

**Chapter 1 : The Hafez Poems of Gertrude Bell (Classics of Persian Literature) by Hafez | eBay**

*Hafez is one of the best known and most perennially popular poets of Persia, a land traditionally noted for its reverence for its poets. Gertrude Bell, however, an exceptional scholar, adventurer, diplomat and dreamer, in an age of magical literature, has captured his tenderness, magnificence and delicacy in an impeccable translation, easily as exquisite as the original, a superb example of a.*

The rest of the 18th century produced very little, though the translation by John Nott is worthy of note. Since the beginning of the 19th century, however, Hafez has become the most translated of the Persian poets. Translations of Hafez are varied and numerous but generally they can be divided into three categories. A number of translators have found prose the most suitable medium in which to present Hafez to the English reader. Wilberforce Clarke stands as an exemplum of the particularly graceless and dogmatic. A highly Sufistic interpretation, heavily interpolated with notes within the body of the literally-translated text, it offers a mass of unassimilated information, which obfuscates all the poetic qualities of its original. Almost all the translators of Hafez in this category have argued that the sense of the poem can be more accurately represented in prose. There is however a more subtle argument, which is that to translate into English verse form would be to impose an alien and inappropriate set of conventions. Edward Byles Cowell, whose best translations of Hafez are in prose though he also translated in verse explains: Here the translator is not restricted by rhyme and meter, but offers readability and euphony. Their rhythmical prose aspires to a kind of prose-poetry, with affinities to the prose of the Authorized Version of the Bible. Unfortunately too many of these translators have taken excessive liberties with the imagery of the original, resulting in a sometimes confusing texture of irrelevant associations of word and image. Most translations from Hafez are in verse. Within this category, three different kinds of translations are distinguishable. The first is made up of versions that try to imitate the rhyme and meter of the original. Only three translators of Hafez have attempted this method: It is extremely unmellifluous and, at times, well-nigh incomprehensible in its use of archaic and coyly poetic diction. His version is very much indebted to his predecessors. Many more translators have chosen to present Hafez in a more familiar English verse form. The main objection here is the one expressed by Cowell, which is forcefully expressed again by Peter Avery b. The most outspoken expression of such opinions comes from Richard Le Gallienne, who was not, in fact, familiar with the originals, and was reliant on the versions by Clarke and Payne. Jones translates each bayt into a six-line stanza. Her versions are still the most lucid, musical and accurate of the verse translations. Another English verse form that has been frequently employed is the quatrain of octosyllabic iambic lines. Amongst translations in this form, those of Colonel Frank Montague Rundall successfully imitate the monorhyme of the original. A reluctance to impose a foreign form upon the classical Persian ghazal has encouraged some modern translators to employ free verse. Among the more recent translations those of Avery and Heath-Stubbs are probably the best of the free verse translations. They present each bayt in an unrhymed couplet of loose six-stress lines, which preserves something of the essentially symmetrical form of the original. The third category of translations, though one hesitates to call them translations at all, are those in which the author exercises the liberty not only of changing the words and sense of the original but also abandoning them as he or she pleases. Several translators have tried to follow in the footsteps of that supreme imitator, Edward FitzGerald q. The twentieth century has seen the emergence of yet another type of translator, the scholar-translator. Such translators have generally rendered Hafez into English so as to support their own line of argument or interpretation. Among them, Iraj Bashiri, Michael C. Rehder are notable examples. Beyond the choice of form and the problem of communicating within one literary structure and tradition the aesthetic principles of a different tradition, the translators of Hafez have had to confront the presence or otherwise of Sufism in the poems. Some, like Payne and Le Gallienne, have found Hafez to be no Sufi, but the majority of translators have tried to present him as a mystical poet. The recent renewal of western interest in Sufism has resulted in a number of recent translations in this vein, such as those of Michael Boylan, Elizabeth T. The multi-facetedness of Hafez has baffled almost all translators and the results of their efforts, unfortunately, have not generally been very

