so the story ends.

### 3. *Vísa and Rámín.*

The story opens with the celebration of the *Nev-rúz*, or Persian New Year, by the King of Jurján, who converses with the ladies of his court. One of these, Shehrev or Shehr-bánú, wife of Munqád the King of Merv excited by the carouse, describes to him the charms of her daughter, Vís or Vísa, so graphically that there and then he falls in love with her. Next day Shehr-bánú regrets what she has done, fearing lest it may lead to the invasion of her husband's territory. She sets out for Merv, and, on her arrival there, tries to persuade her husband Munqád to give Vís in marriage at once to her cousin Veyrev. Meanwhile the King of Jurján sends his old nurse to Merv to gather further information about Vís; and, on hearing her favourable report,

despatches an ambassador to her father Munqád to demand her hand in marriage. Munqád, having taken counsel with his wife, returns answer that his daughter is already betrothed, whereupon the King of Jurján sends his general Behrám to make war upon him. He and his wife and daughter, and her betrothed, unable to withstand this attack, shut themselves up in the Castle of Mehábád, whence they presently escape to Herát. The King of that city, Fírúz Sháh, also falls in love with the beautiful Vís, and, at a feast to which he bids the fugitives, succeeds in poisoning the cousin to whom she is betrothed. Soon afterwards, however, he is in turn defeated and killed by Behrám, the King of Jurján's victorious general, who marries Fírúz Sháh's daughter, Shems-bánú, and seats himself on the throne of Herát. Vísá and her parents, however, make their escape into Túrán, where the King's son, Rámín Sháh, sees and falls in love with her. He invites her to a banquet, which she attends, fortified with good advice from her mother as to how she shall conduct herself, and afterwards plays chess with him, listens to music and the amorous songs of singing girls, dances, and propounds and answers riddles. Meanwhile the Khán of Túrán, troubled at his son's infatuation, takes counsel with his ministers, and finally determines to place Rámín in custody and to banish Vísá. The lovers endeavour to console themselves and each other with letters, but Rámín's passion finally drives him into temporary madness, which none of the physicians can cure. His father thereupon takes him to a holy sheykh, under whose care he recovers his reason, and is then permitted to marry Vísá. Shortly afterwards the Khan of Turan dies, and Ramin succeeds to the throne, but is taken captive by brigands disguised as dervishes, who cast him into prison. Thence he is released by Bihzad, with whom he crosses the Oxus, talks in with and joins himself to a company of holy men, and

eventually reaches Herát, where he finds and recovers his beloved Vísá. After defeating and slaying a minister who has rebelled against him, he seeks out a great sheykh, and, under his guidance and direction, dedicates himself to the mystic and contemplative life.

#### 4. *Taper and Moth.*

Taper (*Shem*) and Moth (*Perváne*) appear in this romance as proper names. The former, described as a beautiful dark-haired and rosy-cheeked maiden, dwells in the Sunset-land, constantly waited on by two slaves, a Greek named Camphor (*Káfúr*) and a negro called Ambergris (*Anbar*). At a banquet which she gives to her friends, two of the guests, named Bottle and Glass, fall to quarreling, until at length Wine makes peace between them. At this point there enters the banquet-hall a poor, lovelorn stranger from the East, namely Moth (*Perváne*), the hero of the tale. He catches sight of Taper in her pavilion, and falls in love with her. Ambergris the slave chides him for intruding uninvited into the feast. He thereupon turns appealingly to Taper, who withdraws her veil and thereby completes her conquest. Moth, overcome by her beauty, wanders out into the garden, where he remains all night. In the morning Zephyr, the gardener, comes to tend the flowers, which he finds all in confusion and disarray from the previous night's carouse. Hearing a moaning in a corner of the garden, he proceeds thither and discovers Moth, with whom he converses. He then goes to King Spring (*Behár*) to complain of the confusion of the garden; and Spring sends his *emír* Lightning to punish the flowers for their disorderliness. Lightning rears his red banner and rushes on the garden to execute the King's commands, but Moth intercedes with God, who causes the storm to pass

by. Taper now plans another banquet, and sends her slave Ambergris to invite Moth to be present. There ensues a dispute of the usual *munázara* type between Ambergris and Camphor as to their respective merits, which is brought to an end by the appearance of a radiant sheykh or saint named Núru<sup>2</sup>lláh, "the Light of God," who gives a mystical explanation of the subject of their dispute. Lastly at a third and final banquet, Taper orders Moth to be brought into her immediate presence, whereupon, overcome with ecstasy of love, he dies at her feet, and she, overcome with regret, weeps great tears all through the night and expires in the morning.

