

SPECIMEN  
OF  
PERSIAN POETRY;  
OR  
ODES OF HAFEZ:

WITH AN  
ENGLISH TRANSLATION AND PARAPHRASE,  
CHIEFLY FROM THE SPECIMEN POESES PERSICÆ OF  
BARON REVIZKY,

\* ENVOY FROM THE EMPEROR OF GERMANY TO THE COURT OF POLAND.

•• WITH  
HISTORICAL AND GRAMMATICAL ILLUSTRATIONS, AND A COMPLETE  
ANALYSIS, FOR THE ASSISTANCE OF THOSE WHO WISH TO STUDY  
THE PERSIAN LANGUAGE.

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BY JOHN RICHARDSON, F. S. A.

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A NEW EDITION, REVISED, CORRECTED, AND ENLARGED,  
BY S. ROUSSEAU, TEACHER OF THE PERSIAN LANGUAGE.

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## ADVERTISEMENT.

THE following work was originally published by Mr. RICHARDSON in 1774, but at that time the study of the Persian language was not considered of that vast importance which it has since been found to be, to those gentlemen who had occasion to reside in the Honourable Company's settlements in Hindoostân, either in a civil or a military capacity; but on their arrival in that country, they immediately perceived they had been greatly mistaken, and that no transaction or negotiation of consequence could possibly take place, or be carried on, without a knowledge of the court language of that extensive empire. They were therefore compelled, before they could enter on the duties of their functions, so as to acquit themselves like men, and give that satisfaction to their employers which every honest person feels a peculiar pleasure in doing, to apply to a native moonshce for assistance in the acquirement of that necessary tongue; which  
they

they had neglected before they quitted the shores of Britain. In consequence of this infatuation, this pamphlet was long neglected; but when by length of years the few copies that had been taken of it became scattered among the libraries of the curious, and it was not to be obtained without difficulty, it was sought for with avidity. There not being a grammatical praxis of this nature has been long cause of regret; and those gentlemen who have studied Sir William Jones's Grammar, have universally lamented, that their labours were rendered extremely tedious by the want of an analytical work, like that which is now again presented to the public. It remains only to say, that it is printed in a size proper to bind with that Gentleman's Grammar, which, by the addition of this Praxis, will be rendered doubly useful.

The Editor cannot but return his grateful thanks to the Rev. Mr. Weston, author of "A Specimen of the Conformity of the European Languages, particularly the English, with the Oriental Languages, especially the Persian," for his very friendly communication of several excellent Notes which embellish the various pages of the following Work.

THE EDITOR.

## P R E F A C E.

THE commerce and politics of Great Britain are now so intimately connected with those of Hindostan, that every important change in that great empire must be highly interesting to this kingdom.

Among all the arrangements, suggested by the wisdom of parliament, for the government of our settlements in those distant regions, few perhaps could have had more salutary consequences, though none has been less attended to, than the encouragement of the study of the languages of princes with whom we must treat, people with whom we must trade, subjects whom we must govern.

That the languages of a country where a man resides, and with whose natives he has much intercourse, are highly important to him, is a position unnecessary to be enforced, because universally admitted; nor is the conclusion less obvious, that if such knowledge is to the highest degree useful to individuals, how much more consequential must it be to the representatives of a great commercial body, whom a revolution unparalleled in the annals of any nation has placed, as sovereigns over countries extensive, populous,

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and

and rich. So circumstanced, however, to still be under the necessity, in every transaction of moment with the powers of those countries, to correspond and converse with them by the intermediation of interpreters, whose ignorance perhaps is only to be equalled by their perfidy, is not only tedious, indecisive, and dangerous, but ill-suited to the dignity of Britain, as a powerful and learned nation.

To enlarge on the innumerable inconveniences to which the East India Company have been often exposed from the too general ignorance of their servants, in the languages of Hindostan, and on the dangerous necessity arising from thence of employing the natives in negotiations of the greatest secrecy and importance, would be idle, because lamented by many of the most able writers on India affairs, and confirmed by every gentleman who has returned from those countries. The frauds which accident has discovered in the department of revenue afford strong presumption that many more have been committed undetected; and the treachery of Poniapah, interpreter to General Lawrence \*, is sufficient, were there no other

\* A particular account of the military life of this gentleman may be found scattered through the pages of Orme's "History of the Military Transactions of the British Nation in Indostan." By the conquest of Pondicherry, and the defence of Trichinopoly, General Lawrence reduced the power of the French in the East, and paved the way for one of the richest empires that every trading people aspired to command. A very superb monument to his memory was erected at the expence of the Honourable

other examples, to set in the strongest light the danger to which their affairs have been in a variety of circumstances subjected from this cause alone.

To guard against treachery, therefore, in negotiation and war, and against fraud in revenue and commerce, are surely objects of the first magnitude, but which never will be accomplished till English gentlemen can officiate as their own

noble East India Company in Westminster Abbey; on the top of which is an admirable bust of the General, to which the Genius of the Company is pointing, while Fame is declaring his noble exploits, at the same time holding in her hand a shield, on which is written,

“ For discipline established,  
Fortresses protected,  
Settlements extended,  
French  
And Indian armies  
defeated,  
And peace concluded  
in the Carnatic.”

Close under the bust is written,

“ Born March 6, 1697.  
Died  
Jan. 10, 1775.”

On a tablet of beautiful marble in relief is represented the siege of a great city, and under it the word “TRICHINOPOLY.” EDIT.

\* See Orme's History, p. 350; [or 2nd edition, vol. II. p. 348, &c.] The story is long: the editor will only transcribe therefore the inference with which this elegant and intelligent writer concludes; “This complicated treachery shews to what dangers the affairs of Europeans in Hindostan may be exposed by not having persons of their own nation sufficiently versed in the languages of India to serve instead of the natives as interpreters.”



interpreters; for, with people, whose leading principle is circumvention, the greatest severity of punishment\* will never effectually deter, where the object is important enough to invite to treachery, where the chance of impunity is superior to that of detection, and where successful villainy is no impeachment of character.

The want of knowledge however in the Persian, the great court language of India, ought by no means to be imputed either to the want of ability or inclination in our gentlemen abroad, many men of the best parts and good education having filled with applause the various departments in India; but, though fully sensible of the high importance of the study, they have found the difficulties arising from the want of dictionaries† and other introductory books so great  
and

\* Ponāpah was blown from the mouth of a cannon.

† Four years are now elapsed [this work was originally published in 1774] since the editor of this publication conceived the design of publishing Meninski's *Thesaurus* with an English translation and other improvements. He communicated the plan to William Jones, Esq. then at Spa, who on the most liberal principles engaged in the superintendence of the work. To give a history of the zeal and assiduity with which this great object was pursued though inconceivable difficulties and disappointments, would be extremely uninteresting to the reader; it is only necessary to say, that though the list of subscribers in point of quality was extremely flattering, yet the *slow* *frigid* with which it was viewed by the Public at large made him at length, after much loss and more labour, reluctantly listen to the voice of prudence, and desist from an undertaking which, from the vast expence and inadequate encouragement, promised to recompence but fatigue and loss of fortune, seasoned perhaps with that ridicule, and censure, which men of confined ideas will



and insurmountable, that they have been discouraged, and de-  
sisted from the pursuit. In

will ever liberally bestow on every undertaking, how deserving soever, which does not prove successful.

Another plan on a less \* complicated and less extensive scale, however, appearing to be wished for by some of the directors of the honourable East India Company, the editor, in consequence, presented a specimen to the court, which met with approbation; but the affairs of the Company being by this time under the consideration of Parliament, they could not afford that assistance which in other circumstances they would most readily have granted: they were pleased however to subscribe for *One hundred Copies*, and to recommend it, by a minute of Court, to every person going out in their service to India.

Candour makes it necessary further to add, that many years having now been lost, from the want of that encouragement necessary to insure success to an undertaking so arduous and laborious, Mr. Jones has in the mean time been called to the Bar, to the duties of which he proposes now to dedicate his whole attention: having therefore taken his final leave of Eastern learning, he will not now be induced to employ any part of his time in an active concern in any work relative to those languages\*.

The principles of the new plan will be laid before the Public on or before the 16th of May, when the Editor respectfully requests that such of the original subscribers to Meninski as incline to withdraw, would send their receipts, in order that the subscriptions may be returned †.

\* That such was the resolution of Sir William Jones, every person conversant in Oriental literature must be well aware, since himself made the declaration in a note at the close of the Preface to the after editions of his Grammar; and such was his intention; but being appointed to go to the East in a judicial capacity, he renewed his Oriental researches with redoubled ardour and success, a sufficient testimony of which may be found in the excellent speeches he delivered to the Asiatic Society (of which he was the founder and the president, until death put a period to his useful labours,) and which, with many other of his papers, are printed in the Asiatic Researches; at present consisting of six volumes 4to and 8vo, which every Orientalist ought to have in his possession. EDIT.

† This laborious work at length appeared in two large volumes folio under the title of "A Dictionary Persian, Arabic, and English, by John Richardson, of the Middle Temple, and Fellow of Wadham College, Oxford." The first volume was published in 1777, and the second in 1780. The original price was ten pounds; but, owing to the trifling encouragement given to Oriental literature, many of the copies remained on the shelves of the bookseller till within these few years, when by its being generally understood that a knowledge of the Persian language was absolutely necessary for every gentleman whose avocations require his residence in Hindostan, the work at length became scarce, and in 1800 arose to the astonishing sum of thirty guineas per copy. This, however, has been since obviated by a company of enterprising booksellers, who repainted great part of the work, and reduced it to sixteen guineas, its present value. EDIT.

In such circumstances, therefore, any humble attempt, however inadequate, towards removing such obstacles, may plead at least for an alleviation of censure with regard to the execution.

The following odes, now offered with the greatest diffidence, where by no means originally intended for the public eye: they formed, about two years ago\*, part of the editor's exercises in the course of his endeavours to acquire the little knowledge he possesses of the Persian language; when happening to submit them (with a view merely to the obviating of doubts) to some gentlemen whose character and abilities he looks up to with respect, they were pleased to approve of the plan, and to declare their opinion that the publication might be acceptable. Want of confidence, however, and the necessary attention to affairs of more immediate importance, have hitherto induced him to delay it; and it now remains with the reader to determine, whether instead of *Two*, it had not been more prudent, agreeably to Horace's advice, to have kept his piece *Nine Years*.

The proper name of the poet from whose works they are extracted, was *Mohammed Shemseddin*, though much better known by the title of *Hafez*, which among other significations, implies *a man of great memory*. He was born at Shiraz, the

\* In 1772. EDIT.

capital of Farsistan, the ancient Persis, under the dynasty of the Modhasseriāns, and lived at the period when the great Timur or Tamerlane defeated the Sultaun Shah Mansor. He died in the year of the Hejira 797 (about 1394 of the Christian æra) and was interred at Shiraz precisely at the time that sultan Baber made himself master of that city; over which spot Mohammed Mimai, preceptor to that prince, afterwards built a chapel, and erected a monument to his memory. His poems were collected after his death into one volume by Seid Cassim Anovar, and have been much admired in the East for the sublimity of stile, the variety of thought, the brilliancy of sentiment, the elegance and ease of expression\*; but above all, on account of the mystery which many of the Mohame-dans have pretended to discover in them, being distinguished by some with the epithet of *Lissane ghâib*, the language of mystery †.

Hafez

\* The learned in Bengal were so fully persuaded of the importance of this poet's works, that Hafez was one of the first that came from the Calcutta press. So eager was the demand, or so small the number of impressions, that few found their way out of the country; and in England this edition is as scarce as the most precious MS. This edition of Hafez, in one volume folio, was printed in the beginning of 1790; it contains the original Persian text, and an introductory account of the author. Vid. "Oriental Collections," vol. I. p. 181. and "Flowers of Persian Literature," p. 32, note. We are happy to add, that the same laudable spirit seems to pervade the literati of Europe, and that proposals for publishing "the whole works of Hafez, with a Latin translation," were circulated by Mr. Hill, of Halle in Saxony, in October, 1801. The subscription is to remain open till July 1/1802; and the work is to be printed in a new Taalik type. We heartily wish the undertakers success. EDIT.

† See Note to p. 15; and "Flowers of Persian Literature," p. 32. EDIT.



Hafez was much caressed by many princes, particularly by the sultan Ahmed Ilekhani and Tamerlane; but it appears that he was not ambitious of riches nor of honours, preferring a life of retirement among his friends to the more dazzling attractions of a court life\*.

The Ghazel or Eastern Ode is a species of poem, the subject of which is in general *Love* and *Wine*, interspersed with moral sentiments, and reflexions on the virtues and vices of mankind: it ought never to consist of less than five *beits* or distichs, nor exceed eighteen, according to D'Herbelot: if the poem is less than five, it is then called *rabat* or quartain: if it is more than eighteen, it then assumes the name of *kasside* or elegy. Baron Revisky† says, that all poems of this kind which exceed thirteen *beits*, rank with the *kasside*, and according to Meninski, the *ghazel* ought never to have more

\* Vide an account of the life and writings of this celebrated poet in "The Flowers of Persian Literature," p. 27, & seqq. Edit.

† A small publication of this nobleman's at Vienna, in the year 1771, intitled, *Specimen Poeseos Persice*, has given the editor the principal assistance in this work. Though not calculated for the mere learner, the materials the Baron has drawn from Sadi, Sa'adi, and other learned Turkish commentators on Hafez, joined to his own uncommon erudition and genius, make an acquisition of value to those who understand Latin sufficiently, and desire to make a progress in the Persian language. It is, however, he believes, extremely scarce, having never seen but one copy, which was a present from the noble author to his equally learned and ingenious friend Mr. (afterwards Sir William) Jones. Edit.

‡ Although Baron Revisky's work was very scarce in England at the time when Mr. Richardson wrote the above; there are, however, several copies now in the hands of private gentlemen. Edit.

than

than eleven. Every verse in the same *ghazel* must rhyme with the same letter; and when a poet has completed a series of such poems (the rhymes of the first class being in *alif*, the second in *be*, and so on through the whole alphabet,) it is then called a *divan*, and he obtains the title of *Hafez*, or, as the Arabians pronounce it, *Hafedh*. *Divan*, however, is not always confined to poems of this species, the title having been frequently given to complete collections of works, written by one author, in *prose* as well as *verse*, and seems particularly to have been applied to such collections as were made after his death. Several Arabian, Persian, and Turkish authors have completed *divans*, and some have borne the title of *Hafez*, but Mohammed Shemseddin seems alone to have enjoyed it, by way of eminence, unrivalled for many ages.

The *ghazel* is more irregular than the Greek or Latin ode, one verse having often no apparent connection either with the foregoing or subsequent couplets. *Ghazels* were often, says Baron Revizky, written or spoken *extempore* at banquets, or public festivities, when the poet, after expressing his ideas in one distich, impatient of confinement, roved through the regions of fancy, as wine or a luxuriant imagination inspired\*.

Before,

\* It is a common entertainment for the great and learned men in Persia to assemble together, with the view to an exercise of genius, in the resolving of enigmas, talismans, or engravings on seals, and to rival one another in the facility of composing and

: Before, therefore, a decisive criticism ought to be hazarded on compositions of this kind, regard should be had to the genius of the eastern nations, to local and temporary allusions, to their religion and laws, their manners and customs, their histories and traditions; which, if not properly understood, must involve the whole in obscurity: and it must consequently be equally improper to set in judgement on the *ghazel*, and try it by the laws of the European ode, as to decide on Shakspeare according to the mechanical system of the French drama, or to condemn a fine Gothick building, because reconcilable with the principles of Grecian architecture.

The leading object in this specimen has been to render the prose translation as literal as the idioms of the languages would admit; and as the learner is often perplexed with the compounds, and finds great difficulty in tracing the derivatives to their respective roots, the Editor has endeavoured to guide him with all the perspicuity in his power, by analyzing every

and replying to extempore verses, in which, from practice and a natural liveliness of fancy, many of them arrive at an astonishing proficiency. \* RICHARDSON. \*

In Carlyle's, "Specimens of Arabian Poetry," p. 22, (poetically paraphrased in p. 67,) the reader will find three songs by Mashdud, Rakeek, and Rais, the three most celebrated improvisatori poets in Baghdad, spoken at an entertainment given by Abou Ify, son of the Khalif Motawakel. These songs were extempore effusions. Mashdud began; as soon as he had finished Rakeek began, in the same versification, and to the same air; and immediately upon his finishing Rais commenced a beautiful little dialogue in verse, which highly delighted the company. *End.*

word.



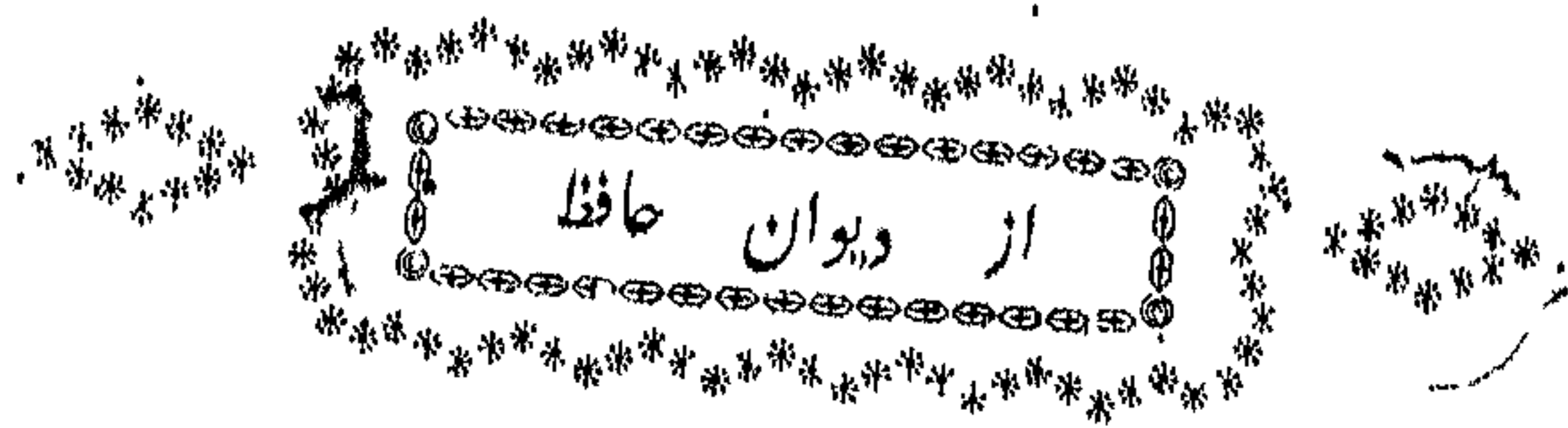
word. The learned may possibly think that he has descended to too great minuteness, which to them may appear unimportant, and that the repeated analysis of the same word, occurring in different passages of the original, was superfluous; but trifles to the intelligent are serious matters to those who are yet to learn, and too much assistance and encouragement can hardly be given to those who wish to acquire languages at first view so seemingly rugged and formidable.

With regard to the mode of pronunciation, the Editor has in general followed that of Meninski, with such alterations as were evidently necessary to express the sounds in English, as *jæd* for *gæd* (جَد) *che* for *cé* (چ) *khun* for *chun* (خُون) *musshe* for *my'de* (مُشْدِه) *mesht* for *mo'st* (مَشْت) *bukshayell* for *buk'sajed* (بُكْشَايِد). The غ he has, after the manner of Meninski, Revizky, Mr. (afterwards Sir William) Jones and others, uniformly expressed by *gh*, though in many instances which practice only can make familiar, it assumes a strong guttural sound resembling the Greek *g* or the aspiration of the Northumberland *r*. The *e* has also a variety of modulations, of which no general rules can convey any just idea. As all grammatical instructions, however, can only give the learner the mere outlines of pronunciation, his ear must after all be his principal teacher, especially where the same standard will not universally prevail in the various countries where the

lan-

language is spoken. The Persians differ much from the Arabians in the pronunciation of the same word, and the native of Isfahan has a very distinct manner from the inhabitant of Hindoostan. To multiply examples would be endless: the Editor has heard a gentleman, who, from his long residence in Persia, has acquired a great facility in speaking the language, pronounce *ابادونیدن* *abadouniden*, which an Indian would pronounce *abadaniden*; *گردار* is by some pronounced *gur-dar*, by others *kir-dar*; and whilst many of the great men at the court of Dehli pronounce the *و* like our *w*, at Calcutta it is generally sounded *v*. The Editor therefore begs the learner would not implicitly rely on the manner of pronouncing which he has adopted: those who go to India will be able to judge for themselves; to those who remain at home it is very immaterial whether they pronounce with critical propriety or not.