successful. With only a few exceptions, the English translations generally lack any great poetic merit, and they have rarely managed to allow the English reader even a glimpse of the rich clarity and vigorous beauty of a great medieval Persian poet. Heath-Stubbs, *Hafiz of Shiraz*, London, Bicknell, *Hafiz of Shiraz: Selections from his Poems*, translated from Persian, London, Bunting, *Uncollected Poems*, Oxford, Farzaad, *To Translate Hafez*, Tehran, II, covering , contains long exchanges between Cowell and FitzGerald on how to translate Hafez, citing many examples from the poems. To which are added two essays, Oxford, *A Study and A Critical Bibliography* forthcoming. Man and Poet, Main, Conn. Payne, *The Poems Of. Hafiz of Shiraz*, London, *The Rubaiyat of Hafiz. Ren-dered into English Verse from the Original*, London, Saberi, *The Poems of Hafez: Translated from the Persian*, Lanham, Md. Smith, *Divan Of Hafiz*, Melbourne, Parvin Loloï Originally Published: December 15, Last Updated: March 1, This article is available in print.

**Chapter 2 : Gertrude Bell and Hafiz ~ Write Spirit**

*The Hafez Poems of Gertrude Bell by Hafez Includes Bell's translation of Hafez, along with the original Persian (Farsi). Also included are Bell's extensive introduction on the life and poetry of Hafez and a preface by E. Denison Ross.*

Share via Email Gertrude Bell. In British diplomatic group photographs of the early 20th-century Middle East, amid the plumes and uniforms and the calm paraphernalia of an empire going to hell in a bucket, there is often a solitary female. The woman is slim, with a head of luxuriant hair, and neatly dressed in billowing muslins or in the pencil silhouette and cloche hats of jazz-age Baghdad. The woman is Gertrude Bell, who is as responsible as anybody for the rickety national state first known as Mesopotamia, and now as Iraq. As a powerful official of the British administration in Baghdad after the first world war, Bell ensured that an Arab state was founded from the three Ottoman provinces of Mosul, Baghdad and Basra, but one which was too weak to be independent of Britain. John Buchan, in his novel *Greenmantle*, and TE Lawrence in his guerrilla exploits in Arabia the following year, made popular a myth that an Englishman could become an Arab - only more so. To her generation in Britain, Bell went one better. She seemed to move as an equal among the sheikhs without compromising her British femininity. Her letters to her father and stepmother, one of the great correspondences of the past century, pass easily from orders for cotton gowns at Harvey and Nichols [sic] to the new-fangled British air warfare being tried out on recalcitrant Iraqi Arabs and Kurds. The historical waters have closed over TE Lawrence. Even back in the 70s, I could find nobody with any recollection of him at the scenes of his exploits in western Arabia. But "Miss Bell" is still a name in Baghdad. Those policies were to retain, if necessary by violence, the Kurdish mountains as a buffer against Turkey and Russia; to promote Sunni Muslims and other minorities over the Shia majority; to repress the Shia clergy in Najaf, Kerbela and Kazimain, or expel them to Iran; to buy off the big landowners and tribal elders; to stage disreputable plebiscites; and to deploy air power as a form of political control. Sixteen volumes of diaries and about 1, letters to her parents, transcribed and posted on the web by the University of Newcastle library [www](http://www). Her family were ironmasters on a grand scale, with progressive attitudes. In , Bell went up to Lady Margaret Hall, Oxford, where she was the first woman to win a first-class degree in modern history. Unwanted in the marriage market - too "Oxfordy" a manner, it was said - she taught herself Persian and travelled to Iran in , where her uncle was British ambassador. She wrote her first travel book, *Persian Pictures*, and translated the libertine Persian poet Hafez into Yellow Book verse. She also fell in love with an impecunious British diplomat, who was rejected by her father. Though she was to form passionate attachments all her life, she kept them under rigid formal restraint. The next decade she killed in two round-the-world journeys and in the Alps, where she gained renown for surviving 53 hours on a rope on the unclimbed north-east face of the Finsteraarhorn, when her expedition was caught in a blizzard in the summer of . She had begun to learn Arabic in Jerusalem in , wrote about Syria, and taught herself archaeology. With the outbreak of war that summer, and the entry of the Ottoman empire on the side of Germany that November, Bell was swept up with TE Lawrence and other archaeologist-spies into an intelligence operation in Cairo, known as the Arab Bureau. Bell travelled to Basra, where a new army was assembling. British policy in the Middle East was in utter confusion. While the government of India wanted a new imperial possession at the head of the Persian Gulf, London had made extravagant promises of freedom to persuade the Arabs to rise up against the Turks. The compromise, which was bitterly resented in Iraq, was the so-called League of Nations Mandate, granted to Britain in . Senior Indian officials, such as the formidable AT Wilson, argued that the religious and tribal divisions in Iraq would for ever undermine an Iraqi state. Bell believed passionately in Arab independence and persuaded London that Iraq had enough able men at least to provide an administrative facade. But she had two blind spots. On June 27 , she was writing: The next spring, Winston Churchill called a conference in Cairo, where Bell - the only woman among the delegates - had her way. In place of the mandate, an Anglo-Iraqi treaty was railroaded through the Iraqi parliament. Bell was carried away. She fell prey to Iraqi flattery and was given the nickname Khatun, which means fine lady or gentlewoman. They had made an imaginary village about a quarter of a mile from where we sat on the Diala dyke and the two first bombs dropped from 3,ft, went