#### 5. *The Contention of Spring and Winter.*

In this poem, which describes in allegorical form the contest of the seasons, Spring and Winter are represented as two great rival Kings, while Summer is but the friend and ally of the former, and Autumn the harbinger and herald of the latter. The poem opens at the point when Winter, encamped on Mount Olympus, has driven spring from Brusa and the surrounding country, and compelled him to retreat with his forces to the plains beside the sea-shore. Spring now prepares to attack his enemy, but before doing so sends him in due form a summons to withdraw, which he entrusts to his herald, the Zephyr. Winter, on receiving this challenge, rages more furiously than ever, tears up the message and casts it in Zephyr's face, and calls on his hosts to attack Spring without delay. Spring thereupon prepares to resist him, and first sends forward the snow-drops as scouts into the enemy's territory. These are soon reinforced by the primrose, and other spring flowers, and the earth opens its treasures to the advancing conqueror, pouring forth the silver of the brooks,

the jewels of the flowers, and all its other hidden riches. The marshalling of Spring's army is next described; the red-capped anemones are compared to Turkmáns, the tulips to the *'asebs* or light horse, the jonquils and daffodils to the janissaries, the camomile and jasmine to the *ághá* (sergeant) and *kyáya* (intendant) of that corps, while the violets, lilies, and other spring flowers are made to represent other branches of the service. When all is ready, the bitterns begin to drum, and the cuckoos, dervish-like, to cry "*Yá Hú!*" Meanwhile Winter has entrenched himself in the depths of Mount Olympus, and, no longer venturing to attack by day, confines himself to night-attacks, in which his battalions, led by Frost and icy Wind, swoop down on the advancing hosts of Spring, which however, as soon as the sun appears, drive them back into the mountains. Spring encourages his army, telling them that Winter's efforts will but complete his downfall the sooner. The four winds are here introduced, and hold discussion together. Then Spring's army begins again to advance, and captures the two shrines of Daghli Baba and Geyikli Baba at the foot of Mount Olympus. Thence they extend gradually higher and higher until they drive the forces of Winter out of their last entrenchments. After a period of rest and enjoyment passed in all delight, the hospitable lord Summer invites Spring to a magnificent banquet, which is the culminating point of the romance; for after it Spring falls sick, spoiled, together with his army, by surfeit of luxury. Winter, informed of this by the spies whom he keeps in Spring's camp, is filled with joy, and bids his vassal Autumn Blast go with his raiders and ravage the realms of Spring, choosing for the moment of attack the autumnal Equinox. This assault, which spreads consternation through the camp of Spring, is followed up at a short interval by a summons to surrender addressed by Winter to Spring in terms as haughty and

insolent as those employed by Spring at the beginning of his successes. Winter then advances in force with his soldiers of the Frost and the Rime, and gradually reconquers from Spring all the territory which he had lost.

### 6. *The Seven Effigies (Heft Peyker).*

The hero of this famous romance, which forms the subject of one of the Persian Nizámí's five great mesneví poems, known collectively as the *Khamse* ("Quintet") or *Penj Genj* ("Five Treasures"), is the Sásánian King Behráv V, better known as *Behráv Gúr*, or "Behráv the Wild Ass," on account of his fondness for hunting this animal.<sup>1</sup> This prince was as a boy sent by his father Yezdigird to be brought up in the open, wholesome life of the Desert by his Vassal, Nu'mán, the Arabian King of Híra, who caused him to be educated in all knightly accomplishments with his own son Munzir. Then Nu'mán sought out the cunning architect Sinimmár, and bade him build for the young Prince's habitation the incomparable Palace of Khavernaq. When it was finished, the architect rashly boasted that he could build an edifice yet more splendid, whereupon Nu'mán, fearing lest his Palace should be outdone, caused the unfortunate Sinimmár to be cast down from the highest battlement.