Had the season been less advanced, and business permitted, the Editor intended to have enlarged this specimen by additions from the same and from other authors; but as he cannot at this particular period, without much inconvenience, dedicate more of his time to such pursuits, he has desisted. Should this trifle, in the present scarcity of better books, appear to deserve favour, it may invite to future attempts---if not, it is already too long.



## الغزل الاول

الا يا ايل السَّاقِي آدر . کاساً و ناولاً  
 که عشق آسان نمود اول ولي افتاد مشکل  
 بپوي ناله کاخر صبا ز آن طره آبکشايد  
 زتاب جعد مشکينش چه غوث افتاد در دلا  
 بمي سجاده رنگين کن کمرت پير مغان کويد  
 که سالك بي خمر نبود ز راه و رسم منزل  
 مرا در منزل جانان چه جاي عيش چون مردم  
 جرس فریاد بيدارد که بربندید محمل  
 شب تاریک و بیم موج و گردابی چنین نایل  
 کجا دانند حال ما سبکباران ساحل

همه کارم بجز شود کاسی بید نامی کشید آخر  
نهان کسی ماند آن رازی کزو سازند محفلها

حضور ی گر نمی خواهی ازو غایب شو حافظ  
مشی ما تبارق من تروی دع الزیاء و املها

*The First ÔDE of HAFEZ paraphrased.*

**F**ILL, fill the cup with sparkling wine,  
Deep let me drink the juice divine,  
To soothe my tortur'd heart ;  
For Love, who seem'd at first so mild,  
So gently look'd, so gaily smil'd,  
Here deep has plung'd his dart.

When, sweeter than the damask rose,  
From Leila's locks the Zephyr blows,  
How glows my keen desire !  
I chide the wanton gale's delay,  
I'm jealous of his am'rous play,  
And all my soul's on fire.

To ~~Lay~~ the flowing goblet drain,  
 With wine the sacred carpet stain,  
     If your gay host invites ;  
 For he who treads the mazy round  
 Of mighty Love's enchanted ground,  
     Knows all his laws and rites.

But longer, 'midst the young and fair,  
 With happy mind and easy air,  
     Can I delighted roam ?  
 When, hark ; the heart-alarming bell  
 Proclaims aloud, with dismal knell,  
     Depart, thy hour is come !

The night now darkens all around,  
 Now howl the winds, the waves resound ;  
     We part to meet no more :  
 Our dreadful fate how can they know,  
 Whose tranquil hours unruffled flow,  
     Secure upon the shore ?

How many tales does slander frame,  
 And rumour whisper 'gainst my fame ;  
     With malice both combine :  
 Because I wish to pass my days,  
 Despising what each snarler says,  
     With friendship, love, and wine.

( 4 )

But, Hafez, if thou would'st enjoy,  
Ecstatic rapture, soul-felt joy,  
Blest as the powers above,  
Snatch to thine arms the blooming maid,  
Then, on her charming bosom laid,  
Abandon all for Love.

A

LITERAL TRANSLATION  
WITH  
HISTORICAL AND GRAMMATICAL NOTES.

9 8 7 6 5 4 3 2 1  
إلا يا أيها الساقبي أدر كاساً وناولها  
17 16 15 14 13 12 11 10  
كه عشق آسان نمود اول وني افشار مسكلا

1 2 3 4 5 6 7 8 9  
Elā yā ʿayyih ʿesākī ʿadūr kāsān wə nāwīlhā  
10 11 12 13 14 15 16 17  
Kə ʾīshk āsān nūmūd ʿwīwēl wēlī ʿfīādī mūhikēlhā

2 3 4 5 6 7 8  
Ho! come! O cup-bearer, carry round the wine, and pre-  
9  
sent it;

For



10 11 12 14 15 17  
 For Love appeared pleasant at first, but difficulties have  
 16  
 since arisen.

### ANALYSIS.

*Ela, ya, and ciyuh* are Arabic interjections or exclamatory particles, signifying *holloa, ho, hark ye, come, &c.*

*Essaki.* ال here pronounced *es* not *el*, is the Arabic article, signifying *the*; *saky* is properly *a water-carrier*, but here means *a cup-bearer*. The *lam* in the Arabic article, is never pronounced, when the word to which it is prefixed begins with any of those characters, which the Arabic grammarians call, *solar letters*, viz. ت ث د ذ ر ز س ش ص ض ط ظ ل ن; but these letters, over which is generally

As the proper understanding of this Ode depends on the knowledge of many eastern customs, the perusal of the Notes will be found very necessary.

The poet's meaning in this first verse seems obvious: his mistress had at first appeared to encourage his hopes; but having afterwards treated him with disdain, she flies to wine to drown reflection. Passages similar to this occur frequently in the ancient Greek and Roman poets, particularly in Anacreon and Horace.

The first and last lines of this Ode are Arabic; the rest Persian. The first line is borrowed from a poem of Yezid, the son of Moawiyah, and seventh Khalif or successor to Mohammed. He was a prince of great abilities, magnificent, brave, generous, and humane. Like many of the Arabian great men, he had a fine genius for poetry, but, being fond of beautiful women and the pleasures of the table, his compositions are chiefly in the amorous and bacchanalian style. His manners however, which had more in them of the Syrian luxury than the Arabian austerity, disgusted many of the more rigid Mohammedans, who moreover detested him

generally placed the mark *Teshdid* (") are rounded as if they were doubled, *é. gr.* السَّاقِي *essahy*, a water-carrier, &c. الشمس *esshems*, the sun, and not *elsahy* nor *elshems*. See

him for the concern he was supposed to have had in the slaughter of his competitor Hafez, the son of Ali \*, and grandson of the Prophet, who with about seventy of his friends were attacked by an army of 100,000 men, and cut to pieces at a place called Kerbela by order of Obeidallah, governor of Arabia under Yezid. So far have some of the Arabian and Persian poets carried their antipathy to this prince in consequence of those prejudices, that they have even reproached Hafez in the severest terms for stooping so low as to borrow this line from him. A poet of Shiraz thus expresses himself on this head: "One night I saw Hafez in a dream, and said to him, O thou who art so powerful in knowledge and wisdom, how couldst thou adopt as thine that verse of Yezid's, whilst the fertility of thine own genius could have so nobly supplied thee?" To which he answered, "Dost thou not know this maxim, That it is lawful for the faithful to rob the unbeliever?" In allusion to this another poet upbraids him, "Heavens! what charm, O Hafez, couldst thou discover in that verse of Yezid's, that thou couldst not hesitate to make it thine own; for however lawful it may be to spoil the infidel, it is base in a lion to snatch a bone from the jaws of a dog."

\* There is also a story of Akeel, that, being displeased with his brother Ali the Khalif, he went over to Moawiyah, who received him with great kindness and respect; but desired him to curse Ali; and, as he would not admit of any refusal, Akeel thus addressed the congregation:

ايتها الناس علموا ان علي ابن ابي طالب اخي و امرني  
مجاوي ان العنة مقلعت الله عليه

"O people! you know that Ali, the son of Abou-taleb, is my brother: now Moawiyah hath ordered me to curse him; therefore, may the curse of God be upon him."

So that the curse would either apply to Ali or to Moawiyah. Vid. Gladwin's Dissertations, p. 37. Edit.

When Moliere came forward on the Stage to make excuses to the pit for not playing the *Tartuffe*, he said, "On ne veut pas qu'on. Le joue;" by which he meant the President de Parlement, who was in his box, and had given out the order for the suppression of the *Tartuffe*, in which he was *taken off*. W.

Mcminski's

Meninski's *Gram.* 4to, p. 40, and Erpenius's *Arab. Gram.* p. 22.

*Edar*, the 2d. person imperative of the Arab. verb *edare* of the 4th conjugation (from the root *dar* for *dur*) to carry, turn round, push about, &c.

*Kasan*. This word is pronounced *hasan* and not *hasa*, because of the two oblique strokes over the top of the *elif*: it is the accusative of *has*, a cup, properly a cup full of wine, and, like our word *glass*, is often used to express wine itself<sup>1</sup>.

*We* is the copulative conjunction *and*.

*Nawilha*. : *Nawil* is the 2d person imperat. of the Arabic verb *nawil*, of the 3d conj. (from the root *nal*) to give, offer, present, &c. *ha* is the inseparable Arab. fem. pronoun *t*, agreeing with *hasan*. *Wine*, in the Arabic language, and every utensil or vessel employed in the making or holding it, is feminine, though their terminations may be masculine.

*Ke*. This particle is both the conjunction *for*, *since*, *because*, &c. and the relative pronoun *who* or *what*.

*Ishk* implies love of the most ardent kind<sup>2</sup>.

<sup>1</sup> Thus by the figure of Metonymy, *containers* is put for *contents*, as 'epota vini amphora.' W.

<sup>2</sup> عشق بالله For the love of God. عشق is the passion in Horace, d. l. 25.

Quæ solet matres furianæ equorum. W.



*Asan*, easy, convenient, pleasant.

*Numud*<sup>3</sup>, 3d perf. pret. sing. of *numuden*, which has both an active and a neuter sense, as *to shew*, and *to appear*.

*Furvel*, the Arab. ordinal number *first*.

*Weli*, the Arab. adverbative conjunction *but*.

*Estudi*<sup>4</sup>, 3d person pret. sing. of *estaden*, *to fall, fall out, happen*, &c. it is pronounced *estudi* by poetic licence, on account of the measure.

*Mushkelha*, difficulties. *Mushkel* signifies both *difficult* and *a difficulty*: *ha* marks the plural of inanimate nouns. See Jones's Gram. p. 22. Though this noun is in the plural it here agrees with the verb in the singular<sup>5</sup>: an idiom borrowed from the Arabians.

روي محمودن *to shew the face, to appear before.* W.

افشاون *to fall out, to happen, to arrive*; hence, افشاونه *a nightingale*, who comes at a certain season. Thus *ροκκυγες* are the *gross* or *green* figs of the *caprifici arboris*, because they come with the cuckows, and the mango-fish is so called, because it is in season with the mango-fruit. W.

<sup>5</sup> Thus in the Greek syntax we have the rule, *Neutra pluralia gaudent verbo singulari*; and in the Latin it is elegant to say,

Quem juvat clamor, galeaque leve;

Hor. Od. I. 2. v. 38. and Od. III. 11. 50.

Dum favet nox et Venus.

Gratia, fama, valetudo contingat abuntle. Hor. Ep. I. 4. v. 10.

The verb is not in the singular number merely on account of the metre. W.

روي

<sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 بےبوی نافہ کا خر صبا ز آن طرہ یکشاید  
<sup>16</sup> <sup>15</sup> <sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup> <sup>9</sup> <sup>8</sup>  
 ز تاب بعد مشکینش چه خون افتاد در دلرا

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup>  
*Bēbūi nāfēi kākhar sēbā zān tērre būkshāyēd*  
<sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup> <sup>16</sup>  
*Zētābī jādi mūshkīnēsh chē khūn ēstādī dēr dīlhā*

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup>  
 In hopes of the perfume which at length the Zephyr shall  
<sup>7</sup> <sup>5</sup> <sup>6</sup>  
 diffuse from that forehead,  
<sup>8</sup> <sup>11</sup> <sup>9</sup> <sup>10</sup> <sup>8</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup>  
 From her waving musky ringlets, how much blood will flow  
<sup>16</sup> <sup>16</sup>  
 into our hearts.

The Persian ladies are very fond of musk ; their hair particularly, which is woven into tresses, and put up with singular art, being, in general, highly perfumed with it ; the poet therefore compares his mistress's locks to a bag of musk, and the Zephyr to a dealer in that precious perfume, whom he supposes to be so much delighted in undoing her tresses, and loading himself with his fragrant merchandize, that he would be slow in wasting the sweet-scented odour to her numerous admirers, who must consequently be inflamed with such anxious expectation and desire, that their blood would flow back into their hearts. This high flown oriental imagery seems to allude to the following circumstance in natural history : The musk deer or goats are found in great numbers in Persia, Tartary, India, &c. and shed every year a bag of musk, which, according to the naturalists, is formed in a kind of bladder under the belly of the animal, by the blood dropping into it, when put into a more rapid circulation from fear, desire, or any other strong emotion. The musk of Khoten or Tartary is in the highest esteem, and is often mentioned by the Persian poets.

*Bēbūi.*

*Bebui*<sup>6</sup>. *Bui* is written either with or without the final *ی* as are many of the Persian substantives that end in two vowels. This word generally signifies *smell, odour, &c.* but as it is sometimes also translated *hope*, that sense is preferred here on account of the allusion, as is more fully explained in the note. *be* prefixed to *bui* is the inseparable preposition *in, with, for, &c.*

*Nasei, a bag of musk.* This character ' which is called *Hamza*, over the final *ی* is of the same nature with *ی* following other letters, both implying unity, and answering to *a* or *one* in English. See Jones's Gram. pp. 1 f. 18. 21.

*Kakher, which at length*, compounded of *ک* for *ک*, *which*, and *akher, at length*.

*Seba*<sup>7</sup>, *the Zephyr*, properly the wind, which, in Persia, blows from the east at the dawn of day; but generally used by the poets to express a gentle gale breathing from the abode of a mistress.

*بوی. Bebi.* Translate with the odour of the perfume, &c. An example should be produced of *bui* in the sense of *hope*, or *wish*, if the obvious meaning of the word be changed. The eastern as well as all other writers, use *odour* for *fame*, or *reputation*, as in the book called *Shekardān*, "Happy is the monarch whose odour (fame) for justice is permanent."

اسعد الملوک من بوی العدل ذکره

See also Wilson's Life of James I. p. 8, and Suidas in *μῦρον ἐπὶ κεφαλῆς*; but here there is no occasion for any variation in the sense, which means *smell* or *scent*; and we cannot be too cautious how we extend the meaning of oriental words that have already, especially in the poets, a sufficient latitude. W.

*سبا. Seba*, is the refreshing wind, or the breath of love, like the gale of spring, *سبیم بهار nuseme behar* that gave freshness to the bower of Irem. See Cashefi, Fable XIX. of the *Anvar Soheili*. W.



*Zan*, from *that*, compounded of *z* for *z*, from, and *an* the demonstrative pron. *that*.

*Turre*, a ringlet of hair, properly those locks which hang over the forehead.

*Bukshayed*, 3d person fut. of *keshaden*, to open, uncover, reveal, disclose, spread abroad, diffuse, disperse, &c. The *y* prefixed is the characteristic of the future. See Jones's Gram. p. 51.

*Zetabi*<sup>8</sup>. *z* for *z*, from: *tab* has various significations, strength, power, heat, brightness, a fever, pain, &c. but here it means a braided lock or wreathed tress of hair.

*Jædi* signifies properly curling locks, but in this place is a substantive acting adjectively, agreeing with *tab*, and implies a resemblance of the lady's ringlet to the waving of a chain.

*Mushkinesh* is compounded of *mushk* and *i* a particle which the Persians make use of in forming possessive adjectives from substantives (much in the same manner as we do in English, as *hair*, *hairy*, *flesh*, *fleshy*, &c.) together with *n*, which gives peculiar strength to the epithet, as *mushk* musk, *mushki* musky, *mushkin* very musky<sup>9</sup>. *ش* is the pron. possessive *her*. See Jones's Gram. p. 28.

When one substantive precedes another, it is pronounced as if a short *i* was added to it: the poets however have a licence to lengthen the sound of this short *i*, as in the above

<sup>8</sup> *Zetabi*, from the curls of her musky ringlets. *تاب* is twisting; *تاب دادن* is to give a twist, or entwine (ropes) together. W.

<sup>9</sup> The Persians say *طره مشکین* and *طره عنبرین* Tresses of musk, and ambergris. W.

example *tabi*; whilst after *jādi*, the next word, it is short.

*-Che*, the interrogative pronoun *how much*.

*Khun*, the substantive *blood*.

*Eftad*, 3d person sing. pret. of *efladen*, *to fall, drop, &c.* but here it has a future signification.

*Der*, the preposition *into*.

*Dilha*, *hearts, souls, &c.* *ha* being the termination of inanimate plurals.

<sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2<sup>w</sup></sup>  
 بھمی سچاودہ رنگین کن کرت پیو مغان کوید  
<sup>15</sup> <sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup>  
 کہ سالتک پیچید نبود زراہ و رسم منزلہا  
<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup>  
*Bēmei sējādē rēnguūn kūn guērēt pūr mūghān gūyēd*

<sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup>  
*Kē sālik bīklābēr nēbūd zērūh ū rēsū mēnāzilhā.*

Stain the sacred carpet with wine, if the master of the house  
 commands thee;

For a traveller is not ignorant of the ways and manners of  
 houses of entertainment.

*Bēmei*<sup>10</sup>. *Be* is the inseparable preposition *with, &c.* *mei*, *wine*.

<sup>10</sup> *Bēmei*. Make the carpet red with wine. In the debauches of Antony, says Cicero, "Vinū natabant pavimenta, madebant parietes." In Horace the heir dyes the costly floor with Cæcuban, Od. II. 14. lin. penult.; and in Athenæus we have, Let the golden goblet flow upon the pavement, *Εἰς ἑδάφος*, p. 463. But instead of pavement our Author, more profane than the heathens, spares not the sacred carpet on which the pious prostrate themselves in the act of prayer, and turns the *jus divinum* into *jus de vino*, by making the *Arbiter bibendi* paramount to all obligations of sanctity. W.

This word is chiefly used by the poets: the Persians have a number of names for wine, as *sherab*, *khemr*, *badé*, &c.

*Sejjade*

Hafez has been considered as the sweetest of all the Persian Lyric poets, and has consequently had numbers of admirers and commentators \*, some of whom, zealous for his religion and virtue, have insisted, that all his poems on love and wine are allegorical allusions to heavenly and moral subjects, (an argument which many divines and critics have held with regard to the Song of Solomon,) whilst others have rather inclined to consider them in a strictly literal sense, especially when the manners of the countries where those scenes are laid are thrown into the scale †.

In

\* The principal commentators on the works of Hafez are in the Turkish language, and were composed by Keridun and Sudi. These deserve to be particularly examined, especially the latter, not only on account of his eminent success in correcting the exuberances of this fanciful and extravagant mode of interpretation, but of the singular happiness with which he has illustrated the ambiguous and more obsolete allusions of the poet." Vid. "Persian Lyrics," Introd. Observ. p. 7. The names of Shur, Seid Ali, Lamei Sururi, Shemci, occur also as commentators on Hafez; but Sudi excels them all as an enlightened and accurate critic. The curious enquirer will find Smuri's work complete, with a duplicate of the first volume, amongst the Laudian OO. MSS. in the Bodleian Library, (Uri, Cat. Pers. cxxxiv.—vii.) It would not be time ill-spent to read attentively the observations of Baron Revizky in his "Specimen Poeseos Persice," Promm. xxix—xxxvii. and Sir W. Jones, "Poeseos Asiaticae Commentariorum," 8vo. Lond. 1774, p. 217—236, or in the 4to edition of his Works, vol. II. p. 467—478. (vid. also hereafter, p. 15.) and "Essay on the Mystical Poetry of the Persians and Hindus," printed in the "Asiatic Researches," vol. III. p. 165, Calcutta edition, 4to, and London edition 4to and 8vo. Part.

† The great and learned Sir W. Jones was strongly inclined to the latter opinion: but we cannot withhold from our readers the observations of the Rev. Mr. Hindley, in his "Persian Lyrics," p. 29, 30. Speaking of the Ghazl which begins,

مید صبح کل . ست نقاب  
الصبح الصبح یا اصحاب

"The dawn advances veiled with robes;  
Bring the morning draught, my friends, the morning draught:"

he makes the following remarks: "This little poem bears strong allusion to the metaphysical theology of the *Muselmans*. According to the *mystical vocabularies* on Hafez, by wine (mentioned in the fourth distich of this ode periphrastically as *stami g raby*), the poet invariably means *devotion*, and, either from contemplating the beauties of nature at sun-rise, or from having been awakened from *sleep* (there explained to be *meditation on the divine perfection*), by the rays of the solar light he may here be supposed to be calling the religious around him to assist in adoring the great Creator. By the *breeze*, these interpreters say, is meant an *effluve of grace*; by *perfume*, the *hope of the divine favour*; by the *tavern* or banquet-house, a *retired oratory*; by its *keeper*, a *large instructor*; by *beauty*, the *presence of the Supreme Being*; and by *equanimity*, *mirth*, and *clarity*, religious ardour, and disregard of all terrestrial thoughts and objects. (Asiatic Res. II. 62, III. 170). This *Gazel*, therefore, may be con-



*Sejjadé*. (from *Sejjud*, adoration) a kind of small carpet on which the Mohammedans kneel or prostrate themselves at prayers.