straight into the middle of it and set it alight. It was wonderful and horrible. Then they dropped bombs all round it, as if to catch the fugitives and finally fire bombs which even in the brightest sunlight made flares of bright flame in the desert. At the end the armoured cars went out to round up the fugitives with machine guns. She devoted more of her time to her old love, archaeology, and established the Baghdad Archaeological Museum which, remarkably, has survived. Her letters home were more and more dominated by illness and depression. On Monday July 12 , quite suddenly, Gertrude Bell died. The official story was that years of gruelling work in the 49C F heat of the Baghdad summer had proved too much for "her slender stock of physical energy". In fact, she took an overdose of sleeping pills, by accident or by intention. She is buried in Baghdad. Thanks to crude oil, found in commercial quantities at Kirkuk in , the little Iraqi monarchy survived Turkish intrigue, Saudi aggression and repeated uprisings, the worst in when pro-German officers drove the king and Nuri Said, the prime minister, into exile. But the collapse of British power and prestige at Suez in marked the end of the road. The Iraq of Gertrude Bell had lasted 37 years. I nearly took a straight cut on to the glacier, for I slipped on a bit of iced rock into a snow gully till the rope fortunately caught me. We all cut our hands over that incident, but it was otherwise the most comfortable part of the descent. The Alps, 18 July Such an arrival! Sir Percy made me most welcome and said a house had been allotted to me Fortunately, I had not parted from my bed and bath. These I set up and further unpacked one of my boxes which had been dropped into the Tigris and hung out all the things to dry on the railing of the court. But oh to be at the end of the war and to have a free hand! Nor is it any good trying to make friends through the women - if they were allowed to see me they would veil before me as if I were a man. So you see I appear to be too female for one sex and too male for the other. Baghdad, March 14 Have I ever told you what the river is like on a hot summer night? At dusk the mist hangs in long white bands over the water; the twilight fades and the lights of the town shine out on either bank, with the river, dark and smooth and full of mysterious reflections, like a road of triumph through the midst.

**Chapter 3 : Poet Seers Â» Hafiz Poems: â€“ Gertrude Bell**

*Includes Bell's translation of Hafez, along with the original Persian (Farsi). Also included are Bell's extensive introduction on the life and poetry of Hafez and a preface by E. Denison Ross. As E.G. Browne has commented: "Bells translations are true poetry of a very high order and, with perhaps.*