And now Behráv began to develop that passion for the chase for which he afterwards became so famous; mounted on his horse Ashqar he would spend days in pursuing the

<sup>1</sup> The wild ass is, on account of its strength, speed and endurance, a highly esteemed in the East that the Arabs have a proverb "All game is included in the Wild Ass" (كُلُّ الْأَنْعَامِ فِي سَبُوفِ الْقَرَا) and of anything which is the best of its kind. As the Persian Behráv V was called *Gúr*, "the Wild Ass," so was the last Umayyad Caliph Merwan II nicknamed *al-Asad*, "the Ass," and in both cases the name seems to have been intended in a complimentary way.

swift wild asses in the Desert, and in fighting with lions and dragons. One day, when, resting from his favourite pastime, he was wandering through his Palace of Khavernaq, he came upon a closed door which he had not previously noticed. Prompted by curiosity, he made his way into the room to which it gave access, and there discovered seven pictures (the "Seven Effigies" after which the Romance is named) representing as many beautiful princesses, to wit, Fúrek, daughter of the King of India; Nu'mán-i-Náz, daughter of the Kháqán of Turkistán; Humáy, daughter of the Cæsar; Nesrín-núsh, daughter of the King of the Slavs; Ázeriyún, daughter of the King of the Sunset-land; Durustí, daughter of the Persian Kisrá (Chosroes), and Náz-Perí, daughter of the King of Khwárezm or Khiva, with all of whom he straightway fell in love. He had, however, no time to think of such things just then, for news suddenly reached them that his father Yezdijird had died, and that a usurper had seized the throne. Thereupon he at once set out for Persia, and, after a brief struggle, defeated the usurper, and seated himself on his father's throne.

One day, soon after his accession, he was out hunting, accompanied by a favourite slave-girl named Fitne ("Mischief"), who had the boldness to challenge his skill in archery by defying him to shoot a wild ass through the hoof. Just as the King bent his bow to shoot, the animal put up its foot to scratch its ear, and the arrow, unerringly aimed, transfixed hoof and ear together. Fitne, so far from exhibiting any great enthusiasm or admiration, merely remarked, "Practice makes perfect!" Behrám was so angered at this that he ordered her to be put to death, but she, by her entreaties, prevailed on the executioner to let her escape. She then took up her abode in a remote village, and, obtaining a young calf, made a practice of carrying it daily on her shoulders up a flight

of stairs. Her strength waxed in proportion to its growth, and in time a rumour reached Behrám of a wonderful girl in a certain village who could carry a full-grown bull up a flight of stairs. Moved by curiosity he visited the place, saw the performance, recognized his former favourite, and complimented her on her achievement, to which again she replied, "Practice makes perfect!" Behrám thereupon not only forgave her, but made her his wife.

Behrám, having successfully repelled an invasion of his territory by the Kháqán of Turkistán, at length has leisure to think once more of the seven beautiful princesses whose portraits he saw in the Palace of Khavernaq, and sends ambassadors to their respective fathers to demand their hands in marriage. All the ambassadors return with favourable replies, whereupon Behrám entertains his nobles at a splendid banquet, at which Sheydá, a pupil of Sinimmár, who had assisted his master in the building of Khavernaq, offers to construct for the King a gorgeous palace in which to receive and entertain the seven princesses. Having received the King's commands to do this, he makes in the palace seven Pavilions or Belvideres (the *Heft Manzar*) for the seven princesses, each decorated in a different colour appropriate to its mistress and to the planet which presides over her destiny. When all is completed, and Sheyda, more fortunate than his master Sinimmár, has been fitly rewarded for his skill and labour, the Princesses are installed each in her own pavilion, and Behrám proceeds to visit them in turn. Beginning on Saturday, he first visits the Princess of India, who inhabits the Black Pavilion, presided over by Saturn, on Sunday he goes to the Kháqán's daughter in the Yellow Pavilion dedicated to the Sun; on Monday, to the Princess of Khwarezm in the Green Pavilion of the Moon, on Tuesday to the Slavonic Princess in the Red Pavilion dedicated to Mars, on Wednes-

day to the Princess of the Sunset-land in the Blue Pavilion dedicated to Mercury; on Thursday to the Persian Kistrá's daughter in the Sandal-wood-coloured Pavilion dedicated to Jupiter, and on Friday to Cæsar's daughter Humáy in the white Pavilion dedicated to Venus. On each occasion Behrám, out of compliment to the Princess whom he is visiting, arrays himself in garments of her colour; and each Princess in turn entertains him with a long story, these stories forming a considerable portion of the book.