*Renguin*

In many parts of the East there are baths or houses of public entertainment, the keepers of which are generally called *Pæri mughan*, literally *Old Wise Men*. *Mugh* in the old Persian signified originally a *wise man*, and was particularly applied to the priests who had the superintendency of the *sacred fire*; but when the ancient religion of Persia was forced to give way to that of Mohammed, *mugh* became the common name applied in derision by the muslimen, not only to the priests of the *Quebres* or *worshippers of fire*, but to those of all the sects which were heterodox to the Koraun, particularly to the superior of the Christian religious houses in the East; from whence sliding into still greater contempt, it soon fell to be the general title given to landlords of inns or houses of promiscuous entertainment; the boys or cup-bearers being called *mugh pechegan*, the name by which the noviciates in the monasteries had formerly been distinguished\*.

The profession of those *pæri mughan*, however, was not thought disreputable; guests of every rank, and travellers of every nation, entering freely into conversation with them. They were in general therefore men of insinuating manners, possessed of extensive knowledge in the customs of different countries, and so perfectly versed in all the arts of their profession, that it was considered as an established rule of politeness to pay implicit obedience to their commands whilst under their roofs. Unless therefore, in order to convey an idea that every thing ought to give way to love, and of the respect that was necessary to be paid to the master of the house, inclined to open with the poets impatience not to lose a moment from elevated abstraction on the Deity, and with his invitation to those are who filled with divine love, to regale themselves, and imbibe wine on the devotional spirit, and to those who thirst after wisdom, to offer their vows to Heaven, and to give themselves up to the religious enjoyments of celestial and angelical love. It may be here observed, that, deeply versed as our author appears to have been in these mysterious tenets, he is also recorded to have given public lectures on Mohammedan Theology and Jurisprudence, and even to have composed a *تفسير* or commentary on the abstruse and doubtful passages of the *Koraun*. Some of his fragments, or marginal notes are said yet to be extant. It may be remarked also in this place, that from various passages in his poems, he seems to have indulged a great partiality for a secluded and monastic life. *Reviski*, indeed, supposes him to have been the senior or prefect of some monastery (*monasterii alicujus senior vel præfectus*), though he owns he can produce no positive proof of this (*Hoc non ausus sim fidenter asserere*). Proem. xxi. It is not perhaps improbable that this *Gazel* may be also descriptive of the morning worship of the Persians in adoration of the sun and its vernal effects upon the vegetable creation. We are informed, from good authority, that the ancient Persians worshipped three times each day, most likely, when the sun was rising above, and sinking beneath the horizon, and its meridian." EDIT.]

\* See "Flowers of Persian Literature, p. 176. Ed T.

*Renguin kun*, tinge or stain, literally coloured *maké*, *ren-*  
*guin* being an adjective derived from *reng*, colour, and *kun* the  
 im-

inuates, that disobedience to his orders was unpardonable, should they even extend to one of the highest acts of Mohammedan impiety, namely, polluting their sacred carpets with wine.

For several reasons frequent ablutions were prescribed to all good muslimans by the Mohammedan law, as indispensibly necessary for their earthly and future happiness; this naturally led them to extreme cleanliness, but more especially in every thing relative to their religious ceremonies, to which they were so scrupulously attentive, that the richer Mohammedans, when they had occasion to travel, or even to walk out to the fields or woods, lest they might pass through any unclean place at the hour of prayer, were always attended by servants, carrying a kind of carpet called *sey-jade*, upon which they prostrated themselves: the poorer sort, who could not afford to purchase these carpets, making use of a cloak or some such garment. To stain these carpets therefore, especially with wine, which was so expressly forbid by their prophet, must have been generally considered as a most daring circumstance of profanation.

Those, however, who view the writings of our poet in a mystical light, suppose that by this distich he means only to inculcate that the decrees of Heaven, however repugnant they may appear to our ideas of right and wrong, ought to be unrepiningly submitted to. A Turkish commentator named Ahmed Feridoun has made a continued allegory of the terms of Love and Wine, as expressing the transports of a soul devoutly attached to heaven; and what indeed seems to give some weight to such an opinion, is the exemplary life and self-denial of this poet, who, when tempted (according to D'Hérbelot) with the highest offers from the sultan Ahmed Ilekhani to engage in his service, preferred his retirement to all the allurements of a splendid court.

But in whatever sense these poems may be received by the various commentators, whether mystical or literal, it is not very important to enlarge upon the subject in a publication, which is intended chiefly for those who wish rather to study the language than to investigate the principles of our author. The learned, however, who wish to see this subject judiciously handled, are referred to a work just published, which displays a most wonderful universality of genius\*. The elegant author,

\* *Poeseos Asiaticæ Commentarii*, by William Jones, Esq. Fellow of the Royal Societies of London and Copenhagen, p. 217. Cap. IX. *De Arcana Poematum Significatione*. Published by Mr. Cadell in the Strand, 1774.

[This Commentary, which is written in the Latin language, is no less distinguished, (says the author of the remarks on Sir W. Jones's Works, in the Asiatic Annual

imperative of *kerden*, to do or make, formed from the old infinitive *keniden*, now seldom used. See Jones's Gram. p. 57.

*Gueret*, compounded of the conjunction *guer*, if, and the  
 thor, on this subject, conjectures that the eastern poets who indulged their fancy  
 in loose immodest compositions, endeavoured to throw a veil of mystery over them,  
 that, by imposing on the credulity of the more austere and religious of their fellow  
 citizens, they might more freely enjoy their pleasures without censure. He adds  
 a most curious anecdote with regard to the funeral of Hafez: On the death of this  
 poet, some of the chief men of Shiraz having objected to his being buried on ac-  
 count of the indecency of his poems, a violent contest arose between his friends  
 and the opposers of the funeral rites; when they agreed at length, by way ap-  
 peal to Heaven, to open the author's works, and to be determined by the first  
 verse that should occur, which happened to be the following: \*

قدم درین مدار از جنازه حافظ  
 اگرچه غرق گناهست میروید بهشت  
*Kēdēm dērīgh mēdār āz-jēnūzēi Hāfēz*  
*Eguērche ghērck gūnāhēst mīrūd bēbēhēsh.*

Oh! turn not your steps from the obsequies of Hafez,  
 For tho' immersed in sin, he will enter into heaven.

The priests hesitated no longer, and Hafez was interred at a place called Mofella,  
 whose bowers he had so often celebrated \*.

Register,) for various and extensive learning, than for pure taste, and correct and  
 elegant composition. Our only material objection to this treatise is, the language  
 in which it is written. Surely the English tongue is sufficiently copious to express  
 our ideas on any subject whatever. Why then render a work of this nature repulsive  
 to men of the world, by writing in a language in which, it is well known, they are  
 not conversant? It has indeed been said, in defence of the practice of writing on  
 learned subjects in the Latin, that, as it is a general language, it introduces a per-  
 formance at once into the great common-wealth of letters. But as the French language  
 is universally known throughout Europe, and as most English works of importance  
 have, for upwards of twenty years back, been translated into that tongue, we confess  
 we can discover no possible utility in composing interesting works in Latin, especially  
 on Oriental subjects, which it should be our first endeavour to clothe in an agreeable  
 and familiar attire. The Editor has had frequent conversations on this subject, with  
 different gentlemen well versed in Oriental literature, who have regularly decided in  
 favour of an English translation of this very useful performance; in consequence of  
 which he has undertaken to present it to the world in an English dress. The transla-  
 tion is in a state of forwardness. EDIT.]

\* See an account of the tomb of Hafez, and his epitaph at length, in the Flowers  
 of Persian Literature, p. 63, 64. EDIT.



personal pron. ﻡ. The personal as well as the possessive pronouns may be joined to any word in the sentence according to the pleasure of the poet. Jones's Gram. p. 28, 29.

*Peer*\*, which is pronounced *peeri* on account of the following substantive, signifies *old*: *mughan* has various meanings, as more fully explained in the note.

*Guyed*, the 3d person pres. sing. of *gusten*, to speak, from the obsolete infinitive *guiden*.

*Ke*, the conjunction *for*.

*Salek*, (an Arabic participle) *going, walking, a traveller*.

*Bikheber*, compounded of *bi*, *without*, and *kheber*, *knowledge, &c.*

*Nebud*, is not. *Bud*, the 3d pers. sing. aorist of *būden*, to be, with the negative prefixed.

*Zerah*. ﻯ for ﻯ, *of*, and *rah*, *way, road, custom, &c.*

*U*, and. This conjunction is pronounced *u* or *ou* when it connects to nouns, &c. forming parts of the same sentence, and *ue* or *ve* when joining different sentences.

*Resm*, manner, &c. pronounced *resmi* on account of the following noun.

*Mansil* signifies *an inn or house of entertainment, a day's journey, a stage or halting place*, where travellers in the East pitch their tents, &c. *ha* marks the plural.

\* Vid. Mr. Weston's Specimen of the Conformity of Languages, p. 36, 37. Edit.

<sup>9</sup> <sup>8</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 مَـرَا در مَنزِلِ جَانَانِ چِه جايِ عَيشِ چُونِ هِرْدَمِ  
<sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup>  
 جَرَسِ فَرِيَادِ مَيْدَارِدِ كِه بَرَبَنْدِيدِ مَحْمَلِ

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup>  
*Mērā dēr mēnzālī jānān chē jāi ʿēshī chūn hērdēm*  
<sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup>  
*Jērēs feryādī mīdārēd kē bērbēndīdī mēhmēlhā.*

<sup>1</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>2</sup>  
 For me what room *is there* for pleasure in the bowers <sup>11</sup> of  
<sup>4</sup> <sup>8</sup> <sup>9</sup>  
 beauty, when every moment  
<sup>10</sup> <sup>11-12</sup> <sup>13</sup> <sup>14</sup>  
 The bell proclaims, " Bind on *your* burdens <sup>12</sup>.

<sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup>  
 در مَنزِلِ What place is there for me in the house of pleasure.  
 Horace tells Venus where the house of revelling is ;

Abi . . . . .

"Tempestivus in domo

Pav. purpureis ales oloribus

Commislabere Maximi. Od. l. iv. 1.

The moral of *Halā* is beautiful ; what have I to do with enjoyment, when the  
 bell rings in my ears,

" Iussisti satis, edisti satis, atque bibisti,

Tempus abire tibi est." Hor. Epist. II. 2. 214.

It is time for you to set out upon journey to eternity. The travellers in the East  
 are waked in the morning by a bell, to let them know that the Caravan is go-  
 ing to depart. The Arabs call a person who oversleeps himself, and is not ready  
 to go with his fellow travellers, *جَـمَاحِ* *jessameh*. W.

<sup>12</sup> <sup>13</sup> <sup>14</sup>  
 بَرَبَنْدِيدِ Bind on (your burdens). *جَبْرَج* in Arabic means a double  
 wallet with a division in the middle, so as to hang or be bound on each side of  
 the back of a beast of burden. W.

Mera

*Mera* (the oblique case of *mun, I*) to or for me.

*Der*, the preposition in.

*Menzili*. This word here means an abode, habitation.

*Janun*, souls, but often used to express beautiful women,

*Che*, the interrogative pron. what.

*Jai*, a place : some copies have *emin*, security, instead of *jai*.

*Aish*, delight, mirth, pleasures of the table, &c.

*Chun*, an adverb, when.

*Herdem*, every moment, compounded of *her*, every, and *dem*, which has many significations, but here means time.

The poet in the last verse having determined that Love ought to be pursued at all events, seem, now suddenly to recollect himself, by reflecting on his age and the transitoriness of human happiness : What has a man bending under age to do in the dwellings of beauty ? What enjoyment can I hope for in the circles of the young and fair, when Fate gives the signal for departure ? The figure here made use of, in regard to the proclamation by bell, *To bind on the burdens*, alludes to the custom of travelling, for safety, in Arabia, Persia, and other eastern countries, in caravans, for the accommodation of which the kings and great men of former times erected spacious public buildings, called caravanseras, where the travellers retired in the evenings ; and in the mornings, in order that none of them might be left behind, a bell was rung to summon them to load their camels and resume their journey in a body\*. The word *frisk*, which literally signifies a *volitation*, has a reference to the mode which prevailed, before bells were introduced into those countries, of announcing the hour of departure by the voice of a public crier ; a custom similar to which still prevails in Turkey, where they use no bells, the people being called to prayers by cryers from the tops of the minarets or steeples belonging to their mosques. This aversion to bells, according to Gentius in his notes on the Gulistan, arises from the rooted hatred which the Turks entertain of every circumstance and ceremony peculiar to the Christian mode of worship.

\* See " A Specimen of the Conformity of the European Languages, particularly the English, with the Oriental Languages, especially the Persian," by the R. v. Stephen Weston, B. D. F. R. S. S. A. p. 22: EDIT.

*Jeres*, a kind of small bell.

*Feriad*, properly an exclamation, imploring help.

*Midared*, 3d. perf. sing. pres. of *dashten*, 'to have or hold.

*Ke*, the conjunction *that*.

*Berbendid*, the particle *ber*, prefixed to *bendid* has here no precise meaning, though it gives something of an additional force to the expression. *Bendid* is the 2d person plur. imperative of *bisten*, to bind.

*Mehmilha*, burdens, *ha* being the termination of inanimate plurals.

<sup>9</sup> <sup>8</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup>  
 شَب تَارِيک و بيم موج و کردابی چنين هایل  
<sup>15</sup> <sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup>  
 رنجيا داشتند حال ما سبباران ساحلها

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup>  
*Shēbī tārikū-bīmī mūje ū guīrdābī chēnīn hāil*

<sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup>  
*Kūjā dānēndā hālī mā sēbūkbārānī sālīhā.*

<sup>2</sup> <sup>1</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup>  
 The darkness of the night and the fear of the waves and

<sup>7</sup> <sup>8</sup> <sup>9</sup>  
 whirlpool are so dreadful,

<sup>10</sup> <sup>11</sup> <sup>13</sup> <sup>12</sup> <sup>14</sup>  
 How can they know our situation, the bearers of light bur-

<sup>15</sup>  
 dens on the shore?

*Sheb,*





*Sheb*<sup>13</sup>, night, pronounce *shebi*, on account of the following noun.

*Tarik*, properly an adjective, *dark, cloudy*; though often used substantively, *darkness, obscurity*.

*Bim*, fear, danger: pronounced *bimi*, being the first of two substantives.

*Muje*, a wave; an Arabic singular, here used plurally.

*Guirdabi*, a whirlpool, abyss, gulf, precipice.

*Chenin*, compounded of چن for چون like, and ين for این this.

*Hail*, dreadful, horrible, terrible.

*Kuja*, how, in what manner.

*Danend*, the 3d person plural of the aorist of *danisten*, to know.

*Hal*, condition, state, disposition, mode, thing: also time present: pronounce *hali*, on account of the following pronoun.

*Ma*, the possessive pronoun *our*.

*Sebukbaran*<sup>14</sup>, compounded of *sebuk*, light, and *bar*, a burden: *an* and not *ha* is here used in forming the plural of *bar*, because it refers to human beings. See Jones's Gram. p. 22.

*Sahib*, a shore, coast, bank: *ha* marks the inanimate plural.

<sup>13</sup> شب *Sheb* is the night, and a black cat, whose eyes shine in the dark. W.

<sup>14</sup> سبکباران of light weights. How can they, whose burden is light, and at their ease on shore, judge of my situation, overwhelmed with the terrors of the perturbed ocean, at sea. W.



<sup>9</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 کَشیدَ . آخرِ کارم ز خود کامی ببد نامی کشیدَ . آخرِ  
<sup>16</sup> <sup>15</sup> <sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup> <sup>9</sup>  
 ساجد سازند . ساجد سازند . ساجد سازند . ساجد سازند . ساجد سازند . ساجد سازند . ساجد سازند . ساجد سازند .

<sup>1</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>7</sup> <sup>8</sup>  
*Hēmē kārēm zēkhūd kāmī bēbēd nāmī kēshūd ākhēr*

<sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup> <sup>16</sup>  
*Nihān keī mānēd ān rāzī kēzō sāzēndī mēhifillā.*

<sup>1</sup> <sup>4</sup> <sup>2</sup> <sup>7</sup> <sup>8</sup>  
 All my voluntary actions have tended finally to procure me

<sup>5</sup> <sup>6</sup>  
 a bad name ;

<sup>10</sup> <sup>12</sup> <sup>13</sup> <sup>11</sup> <sup>9</sup> <sup>14</sup> <sup>15</sup>  
 For how can that secret remain concealed, of which they make  
<sup>16</sup>  
 conversation ?

*Heme, all, every one.*

The poet here seems to imply, that it is equally difficult for those, who have never felt the passion of love to conceive the tormenting sensations arising from the jealousy of rivalry and the apprehensions of perpetual separation, as for those who pass their days calmly on shore to form an idea of the dreadful dangers of the sea.

According to Sudi, & Turkish commentator on our poet, it appears to have been a task of no small difficulty to gain the good graces of a lady in those eastern countries ; as a lover was not only under the necessity of paying her the highest marks of honour and regard, but also to court her relations, domestics, and even her favourite animals, agreeably to the eastern proverb, *He who honours the master shows a love to his dog*. When not sufficiently attentive therefore to those various marks of respect, the friends of the fair-one were sometimes very liberal in their censure. Hafez, it may be presumed, had been remiss in these attentions, and they had not spared their reproaches : he is not only vexed therefore with their obloquy, but complains that all his motions were so minutely watched, merely because he followed his own inclinations, and did not bestow his time and attention in flattering and dangling after his mistress's connexions, that his actions became the principal topic of conversation in their public assemblies.

*Karem.*

*Karem*, my actions; *kar*, an action, with the possessive pronoun affixed.

*Zekhud khami*, compounded of *z* from, *khaud*, one's own, and *kam*, inclination, will, desire, &c. The final *yi* here forms an abstract noun, implying a man who follows his own inclination.

*Bed nam*, a bad name. *be* prefixed is the inseparable preposition; the final *yi* is the particle of unity.

*Keshid*, 3d perf. pret. of *keshiden*, to turn, verge, tend, extend, &c.

*Akher*, at length, finally, the latter, last, or succeeding part, &c.

*Nihan*, concealed, hid, secret, &c. contracted from *pinhan*.

*Kei*, the adverb *how*; it signifies also sometimes a king, as *Kei Cosrou*, king Cyrus.

*Maned*, 3d person sing. of the aorist of *manden*, to remain.

*An*, the demonstrative pron. *that*.

*Razi*<sup>15</sup>, a secret, mystery.

*Kexo*, contracted from *ke* *xi* *ke* of which.

*Saxend*, 3d person sing. pres. of *sakhten*, to make, pronounced *saxendi* by poetic licence.

*Mehfilha*, conversations, congregations, assemblies.

<sup>15</sup> *رَازِي* *razi* is a secret or mystery. It is also a plaisterer, because his art was a secret to every body, but himself, since arts in the east were confined to families and descended from father to son with impenetrable mystery. Builders and Masons still pretend to secrets which none but the initiated may be acquainted with. W.

<sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 حضورِی کَرِ بَہِی خواہی اَرُو غایِبِ مَشُو حَافِظ  
<sup>17</sup> <sup>16</sup> <sup>15</sup> <sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup> <sup>9</sup> <sup>8</sup>  
 مَہِی مَ تَلُو مَن تَہوِی دَعِ الدُّنْیَا وَ اَہْمَلِیَا

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup>  
*Hūzūrī guēr hēmī khāhī ẓxū ghāīb mēshū Hāfēz*

<sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup> <sup>16</sup> <sup>17</sup>  
 \* *Mēttā mā tēlkē mēn tēhrwā dārd-dūnyā wē ẓhmīllū.*

<sup>2</sup> <sup>3</sup> <sup>1</sup> <sup>4,5,6,</sup> <sup>7</sup>  
 If thou desirest tranquillity, neglect not this advice, O Hafez,  
<sup>8</sup> <sup>9-10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup>  
 When thou shalt possess her thou lovest, bid adieu to the  
<sup>14</sup> <sup>15</sup> <sup>16</sup> <sup>17</sup>  
 world, and abandon it.

*Huzurī* is properly presence or remaining in a place, in opposition to absence or motion; and hence metaphorically

\* This word is pronounced *metta*, and not *metti*, though written with **می**. The characters **او** are considered by the Arabians as consonants, their vowels being expressed by the points *Fatha* (a or e), *Kesra* (e or i), and *Damma* (o or u); so that if *Fatha* is placed over **ی** or **و** they are sounded a, if *Kesra* is written under **و** or **ی**, they are pronounced i or e, and when *Damma* appears over **ی** or **و** they have the sound of o or u. As these vowel points are rarely used in Persian manuscripts, excepting in Arabic quotations, they are more an object of curiosity than of importance to the Persian student: if, however, after he has made some progress in the Persian language, he will pay some attention to the Arabic grammar, he will soon be convinced that his time is by no means misemployed.