He wrote under the pen name of Hafez, a title given to those who had memorized the Koran by heart as a child, which he had supposedly done in fourteen different ways. He later joined a mystical order, taking Attar of Shiraz as his spiritual master and becoming his disciple. This gave his poetry an extraordinary sense of spiritual richness, mysticism, and aesthetic perfection, making him one of the most revered poets of the Persian tradition. Tomb of Hafez in modern-day Shiraz He became a poet of the court of Abu Ishak, gaining much fame and influence in Shiraz. However, having fallen out of grace with Shah Shuja, he went in a self-imposed exile to Esfahan, where he had a rich production of poems about his longing for Shiraz, for his beloved, and his spiritual Master. Four years later, he was re-invited to Shiraz, which was falling deeper and deeper into the hands of the Mongols. It is said that the Mongol conqueror Timur gave him sporadic favors until the end of his life. However, it is believed that Hafez did not compile his work. However, there are a lot of difficulties associated with the identification of his poems. To impress their buyers with larger editions, unscrupulous copyists would add by other poets to the Divan and attribute them to Hafiz. Moreover, in later decades some poets circulated their controversial odes under the name of Hafez in order to exploit his popularity and escape persecution. Thus, some editions of the Divan contain more than eight-hundred poems. Another difficulty with the poems of Hafez is the insertion of obtrusive lines and the proliferation of verbal variants. Similarly, ignorance or a desire for novelty may have led a copyist to tamper with the text. The result was textual corruption of the Divan, and the existence of multiple versions of the same poems, with different phrases inserted. A ghazal may be understood as a poetic expression of both the pain of loss or separation and the beauty of love in spite of that pain. Originating in 6th century pre-Islamic Arabic verse, and deriving from the Arabian panegyric qasida, it is one of the main poetic forms which the Indo-Perso-Arabic civilization offered to the eastern Islamic world. A divan constitutes a collection of Persian or Arabic poems usually by one author. The Divan of Hafez mainly comprised of Ghazals and some Rubaiyees. The Problems of Interpretation Divan-e Hafez, Painting of Hafez uses a whole series of imagery that may seem very unfamiliar to the Western reader, and that consequently requires some clarifications. First of all, by the 14th century, imagery had become pretty standardized in Persian poetry. There were a series of standard metaphors, comparisons and allegories that most poets had been repeatedly using for more than five centuries, and that the readers and listeners of the time were very familiar to. Stereotypical metaphors of the lover and the beloved included, for example, the moth and the candle, the nightingale and the rose, as well as allusions to characters from well known stories such as Leyla and Majnun or Farhad and Shirin. In contrast with the modern Western tradition, lyrical beauty in Medieval Persia was based upon the conservation of images and rules. The poet was expected to be familiar with the whole corpus of literature of the masters that preceded him before starting to compose their own poems, and were expected to build upon literary tradition not through innovation, but by conserving the refinement of highly valued conventions. For example, if lips were originally compared to rubies, after decades of repetition of this image, a writer would just write "rubies" and the reader would understand "lips. Like to the parrot crunching sugar, good Seemed the world to me who could not stay The wind of Death that swept my hopes away. The contrast with the image of the flowing wind intensifies the imagery of the imprisonment of the lover by the torment of love. The subsequent image of the parrot poses much greater interpretive problems. It may be surprising for the Western reader, but the imagery of the parrot crunching sugar is quite prevalent in Persian poetry. Lips are sweet as sugar, and they become "sugar. This provides the Western reader with tremendous challenges in the work of poetic interpretation. God, Wine and Love: Thus, understanding Persian mystical poetry requires knowledge of Sufism, the mystical branch of Islam that flourished since at least the 12th century. By the 12th century, while the Abbasid Caliphate was falling prey to the Seljuq turks and the major Islamic institutions of government were collapsing as levels of