In addition to the above matter, the Romance gives some account of the institutions of Behrám, and of various acts of justice performed by him, and concludes with the well-known story of his death, which is said to have been caused by his falling into, and being engulfed by, a morass or quaking bog, while engaged in his favourite sport of hunting the wild ass. He was never seen again, and, as the Persians punningly say, "the *gúr* (or wild-ass) became his *gúr* (or tomb)."

#### 7. *The King and Beggar (Sháh u Gedá).*

The portion of this romance not analysed in the text (pp. 122—125 *supra*) is in brief as follows. Gedá comes to Constantinople and there, in the At Meydán, sees Sháh, whom he immediately recognizes as the original of his vision, walking with three companions. Having learned his name, and been warned of his harshness towards such as would seek his friendship, he indites a *ghazel* to the object of his admiration. His friends in vain counsel him to desist, and finally take him to an aged saint, who prays that his passion may pass away, but he requests the saint rather to pray that it may increase, whereupon his friends, deeming his madness incurable, leave him. Hitherto Gedá has revealed to no one the object of his passion, but one day, while out walking, he meets Sháh, and is so overcome that he is obliged to

lean against a wall for support. Sháh addresses him kindly, and offers to intercede with his beloved for him. Gedá, having exacted a promise of secrecy, tells Sháh to look in a mirror which he hands him if he would behold the object of his affections. Sháh thereupon departs in anger. Gedá next falls in with some men playing chess, and enters into conversation with them. His repeated allusions to the King (Sháh) finally disclose to them his secret. A perfidious rival next gains his confidence, and then slanders him to Gedá, who writes him a letter, upbraiding him with the disclosure of his secret, and bidding him leave the town. This Gedá accordingly does, and for some years dwells in solitude, lamenting his banishment. Finally his sighs and tears so affect Sháh that he falls ill. Gedá prays for his recovery and writes him a letter, which again arouses Sháh's displeasure. Again his friends endeavour to persuade him of the futility and folly of his attachment, but in vain. He prays the Sun and Moon to intercede with his beloved on his behalf, but in vain, and then prays to God to the same effect. Geda then returns to the city and makes friends with a broker, or slave-dealer, whom he induces to offer him for sale as a slave in the market. Sháh sees and recognizes him, and bids the broker not to sell him without his permission. Geda next obtains a wretched old horse, and on it rides to Shah's house to visit him. On his arrival there the horse drops dead, and Gedá bewails its death in a poem wherein he incidentally laments his own unequited affection. The next scene discloses Geda wandering in a garden in the Spring season, and stopping the gardener from plucking the flowers. Sháh and his comrades enter the garden and remain there till night comes on, when each of them relates a love-story from his own experience. Finally Geda talks all, and sends a message to Shah entreating him to visit him before he

dies. Sháh comes, and by his gracious and kindly behaviour restores Gedá to health. To ascertain how much Sháh cares about Gedá, some of his comrades inform him that the latter is dead, whereat Sháh manifests the deepest sorrow, until the trick is explained to him. Sháh again meets Gedá, who is disguised, recognizes him, and invites him to his house, but a rival again intervenes and obtains his dismissal. They again meet, and Sháh promises to visit Gedá one day in his house, but adds that if he finds him from home when he comes, he will never see him again. Gedá remains in his house for a whole month, but Sháh does not come to him. He is again reproached by his friends for his hopeless passion, but he tells them that he has not been unrequited for his faithfulness, since Sháh once came to visit him in a dream. The poem ends, as described on p. 124 *supra*, with the "Call from the Unseen" which bids Gedá recognize all earthly love as based on illusion, and declares to him that the love of God's Eternal Beauty can alone satisfy.

### 8. *The Khayrábád.*

This Romance of Nábí's is, in its earlier portion, partly based on the *Iláhi-náme* ("Divine Book") of the Great Persian mystic Ferídu'd-Dín 'Attár (killed in the sack of Níshápúr by the Mongols about A. H. 627 = A. D. 1230), and the story is also alluded to by Nizámí. The scene is laid at the court of Khurrem Sháh, King of Jurján, and the story opens with a great banquet given by him to his nobles and courtiers, at which are present his young favourite Jávid and a gifted poet, Fakhr-i-Jurján.<sup>1</sup> The latter falls in love with Jávid, whom the King thereupon presents to him, to the astonish-

<sup>1</sup> This is the name of a real poet, the author of the Persian romance of Vísá and Rámín described at pp. 360—362 *supra*, who flourished in the middle of the eleventh century of our era.

ment of all who are present. The poet Fakhr, distracted between love of Jávíd and fear lest the King may change his mind when the wine is out of him, determines to await what the morrow may bring forth, and meanwhile shuts up Jávíd in a vault under the throne, the key of which he entrusts, in the presence of the courtiers, to the warden of this chamber.