[See Sir W. Jones's Grammar, p. 24, where the Persian student is advised to pay attention to the Arabic language, which he will find greatly to his advantage. EDIT.]

implies

implies *tranquillity, rest, &c.* The *ع* annexed is the indefinite particle,

There is a peculiarity<sup>Δ</sup> in the Persian Ghazel or Ode, with regard to the last verse, which they call *Shahi-beit*, (*King's distich*), where the poet always addresses himself by name, and generally in terms of the highest self-flattery, to which, however, custom has given such sanction, that it does not carry along with it the most distant imputation of vanity or arrogance, but is considered as a tribute of justice due to his muse.

The last line, as before observed, is Arabic. *Dunia*, an Arabic word for world, is used also indiscriminately by the Persians and Turks. It is derived, according to some eastern critics, from *dana* or *denu*, *vile, despicable, &c.* whilst others deduce it from *dun*, *proximity*, this world being nearer to us than any other. This word is often figuratively used to express the transitoriness of life and every worldly enjoyment. With regard to the creation and duration of the world the Mohammedans have various opinions, some comprehending the creation within six days, agreeably to the Christian and Jewish system, whilst others extend it to 6000 years, on the authority of a passage in the Psalms of David, which says, that a day of the Lord Jehovah is equal to a thousand of our years. Avicenna and other Arabian philosophers, assert the eternity of the world; and Thabari in his Universal History relates a curious tradition on this subject, which Vahab ben Manbeh reported he had from Mohammed, That God at the creation had built a city 12,000 parasangs in circumference, adorned with 12,000 porticoes, under which were the same number of magazines full of mustard seed, destined for the support of one bird, at an allowance of one grain a day; and that the destruction of the world, and the general resurrection was fixed at the period when the whole should be consumed. Thabari was highly esteemed both as a writer and a man: his Universal History in Arabic commences at the creation and comes down to the year 300 of the Mohammedan hegira, corresponding nearly to the year 900 of the Christian era. It was translated into Persian by Abou Ali Mohammed, vizier to the sultan Abou Saleh Mansour, of the dynasty of the Samnides, who has enriched it with many curious historical facts and observations, and rendered it still more valuable than the original\*.

\* Concerning this curious historical work, see the "Flowers of Persian Literature," p. 68, where several particulars relative to its history are enumerated. In p. 135 of which work is given an extract from the Tareekh Tabari, containing an account of the Manner of Cobad's Death. Cobad was the father of the celebrated Nushirvan, and died about A. D. 520. EDIT.

*Guer*, the conjunction *if*.

*Hemi* or *mi*, is the characteristic of the present, though it is often placed before other tenses.

*Khahi*, 2d person sing. present of *khasten*, *to desire*, *will*, &c.

*Ezo*, compounded of *ji* *from* and *z* *this*.

*Ghaib*, *absent*, *hidden*, *invisible*.

*Meshu*, 2d person imperat. of *shuden*, *to be*, with the negative particle prefixed. *Ezo ghaib meshu* literally signifies *be not absent from this*, or *neglect it not*.

*Hafez*, the name of the poet: the vocative particle, (which in Persian is *ای* or *i*, and in Arabic *في*) is here omitted on account of the measure.

*Metta*, *when*: this Arabic particle is both conditional and interrogatory; here it is conditional: it signifies also *that*, *in order to*, &c.

*Ma* is here redundant, having apparently no precise meaning.

*Telh*, 2d person fut. of the Arabic verb *تلقى*, implying *meeting one another*: hence figuratively *to arrive at*, *acquire*, *possess*, &c.

*Min*, *that which*, the Arabic relative pron. indeclinable, chiefly used with rational nouns.

*Tehua*, 2d person pres. of the verb *هو*, *to love*, *desire*, &c. The present and future in Arabic are written in the same manner: in Persian also these two tenses are often interchangeably used, the one for the other, and sometimes denote



note a continuation of action. This word is pronounced *tehwa*, and not *tehwi*, for the reasons assigned in the note on the word *mella*.

*Dā-ed-dunia*<sup>16</sup>, *throw away the world* : *dā* is the imperat. of *دع* *to throw away*, [in which sense no other tense of this verb is used] *ed-dunia*, *the world* : the *ج* in the Arabic article is not founded here, but coalesces with the following letter : *See observation on the first verse.*

*Ehmā*, the 2d person imper. of the Arabic verb *أمل* (of the 4th conjugation) *to neglect, abandon, &c.* *Ha* is the inseparable Arabic pronoun *it*.

The measure of this ode is called *behr bezija*, and consists of Iambic feet and Spondee's alternately, or of one short and three long syllables : the pauses in reading are pointed out by little oblique strokes under the lines in the European character of each verse.

<sup>16</sup> *دع الدنيا* *da ed-dunia* give up the world. The Arabs say *dunia wa din*, the world and the faith, or God and Manum, contrasting the worst thing with the best. The Persians say of a man that is dead, *دنيا نقل کرد است* *Dunia nechl kard ast*, He has made a translation from the world. Vid. supra, p. 25. W.

## وله ایضاً

دو نلق عهد شباهست دگر هائرا  
میسرسد مشوده کل بابل خوش الحائرا

ای صبا کز با جوانان چمن باز رسی  
خدمت ما برسان سرو کل و ریحائرا

گر چنین جلوه کند مخ پیچ باده فروش  
خاکسروپ دزد میخانه کنم مرگائرا

ترسم این قوم که بر درده کشان میخندند  
در سر کار خرابات کنند ایماائرا

برو از خانه کردون بدو نان مطلب  
بکین سپاه کاسه در آخر بکشد مهائرا

هر کرا خوابگاه آخر بدو مستی خاکست  
کو چه حاجت که بر افلاک کشی ایوانرا

ماه گنغانی من مسند مصر آن تو شد  
گاه آنست که پدرود کنی زندائرا

در سحر زلف ندانم که چه سودا داری  
 گازهرام زده کیسوی مشک افشانرا  
 ای که بر مه کشی از عنبر سارا چوکان  
 مضطرب حال مگردان من سه کردانرا  
 حافظا می خور و رندی کن و خوش باش ولی  
 دایم تنویر مکن چون دکران قهرانرا

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### PARAPHRASE:

With fullen pace stern winter leaves the plain,  
 And blooming spring trips gaily o'er the meads,  
 Sweet Philomel now swells her plaintive strain,  
 And her lov'd rose his blushing beauties spreads.

O Zephyr, whilst you waft your gentle gale,  
 Fraught with the fragrance of Arabia's groves,  
 Breathe my soft wishes through yon blooming vale,  
 Tell charming Leila how her poet loves!

O! for one heavenly glance from that dear maid,  
 How would my raptur'd heart with joy rebound;

Down

Down to her feet I'd lowly bend my head,  
 And with my eyebrows sweep the hallow'd ground.  
 Could those stern fools who steal religion's mask,  
 And rail against the sweet delights of love,  
 Fair Leila see, no paradise they'd ask,  
 But for her smiles renounce the joys above.

Trust not in fortune, vain deluded charm !  
 Whom wise men shun, and only fools adore.  
 Oft, whilst she smiles, Fate sounds the dread alarm,  
 Round flies her wheel ; you sink to rise no more.

Ye rich and great, why rear those princely domes ?  
 Those heaven-aspiring towers why proudly raise ?  
 Lo ! whilst triumphant all around you blooms,  
 Death's awful angel numbers out your days.

Sweet tyrant, longer in that flinty breast  
 Lock not thy heart, my bosom is its throne ;  
 There let the charming flutt'rer gently rest ;  
 Here feast on joys to vulgar souls unknown.

But ah ! what means that fiercely-rolling eye,  
 Those pointed locks which scent the ambient air ;  
 Now my fond hopes in wild disorder fly,  
 Low drops my love, a prey to black despair.

Those charming brows, arch'd like the heavenly bow,  
 Arm not, O gentle maid, with such disdain ;

Drive



Drive not a wretch, already sunk full low,  
 Hopeless to mourn his never-ceasing pain.

But to the fair no longer be a slave;  
 Drink, Hafez! revel, all your cares unbend,  
 And boldly scorn the mean dissembling knave  
 Who makes religion every vice defend\*.

<sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 روتق عهد شبابست وگره ستانرا  
<sup>12</sup> <sup>11</sup> <sup>10</sup> <sup>9</sup> <sup>8</sup> <sup>7</sup>  
 مرسد مشرود گل بلبل خوش الحانرا

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup>  
*Rūnēkī āh dī shābābēst dāguēr bōstānrā*  
<sup>7</sup> <sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup>  
*Mīrēsēd mūzshādēhī gūl būlbūlī khūsh ēllānrā.*

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup>  
 The beauty of the age of youth returns again to the meads,  
<sup>8</sup> <sup>9</sup> <sup>7</sup> <sup>10</sup>  
 Joyful tidings from the rose arrive to the nightingale of the  
<sup>11</sup> <sup>12</sup>  
 sweet songs.

*Runck, beauty, grace, elegance, splendor, &c.\**

\* See another paraphrase of this ghazl by John Nott, Esq. in the "Flowers of Persian Literature," p. 156, which is, in some places, more literal, in others, more flowery, than Mr. Richardson's. *Edm.*

*Ahd*<sup>17</sup>, age, time : this word signifies also *promise, obligation, mandate, compact, treaty, &c.*

*Shebab*, youth ; *est*, the 3d person pres. of *buden*, to be : it is here translated *returns*, as the literal translation would be awkward in English.

*Deguer*, the adverb *again* : it should be *دگر*, but the *g* is omitted on account of the metre.

*Bostan*, this word (signifying a garden, meadow, &c.) the Arabians write without *و* but the Persians use promiscuously *بستان*, and *بوستان*<sup>\*</sup>.

*Miresed*, the 3d person pres. of *residen*, to arrive, follow, mountain, &c.

*Muzhdeh* signifies *good news, joyful tidings*.

*Gul*, flowers in general, but particularly *the rose*.

*Bulbul*, the *Persian nightingale* : it differs considerably from that of Europe †.

*Khush*, an adjective, *sweet, pleasant*.

<sup>17</sup> رونق عهد *runeki ehdi*, the brightness, or brilliancy of the season of youth is again in the fields, that is, returns, and as the Roman poets sweetly sing,

*Diffugere nives, redeunt jam gramina campis,*

*Aboribusque comæ.*

*Hor. Od. iv. vii.*

*Vere magis, quia vere calor redit ossibus.*

*Virg. Georg. iii. 272.*

*Runeki* is. splendor : رونق السيف *runek u's'seif*, the glitter of a sword. W.

\* The celebrated Sadi of Shirauz composed a most elegant poem, to which he prefixed the title of *Dostan* ; some extracts from it are given in the " *Flowers of Persian Literature*," p. 144, 145, 148. EDIT.

† See a particular account of the Eastern Bulbul in my " *Dictionary of Moham- medan Law, Bengal Revenue Terms*," &c. &c. p. 47. EDIT.

*Elhan,*

*Elhan*, the plural of the Arabic word *lahn*, a song, modulation, &c.

*Rueck*, *ahd*, *muxshdeh*, and *bulbul*, are pronounced as if they had a short final *i*, on account of their being followed in construction by other nouns; it is here equivalent to the particle *of* in forming the genitive case.

*Ra* at the end of *bostan* and *elhan* marks the oblique case.

The poet here means, that winter being gone, and spring returning, the meadows and gardens resume their youthful gay appearance. The eastern poets allude frequently to the fondness of the nightingale for the rose, with which they imagine her to be desperately in love: in those countries they are both forerunners of the spring, the rose no sooner appearing than the melody of the nightingale resounds through the groves: her plaintive strains therefore they figure to be only her love-warblings to the rose.

See the "Flowers of Persian Literature," p. 157, where are inserted several notes explanatory of various parts of this ode. ENIT.

<sup>8</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 ای صبا کر با جوانان چمن باز رسی  
<sup>15</sup> <sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup> <sup>9</sup>  
 خدمت ما برسان سرو گل و ریحانرا  
 1 2 3 4 5 6 7 8  
 Īz sēbā guēr bā jivānān chēmēn bāz rēsī  
 9 10 11 12 13 14 15  
 Khēdmēt mā bērsān sērū gūl oū rīhānrā.

O Zephyr,

2      3      7      8      4      6

O Zephyr, if thou returnest to the youths of the fields,

11      10      9      12      13      14      15

Present our respects to the cypress, the rose, and the sweet  
basil.

*Ei*, the sign of the vocative case.

*Seba*, a gentle wind, the Zephyr, properly the east wind :  
this word sometimes signifies youth, juvenile ardour, &c.

*Guer*, the conjunction *if*.

*Ba* is properly *with*, but here it signifies *to*.

*Juwanani chemen*<sup>18</sup> here signifies the tender herbage and  
flowrets which appear in the early spring ; though it is not  
improbable that under the names of the rose, the cypress, and  
the sweet basil, the poet alludes to some persons for whom he  
had a particular regard ; such figures being common with the  
eastern poets.

*Baz resi* literally *thou arrivest back*, *baz*, signifying *back* or  
*again*, and *resi* the aorist of *residen*, *to arrive*.

*Khedmet* \*, *service*, *ministry*, *office*, &c. here it implies  
*compliments*, *respects*, *good wishes* : it is pronounced *khedmeti*  
on account of the following pronoun *ma*, *our*.

<sup>18</sup> جوانان چمن *Juwanani chemen* the youths of the meadows, or young grass,  
and fresh flowrets. Thus Pliny talks of the old age of the land, *senecta terras*  
when it is worn out ; and Chatterton, very poetically speaking of the summer,  
says,

“ ’Twas now the pride and manhood of the year.”

From جوان *Juwan* comes *Juvenis*, with a Latin termination only. W.

خدمتگار *Khidmutgaur* is the term used in the East for a footman. EDIT.

Beresan,



*Beresan*, the imperative of *resaniden* (the transitive of *residen*) which signifies to *carry* or *bear*. The Persians form transitives, or convert neuter verbs into active by inserting *an* before the termination in *iden*, as *residen*, to arrive, *resaniden*, to cause to arrive, *carry*, &c. *tersiden*, to fear, *tersaniden*, to frighten. Other verbs whose terminations are in *ten* form their transitives or causals by adding *aniden* to the imperative, as *amukhten*, to learn, *amuz*, learn thou, *amuzaniden*, to cause to teach; *guerikhten*, to flee, *gueriz*, flee thou, *guerisaniden*, to cause to flee, to put to flight.

~ *Sera* and *gul*, two substantives much used by the poets.

*Rehan*, in general any odoniferous herb or oil, but properly the sweet basil<sup>19</sup>.

7      6      5      4      3      2      1  
گر چنين جلوه كند مخ پچه باده فروش  
خاكروب در ميهخانه كنم مژگانرا

1      2      3      4      5      6      7  
Guēr chēnīn jēlvē kūnēd mūgh pāchē bādē fērūsh

8      9      10      11      12  
Ikhāktrōb dēr mērkhānē kūnēmī mezshgānrā.

1      5      7      6  
If the lovely infidel the seller of wine would bestow on me  
such blandishments,

<sup>19</sup> ريحان *rehan* is Arabic, and means favour, compassion, sweet smelling herb, or basil. W.



*del*, applied here by the poet to his mistress, who placed, it may be supposed, too little confidence in his protestations of love. See Note on *mugh*, p. 14.

*Bade-ferush*, a seller of wine, comp. of *bade*, wine, and *ferush* the contracted participle of *ferukhten*, to sell.

*Khakrub*, comp. of *khak*, earth, and *rub* the contracted participle of *rusten*, to sweep.

*Der*, here signifies *for*.

*Mikhane*, comp. of *mi* or *mei*, wine, and *khane*, a house.

*Kunem*, 1st person aorist of *herden*, to make, &c.

*Mexshgan*, properly the eyelids or the hair of the eye-lids : *ra* marks the oblique case.

<sup>7</sup> ترسم <sup>6</sup> این <sup>5</sup> قوم <sup>4</sup> که <sup>3</sup> بر <sup>2</sup> درد <sup>1</sup> کشان <sup>12</sup> میخندند <sup>11</sup> کنند <sup>10</sup> خرابات <sup>9</sup> کار <sup>8</sup> در <sup>20</sup> ایما را

<sup>1</sup> Tērsēm <sup>2</sup> ēn <sup>3</sup> koīmī <sup>4</sup> kē <sup>5</sup> bēr <sup>6</sup> dūrđī <sup>7</sup> kēshān <sup>12</sup> mīkhāndēnd

<sup>8</sup> Dēr <sup>9</sup> sērī <sup>10</sup> kārī <sup>11</sup> khērābātī <sup>12</sup> kūnēnd īmānrā.

"This line is badly translated by Richardson ; after *Kienend* he says *expence* is understood, [See p. 39] ; but such an ellipsis can never be tolerated in any language. *Pacere* in Latin is used for *sacrificare* in a peculiar sense, but then the *exigentia loci* makes it clear what the meaning is. In this case, however, there is little occasion for such a licence, as the words may be rendered without any violence in the following manner : " I am apprehensive that the very men who ridicule us as drinkers to the very dregs, would with pleasure make their religion the business of the tavern." W.

I ap-

I apprehend <sup>3</sup> <sup>4</sup> <sup>7</sup> <sup>5</sup> <sup>6</sup> that those men who deride us as drinkers of wine

<sup>11</sup> <sup>8</sup> <sup>11</sup> <sup>12</sup> Would notwithstanding joyfully expend their religion for pleasures of the tavern.

*Tersem*, 1st pers. pres. of *tersiden*, to fear, dread, apprehend, &c.

*Koum*, people, nation, tribe, family, &c.

*Dirdi keshan*, literally dreg drinkers, dured, signifying dregs, and *keshan*, the plural of the contracted participle of *keshiden*, to draw, drink, swallow, swill, in allusion to those jolly fellows who leave nothing, but drink up even the very dregs.

*Mikhandend*, 3d person plural present of *khandiden*, to laugh, jeer, deride, &c.

*Der ser*, here translated joyfully, signifies literally in desire, for love, &c. *Ser* has a number of meanings, love, desire, head, top, extremity, &c.

*Kar*, is properly business, commerce, conversation, &c. but here, in allusion to the transactions in a tavern, which are generally all mirth and jollity, it implies pleasure.

*Kherbat*, in Arabic literally means ruins, but by the Persians is used to signify a tavern, bagnio, &c.

*Kunchd*, 3d person plur. aorist, of *berden* to make, &c. expence is understood \*.

*Iman*, is an Arabic verb meaning to protect, secure, be-

\* See Note 20. EDIT.



*lieve*, but is generally used substantively (for *Islam* or *din*) to signify *faith, belief, religion*: *ra* marks the oblique case.

This distich appears only to imply, that numberless hypocrites there are who, though exceedingly severe against those who live somewhat freely, would probably, could they do it without detection, sacrifice without hesitation all morality and religion for those pleasures which they affect so much to despise.

8      7      6      5      4      3      2      1  
 برو از خانه کردون بدر و نان مطلب  
 14      13      12      11      10      9  
 کین سیاه کاسه در آخر بکشد مہانرا

1      2      3      4      5      6      7      8  
*Berott āz khānēi guerdoun bēdēr we nān mētleb*

9      10      11      12      13      14  
*Keen sīyāh kāsē dēr ākher bekeshed mēhmānra.*

1,5      2      3      4      6      8  
 Depart from the house of fortune, and ask not her for  
 7  
 bread,

9      10      11      12      13      14  
 For this wretch in the end destroys her guest\*.

\* Baron Reviski, *Specimen Poeseos Persicæ*, p. 73, translates this distich in the following manner:

“ Exi ex domo celi, & panem noli petere,  
 Nam ille hospitium interfectoꝝ ad ultimum ad venam jugulabit.”

Which he paraphrases thus :

Quid tuis cœlum precibus fatigas ?  
 Et brevis speras alimenta vitæ ?  
 Perfidum cunctos perimit dolose.  
 Sortis alumnos.”

Enir.

*Berout*

*Beron beder*, depart, compounded of *berou* the imperat. of *reften*, to go, and *beder*, to the door.

*Khanei*, a house: ' shews that it is followed by another noun in the genitive case.

*Guerdoun*, Fortune; also the wheel of Fortune, the celestial globe, the heavens; a chariot, go-cart, &c \*.