political chaos increased, Islamic mysticism saw a revival in the Muslim world at large, in the form of Sufism. A series of Masters, called Pirs in Persian, were developing new, internal ways of experiencing God and internalizing religion. Their goal was to experience Unity with God, or Wahdah, through the experience of a mystical and universal Love, or Eshgh, which had to be reached through meditation and special Recitations, the Dhekr, and the acquisition of Gnostic Knowledge, or Erfan. These Sufi Masters started gaining Disciples, or Murid, and the whole mystical experience was based upon the Pir-Murid relationship. At the death of the Pirs, their tombs became shrines and objects of pilgrimage and worship for Sufis, and by tracing the line from Murids to Pirs a series of Sufi schools took shape. Before Hafez, many major poets, such as Rumi, had developed a mystical poetic imagery, which Hafez built upon. In fact, mystical poetry proliferated as Sufi poets considered this form of literature to be the most adequate for the expression of the ineffable. Its fundamental parts of the images of wine, love, and unity with God and with the Master. Thus, alcoholic wine becomes the metaphorical representation of the wine of union with God, on which the mystic is "eternally drunk. This Unity is achieved through mystical Love, but again, the barriers between Mystical and Carnal love become very dim, and the image of drunkenness adds yet another layer of ambiguity to this imagery, that remains imbued with sensuality. The Persian literary tradition was building upon a Pagan Pre-Islamic past that still attracted the imagination and fascination of Persian poets since the time of Ferdowsi. This past led many Persian poets, including Hafez, to interrogate themselves upon the meaning of heresy. One of the first poets to address the problem of orthodoxy in Persian literature was Attar. In one poem, he claimed: Muslims, I am that ancient Zoroastrian who built the temple of idolatry; Stepping on its roof, I gave my proclamation to the world. I gave to you the call to pray for impious disbelief, oh Muslims, Saying: Thus, instead of becoming a praise of paganism, this poem could be interpreted as an attack on Islamic heresy. Hafez himself brought up Zoroastrian imagery in his poems. He of pious works, where [is he]? See, what a distant way from where he is to where [I am]! My heart is sick of the [Sufi] cloister and of the deceptive Khirqah; Where is the Mazdean temple, and the unmixed wine, where? What has a drink to do with piety and devotion? Listening to sermons is where--the melody of a rebeck is where? Here the Mazdean Zoroastrian Temple becomes an unconventional way of coming to God, in contrast with the regulated, conventional Sufi way. Also, Zoroastrians, in contrast to Muslims, were allowed to produce and drink wine, so the Zoroastrian example allows for an examination of the relativism of religious regulations. Thus, Hafez is conducting a critique of what has become a Muslim common practice, and he achieves this with allusions that, like the one above, border on heresy. But Hafez has even more means of balancing heresy and orthodoxy in order to make his poetry acceptable for the single-minded, orthodox interpreter. For example, a poem could start as follows: Hair disheveled, sweating, laughing-lipped and drunk; Shirt torn, singing poems, a cup of wine in hand Midnight last night to my pillow he came and sat Old love of mine, are you sound asleep? Thus, drunkenness remains a metaphor of spiritual transcendence, and love remains a spiritual union between Master and Disciple. Religious allegories could make the rest of the poem acceptable through ambiguities in meaning, and the Islamic interpreter could always understand this sensual imagery as a strictly religious allegory. In contrast, the more avid reader could find derision, irony and mockery of religious conservatism in this poem, as double-meanings leave this ghazal open to often contradicting interpretations. Search for the cup of Jamshid from me, years my heart--made. And for that it [the cup] possessed, from a stranger, entreaty--made. A jewel--that is beyond the shell of existence and of time,-- From those lost on the shore of the sea, search it [my heart]--made. Last night, I took my difficulty to the Pir of the Magians, Who, by strengthening of sight, the solving of subtlety--made. Him, happy, laughing, wine-goblet in hand, I saw: And in the mirror, a hundred kinds of views he--made. All those sorceries that reason here made; In the presence of the staff and of the white had of Musa [Moses], Samiri--made. I said to him: However, as we have seen, Unity is a central point in Persian mystical poetry, and the reader must pay close attention to the poem in order to understand its implicit unity. In this first verse of the poem, the reader faces an image brought from a possibly unfamiliar Persian mythology, the Cup of Jamshid Persian: According to Persian mythology, the Cup of Jamshid was a cup through which the Kings of ancient Persia could see the whole universe. Here, it becomes a symbol of spiritual enlightenment, a spiritual tool through which the soul can reach full understanding of the universe. But soon, this mythological cup