When the King awakes next morning, he bitterly regrets what he has done, but, disdaining to make manifest his sorrow for the loss of his favourite, he seats himself on his throne and proceeds to transact his business as usual. The key of the vault under the throne is brought to him, and the courtiers explain to him that his favourite is shut up there. Overjoyed, he descends into the vault, where he finds only a heap of ashes, whence he concludes with sorrow that Jávíd has been burned in a conflagration caused by one of the candles. Both the King and the poet are distracted with grief; the latter betakes himself to the Desert, while the former makes over the affairs of the state to his ministers, and announces his intention of remaining in the vault, there to end his days in meditation and prayer. Here the story, as told by Ferídu'd-Dín 'Attár, ends: what follows is added by Nabí.

Jávíd had not really perished in the fire which had consumed his bed. A cunning burglar named Chalak had made a tunnel leading to the vault under the throne, with a view to future robbery; and, happening to visit the vault on the night when Jávíd was confined there, he found him in imminent danger of destruction from the fire which had accidentally broken out during his sleep, and, having rescued him, bore him in a fainting condition to his own house. Jávíd, on recovering his senses, thanks Chalak for saving his life, and promises to obtain for him a reward from the King, but insists on conceding his safety for a time in order to punish the King for making him over to Fakhr.

Meanwhile the King, keeping vigil in the vault, becomes sensible of a current of air, which he traces to the tunnel. He proceeds to explore the tunnel, which leads him to Chálák's house, where he finds Jávid asleep. Jávid wakes up and flees from the King, who follows him, pursued in turn by Chálák, on whose heels follow the watchman whom the noise has alarmed. Jávid finally turns down a passage which leads him into a ruined mosque, in the centre of the courtyard of which is a deep well overshadowed by an old tree, in which Jávid takes refuge, hoping to conceal himself amongst the leaves. However the branch to which he clings breaks, and he falls into the well. The King descends after him by means of a rope, followed by Chálák. Jávid plunges into another subterranean passage, while the watchmen remain at the top of the well, casting stones at the fugitives. These follow the passage entered by Jávid until it finally brings them to the bottom of another well, through which they ascend by means of a rope into a beautiful garden, in the midst of which they find a gorgeous pavilion, in which is a beautiful maiden. By her sits a hideous demon named Tamtám, who has long tormented the neighbourhood, and who has now come to seize and dishonour the maiden, whose mother and servants have fled, abandoning her to her fate. While the King and Jávid, hidden amongst the trees, are considering what to do, they are seized by five of Tamtám's confederates and led into the pavilion, where the demon recognizes, insults, and threatens to kill them. Meanwhile Chálák arrives, and, seeing their peril, determines to save them. He first throws a pastille amongst the five confederates of Tamtám, who are engaged in drinking wine; this stupifies them, and he thereupon cuts off their heads. He next approaches the demon Tamtám, who is endeavouring to force the girl to submit to his odious embraces, and strikes off

his head also. The girl faints with terror, while the King thanks Chálák profusely for his well-timed interference and promises him a rich reward. Soon the girl recovers from her swoon, and she and her relatives and attendants, who have meanwhile returned, join their expressions of gratitude to those of Khurrem Sháh and Jávid. Jávid and the girl fall in love with each other at sight, and the King sees and approves. The party shortly breaks up, the King and Jávid returning with Chálák to his house and thence to the vault beneath the throne.

At this point a fresh actor is introduced, the King of Kirmán, an old enemy of Khurrem Sháh, who, constantly defeated in open battle, sends an assassin to attempt the life of the King of Jurján. This assassin, watching for his opportunity, thinks to fall upon the King in the vault, and to this end first drugs the guard. On descending into the vault he finds no one, but, hearing voices, burns a stupefying drug, against the fumes of which he has first protected himself by an antidote. Khurrem Shah and Javid are rendered insensible by the fumes, and the former is then bound and carried on to the roof of the vault by the assassin, who thence lets him down to the ground, but is himself seized by Chálák, who has been watching his proceedings, and compelled to confess his designs. Chálák then arouses Khurrem Sháh, and together they lead the assassin to the house of the latter, bind him firmly, and return for Javid. The three emerge from the vault just as the minister who has been appointed regent in the King's absence has determined to beseech his master to resume the reins of government. Khurrem Shah's appearance is therefore hailed with acclamation, and he once more mounts the throne. He enquires after the poet Fakhr, and, being informed that he is wandering distracted in the desert, orders him to be brought