*Nan*, the substantive bread.

*Metaleb*, the imperative of *telebiden*, to ask, with the negative prefixed. See Jones's Gram. p. 46.

*Keen*, compounded of *ke*, for, and *oen*, this.

*Siyah kase*<sup>21</sup>, literally black cup, a poisoner.

*Der*, the preposition in.

*Akher*, this word is used adjectively, substantively, and adverbially, as *posterior*, *final*; *the end*, *extremity*; *finally*, *lastly* †.

\* The Persians say, *کردون دوز و چرخ کینه ساز* Fortune smiling on the base, and preparing adversity (for the deserving.) They likewise say, *کردون اقتدار* powerful as heaven. For.

† *Siyah kase*, black cup, means adverse fortune, from the colour, and an enemy. Thus Horace

" Ille niger est hunc tu Romane caveto."

The Persians say also *Seyah bukhti* سیاه بختی black fortune. W.

† The Persians use this word as a substantive; thus, *آخر زمان* *akhire zaman* the end of time: as an adjective *آخر کار* *akhire kar* the last work; *آخر نفس* *akhire nafs* the last breath: and as an adverb, *آخر کار* *akhire kar* at length, finally. It is likewise compounded with a Persian verb, and therefore used verbally; as, (active) *آخر کردن* *akhir kurdan* to finish, to make an end; (passive) *آخر شدن* *akhir shudan* to be finished. Enri.

*Bekeshed*, 3d person future of *keshiden*, to kill, destroy : it may here be translated *destroys* or *will destroy*; the present and future tenses, in Arabic and Persian, being often interchangeably used one for another.

*Mehman*, a guest, stranger; *ra* is here the sign of the accusative case.

The poet here advises us not to place too much confidence in the smiles of Fortune, which, though flattering at first, lead often to destruction in the midst of apparent prosperity.

The epithet of *seyah-laf* seems here to have peculiar elegance and energy, in the resembling of Fortune to a treacherous villain, who receives his guests with every benevolent appearance of hospitality, but poisons their cups in the midst of their unsuspecting festivity.

In the paraphrase of this distich I have given Fortune her wheel, agreeably to the European mythology, though I have not sufficient authority to infer that this symbol is conformable to the ideas of the Asiatics; yet, as Meninski, amongst other explanations of this word, translates it *Fortuna aut ejus rota*, the liberty appears allowable.

<sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 هر کرا خوابگاه آخر بدو شتی خاکست  
<sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup> <sup>9</sup> <sup>8</sup>  
 کوچه حاجت که هر افلاک کشی ایوانرا

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup>  
*Kērķērā khābgāh ākhēr bēdoū mēshī khākēst*  
<sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup>  
*Gōū chē hājēt kē bēr ēflākē kēshī ēvānrā.*

1                      5                      2                      7                      4                      5                      6  
 To every one the last dormitory is in two handfuls of earth;  
 Say,

8      9      10      11      13      14  
 Say, what necessity *is there*, that thou rearest a palace to the  
 12  
 heavens

*Herkerā*, compounded of *her*, every, and *ke* the relative pronoun; *ra* here marks the dative case.

*Khabgah*<sup>22</sup>, comp. of *khab*, sleep, and *gah*, a place. It is sometimes written *khabja*.

*Akher*, last, final, &c †.

*Mesht*, properly *the fist*, but here means as much as the hand can hold.

*Bedou*, comp. of *be*, in, and *dou*, two.

*Khakest*, comp. of *khale*, earth, dust, and *est* the third person present of *buden*, to be.

*Gou*, the imperative or *gusten*, to say.

*Che*, the interrogative pronoun *what*.

*Hajet*, occasion, necessity, want.

\* Horace presents us with a similar thought :

“ Tu secunda marmora

Locas sub ipsum sumus, & sepulchri

Immemor, struis domos.” Lib. II. od. 18.

“ You, with thoughtless pride elate,

Unconscious of impending fate,

Command the pillar'd dome to rise,

When lo ! thy tomb forgotten lies.” FRANCIS.

EDIT.

<sup>22</sup> *Khabgah* Sleeping place; κοιμητήριον in Greek, and in English cemetery, place of the last sleep, locus υπνου πανυσίαξ. W.

† See Note † in p. 40. EDIT.

Ben,



*Ber*, up, near to, &c.

*Eṣṭak*<sup>23</sup>, the plural of the Arabic word *filek*, heaven; which signifies also *fortune, fate, an age, &c.*

*Keshi*, 2d person sing. of the aorist of *keshiden*, to extend, stretch out, &c.

*Eivan*<sup>24</sup>, an open gallery at the top of the house, a belvidere, a hall, court, palace, garden-house: *ra* marks the accusative case.

This verse displays the vanity of human life: the rich man raises mighty edifices, but in a little time death levels him with the meanest, and a few handfuls of earth then cover him; whose very name perhaps made half the world to tremble.

۱ مای کنعانی من ۲ مسند ۳ مصر آن ۴ تو شد ۵  
۶ کاه ۷ آنست ۸ که ۹ پدرود ۱۰ کنی ۱۱ زندانرا ۱۲

1 Māhī Kēnānī mīn mūsūē dī mēsr ān tō shūd  
2 3 4 5 6 7 8

9 Gāhī ānēstī kē pēdrūdī kūnī zēndānrā.  
10 11 12 13 14 15

<sup>1</sup> *Ber eṣṭak* to the heavens. Thus Horace of a high building,

“Molem propinquam nubibus arduis.”

<sup>24</sup> *Eivānra*. The terrace on the house top had a parapet to prevent accident  
See Deuteronomy xxii, v. 8. W.

3 1 2 4 5 8 7 6  
O my Moon of Canaan, the throne of Egypt is your own,

10 11 9 12 13 14 15  
This is the time that thou shouldst bid farewell to prison \*.

*Mahî Kendaan*, moon of Canaan, an epithet usually given by eastern writers to the patriarch Joseph.

*Min*, the possessive pronoun *my*.

*Musned*, a throne, a cushion, prop, support, &c.

*Mesr*, properly a great city: many cities in the East have been distinguished by this title, as Cusa, Basra, Babylon, Cairo, &c. from which last, as being the capital of the country, Egypt has taken the name *Mesr*, by which appellation it is generally known among the Persians and Arabians.

*An*, and *ex an*, when preceding another pronoun, become possessives, as in this instance, where *ani-tou* signifies *your own*: this is an idiom peculiar to the Persian language, without the knowledge of which (says Reviski) it is impossible to comprehend the meaning of this verse.

*Shud*, 3d person pret. of *shuden* to be, but here it is for the present tense.

*Gah*, time, &c. In some manuscripts *vakt* is substituted, and has nearly the same meaning.

*Anest*, the demonstrative pronoun *an*, and the 3d person of *buden*, to be.

*Pedrud berden* signifies to take leave, bid farewell, &c. *kuni* is the 2d person present of the aorist.

\* See "The Flowers of Persian Literature," p. 34, 35. EDIT.

*Zendan*, a prison, a dungeon, &c. *ra* marks the accusative case.

The patriarch Joseph, figuratively styled *the Moon of Canaan*, has been much celebrated in the East. The loves of Joseph and Zeleikha (daughter of Pharaoh and wife of Potiphar) have given subject for some of the most elegant poems in the Persian language, particularly those of Jami and Nezami. He is painted as so exceedingly beautiful, that no woman could behold him with eyes of indifference, Zeleikha herself being represented as a paragon of chastity before she saw him. This passage points to that part of his history where he was promoted from a prison to be chief ruler of the kingdom of Egypt. The sense however of this verse is somewhat obscure, it seeming neither to be connected with those which precede and follow it, nor to contain any sentiment or moral lesson in itself: if the allusion therefore to the object of the poet's affection, as attempted in the paraphrase, does not in some measure appear to convey the meaning, it is not easy to understand it.

1  
—————  
2

8	7	6	5	4	3	2	1
در	سر	زلف	ندانم	که	چه	سودا	داري
14	13	12	11	10	9		
کازهرنج	زده	کيسوي	مشک	افشانرا			

1 2 3 4 5 6 7 8  
Dēr sērī zēlfī nēdānēm kē chē sūdā dārī.

9 10 11 12 13 14  
Kāz bērhēm zēdē keisōi mūshkī ēsshānrā.

4 5,6 7 8 1 2

I know not what meaning thou mayest have in *thy* pointed  
locks.

That

9 10-----11 13 14 12  
 That thou hast dishevelled *those* musk-diffusing ringlets.

*Der*, the preposition *in*.

*Ser*, any thing pointed, the extremity, end, &c.

*Zelf*, properly locks flowing loose about the ears, or down the back.

*Nedanem*, the 1st person pref. of *danisten*, to know, with the negative prefixed.

*Ke che*, that which.

*Suda*, passion, love, desire, ambition, caprice, melancholy; literally it may be interpreted *what* passion thou mayest have, &c.

*Dari*, 2d person aorist of *dashten*, to have.

*Kaz*, for *ke az* or *ez*, literally *that from*.

*Berhem*, intricate, confused, &c. also assembled.

*Zedei*, 2d. person sing. of the compound preterite of *zen*, to strike, dash, throw against, &c.

*Keisōni*, locks, ringlets: this is a collective noun, and therefore though singular has a plural signification.

*Mushk efshan*, comp. of *mushk*, *mush*, and the contracted participle of *efshanden*, to scatter, diffuse, &c.

*Ei*

The poet here draws an unfavourable omen from the dishevelled appearance of his mistress's hair: in the East the ladies in general are very curious in the disposition of their locks, which are for the most part descriptive of the state of their mind, disordered tresses always implying strong agitation and resentment. Dishevelled locks are in some parts of India considered as a certain proof of the highest degree



degree of madness. The Malays, a desperate race, who inhabit the peninsula of Malacca and many of the Indian islands, are sometimes (generally from an over-indulgence in opium) seized with a dangerous phrenzy, during which they run through the streets stabbing indiscriminately with their crescent or daggers every one who is so unhappy as to fall in their way. This is called by European travellers *running a muck*. They are however generally dispatched like mad dogs, as soon as they discover any symptom of their fury, one undoubted mark of which is their undoing their hair, which is commonly woven into tresses, and put up with singular art: this circumstance being always considered as a never-failing prelude of their rage, any man may put them to death without question\*.

<sup>9</sup> <sup>8</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 اي که بر سر کشتي از عنبر سارا چوگان  
<sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup>  
 مضطرب حال مکروان من سر مکروانرا

\* From later accounts, and from our better knowledge of the Malays, conveyed through the medium of those who have resided many years among them, we see not the least reason to brand them with the opprobrious epithets of *desperate race*, *malignant* and *revengeful people*, &c. That there may be *some* such among them we shall not deny; but we see no cause to apply them to the nation at large. If we look into the purlieus of the metropolis of the British empire, we shall find a despicable set of miscreants indeed; but surely this is not to attach to the whole English nation. Besides their language is soft, melodious, and simple, inasmuch as to be considered the Italian of India beyond the Ganges. An excellent Grammar and Dictionary of Malay in one volume quarto, has been lately published by Dr. James Howison, a gentleman of profound abilities, and a member of the Asiatic Society. From the simplicity of the Malay Tongue a person may become acquainted with it in a short space of time. FIN.

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup>  
*Ei kē bēṛ mēh kēshī ēz ambēri sārā chūkān*

<sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup>  
*Mēxtērēbī hālī mēkērdān mīn sērguērdānra.*

<sup>1</sup> <sup>2</sup> <sup>5</sup> <sup>3</sup> <sup>4</sup> <sup>9</sup>  
 O thou, who bearest on thy moon (forehead) an arched club  
<sup>6</sup> <sup>8</sup> <sup>7</sup>  
 (eyebrow) like pure amber,  
<sup>12</sup> <sup>1</sup> <sup>10</sup> <sup>11</sup> <sup>14</sup>  
 Render not my unhappy situation more distracting.

*Ei*, the vocative particle.

*Ke*, the relative pronoun *who*.

*Ber*, the preposition *on, upon, &c.*

*Meh* or *mah*, the moon, but here it figuratively expresses a forehead, brow.

*Keshi*, 2d person aorist of *keshiden*, to draw, extend, bear, support, &c.

*Ez amberi-sara*, of pure or sweet-smelling amber, it appearing to have a reference to the smell as well as to the colour of amber.

*Chukan*, a kind of club of an arched form, used in a game peculiar to those countries, and here metaphorically put to signify an arched eyebrow.

*Mextērēb*, tormented, disturbed, agitated, afflicted, &c.

*Hal*, condition, situation, disposition: it also signifies time present.

*Mekerdan*,

*Mekerdan*, the imperative of *kerdiden*, to render, &c. with the negative prefixed.

*Min*, the possessive pronoun *my*.

*Serguerdan*, *stupidified*, *astonished*, *distracted*, *depressed*, &c. This word signifies also sometimes, a *wanderer*, *vagabond*, &c. *Râ* marks the accusative case.

*Amber*, *mextereb*, and *hal*, are pronounced *amberi*, *mexterebi*, and *hali*, by poetic licence, on account of the measure.

<sup>9</sup> <sup>8</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 حافظا مي خور و رندي کن و خوش باش و لچ  
<sup>18</sup> <sup>14</sup> <sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup>  
 دام "نزدير" مکن چون دکران قرانرا

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup>  
*Hāfẓā meī khūr wē r'ndē kūn wē khūsh bāsh wēlī*  
<sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup>  
*Dām tēxouīrī mēkūn chūn dēguērān kōrānrā.*

<sup>1</sup> <sup>3</sup> <sup>2</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>8</sup> <sup>7</sup> <sup>9</sup>  
 O Hafez, drink wine, and revel, and be cheerful, but  
<sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>11</sup> <sup>10</sup> <sup>15</sup>  
 Make not, like others, a false ~~snare~~ <sup>26</sup> of the Koran.

*Hāfẓā* : the final alif is the vocative particle.

*Meī*, *wine*, a poetic word.

<sup>25</sup> *Serguerdan*. The sign of the accusative case is not put after the substantive, but the adjective, and not after the first, *mexterebi*, but the last, *serguerdan*. W.

<sup>26</sup> *Korānrā*. The meaning of this is, "Don't quote the Koran against drunkenness, and get drunk." W.

*Rindî kun, drink* (in the imperative sense) compounded of *rindî, a drink* (from *rind*, which has many significations, as *a drunkard, debauchee, knave, a cunning fellow, &c.*) and *kun*, the imperative of *kerden, to make, do, &c.* According to Revifki, *rindî* is chiefly used by the Persians to express any thing forbidden by the Mohammedan law, particularly the drinking of wine.

*Khush, sweet, happy, pleasant, glad, cheerful, benign, soft, tender, delicate, elegant, beautiful, mild, &c.*

*Bash*, imperative of *budcn, to be.*

*Dam, a snare, trap.*

*Tezwir, adulteration, falsification, imposture, &c.*

*Mekun*, the imperative of *kerden* with the negative prefixed.

*Korana, the Koran*, or more commonly *the Alcoran* \*, *the Mohammedan bible*, from *koran, to read.*

The transition in this last verse is extremely sudden. After imploring the compassion of his mistress, after appearing to be plunged in the deepest despondency, he seems to banish at once his melancholy ideas, and drowns every disagreeable sensation in wine. *Hafiz's* meaning in the last line seems to imply that there were many hypocrites who abstained from wine and slighter indulgences, but did not hesitate to pervert and adulterate the sense of the Alcoran in vindication of crimes of a deeper tinge: whatever therefore (insinuates the poet) your inclination prompts you to do, give way to it; but shun hypocrisy, which (to use the words of Sudi, a Turkish commentator) is a greater evil than irreligion itself.

\* Although this expression, *the Alcoran*, be very common, and has been used by many good authors, yet it is certainly tautological. *Al* is the Arabic article, which is prefixed to the noun, therefore there is not any necessity for using both the English and the Arabic article in the same sentence. It would be more properly written *the Koran*. EDIT.



وله ایضاً

صوفی بیا که آینه صافست جام را  
تا بنکری صفای می لعل قام را

راز درون پرده زردان ست پرس  
کین حال نیست زاهد علی مقام را

عنقا شکار کسی نیشود دام باز چین  
کاینجا همیشه یاد بدستست دام را

در عیش نقد کوشش سپه چون انخوار نماند  
آدم بهشت روضه دار السلام را

در بزم دور پندو قترخ کش دهر  
یعنی طبع مدار وصال دوام را

ای دل شباب رفت و میچیدی کلبی ز عمر  
پیرانه سر بدن هنری تنگ و نام را

حافظ مریدم جام میست ای صبا برو  
و زبنده بنده کی پرسان شیخ جام را

---

PARAPIRASE.

Hither, O Sophist, hither fly,

Behold this joy-inspiring bowl ;

Bright as a ruby to the eye,

How must the taste rejoice the soul !

Love's sacred myst'ries would you know,

Learn them amidst the young, the gay,

Where mirth and wine profusely flow,

And mind not what the grave ones say.

He wastes his time in idle play,

Who for the griffin spreads his snare :

'Tis vain---no more your nets display,

You only catch the fleeting air.

Since

Since Fortune veers with every wind,  
 Enjoy the present happy hours :  
 Lo ! the great father of mankind  
 Was banish'd Eden's blissful bowers.

Drink then, nor dread th' approach of age,  
 Nor let sad cares your mirth destroy :  
 For, on this transitory stage,  
 Think not to taste perpetual joy.

The spring of youth now disappears,  
 Why pluck you not life's only rose :  
 With virtue mark your future years,  
 This earthly scene with honour close,

With generous wine then fill the bowl,  
 Swift, swift to Jami, Zephyr, fly ;  
 Tell him that friendship's flow of soul,  
 Whilst Hafez lives, shall never die.

---

7	6	5	4	3	2	1
صوفی	پیا	که	آیینہ	صافست	جام را	
8	9	10	11	12	13	
تا	بنگري	صفاي	مع	لعل	فامر	

*Soft—*

1 2 3 4 5 6 7  
*Sōfi bīyā kā āyīnē sāfest jāmrā*

8 9 10 11 12 13  
*Tā bēnēguērī sēfāī mī lāīlī jāmrā.*

2 1 7 3 6 5 4  
 Approach, O Sophist, *this* cup which is a pure mirror,

8 9 10  
 In order that thou mayest behold *in it* the delightfulness of  
 12 13 11  
 the ruby-coloured wine,

*Sofi, a religious man, a hermit, anchorit, philosopher.*

*Sofi* is derived, according to some opinions, from the Arabic word *sof* (*wool*), and hence signifies a man clothed in woollen garments; whilst others deduce it from the Greek word *Σοφός*, having nearly the same meaning, implying a religious man or philosopher, who retires from the world for the benefit of contemplation.

*Sofi* is applied by the Persians and Turks, indiscriminately with the word *Dervish* (*poor*) to distinguish a religious order of Mohammedans, called by the Arabians *Fakeers* (by which name they are more generally known in India) though the *Soffs* are however by some considered as a fraternity who make a more severe profession of a religious and contemplative life than the *Dervishes* or *Fakeers*.

Several kings of Persia have assumed the surname of *Sofi*, the first of whom was Ismael, who before he ascended the throne (about the year 1600) belonged to this religious order, and was the founder of the dynasty which possessed the crown till the usurpation of *Nadir Shah* in the year 1736: from this circumstance many of our European historians and travellers have improperly given, without distinction, the title of *Sophy* to all the Persian monarchs.

Hatez, whether from the natural levity of a bon vivant, who in the midst of his festivity laughs at all who profess more virtue and abstinence than himself, or whether from a conviction that these *Soffs* had more of pretended than real sanctity in their assumed authority, seeks happy in every opportunity of sneering at their hypocrisy, insinuating that if they would only behold the cup filled with wine they would soon throw off that severe reserve, which he considered merely as a mask to impose upon the ignorant and the credulous.

*Biya,*



*Biya*, the imperat. of *ayiden* or *ameden*, to come. It is a general rule, that those Persian verbs which begin with *bi* take *y* after the characteristic letters of the present, future, and negative imperative, as *miyaid*, *biyaid*, *niyaid*.

*Ayina*, a mirror, is often spelt with one *i*, as *aina*.

*Safest*, compounded of *saf*, pure, clear, candid, &c. and the 3d person pres. of *buden*, to be.

*Jamra*<sup>27</sup>, the oblique case of *jam*, a cup.

*Ta*, signifies so that, to the end that, in order to, &c.

*Benegueri*, 2d person future of *negueristan*, to behold.

*Sefa*, signifies properly purity, cleanness, neatness, but commonly implies delight, pleasure, festivity, &c. The final *y* after *i* shews that it is followed in construction by another noun in the genitive case.