transforms into a cup of wine, at the hands of the Master. There remains however some continuity in the use of Persian mythology, as the word for Pir, which usually refers to the Sufi Master, here refers to the "Master of the Magians" Pir-e Moghan, the Magi being the Zoroastrian priests of Ancient Persia. In good accordance with the usual Sufi imagery, the Master is drunk with the wine of the cup, which becomes a mirror through which he can see in all directions. Thus, we can see three levels of imagery at this initial stage of the poem: First, in a real, human dimension, the poet is in a tavern talking to his master, who is drunk from drinking wine from a cup; Second, at a mythological level, he is talking to a Zoroastrian Magi who holds the ancient Cup of Jamshid of the Persian Kings; Thirdly, at a mystical level, the disciple is conversing with his Sufi Master, who is drunk in the ecstasy of mystical love, which gives him full understanding of all the Truths of the Universe. These three layers of interpretation give the poem an exceptional lyrical and philosophical depth. Using the rhetorical move we have previously examined, Hafez then goes to balance the dominant Pagan and Islamically unorthodox imagery in the poem by turning the conversation between the poet and the master into a theological one. The Master brings up a series of Koranic tales, such as the stories of Moses and Mohammad, as well as the more recent tale of Al-Hallaj, all while tying them to a Sufi tradition. Thus, while the poet asks the Master to reveal him the secrets of the Universe, the Master replies that exposing these secrets is, according to Koranic tradition, a crime, and that not all men can make miracles. All this is reflective Islamic orthodox theology, thus making the poem religiously acceptable for the religiously conservative reader. As the poem indicates, the ignorant heart demands mystical understanding from the outside. However, in accordance with the Sufi mystical tradition, the heart possesses the power of understanding within itself. For the poet, however, the heart remains blind. While not revealing the Mysteries, the Master does reveal the path towards understanding, by making the poet realize that, because of being captured by his beloved--here represented as an idol, whose tresses bind Hafez like chains--he possesses a crazy heart. Thus, the heart can be freed only if Hafez frees himself from the adoration of an earthly beauty. Thus, the poem retains strong degree of unity, despite the initial impression of discontinuity between the images. In fact, the three images of the Heart, the Cup and the Secrets are intertwined among the entirety of the poem, and create a Unity within the poem that parallels the meta-textual mystical Unity of the Dervish with God. Up to this day, his Divan can be found in the homes of many Iranians who recite his poems and use them as proverbs. His Divan is even used as an oracle and a spiritual guide.

*Teachings of Hafiz Translated by Gertrude Lowthian Bell "NOT one is filled with madness like to mine In all the taverns! my soiled robe lies here.*

In a myriad of poetic ways, Hafiz expresses the spiritual experiences of a mystic, in love with his Beloved. Yet he achieves this in a playful and enchanting way, like other Sufi poets, Hafiz weaves themes of ambiguity into his poems. Often he will use secular images such as wine, drunkenness and human love, however these are just symbols for the divine experiences which Hafiz is alluding to. I am Blissful and Drunk and Overflowing. Hafiz proved to have a prodigious talent for literature. A famous story about Hafiz tells how he fell in love with a beautiful woman. He saw her in his local area whilst delivering bread. He became so enchanted with love for this woman that he could think of nothing else. Hafiz started to write love poems dedicated to his sweetheart, and these became famous throughout Shiraz. Babu Kuhi was a famous poet who promised to fulfil 3 desires of anyone who could stay awake for 40 nights at his tomb. On the first night Hafiz had a vision of the Angel Gabriel. He was so enchanted with her beauty, he resolved to seek only God who would by nature be infinitely more beautiful than any human form. Gabriel then revealed to him where he could find a spiritual master who would be able to lead him towards God. This master was Muhammed Attar, who lived a humble life in Shiraz. From this point Hafiz became a prodigious poet producing hundreds of poems which expressed a seeker's longing for union with the divine. His poetry made Hafiz famous and he gained the respect and love of many local inhabitants. However his ecstatic and unorthodox poetry gained him the displeasure of the ruling Muslim orthodoxy. Because of this Hafiz twice had to flee the city of Shiraz, on many occasions he was only saved by his sharp wit. At the age of about 60, his Master Attar, finally granted Hafiz his life long desire “ union with God. Hafiz wrote about 5, poems, although unfortunately these were never written down and therefore there is some scholarly dispute about the authenticity of some poems. In the West Hafiz has only become famous in the last century. One of the most important early translations was by Gertrude Bell in Recently there have been new translations and versions by authors such as Daniel Ladinsky. These have helped Hafiz become a well renowned poet in the West. The poetry of Hafiz has a universal attraction.