before him. At the general wish, Fakhr asks the King to explain by what mystery Jávíd is still alive and in health, and the King tells the story, specially praising the conduct of Chálák, who, being richly rewarded, not only abandons robbery himself, but, by handsome gifts and eloquent persuasion, induces all the thieves of the city to follow his example. A week of general rejoicings and illuminations of the city ensue, after which Khurrem Sháh marries Jávíd to the girl of the pavilion in the garden with great pomp and circumstance, conferring on the bridegroom a robe of honour and a high post at the Court. Chálák, without informing anyone of his intention, goes off to Kirmán to take prisoner the treacherous King of that city, whom he drugs and brings back with him to his house, where he shuts him up with the assassin whom he had sent to kill Khurrem Sháh. He then informs Khurrem Sháh of what he has done, and he, disregarding the advice of his ministers to put the King of Kirmán to death, summons him before him and treats him with honour. The two Kings dwell together for some time and become firm friends, and finally the King of Kirmán is permitted to return to his country, while the heroes of the story, Khurrem Sháh, Jávíd and Chálák, spend the rest of their lives in happiness and content.

This concludes the abstracts which, as it would appear, the author intended to incorporate in this Appendix; for the long analysis of Ghálib's "Beauty and Love" (*Husn u 'Ishq*) included in the same packet may more fitly be assigned to the next volume, in which that poet and his work will be discussed. The analyses of Lámi'i's poems, except the Seven Effigies, appear to have been taken directly from Hammer-Purgstall's *Geschichte der Osmanischen Dichtkunst* vol. II, pp. 29—112 (Budapest, 1836); and the same is probably the case as regards Yahyá Bey's King and Beggar and Nábí's Khayrábád.

## APPENDIX B.

First lines of the Turkish Text of the Poems translated  
in Volume III.

اختیار فقر ایدن درگاه وایوان ایستمز	[۱۶۴]
• خلق ایچنده معتبر بر نسنه یوف دولت گبی	[۱۶۵]
نیده‌بین ضایع ایدوب طول املهه نفسی	[۱۶۶]
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کل ای دل ناله قل بلبللیله	[۱۷۰]
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- [۱۸۱] بر سیم تن تراشی گوزل خوب سر تراش
- [۱۸۲] گوریجک حسنگ عنان اختیار الدن گدر
- [۱۸۳] نویدن اکلرستک فلک هر جای جناننگ می وار
- [۱۸۴] چو بولدی شمع ایله پروانه وصلت
- [۱۸۵] بر ابد ملکینه جانم همجوار اتمک ناجه
- [۱۸۶] بنم ماجنون پر سودای نیلی
- [۱۸۷] کلام اهل دردگ دایما ورد زبانیدر
- [۱۸۸] چمنده هر نهالی گوکدن انمش حوره بگرتدم
- [۱۸۹] لذت درمانی ادراک ایلمز بی درد اولان
- [۱۹۰] جهان آرا جهان ایچمنده در آرای بیلمز لر
- [۱۹۱] دیدی بر گون مهر عائمنا به منه آسمان
- [۱۹۲] دوستم عالم سنگچون گر اولور دشمن بگنا
- [۱۹۳] نی گبی هر دم که بزم وصلنگی یاک ایلمز،
- [۱۹۴] دوست بی پروا فلک بی رحم ودوران بی سکون
- [۱۹۵] غالبا بر اهل دل طپیراغیدر درد شراب
- [۱۹۶] صبح صالوب ماه رخگدن نقاب
- [۱۹۷] قیلدی زلفنگ تک پیریشان حالمی خالنگ سنگ
- [۱۹۸] حیرت ای بت صورتنگ گوردکده لال ایدر بنی
- [۱۹۹] ای خوش اول گونلر که رخسارنگ بگ منظور ایدی
- [۲۰۰] ای حریر ایچره تننگ مطلق بلور ایچره گلاب
- [۲۰۱] جانان ایسه مظلوب طمع جانندن کس
- [۲۰۲] اولمدی اول ماهه روشن یاندیغم هجران گونی
- [۲۰۳] گوردیکه بر آوجی دام قورمش
- [۲۰۴] معبودینه عرض قیلدی رازن