*Mei*, wine; this word is more generally in use among the poets and prose writers.

*Lâli samra*, ruby-resembling, *sam* signifying like to, tending to, resembling: this word is generally annexed to nouns of colour.

<sup>27</sup> *Biya jamra*, approach the cup, that is, this cup which, &c. When the accusative is definite *ra* is added. A lady arriving in India, walked in the cool of the morning into her friend's garden, and surprised to find no fruit on the gooseberry bushes, which were there planted in abundance, at length discovering a solitary one, which she gathered, and eat, when she came to breakfast she told what she had done, and instantly the whole company shrieked in chorus *gooseberryra chid*: she has gathered the gooseberry.---Gooseberries are very hard to raise in the East, and this single one had been kept for Mrs. Hastings. W.---This anecdote serves to establish a rule laid down in Sir. W. Jones's Persian Grammar, p. 17. End

راز درون پرده زرنندان نیست پرس  
 کین حال نیست زاهد علی مقام را

*Rāz dērūn pērdē zērēndān nēst pūrs.*

*Keēn hālī nēst zāhedī ʿālī mēkāmra.*

The mystery of love, hid behind the veil, search for amidst  
 the intoxicated drinkers of wine.  
 For such things belong not to religious men of eminent  
 degree.

*Rāz, a mystery, secret.*

*Derun, within, behind : it signifies also the inner part of any thing, the heart, soul, &c.*

*Perde<sup>28</sup>, a veil, curtain, tapestry, &c.:*

*Zerendan, comp. } from, among, and rendan, jolly fellows, drinkers of wine, such particularly as are noisy and talkative over their cups.*

<sup>28</sup> *Derun perde*, behind the curtain. Curtains were used formerly in this country to divide rooms. See a story of Cromwell and a Jew behind the curtain in the historians of that period, W.

*Mest*, drunk, intoxicated, &c.

*Purs*, imperative of *pursiden*, to ask, demand, enquire.

*Keen*, contracted from *ke*, for, and *ceen*, this.

*Hal*, a thing, condition, state, &c. It is singular, though here translated plurally.

*Neest*, 3d perf. pref. of *buden*, to be, with the neg. pref.

*Zahed*, devout, a religious man.

*Æli*, sublime, exalted, eminent, &c.

*Mekam*, station, dignity, place, degree, &c.

The meaning of this couplet seems in general to imply, that those who wish to be possessed of secrets will be more successful amongst the votaries of Bacchus than in the company of the silent contemplative philosopher. It appears also to insinuate that luxurious wanton conversation is only to be expected where draughts of wine throw off all circumspection, and not among such whose abstinence is founded upon the principles of reason, and who never so far lose sight of delicacy as to deviate into conversation which might hurt the modest ear.

6	5	4	3	2	1
ع	ن	ک	ن	ش	ع
۱۱	۱۰	۹	۸	۷	۶
ا	م	ر	ا	م	ر
۱	۲	۳	۴	۵	۶
E	n	k	ā	r	i
۷	۸	۹	۱۰	۱۱	۱۲
K	ā	i	n	j	ā

Enkū shākārī kesh nēshūd dām bāz cheen  
Kā injā hēmīshē bād bēdestēst dāmra 29.

دāmra. The grammarians say there is no genitive case in Persian. See Sir W. Jones, p. 17. But here is one, and dāmra can be in no other case; ergo the syllable *ā* is added to the genitive, as well as the dative and accusative. *Kā injā hēmīshē bād bēdestēst*, For here ever the wind is in the hand (dāmra) of the snare. W.

The

<sup>1</sup>        <sup>4</sup>        <sup>2</sup>        <sup>3</sup>        <sup>6</sup>        <sup>5</sup>  
 The griffin is not the prey of any man ; draw in the nets,  
<sup>7</sup>        <sup>8</sup>-----<sup>10</sup>        <sup>11</sup>        <sup>9</sup>  
 For here nothing is caught in the snare but wind.

*Enka, a fabulous animal.*

*Shekar, prey, booty, hunting, &c.*

*Kes*

The Persians, Arabians, and other eastern nations, who in all ages appear to have possessed a greater fire and wildness of fancy than the colder and more regular natives of the West, seem to have furnished the Greeks and other Europeans with the ideas of those monsters whose names are familiar to us, but whose existence has long been exploded, the fabulous creatures known in these countries by the names of *Enka*, *Simurgh*, *Ezshdu*, *Ouranbod*, *Soham*, &c. answering in a great measure to the descriptions which our poets and painters have given us of *griffins*, *chimeras*, *dragons*, *basilisks*, *hydras*, and other dreadful creatures of the imagination. And what seems to support this opinion is, that the great system of romance and general belief in every species of supernatural beings, which for so many centuries kept fast hold of the passions of mankind, dates its origin from the return of the first crusade adventurers from the East; the *fairy* doctrine, in particular, with great appearance of probability, seeming to have borrowed its name as well as its tenets from the Persians; *Peri* (softened by us into *Feri*) signifying in their language a *familiar spirit*, a *good genius*, or benevolent being, constantly employed in good offices to the deserving part of mankind.

With regard to the *Enka* mentioned in this verse, it is thus described by the Arabians, *Malumul-ism-mehulul-jism*, i. e. *The name known, the body wanting*. Some suppose it to be the *phœnia*; being often described as the only one of the species in the world; whilst others, from its size and description, think it corresponds rather with the idea of the *griffin*. Meninski, quoting a commentator on Hæzer, calls this creature a fabulous bird of immense size, supposed to be the griffin, which, according to an Arabian tradition, is said to have reigned as queen on the mountain of Kaf, where Alexander the Great had once a conference with her. This is the same animal named by the Persians *Simurgh*, from its supposed enormous size, implying that it is thirty times larger than any other bird.

With regard to the name, it seems, according to Meninski, to be derived from the length and colour of the neck, the literal signification of *Enka* being a dog of the greyhound species, with a long taper neck, surrounded by a kind of collar of bright shining white.

*This*



*Kes*, a man, person, any one.

*Neshud*, 3d person pres. of *shuden*, to be, with the negative particle prefixed.

*Dam*, a net, snare, gin, trap.

*Baz cheen*, contract, draw back: comp. of *baz*, again, and the imper. of *cheeden*, to gather, contract.

*Ka-inja*, comp. of *ke*, for, and *eenja*, here.

*Hemishe*, properly *always*: this line therefore may be literally translated, "For in this place the wind is always in the hand of the net."

*Bad*, the wind.

*Bedestest*, is in the hand, compounded of *be*, in, *dest*, a hand, and the third person present of *buden*, to be.

*Dam*, as above, a net, &c. *ra* makes the oblique case.

This verse at first view seems to be merely a satire on vain pursuits and the misapplication of time in searching after impossibilities. Critics, however, who often discover hidden meanings which the poet himself probably never dreamt of, suppose that his mistress is couched under the figure of the *Enka*, and that all his endeavours to gain her love being equally vain as spreading snares for the griffin, it was folly to persist.

---

8	7	6	5	4	3	2	1
در	عیش	نقد	کوشش	که	چون	نخور	نماند
9	10	11	12	13			
آدم	بهشت	روضه	دار	السلام را			

<sup>1</sup> Dīr <sup>2</sup> æiṣṣā <sup>3</sup> ḥēkd <sup>4</sup> kūṣṣo <sup>5</sup> kō <sup>6</sup> chūn <sup>7</sup> ābkhūr <sup>8</sup> nemānd  
<sup>9</sup> Adēm <sup>10</sup> bēhiṣht <sup>11</sup> rāzēi <sup>12</sup> dār- <sup>13</sup> ēṣṣelāmūrā.

<sup>1-4</sup> Enjoy the present delights, since Fortune is inconstant;  
<sup>9</sup> Adam <sup>10</sup> was driven from the gardens of paradise.

*Aish* is properly *life*, but here means, *pleasure, delight*.

*Nekd,*

The Mohammedans believe that the world was inhabited before the creation of man by the *genius*, and that God having ordered them to prostrate themselves before Adam, and acknowledge him as their Superior, the *Paris*, or *good genius* obeyed, whilst the *bad genius* or *Dives*, at the head of whom was *Eblis* (*the devil*) rebelled, in consequence of which they were driven from paradise, and have ever since continued the enemies of the human race. They say that God, when he resolved to create Adam, sent the angel Gabriel to the earth to bring seven handfuls of the different strata of which the terrestrial globe was composed, against which the earth remonstrated, under the apprehension that the creature for the formation of whom she was to furnish material would rebel, and draw on her the wrath of God: Gabriel moved with compassion, carried her remonstrance to heaven. Michael was then sent, and after him Akrāfel, who both returning with reports of the earth's reluctance, the Supreme Being, displeased at her obstinacy, dispatched Azrael, who seized by force the seven handfuls of her mass, and bore them to heaven: in consequence of which Azrael, who in the execution of this office had displayed the stern unfeelingness of his nature, had the charge consigned to him of separating the souls from the bodies of this new creation, and thence received the appellation of the

در عیش بقدر کوشش <sup>30</sup> *der æiṣṣi nekd kūṣṣ*, In life attend to the present (moment) *hoc age*. *Nekd* means also *ready money*, and <sup>31</sup> *nist nekd*, down with the ready, whence comes in French *pique-nique*, *chacun son cot*. Menage says, this phrase is not very old in French, but does not know when it came into the language, or what was its origin. W.

*Nekd*, ready, prepared, time present: it signifies also ready money.

*Kush*, imperative of *kushiden*, to endeavour, give attention; *kush der* therefore implies endeavour at, give attention to.

*Ke* appears to be an expletive.

*Chun*, the adverb since.

*Abkhur*<sup>31</sup>, has many significations, as a drinker, carrier,

the *Angel of Death*. From the different colours and qualities of the earths made use of in the creation of man arise, say the Mohammedans, the different colours and temperaments of his posterity.

*Eblis*, they add, being full of resentment against this new creature, associated himself with the *serpent* and the *peacock*, who, after various arts, having at length prevailed upon Adam and Eve to eat of the forbidden fruit, the glorious robes with which they had been clothed immediately dropped off, when, struck with shame and surprize, they hid themselves among some fig-trees, where they did not long remain before they heard the awful voice of God pronouncing their banishment from paradise. They were all in consequence thrown headlong to the earth: Adam fell upon a mountain in the island of Serendib or Ceylon (now called Pico d'Adam); Eve at Gidda on the Red Sea; *Eblis* at Missan near Bassora; Hindostan received the Peacock, and Ispahan the Serpent. Adam, after suffering much as a punishment for his disobedience, was at length permitted to meet Eve on Mount Arafat, from whence he conducted her to Serendib, where they passed the remainder of their lives.

The moral of this verse seems to recommend a cheerful enjoyment of the present hour, without indulging too great curiosity, or giving way to melancholy, by thinking too desparingly on the time to come; for Adam, not contented with the delights of paradise, but wishing to pry into futurity, was suddenly punished for his presumptuous folly, and banished for ever from those mansions of bliss.

<sup>31</sup> *نُحُور* *abkhur* means a water glass, and hence, from its brittleness, Fortune. "Fortuna vitrea est, tum cum splendet frangitur." Publius Syrus. See Mr. Hole's ingenious comment on *Alnaschar* and *Malvollio*, who will be pleased to see the quotation from Publius Syrus. W.

holder

holder of water, &c. but here metaphorically it means Fortune.

*Nemānd*, 3d person present of *manden*, to remain, with the negative prefixed.

*Adem*, man, in general, the first man *Adam*.

*Behisht*<sup>32</sup>, 3d person pret. sing. of *heshten* or *heliden*, to expel, banish, &c.

*Ruzei*; a meadow, garden, &c.

*Dar-esselam*, paradise, heaven, the mansion of peace; *dar* signifying a house, and *salem* peace, safety, &c. It is pronounced *dar esselam* not *dar elselam*. [See remark, p. 5.]

The Arabic Article is sometimes pronounced as if annexed to the preceding word, as *أب البشر* *abul-besher*, the father of man i. e. *Adam*.

<sup>8</sup> <sup>7</sup> <sup>6</sup> <sup>5</sup> <sup>4</sup> <sup>3</sup> <sup>2</sup> <sup>1</sup>  
 در بزم دور یکنو قیچ کش و بز  
<sup>13</sup> <sup>12</sup> <sup>11</sup> <sup>10</sup> <sup>9</sup>  
 یعنی طمع مدار اوصال دوام را  
<sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup>  
*Dēr bēzmī dūr īkdū kēdēh kēsh vē berū*  
<sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup>  
*Yāni temā mēdārī vēsāl dūām rā.*

<sup>32</sup> *Behisht ruzei*, literally as in English, expelled the meadows, or fields, with the preposition in the verb. W.

In



1        2        3        4        5        6        7        8  
 In the banquet of life, drink a cup or two, and depart.  
 9        10        11        12  
 That is to say, Entertain not a wish for perpetual enjoyment.

*Der*, the preposition *in*.

*Besm*, a banquet, conversation.

*Dur*, time, age, life of man, &c.

*Ikdu*, comp. of *ik*, one, and *du*, two.

*Kedeh*, a larger kind of cup, a goblet.

*Kedesh*, the imperative of *keshiden*, to draw, extract, but here it signifies to drink.

*Berou*, imperative of *resten*, to go.

*Yæni*, that is to say, also undoubtedly, forsooth, &c.

*Temæ*, wish, avarice, strong desire, &c.

*Medar*, imperative of *dashten*, to have, with the negative.

*Wesal*, enjoyment, also company, conjunction, &c.

*Duamra*, perpetuity, duration; literally, enjoyment of perpetuity.

The poet here compares the world to a banquet, and advises the guests to drink a little and then depart; which not only appears intended to inculcate temperance in the pleasures of the table, but also, as perpetual delights are not to be hoped for, that we ought to be satisfied with a moderate portion of the comforts of life, and enjoy them as they come, without dreading the approach of age, or repining at the short duration of all earthly happiness.

ای دل شباب رفت و نهیدی گلی ز عمر  
پیرانه سر بکن هنری ننگ و نام را

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup>  
*Ei dīl shēbāb rift vē nēchīdī gūlī zūmr.*

<sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup>  
*Pīrānē sēr bēkūn hēnrī nēnk ū nāmā.*

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup>  
O my soul ! youth is gone, and thou didst not gather the rose  
<sup>8</sup>  
of life.

<sup>11</sup> <sup>10</sup> <sup>9</sup> <sup>13</sup> <sup>12</sup> <sup>14</sup> <sup>15</sup>  
Employ the time of old age in virtue, probity, and honour.

*Ei*, the sign of the vocative.

*Dil*, heart, soul.

*Shebab*, youth ; also the beginning or recent state of any thing.

*Rift*, 3d person pres. of *rīsten*, to go.

*Nechidi*, 2d person of *chiden*, to gather, pluck, &c. with the negat. prefixed.

*Gulī*, the rose, the final *ی* here being equivalent to the definite article *the* in English.

*Zūmr*, from *life* : *ūmr* signifies properly an age, a long life.

*Pīrānē*, old age, from *peer*, an old man.

*Ser* has a variety of significations ; here it means *time*.

*Bekun*,

*Bekun*, the imperative of *herden*, to make,  
*Henri*, virtue, science, excellency, art, &c.  
*Nenk*, probity, virtue, honour, &c.  
*Nam*, name, fame, honour, reputation, &c.

The poet in this verse evidently advises us not to repine too much at what is past and cannot be recalled ; but that if the reflection on our early age, should recall to our recollection more of folly than of prudence, we should endeavour to compensate for our youthful negligence in gathering the rose of life, by the exemplary conduct of our declining years.

7	6	5	4	3	2	1
حافظ	سرید	جام	میست	ای	صبا	برو
14	13	12	11	10	9	8
و	زبندہ	بندہ کی	پرسان	شیخ	جام را	

1 2 3 4 5 6 7  
*Hāfēz mērīd jāmi meist ei sēbā bērū*

9 10 11 12 13 14  
*Vē zēbēndē bēndēki bērsān sheikh jāmrā.*

1	3	2	3	4	7	6
Hafez	is	desirous	of	a	cup	of
8	9	10	12	11	13	14
And	from	his	servant,	present	respects	to
					Sheikh	Jami.

*Merid*, is a participle of the 4th form of Arabic verbs, and signifies *desirous*,

*Jam*, a cup, globe, &c.

*Meist*, *mei*, wine, with the 3d person present of *buden*, to be, annexed.

*Pi seba*, the vocative of *seba*, a gale.

*Berou*, imperative of *resten*, to go.

*Zebende*, compounded of *z* from, and *bende*, a servant.

*Bendeki*, service, servitude: here it means compliments, respects: it is the abstract from *bende*, a servant.

*Bersan* or *beresan*, imperat. of *resaniden*, to carry, bear, &c. the transitive of *residen*, to arrive.

*Sheikh*, a doctor, a learned man, a senior, old man, &c.

*Jam*, there is a play words of here, *jam* signifying not only a cup, but being the name of one of our poet's friends, author of a work called *enis-essabitin*, i. e. *the Constant Friend*.

The eastern nations make their cups of many different metals as well as glass: they have great variety of shapes, but mostly tending to the spheric, whence *jam* signifies also *the celestial globe*: from the brightness of these cups *jam* also means sometimes *a mirror*. They have a tradition, that *Jamshud* (the Solomon of the Persians) and Alexander the Great had cups, which shewed them all things, natural and even supernatural: the patriarch Joseph is said to have used a mysterious cup when he foretold future events; and Homer describes the cup of old Nestor, on which all nature was symbolically represented. One nation probably borrowed the idea from another, but where it originated it is difficult to determine, though the presumption is rather in favour of the eastern nations, as the marvellous has in all ages prevailed more with them than among the philosophic and reasoning Europeans.



## ADDITIONAL NOTES AND ILLUSTRATIONS.

*PAGE 6.* The passage concerning Moawiyah and Yezid may be in some measure illustrated by the following anecdote of Yezid's mother :

"Maifuna was a daughter of the tribe of Calab ; a tribe according to Abulfedl, remarkable for the purity of dialect spoken in it, and for the number of poets it had produced. She was married, whilst very young, to the Khalif Moawiyah. But this exalted situation by no means suited the disposition of Maifuna, and amidst all the pomp and splendour of Damascus, she languished for the simple pleasures of her native desert.

"These feelings gave birth to the following simple stanzas, which she took the greatest delight in singing, whenever she could find an opportunity to indulge her melancholy in private. She was unfortunately overheard one day by Moawiyah, who was, of course not a little offended with such a discovery of his wife's sentiments ; and, as a punishment for her fault, he ordered her to retire from court. Maifuna immediately obeyed, and taking her infant son Yezid with her, returned to Yeman : nor did she revisit Damascus till after the death of Moawiyah, when Yezid ascended the throne."

Here follow the Arabic stanzas which gave umbrage to Moawiyah :

للبس عبا وتقر عيني  
 احب الي من لبس الشفوف  
 وببيت تختفت الابرار فيه  
 احب الي من قصر منيف<sup>33</sup>  
 وبكر يتبع الاطعان صعب  
 احب الي من بغل رفوف  
 وكلب ينبع الاضياف دوني  
 احب الي من هجر الدفوف  
 وخيرق من بني عبي فقير  
 احب الي من عالج عليف

<sup>33</sup> A literal translation of Maifuna's two first couplets :

"Cloaths of coarse cloth, roots of (genuine) nature to me (are) more lovely than their transparent dresses : and a low roofed house, through which the breezes whisper, & pervious to the whispering breeze, please me more than the lofty palace." W.

“ The russet suit of camel's hair,  
 With spirits light and eye serene,  
 Is dearer to my bosom far  
 Than all the trappings of a queen.

The humble tent and murmuring breeze  
 That whistles thro' its fluttering walls,  
 My unaspiring fancy please  
 Better than towers and splendid halls.

Th' attendant colts that bounding fly  
 And frolic by the litter's side,  
 Are dearer in MAISUNA'S eye  
 Than gorgeous mules in all their pride.

The watch dog's voice that bays whene'er  
 A stranger seeks his master's cot,  
 Sound's sweeter in MAISUNA'S ear,  
 Than yonder trumpet's long-drawn note.

The rustic youth unspoil'd by art,  
 Son of my kindred, poor but free,  
 Will ever to MAISUNA'S heart  
 Be dearer, pamper'd fool, than thee.”

“ Moawiyah was the fifth (sed quæro) Khalif in succession from Mohammed, and the founder of the Omniad dynasty. He shewed a violent opposition at first to the new religion, but having professed himself a convert, he was received into great favour by the Prophet, and advanced to the highest dignities by the succeeding Khalifs, Abubeer, Omar, Othman, the last of whom appointed him governor of Egypt.”

Upon the murder of Othman, Moawiyah determined to revenge his death, and accordingly declared an irreconcilable enmity to the house of Ali, by whose suggestions he considered the crime to have been perpetrated.

The consequence of this was a long and bloody war between the Alidies and Moawiyah, which at length terminated in favour of the latter. But though, during the contest, Moawiyah gave innumerable proofs of his valour and abilities, he was indebted for his ultimate success more to the moderation of his competitor Hassan, the son of Ali, than to his own conduct; for this virtuous prince having beheld with horror the effusion of so much Moslem blood, resolved to put a stop to it, by giv-  
 ing

ing up his own pretensions to the throne: this resolution he executed in the 40th year of the Hejira, and upon his abdication, Moawiyah was acknowledged through the empire *Commander of the Faithful*.

Moawiyah displayed as many virtues when in possession of the Khalifat as he had shewn talents in acquiring it, and after a glorious reign of nineteen years ended at Damascus universally regretted.

The last public speech he made to his people is still preserved: "I am like corn that is to be reaped," said the dying monarch. "I have governed you till we are weary of one another; I am superior to all my successors, as my predecessors were superior to me: God desires to approach all who desire to approach him; O God, I love to meet thee, do thou love to meet me!" Vide Carlyle's Specimen of Arabian Poetry, p. 37.

While we are speaking of the family of Yezid, it may not be amiss to lay before our readers an anecdote of that monarch, which is but little known to the generality of Europeans. Yezid succeeded his father Moawiyah in the Khalifat A. H. 60; and in most respects shewed himself to be of a very different disposition from his predecessor.

He was naturally cruel, avaricious, and debauched; but instead of concealing his vices from the eyes of his subjects, he seemed to make a parade of those actions, which he knew no good Mussulman could look upon without horror; he drank wine in public, he caressed his dogs, and was waited upon by his eunuchs in sight of the whole court.

Such a conduct, particularly when contrasted with the piety of the former Khalifs, with reason gave great scandal to the Mohammedan world; and accordingly we find the short reign of Yezid perpetually disturbed with tumults and insurrections.

This prince notwithstanding the many crimes and follies he was guilty of, inherited his mother Ma'funa's taste for poetry. Many of his compositions upon different occasions are transmitted to us by Arabian historians: I have selected the following one as a specimen both of his profligacy and wit:

امن شربة من ما كرم شربتها  
غضبت علي: الان طاب السكر  
: سا شرب فاغضب لا رضيت كلالها  
حبيب الي قلبي عقوقك والخير

VERSES OF YEZID TO HIS FATHER MOAWIYAH, WHO REBUKED HIM FOR  
DRUNKENNESS.

“ Must then my failings from the shaft  
Of anger ne’er escape ?  
And dost thou storm because I’ve quaff’d  
The water of the grape ?

That I can thus from wine be driv’n  
Thou surely ne’er canst think---  
Another reason thou hast giv’n  
Why I resolve to drink.

’Twas sweet the flowing cup to seize,  
’Tis sweet thy rage to see ;  
So first I drink myself to please,  
And next---to anger thee.”

Carlyle’s Specimen, p. 39.

Page 6. Some account of the solemn festival in the month Mohurrum, the story of Hosein, the son of Ali, the anecdotes of an European ambassador, the pageants and other ceremonies during the Mohurrum, the enthusiasm of the Persians during the Mohurrum, &c. will be found illustrative of several passages in this as well as in other works, and will convey a portion of information on various particulars hitherto but imperfectly known in Europe. Although the extract be long, yet, by reason of its utility, our readers will readily excuse us.

“ The first ten days of the month Mohurrum (being the first of the Moham-  
medan year) are observed throughout Persia as a solemn mourning ; it is called  
by the natives *Dèha*, or a space of ten days. During this period the Per-  
sians and all the followers of Ali, lament the death of Imaum Hosein, the  
second son of that prophet, who was slain in the war against Yezid, the son of  
Moawiyah, Khalif of the Mussulmans. This event happened at a place called  
Kerbela, which in Persian implies *grief and misfortune*. It is situated in Irak Arabi,  
the ancient Mesopotamia, between the cities of Cufa and Medina.---The par-  
ticulars of the story are as follow :

“ On the death of Khalif Ali, who was assassinated at Cufa, Moawiyah of  
the house of Ommia, succeeded to the Khalifat, which he had disputed with  
Ali during his lifetime. Moawiyah, dying shortly after, was succeeded by his  
eldest



eldest son Yezid. In the interval \*, the inhabitants of Cufa had sent a solemn embassy to Hossain at Medina, requesting him to come and take possession of the government, giving assurance of their faithful support. Upon this assurance, Hossain determined to set forwards, at the same time taking with him the whole of his family (excepting his youngest daughter, who was at that time sick). He began his march to Cufa on the 8th of Zulhij, accompanied by a considerable body of troops : intelligence of this being carried to the Khalif Yezid, who was then at Damascus, he sent orders to Obeidollah, the Governor of Cufa, to assemble an army and to crush the rising rebellion, by cutting off Hossain and his followers. Obeidollah, in obedience to the command of his master, sent his deputy Ibn Saad, with ten thousand men, giving him express orders to intercept Hossain in his route.--The army in consequence began their march ; Obeidollah, remaining in the city, took care by seizing the heads of the faction, intirely to quell the insurrection ; by which means, the Cusians perceiving the situation of affairs, regardless of the oaths and promises they had made, treacherously left the unhappy prince to his fate ; for which behaviour they are cursed by the Persians and the followers of Ali to this day. Hossain with his army had not advanced far, before intelligence was brought him that the enemy had taken their station between him and the river Euphrates, which lay in his intended route, by means of which he was intirely cut off from the water ; an event of the most distressing nature in the sultry climate of Mesopotamia, where, from the violence of the heat, the weary traveller, even when supplied with water, can scarcely exist.--Deprived of that necessary article, how trying must the situation be ! Indeed this circumstance was the preliminary cause of all the misfortunes which beset him :--his men, disheartened at the idea of perishing with thirst, forsook him in great numbers, deserting so very fast, that in few days his force was reduced to the inconsiderable number of seventy-two persons, among whom were several of his own kindred, particularly his brother Abbàs Ali, his nephew Cásim the son of his brother Hassan, his own son Zein al Abudeen, a youth of twelve years of age, and his two infant children, Akbur and Askur ; of the females, were his daughter Sakeena, his sister Zeinib, and his aunt Koolsom.--In this situation, continual skirmishes and distresses thickening upon him, were finally terminated on the tenth of Mohurgum, when Ibn Saad advancing with his whole force, surrounded this little troop, and they were cut to pieces, after fighting most desperately. Askur, Hossain's infant son, was killed by arrows in his father's



lap; and Hossain himself, at length laid exhausted with fatigue, and fainting under a multitude of wounds, fell. His head was immediately cut off, and the enemy's troops then rushing into the tent began a general plunder, and took prisoners the remaining son of Hossain, who was sick in bed, together with the females of the family already mentioned; bereaving them at the same time of their ornaments and jewels, and treating them in a most insulting manner. A few days after, they were all conveyed to Damascus, with the head of Hossain, to be presented to the Khalif Yezid.

The tradition goes, that at this period an ambassador from one of the European states happened to reside at the Khalif's court, who on the arrival of the prisoners, was struck with compassion at the miserable appearance they made, and asked Yezid who they were; the Khalif replied, that they were of the family of the prophet Mohammed, and that the head was the head of Hossain the son of Ali, whom he had caused to be put to death for his rebellion; whereupon the ambassador rose up and reviled the Khalif very bitterly for thus treating the family of his own prophet. The haughty Yezid, enraged at the affront, ordered the ambassador to go himself and bring him the head of Zein al Abudeen, on pain of immediate death; this however the ambassador flatly refused; and, as the Persians believe, embracing the head of Hossain, turned Mussulman; on which he was immediately put to death by the command of Yezid.

All these various events are represented by the Persians during the first ten days of Mohurram. On the 27th of the preceding month of Zülhuj, they erect the *Minbars* on the pulpits of the mosques, the insides of which are on this occasion lined with black cloth. On the 1st of Mohurram the Akhunds of Pesh Numazz's (or Mohammedan priests) mount the pulpits, and begin what is denominated by the Persians *at Wajad*, or a recital of the life and actions of Ali, and his sons Husun and Hossain; describing at the same time the circumstances attending the melancholy fate of the Imam Hossain; the recital is made in a low solemn tone of voice, and is really affecting to hear, being written with all the pathetic elegance the Persian language is capable of expressing. At intervals the people strike their breasts with violence, weeping bitterly at the same time, and exclaiming, "Ah Hossain! ah Hossain! *Heif az Hossain!* Alas for Hossain!"—Other parts of the *Wakad* are in verse, which are sung in cadence to a doleful tune. Each day some particular action of the story is represented by people selected for the purpose of personating those concerned in it; effigies are also brought out and carried in procession through the different neighbourhoods; among these they have one representing the

the river Euphrates, which they call *Abi Forat*. Troops of boys and young men, some personating the soldiers of Ibn Saad, others those of Hossain and his company, run about the streets, beating and skirmishing with each other, and each have their respective banners and ensigns of distinction. Another pageant represents the Khalif Yezid seated on a magnificent throne surrounded by guards; and by his side is placed the European ambassador afore-mentioned.

Among the most affecting representations is the marriage of young Casim, the son of Hussun, and nephew of Hossain, with his daughter; but this was never consummated, as Casim was killed in a skirmish on the banks of the Euphrates, on the 7th of Mohurram. On this occasion a boy represents the bride, decorated in her wedding garments, and attended by the females of the family chanting a mournful elegy, in which is related the circumstance of her betrothed husband being cut off by infidels---(for such is the term by which the Sheias speak of the Sunnies). The parting between her and her husband is also represented, when on going to the field she takes an affectionate leave of him; and, on his quitting her, presents him with a burial veil, which she puts round his neck; at this sight the people break out into most passionate exclamations of grief and distress, and execrate the most bitter curses upon Yezid, and all those who had any concern in destroying the family of their Imaum.

The sacred pigeons, which are affirmed by the Persians to have carried news of Hossain's death from Kerbelai to Medina (having first dipped their beaks in his blood as a confirmation), are also brought forth on this occasion. The horses on which Hossain and his brother Abbas are supposed to have rode, are shewn to the people, painted as covered with wounds, and stuck full of arrows.

During these various processions much injury is often sustained, as the Persians are all frantic even to enthusiasm, and they believe uniformly that the souls of those slain during the Mohurram will infallibly go that instant into *Paradise*; this, added to their frenzy, which, for the time it lasts, is such as I never saw exceeded by any people, makes them despise and even court death. Many there are who inflict voluntary wounds on themselves, and some who almost entirely abstain from water during these ten days, in memory of, and as a sufferance for, what their Imaum suffered from the want of that article; all people abstain from the bath, and even from changing their clothes during the continuance of the *Mohurram*. On the 10th day, the coffins of those slain in the battle are brought forth, stained with blood, on which scymitars and turbans, adorned with herons' feathers, are laid;---these are solemnly interred, after which the priests again mount the pulpits and read the *Wakaa*. The whole is concluded with curses and imprecations on the Khalif Yezid.

The Persians affirm this to be a martyrdom, and throughout the whole of the recital Hossain is distinguished by the appellation of *Sheheed*, or the martyr. They add, that he also knew of, and voluntarily suffered it as an expiation for the sins of all who believe in Ali, and consequently that all who lament the death of their Imaum, shall find favour at the day of judgement: they further assert, that if Hossain had thought proper to make use of the powers of his Imaniship, the whole world could not have hurt him, but that he chose to suffer a voluntary death, that his followers might reap the benefit of it in a future state: whence arises the belief among the Persians, that at the day of judgement Fatima, the wife of Ali, and mother of the two Imaums Hussun and Hossain, will present herself before the throne of God, with the severed head of Hossain in one hand, and the heart of Hussun (who was poisoned) in the other, demanding absolution in their names for the sins of the followers of Ali; and they doubt not but God will grant their request.---I had these particulars from a religious Persian, and as they are not generally known to Europeans, I have taken the liberty of inserting them.

The death of the Imaum Hussun (who was poisoned by Aysha the widow of Mohammed at Medina) is lamented by the followers of Ali on the 28th of the month Sefr, being the day on which he died, but it is not kept with so great a solemnity as those of Mohurrun; although Hussun is mentioned during that period. Many persons have confounded these together, and erroneously suppose the *Dcha* of Mohurrun to be equally for both; I was particularly inquisitive on this head, and was assured by several persons that the distinction between the two was very considerable." See Franklin's Tour from Bengal to Persia, p. 239, &c.

Page 17. The Arabians use *ام البنزلي* *ummu 'l-menzili*, by which they mean a hostess, a landlady, or the mother of a family.

a. Page 18. The following extract from "Observations made on a Tour from Bengal to Persia," by William Franklin, p. 257, will describe the mode of travelling in Persia:

"A *Casla* is composed of camels, horses, and mules, the whole of which are under the direction of a *Chaharwa Dar*, or Master. It is to him the price of a mule or camel is paid, and he stipulates with the traveller to feed and take care of the beast during the journey; he has under him several inferior servants, who help to unload the beasts of burden, take them to water, and attend them during forage. The *Casla*, whilst on the journey, keeps as close as possible, and on its arrival at the *Munzil Qah*, or place of encampment for the day, each load is deposited on a particular spot marked



marked out by the master, to which the merchant who owns the goods repairs; his baggage forms a crescent; in the centre are placed the bedding and provisions: a rope or line made of hair is then drawn round the whole, at the distance of about three yards each way, which serves to distinguish the separate encampments. During the night, the beasts are all brought to their stations, opposite to the goods they are to carry in the morning, and are made fast to the hair rope above mentioned. At the hour of moving, which is generally between three and four in the morning, they load the mules and camels. In doing this, the passengers are awakened by the jingling of the bells tied round the necks of the beasts, in order to prevent their straggling during the march. A passage from Hafiz may probably be not unacceptable to the reader in this place, as it serves to illustrate the custom above described:

جرس فریاد میدارد که بر بندید محملها

“The bell proclaims aloud, ‘bind on your burdens!’”

ODES OF HAFEZ.

When every thing is ready, the Cheharwa Dar orders those nearest the road to advance, and the whole move off in regular succession, in the same order as the preceding day.”

Page 43. Add to Note <sup>24</sup>. The houses in the East were in ancient times, as they are still generally built, in one and the same uniform manner. The roof or top of the house is always flat, covered with broad stones, or a strong plaster of terrace, and guarded on every side with a low parapet wall. (*Deut.* xxii. 8.) The terrace is frequented as much as any part of the house. On this, as the season favours, they walk, they eat, they sleep, they transact business, (*1 Sam.* ix. 25.) they perform their devotions. (*Acts* x. 9.) The house is built with a court within, into which chiefly the windows open; those that open to the streets, are so obstructed with lattice work, that no one either without or within can see through them. Whenever therefore any thing is to be seen or heard in the streets, every one immediately goes up to the house-top to satisfy his curiosity. In the same manner, when any one had occasion to make any thing public, the readiest and most effectual way of doing it, was to proclaim it from the house-tops to the people in the streets. (*Matth.* x. 27.) Vid. Bp. Lowth on *Isaiah* xxii. 1.

Dr. Shaw acquaints us, that “the houses throughout the East are low, having generally a ground floor only, or one upper story, and flat roofed, the roof being

covered with a strong coat of plaster of terrace. They are built round a paved court, into which the entrance from the street is through a gateway or passage-room, furnished with benches, and sufficiently large to be used for receiving visits or transacting business. The stairs which lead to the roof are never placed on the outside of the house in the street, but usually in the gateway, or passage-room to the court, sometimes at the entrance within the court. This court is now called in Arabic, *el wasf*, or the middle of the house; literally answering to *τὸ μέσον* of *St. Luke* v. 19. It is customary to fix cords from the parapet walls (*Deut.* xxii. 9.) of the flat roofs across this court, and upon them to expand a veil or covering as a shelter from the heat. In this area probably our Saviour taught. The paralytic was brought on to the roof by making a way through the crowd to the stairs in the gateway, or by the terraces of the adjoining houses. They rolled back the veil, and let the sick man down over the parapet of the roof into the area or court of the house, before Jesus." Vid. Shaw's Travels, p. 277.

In the center of Shirauz is a mosque, which the Persians call *Musjidi Noo*, or the new mosque; but its date is nearly coeval with the city itself, at least since it has been inhabited by Mohammedans; it is a square building of a noble size, and has apartments for prayer on each side; in them are many inscriptions in the old Cufic character, which of themselves denote the antiquity of the place; in the center of the square is a large terrace, on which the Persians perform their devotions, both morning and evening; this terrace is capable of containing upwards of two hundred persons, and is built of stone raised two feet and a half high from the ground; there are two very large cypress trees of an extraordinary height, which the Persians affirm to have stood the amazing length of six hundred years: they are called *Anshuk Maashuka*, or the lover and his mistress, and are held in great veneration. The mosque has a garden adjoining it, and places necessary for performing ablutions. Vid. Franklin's Tour, p. 64.

Page 45. It may not be amiss in this place to illustrate what is said by Mr. Richardson relative to Joseph, by a passage from the Koranic story or chapter concerning that patriarch, or a comparison of which, with the Biblical account of Joseph given by Moses, the reader will be able to form his own judgment. "When Joseph said unto his father, O my father, verily I saw in my dream eleven stars, and the sun and the moon; I saw them make obeisance unto me. Jacob said, O my child, tell not thy vision to thy brethren, lest they devise some plot against thee; for the devil is a professed enemy unto man: and thus, according to thy dream, shall thy Lord chuse thee, and teach thee the interpretation of dark sayings.



sayings, and he shall accomplish his favour upon thee and upon the family of Jacob, as he hath formerly accomplished it upon thy fathers Abraham and Isaac; for thy Lord is knowing and wise. Surely in the history of Joseph and his brethren there are signs of God's providence to the inquisitive; when they said to one another, Joseph and his brother \* are dearer to our father than we, who are the greater number; our father certainly maketh a wrong judgement. Wherefore slay Joseph, or drive him into some distant or desert part of the earth, and the face of your father shall be cleared toward you: and ye shall afterwards be people of integrity. One of them † spoke and said, slay not Joseph, but throw him to the bottom of the well; some travellers will take him up, if ye do this. They said unto Jacob, O father, why dost thou not intrust Joseph with us, since we are sincere well-wishers unto him? Send him with us to-morrow, into the field, that he may divert himself and sport, and we will be his guardians. Jacob answered, It grieveth me that ye take him away; and I fear lest the wolf devour him ‡, while ye are negligent of him. They said, Surely if the wolf devour him, when there are so many of us, we shall be weak indeed. And when they had carried him with them, and agreed to set him at the bottom of the well, they executed their design: and we sent a revelation unto him, saying, Thou shalt hereafter declare this their action unto them; and they shall not perceive thee to be Joseph. And they came to their father weeping, and said, Father we went and ran races with one another §, and we left Joseph with our baggage, and the wolf hath devoured him; but thou wilt not believe us, although we speak the truth. And they produced his inner garment stained with false blood. Jacob answered, Nay, but ye yourselves have contrived the thing for your own sakes; however, patience is most becoming, and God's assistance is to be implored to enable me to support the misfortune which ye relate.

\* Viz. Benjamin; his brother by the same mother.

† This person, as some say, was Judah, the most prudent and noble-minded of them all; or, according to others, Reuben, whom the Mohammedan writers call Rabbil. And both these opinions are supported by the account of Moses, who tells us, that Reuben advised them not to kill Joseph, but to throw him into a pit privately, intending to release him. Gen. xxxvii. 21, 22; and that afterwards Judah, in Reuben's absence, persuaded them not to let him die in the pit, but to sell him to the Ishmaelites. Ibid. v. 26, 27.

‡ The reason why Jacob feared this beast in particular, as the commentators say, was either because the land was full of wolves; or else Jacob had dreamed he saw Joseph devoured by one of those creatures.

§ These races they use by way of exercise; and the commentators generally understand here that kind of race wherein they also show their dexterity, in throwing darts which is still used in the east.