- [۲۰۵] وار ایدی اصفهانده بر می کش
- [۲۰۶] تدبیر قتل آل عبا قیلدگ ای فلکه
- [۲۰۷] ای فروزنده مشاعل گل
- [۲۰۸] انس وجئی یراتدگ ای رحمن
- [۲۰۹] گل ای خاجسته خصال و ملک جمال گل
- [۲۱۰] سویله ای طوطی کشاده مقال
- [۲۱۱] بهار ایردی بر دم بو روی زمین
- [۲۱۲] مدد مدد بو جهانگ بیقلدی بر بیانی
- [۲۱۳] هنگام شب که کنگره قصر آسمان
- [۲۱۴] ای پای بند دامگه قید نام ونگه
- [۲۱۵] خار غمده عندلیب ایله فغان وزارلر
- [۲۱۶] ازیدن شاه عشقگ بنده فرمانیوز جانا
- [۲۱۷] سنا کویت ایچره اولانه قرین
- [۲۱۸] پیر هوا در نی گمی عشقگله طبع پیر هوس
- [۲۱۹] لاله خدیو قلدیلر گلدگشت صدکرا سمت سمت
- [۲۲۰] نم و نشانه فالمدی فصل بهاردن
- [۲۲۱] هر دم اهل دلرگ یاننده یاریدر کتاب
- [۲۲۲] بوژندن زلفی سور نشف نقاب ایت
- [۲۲۳] خانگ ایله زلف ال پیر ایلمش
- [۲۲۴] لطف رحمانه اسمنام وار
- [۲۲۵] باشلیمدن دوره دو فادس چهره پیر عبر
- [۲۲۶] دهر جیممی بو نا بغ ارم یا گلستان
- [۲۲۷] بهی دجه مرتبه فیری مهمان
- [۲۲۸] صدق بهی دم سمره اندورنه مسر

- [۲۳۹] ما حصل اول شه ملك ازلی
- [۲۳۰] اتفاق ایندی بو معناده اُمم
- [۲۳۱] آلان ای قوم اسلامبول بیاک تاحقیق اولوگ آگاه
- [۲۳۲] درون سینه صد چاک اولماعی بز شانهدن گوردک
- [۲۳۳] دریغ اول تازه نهالم هوا ندر بلمز
- [۲۳۴] ای شاهد لطفی عالم غیب وشهود
- [۲۳۵] بر دم که وبردی حکمنی بست وکشاد
- [۲۳۶] عقل ایله ایدوب همیشه جنگ وناورد
- [۲۳۷] ای درد کش فراق هر شب آه ایت
- [۲۳۸] نور سحر صدق وصفای در غم عشق
- [۲۳۹] درد اعلی او در که صورمیوب راه نجات
- [۲۴۰] ساقی ینه بزیمی رشک فردردین ایت
- [۲۴۱] بر عرصه دیز که خون ارباب هنر
- [۲۴۲] مهوشلر اولوب نشسنده ساحل ناز
- [۲۴۳] ماکزون اولورز قچنکه دلشاد اولسق
- [۲۴۴] چرخ ایندی حواله اوستمه تیغ هلاک
- [۲۴۵] بو دخمه غم فزاده کی خاک ملال
- [۲۴۶] ای واقف راز شب نشینان ملال
- [۲۴۷] ارباب طریقته طریقت غمدر
- [۲۴۸] هر کم ازلی اولورسه پاکیزه سرشت
- [۲۴۹] دل ملکنی دردنگله وطن قیل یا رب
- [۲۴۹\*] صورمه ارباب غمگ آتش نهانندن
- [۲۵۰] شبانگه گرگ شمدی عیش ونشذ
- [۲۵۱] خوابده گوز فلب ایسه بیدار ایدی