And certain travellers \* came, and sent one † to draw water for them; and let down his bucket ‡, and said, Good news §! this is a youth. And they concealed him that they might sell him as merchandise; but God knew that which they did. And they sold him for a mean price, for a few pence ||, and valued him lightly. And the Egyptian who bought him \*\*, said to his wife ††, Use him honorably, peradventure he may be serviceable to us, or we may adopt him for our son ‡‡. Thus did we prepare an establishment for Joseph in the earth, and we taught him the interpretation of dark sayings: for God is well able to effect his purpose; but the greater part of men do not understand. And when he had attained his age of strength, we bestowed upon him wisdom, and knowledge; for thus do we recompense the righteous. And she, in whose house he was, desired him to lie with her, and she shut the doors, and said come hither. He answered, God forbid! Verily my lord §§ hath made my dwelling with him easy; and the ungrateful shall not prosper. But she resolved within herself to enjoy him, and he would have resolved to enjoy her had he not seen the evident demonstration of his lord. So we turned away evil and filthiness from him, because he was one of our sincere servants. And they ran to get one before the other to the door; and she rent his inner garment behind.

\* Viz. a caravan or company travelling from Midian to Egypt, who rested near the well three days after Joseph had been thrown into it.

† The commentators are so exact as to give the name of this man, who, as they pretend, was Malec Ibn Dhór, of the tribe of Khozáah.

‡ And Joseph, making use of the opportunity, took hold of the cord, and was drawn up by the man.

§ The original words are, Ya boshra: the latter of which some take for the proper name of the water-drawer's companion, whom he called to his assistance; and then they must be translated, O Boshra.

|| Namely, twenty, or twenty-two dirhems, and those not of full weight neither; for having weighed one ounce of silver only, the remainder was paid by tale which is the most unfair way of payment. Al Beidawi.

\*\* His name was Kitfir, or Ifir, (a corruption of Potiphar;) and he was a man of great consideration, being superintendent of the royal treasury.

The commentators say, that Joseph came into his service at seventeen, and lived with him thirteen years; and that he was made prime minister in the thirty-third year of his age, and died at an hundred and twenty.

They who suppose Joseph was twice sold, differ as to the price the Egyptian paid for him, some saying it was twenty dinars of gold, a pair of shoes, and two white garments; and others, that it was a large quantity of silver, or of gold.

†† Some call her Raíl; but that the name she is best known by is that of Zuleikha.

‡‡ Kitfir, having no children. It is said that Joseph gained his master's good opinion so suddenly by his countenance, which Kitfir, who, they pretend, had great skill in physiognomy, judged to indicate his prudence and other good qualities.

§§ Viz. Kitfir. But others understand it to be spoken of God.

And

And they met her lord at the door. She said, What shall be the reward of him who seeketh to commit evil in thy family, but imprisonment, and a painful punishment? And Joseph said, she asked me to lie with her. And a witness of her family bore witness, saying, If his garment be rent behind, she lieth, and he is a speaker of truth. And when her husband saw that his garment was torn behind, he said, This is a cunning contrivance of your sex; for surely your cunning is great. O Joseph, take no farther notice of this affair: and thou, O woman, ask pardon for thy crime: for thou art a guilty person. And certain women said publicly \* in the city, The nobleman's wife asked her servant to lie with her; he hath inflamed her breast with his love; and we perceive her to be in a manifest error. And when she heard of their subtle behaviour, she sent unto them†, and prepared a banquet for them, and she gave to each of them a knife, and she said unto Joseph, come forth unto them. And when they saw him, they praised him greatly‡; and they cut their own hands§, and said, O God! this is not a mortal; he is no other than an angel, deserving the highest respect. And his mistress said, This is he, for whose sake ye blamed me: I asked him to lie with me, but he hath constantly refused. But if he do not perform that which I command him, he shall surely be cast into prison, and he shall be made one of the contemptible. Joseph said, O Lord, a prison is more eligible unto me than the crime to which they invite me, but unless thou turn aside their snares from me, I shall youthfully incline unto them, and I shall become one of the foolish. Wherefore his Lord heard him, and turned aside their

\* These women, whose tongues were so free with Zuleikha's character on this occasion, were five in number, and the wives of so many of the king's chief officers, viz. his chamberlain, his butler, his baker, his jailor, and his herdsman.

† The number of all the women invited was forty, and among them were the five ladies above mentioned.

‡ The old Latin translators have strangely mistaken the sense of the original word *Acbarahio*, which they render *Menstruatæ sunt*; and then rebuke Mohammed for the indecency, crying out demurely in the margin, *O fedum & obscenum prophetam!* Erpenius thinks that there is not the least trace of such a meaning in the word, but he is mistaken; for the verb *Calara*, in the fourth conjugation, which is here used, has that import; though the subjoining of the pronoun to it here (which possibly the Latin translators did not observe) absolutely overthrows that interpretation.

§ Through extreme surprise at the wonderful beauty of Joseph; which surprise Zuleikha foreseeing, put knives into their hands, on purpose that this accident might happen. Some writers have observed, on occasion of this passage, that it is customary in the east for lovers to testify the violence of their passion by cutting themselves, as a sign that they would spend their blood in the service of the person beloved, which is true enough; but I do not find that any of the commentators suppose Egyptian ladies had any such design.

snare from him ; for he both heareth and knoweth. And it seemed good unto them \*, even after they had seen the signs of his innocency, to imprison him for a time." Vid. Sale's Koran, vol. II. p. 34, & seqq.

Page 47, line 7, ~~for~~ symy<sup>to</sup>m, read symptom.

----- 50, --- 15, --- Korana ----- Koranra.

----- 58, 60, 61. Since the mountain Kaf is much celebrated by eastern writers, the following description of it may be found interesting :

قاف or Kaf then is a fabulous mountain, anciently supposed, by the Asiatics, to surround the world, and to bind the horizon on all sides. In their writings, therefore, to paint the rising of the sun, they say, " When the star of day appeared from the height of Kaf, the world was enlightened : " whilst they express the whole extent of the earth, by " ~~از قاف تا قاف~~ <sup>Uz Kaf tan Kaf</sup> Front Kaf to Kaf." To account for the first or false twilight (called <sup>الفجر الكاذب</sup>) which it followed by an intenser darkness immediately before dawn (named <sup>الفجر الثاني</sup> or <sup>الفجر الصادق</sup> The second, or true crepuscle), the eastern astronomers supposed a window in Kaf, some degrees below the summit, through which the sun's rays being conveyed as he rose, the world after he had passed was left in temporary obscurity till he appeared again above the horizon. Since, however, some of their philosophers have applied themselves to the study of geography, they have discovered Kaf to be Mount Caucasus, or Imaus, to the east, and Mount Atlas, to the west ; over which the sun, in those countries, appears to pass when he rises and sets. In the Koran (for even Mohammed himself was carried along by this popular belief) Kaf is said to rest upon a stone called Sakhrat, formed according to some learned ~~of~~ <sup>of</sup> one entire emerald, the reflection from which, they say, gives the azure appearance to the sky ; whilst its movements produce earthquakes, volcanos, and all the extraordinary phenomena of nature. On Kaf the eastern poets and romances have fixed the residence of the Dives or Geni, supposing them

\* That is to Kitisir and his friends. The occasion of Joseph's imprisonment is said to be, either that they suspected him to be guilty, notwithstanding the proofs which had been given of his innocence ; or else that Zuleikha desired it, feigning, to deceive her husband, that she wanted to have Joseph removed from her sight, till she could conquer her passion by time ; though her real design was to force him to compliance.

to



to have been here confined by Tahmûras, and the ancient heroes of Persia): here, they say, lies Jinnistan or Fairy Land; and here they place the city of Aherman (the principle of evil), where Arhenk, a genie king, they add, built a splendid palace, in a gallery of which were portraits of the different kinds of rational beings who inhabited this globe before the formation of Adam.

The Dives, genii, or giants, in Eastern mythology, just mentioned, are a race of malignant beings, called likewise *ديو* *Dive nur* or male demons, the *پری* *Peri* or fairies, being supposed to be of the female sex, though it was imagined that both propagated their species independent of each other, an unconceivable enmity subsisting between them. The *Peris* were, according to them, neither man, nor woman, nor devil; but answering in many respects to that beneficent little being to whom our ancestors paid so much attention, called the Fairy; which, from the resemblance of the name, and other circumstances, was, in all probability, of eastern extraction. The old romances of Arabia and Persia assert, that, in Jinnistan, they live upon perfume; and conceive them to be so extremely beautiful, that they call a lovely woman *پری زاده* *Peri zandeh*, born of the *Peris*. The Persians say, that four of the Dives, or malignant genii, made war upon Tahmûras, the third king of the Pishdadian dynasty, by whom however, they were defeated, and imprisoned in frightful caverns; on which account that prince is called in history and romance *ديو بند* *Dive bend*, the chainer or binder of demons. In the "Chronicle of Abujasar," there is a tradition, that God created the Genii or Dives, long before Adam, and gave them the world to rule over for 7000 years; after which the sovereignty was vested in the *Peris* and Dives for 2000 years more, under their sole monarch *جان بن جان* *Jan ben Jan*; but these beings disobeyed the mandates of God. Eblis, the devil, then, an ethereal angel, was sent from heaven to chastise and govern them; when being joined by a considerable party of malecontents, he gave battle to *Jan ben Jan*, and became in his stead absolute sovereign of the earth. Intoxicated, however, with his dignity, Eblis forgot that he was inferior to Omnipotence; to humble him therefore Man was created, and the proud angel commanded to obey him; but refusing, he was cursed of God, and doomed to everlasting torment. From this stubborn disobedience, it is added, he was named *ابليس* *Iba*, the Refractory; *ابليس* *Eblis*, the Desperate; and *شیطان* *Sheitaun*, the Proud: his original name having been *حارث* *Hares*, the Guardian or Protector.

روکائی بن آدم *Rocail ben Adam*, Rocail the son of Adam, according to Eastern tradition, was the younger brother of Seth. According to Mohammedan tradition, his genius was so sensitive, that Surkhraje, a powerful Div, who then reigned in the mountain of Kaf, sent to Seth, requesting the assistance of his brother for the government of his dominions, in consequence of which he acted as his vizir for many years; when, perceiving, by his knowledge in the occult sciences, that his death approached, he built for Surkhraje, as a monument to his memory, a palace and mansioun of singular magnificence, where every office was performed by statues, which, by talismanic art, discharged all the functions of men.

As to *Aherman*, he was the principle of Evil, in opposition to *Ormuzd*, the principle of Good. The old Persian poems and romances relate many wonderful actions concerning the mountain of Aherman, where all the demons were supposed to assemble, that they might receive orders from their prince, and then fly to the different corners of the world, scattering discord and calquity wherever they shaped their course. Pindauli, the Homer of Persia, in his *Shah nameh*, describes one of his heroes, when going to fight with Aherman, as arming himself with all sorts of charms and pretervatives against his enchantments. This great work, the *Shah nameh*, or book of Kings, it may be observed, was written about a century before the first crusade; and it is not at all improbable, that some dismembered passages may have furnished many of those wild ideas of enchanted romance, which after that period overspread the European world.

The Eastern nations, carrying their strange conceptions a little farther, have imagined, that *Dambak* reigned over the Antedanimites. These beings they supposed were half men, for which reason they are called by the Persians *Nem Gan* Half headed. Their principal residence is placed in *Mausham*, one of the Maldivé islands, where they were attacked, according to the same tradition, by Adam, from *Seymbb* or Ceylon, and compelled to obey him. It is added, that they were afterwards appointed to guard the tomb of the father of mankind during the day-time (lions keeping watch at night), to prevent his body from being carried off by the Dives, whom they suppose to have been irreconcilable foes to Adam and his posterity.

The above, it may be said are Persian tales; but let us not ridicule them; they are dignified by Pindauli, the Father of Persian Poetry, as the mythology of the ancients was rendered important by the Homer of Greece. Every age and every nation have their fooleries; many received opinions even of modern times will

will not bear the touchstone of truth; and the forcery laws of our own country are a far more authentic disgrace to human nature than all the wild yet pleasing fictions of the East. Vid. Richardson's Dictionary.

People tinctured with such superstitious ideas, it may be readily conceived, were easily imposed upon by the designing knave; and astrology, divination, and the interpretation of dreams, became fashionable studies with persons of rank and distinction, for many ages before the Christian era. It even became a custom to carry wherever they went, pocket astronomical tables, which they consulted, as well as astrologers, on every affair of importance. Amru <sup>أمرؤ</sup> one of the greatest, and one of the most penetrating of the Arabian generals, after having subdued part of Egypt, and other countries, sat down before Jerusalem, and had almost reduced it to surrender, when he was told by an astrologer, that the predicted conqueror of the Holy City had only three letters in his name. Struck with this, Amru suspended his operations, and sent a messenger immediately to his master, the Khalif Omar <sup>عمر</sup> whose name in Arabic consists of only three letters: and upon his arrival in the camp, the town instantly capitulated. Tamerlane seldom marched till the astrologer, fixed the lucky hour: and an idiot having once thrown a breast of mutton at him, precisely at the time he was meditating the conquest of *Kharezm*, sometimes called the *Breast of the World*, he interpreted it, before all his army, as an infallible omen of his success. Much good policy, as well as superstition, may possibly, indeed, have been at the bottom of Tamerlane's conduct; as it must have highly animated his troops, who were constitutionally impressed with the strongest ideas of omens, spells, and every species of supernatural belief: a most cruel proof of which their ancestors had given when they over-ran the Khalifat in the thirteenth century; for many of the Mohammedans having a custom of carrying about them verses or chapters of the Koran, by way of preservatives or charms, the Tartars considered all they met, with such papers, as enchanters, and put them to death without mercy. And Tartars have ever, indeed, been so strongly impressed with the notion of enchantments, that we meet with strange details in some of their most authentic writers. Abulgaze, King of Kharezm, who writes a genealogical history of the Tartars, very gravely tells us, that Tuli, one of the sons of Jengiz Khan, having been surrounded by the Kathay or Chinese army, would have been cut to pieces, had he not ordered one of his magicians to turn summer into winter. The conjuror accordingly began his operations, and continued them for three days, when he brought down such a storm of hail and snow, that the Kathay's army, clothed in silken garments

ments and their staffs, being unable to move, were slaughtered without resistance. —One Mahmoud, who pretended to be a forcerer, was followed by numbers; and fomented a dangerous revolt against Jagathai, another of the sons of Jengiz Khan, who succeeded his father in Turkistan. His general marched to attack the rebels; but, on the point of giving battle, the Mogul army finding themselves enveloped by a thick fog, conceived it to be the enchantment of Mahmoud, and immediately fled, to a man. One arrow only, it is said, was discharged; which, by a singular accident, killed the forcerer; yet so strongly were his people impressed with his supernatural powers, that his brothers found no difficulty in persuading them that he had only made himself invisible for a little while; and assumed the administration of affairs till his return. This revolt was afterwards quelled with some difficulty.

It is but little more than a century since the conjuration of witches, demons, and faeries, was commonly practised and taught in London by Lilly and others. Even the Hon. Mr. Boyle, (see his works, vol. VI. p. 59.) and other men of great learning and sound judgment, in other respects, were strongly impressed with a belief in those supernatural beings, and of the power of spells in commanding their service. In the Ashmolean Museum at Oxford are various formularies of invocation and incantations, collected by the very learned and sensible founder; who was strongly inclined with those prejudices. See Ashmole's Collect. of MSS. No. 8259. 1406. 2 See also the Lives of John Lilly and Elias Ashmole, Esq. likewise Dr. Percy's Relicks of Ancient English Poetry, vol. III. p. 213, 214. —Conjurors, witches, and forcerers, are accurately described in our law books. Hawkins, (in his Pleas of the Crown,) says, "*Conjurors* are those who, by force of certain magic words, endeavour to rouse the devil, and oblige him to execute their commands. *Witches* are such who, by way of conference, bargain with an evil spirit to do what they desire of him; and *Sorcerers* are those who, by the use of certain superstitious words, or by the means of images, &c. are said to produce strange effects, above the ordinary course of nature." All which were anciently punished as heretics by sentence of the ecclesiastical courts, and burnt by the writ *De heretico comburendo*. See Lib. I. p. 5. By the Common Law, they could only

\* Father Angelo observes, that Magic is an art publicly taught by the Persians and Arabians. He knew a rich scholar of Bassora, a man much respected, whose scholars were so numerous, that they possessed one entire quarter of the city. At the sound of a certain drum, accompanied by a kind of chaum, they became, like demones, suddenly inspired with a real or affected phrenzy, during which they devoured fire publicly in the streets. This is a trick not uncommon with European jugglers. These magicians, by way of distinction, wore their hair very long. See *Glossophylacium Lingue Persarum*, p. 155. Angelo went missionary to the East in 1669. See also Hyde's Religio Veterum Persarum, cap. 18 et 19.



be pilloried. 3 Infl. 44. *W. P. C.* 38. But by Stat. 1, James I. c. 12, these offenders are divided into two degrees: those of the first degree, with their accessories before the fact, suffering as felons without benefit of clergy. These are of four kinds; "1. Such as shall use any invocation or conjuration of any evil spirit. 2. That consult, covenant with, entertain, employ, or reward any evil spirit, to any intent. 3. As take up any dead person's body, or any part thereof, to be used in any manner of witchcraft. 4. Or that exercise any witchcraft, enchantment, charm, or sorcery, whereby any person shall be killed, destroyed, consumed, or lamed in his body or any part thereof." And though a spirit doth not actually appear upon invocation, &c. or though a dead person, or part of it, be taken up to be used, and not actually used, they are still within the statute. This law, which would disgrace the most stupid of nations in the most barbarous state of ignorance, was not repealed till the 9th Geo. II. If we keep such circumstances in view, and pay a proper attention to chronology, when we read, we shall not, with any regard to justice, look down with contempt upon the manners and beliefs of distant times and distant countries.

But at the present day too many persons, otherwise of superior education, in England, support a great number of cheats who pretend to tell fortunes. These people impose upon the credulity of the public, by advertisements and cards, indicating a power, from their knowledge of astrology, to foretell future events, and to discover stolen property, or lucky numbers in the lottery, &c.

The extent to which this mischief goes in the metropolis is almost beyond belief; particularly during the drawing of the lottery; where the folly and phrenzy which prevail in vulgar life lead ignorant and deluded people into the snare of adding to the misfortunes which the Lottery occasions, by additional advances of money (obtained generally by pawning goods or apparel) paid to pretended astrologers for suggesting *lucky numbers*, upon which they are advised to make insurances; and under the influence of this unaccountable delusion they are too often induced to increase their risks and ruin their families.

One of these impostors who lived long in the Curtain-Road, Shoreditch, is said, in conjunction with his associates, to have made near £300. a year by practising upon the credulity of the lower orders of the people.---He styled himself (in the circulating cards) an "Astromomer and Astrologer.---That he gave advice to Gentlemen and Ladies on business, trade, contracts, removals, journeys by land or water, marriages, children, law suits, absent friends, &c." And further, that "he calculated nativities accurately."---His fee was half a crown.

An instance of mischievous credulity, occasioned by consulting this impostor, fell lately under the review of a Police Magistrate, where a person having property stolen

stolen from him, went to consult the conjurer respecting the thief, who having described something like the person of a man whom he suspected, his credulity and folly so far got the better of his reason and reflection, as to induce him, upon the authority of this impostor, actually to charge his neighbour with a felony, and to cause him to be apprehended. The Magistrate settled the matter by discharging the prisoner, reprimanding the accuser severely for his folly, and by ordering the conjurer to be taken into custody "as a rogue and a vagabond."

But the delusion with regard to fortune-tellers is not confined to vulgar life, since it is known, that ladies of rank, fashion, and fortune, contribute to the encouragement of this fraudulent profession in particular, by their visits to a pretended astrologer of their own sex in the neighbourhood of Tottenham Court Road, who, to the disgrace of her votaries, whose education ought to have taught them the folly and weakness of countenancing such gross imposition, finds the practice of it extremely productive \*.

The act of the 9th George the Second, cap. 5, "punishes all persons pretending skill in any crafty science, to tell fortunes, of whose stolen goods may be found, with a year's imprisonment, and standing four times in the pillory (once every quarter) during the term of such imprisonment. And the act called the Vagrant Act, made the 17th year of the same reign, declares such persons to be rogues and vagabonds, and liable to be punished as such †.

We cannot too highly extol the wisdom of our present legislature in thus providing against so gross an imposition, which was daily gaining ground upon the minds of the weaker part of the people, particularly females, who were constantly running after these pretended wise ones, for information on various subjects. But surely the folly of the eastern nations, which had its rise in the days of ignorance, is not so reprehensible, as that of the more enlightened Europeans, who have for centuries been reckoned the wisest people on the face of the earth.\*

\* The encouragement which this impostor has received from the weaker part of the female sex of rank and fortune in this metropolis, has raised up others, who have the industry to consult the understanding of the public by advertisements in the New-paper.

† Vid. Colquhoun's "Police of the Metropolis."

F I N I S.