- [۲۵۲] فنی ساقیا اول می جانفزا
- [۲۵۳] آه کیم باغرم ینه پیماننه گیمی طولدی خون
- [۲۵۴] آندی اضرافی عدو امداده عسکر یوقمیدر
- [۲۵۵] حافظا بغداده امدان ایتمگه ار یوقمیدر
- [۲۵۶] صدمتک که فلک دور ایله شامی سحر ایلر
- [۲۵۷] اسدی نسیم نو بهار اچلدی گلر صباکدم
- [۲۵۸] بهار ایردی ینه باغه دوشندی نطع زنکاری
- [۲۵۹] دللر ضویارمی گورمگه جنگ ایچره نیزه سن
- [۲۶۰] آفرین لطفگه ای باد نسیم
- [۲۶۱] مرحبا ای جان مینای می یاقوت رنگ
- [۲۶۲] بنم اول نفعی روشن دل وصافی گوهر
- [۲۶۳] اغیاره نده ایتمدیکت ناز صنوردم
- [۲۶۴] یوقلمز سن هیچ وارمی دده داغن یاره سن
- [۲۶۵] سیرلشلمز چرخله که شوپله گهی بویله در
- [۲۶۶] سعدتیلد ندیم اولهلی پدر خنه
- [۲۶۷] ای زلف خم اندر خم قلاب محبت
- [۲۶۸] آجی سوزلر نیت ایارست ده اولم بیاحصور
- [۲۶۹] دفع غمده اولموز محتاج جامه جم گمی
- [۲۷۰] چشم حویتم خیمتک شاهتمی اعزاز اندر
- [۲۷۱] همیشه مردم چشم غدار داره بقر
- [۲۷۲] او مه لقا زلف سینه بارتمی حوزدی
- [۲۷۳] دل ای نشوه دار شراب السنت
- [۲۷۴] هر عیس وسندلدر دم اعمال دوراندلر
- [۲۷۵] - سینه دلدلده زب پاوی چشم رفارین اوب

- [۲۷۶] بو دمهده يوسف اقبال دوران کارفرمادر
- [۲۷۷] گچدی قلمیاجدن فتن روزگار
- [۲۷۸] فناع روزگاری ائی ایکنده عیش ونوش ایتمه
- [۲۷۹] ایدرسه او بت شیرین دغان رقص
- [۲۸۰] فغان ای مؤوی دلبر که چشم فتنه انگیزت
- [۲۸۱] ایلدم چشم گریه طوفانی
- [۲۸۲] طاغدتت خواب ناز یاری ای فریاد نیلرسن
- [۲۸۳] گچدی دل راه ضلبدن کام دنیلدن بیله
- [۲۸۴] راضیم دوران بنی بر لحظه خندان ایتمسون
- [۲۸۵] عالمی باد سحرخیز که سیران ایلر
- [۲۸۶] شبستان غم بزمنده شمع انورم یوقدر
- [۲۸۷] ای کلک سیهجامه اگرچه دو زبانسن
- [۲۸۸] بلبل آغلر غنچه نکت چاک گریبانن گورث
- [۲۸۹] امید وبیمدن بگنا یا رب فراغ ویر
- [۲۹۰] ائلس جامعه که عارفده تحاشی گورینور
- [۲۹۱] یم آتشخروش دلده اوندقچه سکون پیدا
- [۲۹۲] سن ویره بسن عاریت بو جان ماکزونی بگنا
- [۲۹۳] اسماء انهبیده بی حد عنرم وار
- [۲۹۴] اول منم کیم واقف اسرار علم آدمم
- [۲۹۵] بر شهوه ایشدی یولم درت یانی دوز میدان قمو
- [۲۹۶] بارک انله گلستان بلبلاندر آسپوزی
- [۲۹۷] ای حریم خاتص بزم رویت پیرونگار
- [۲۹۸] فصل بهار باغ مرادم رسیده در
- [۲۹۹] غیریدن بولمز تسلی سودیکم

- [۳۰۰] چشم انصاف قدر کامله میزان اولمز
- [۳۰۱] گلکُ اوراقنی باد خزان ایتدی نثار آخر
- [۳۰۲] آدم اسپر دست مشیت دگلمیدر
- [۳۰۳] اول دنگی سیخ صدافنده کیاب آیت
- [۳۰۴] تزه خرامد گلمش اول شوخ نورسیده
- [۳۰۵] یارک اسپر خنده خاطر فریبیموز
- [۳۰۶] چوق گورمش زوالنی غدار اولانلرت
- [۳۰۷] بو گاستانده بنمچون نه گل نه شبنم وار
- [۳۰۸] کیمدر اول کیم می منصبله اولوب شیریندام
- [۳۰۹] ای طرازنده اقبال ابد
- [۳۱۰] بو شب که مشاعل ستاره





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