**Chapter 5 : Books by Edward Denison Ross (Author of The Hafez Poems of Gertrude Bell)**

*Notes: Minor shelf wear, binding tight, pages clean and unmarked. ncludes Bell's translation of Hafez, along with the original Persian (Farsi). Also included are Bell's extensive introduction on the life and poetry of Hafez and a preface by E. Denison Ross. | eBay!*

The better part of his life was spent in Shiraz, and he died in that city towards the close of the century. The exact date either of his birth or of his death is unknown. He fell upon turbulent times. His delicate love-songs were chanted to the rude accompaniment of the clash of arms, and his dreams must have been interrupted often enough by the nip of famine in a beleaguered town, the inrush of conquerors, and the flight of the defeated. Beyond a succession of wars and turmoils, there is little to be learnt concerning the political conditions under which Hafiz lived. Fifty years before the birth of the poet, Hulagu, a grandson of the great Tartar invader Chinghis Khan, had conquered Baghdad, putting to death the last of the Abbaside Khalifs and extinguishing the direct line of the race that had ruled over Persia since For the next years there is indeed a branch of the family of Abbas living in Cairo, members of which were set up as Khalifs by the Mamluk Sultans of Egypt; but they were destitute of any real authority, and their position was that of dependants in the Mamluk court. The sons and grandsons of Hulagu succeeded him as lords of Persia and Mesopotamia, paying a nominal allegiance to the Great Khan of the Mongols in Cambalec or Pekin, but for all practical purposes independent, and the different provinces of their empire were administered by governors in their name. About the time of the birth of Hafiz, that is to say in the beginning of the fourteenth century, a certain Mahmud Shah Inju was governing the province of Fars, of which Shiraz is the capital, in the name of Abu Said, the last of the direct descendants of Hulagu. Sheikh Hussein took the precaution of ordering the three sons of Mahmud Shah to be seized and imprisoned; but while they were passing through the streets of Shiraz in the hands of their captors, their mother, who accompanied them, lifted her veil and made a touching appeal to the people, calling upon them to remember the benefits they had received from their late ruler, the father of the three boys. Her words took instant effect; the inhabitants rose, released her and her sons, and drove Sheikh Hussein into exile. He, however, returned with an army supplied by Abu Said, and induced Shiraz to submit again to his rule. In , a year or two after these events, Abu Said died, and the power of the house of Hulagu crumbled away. There followed a long period of anarchy, which was brought to an end when Oweis, another descendant of Hulagu, seized the throne. He and his son Ahmed reigned in Baghdad until Ahmed was driven out by the invading army of Timur. But during the years of anarchy the authority of the Sultan of Baghdad had been considerably curtailed. From this time onward the governors of the Persian provinces seem to have given a nominal allegiance now to the Sultan of Baghdad, now to the more distant Khalif. The position of Shiraz between Baghdad and Cairo must have resembled that of Venice between Rome and Constantinople, and, like Venice, she was obedient to neither lord. Abu Ishac had not steered his bark into quiet waters. In Shiraz was besieged and taken by a rival Atabeg, and the son of Mahmud Shah was obliged to content himself with Isfahan. But in the following year he returned, captured Shiraz by a stratagem, and again established himself as ruler over all Fars. The remaining years of his reign are chiefly occupied with military expeditions against Yezd, where Mahommad ibn Muzaffar and his sons were building up a formidable power. In , determined to put an end to these attacks, Mahommad marched into Fars and laid siege to Shiraz. Abu Ishac, whose life was one of perpetual dissipation, redoubled his orgies in the face of danger. Uncertain of the fidelity of the people of Shiraz, he put to death all the inhabitants of two quarters of the town, and contemplated insuring himself of a third quarter in a similar manner. But these measures did not lead to the desired results. Four years later, in , he was given up to Mahommad, who sent him to Shiraz and, with a fine sense of dramatic fitness, had him beheaded in an open space before the ruins of Persepolis. The Arab traveller Ibn Batuta, who visited Shiraz between the years 0 and , has left a description of its ruler: His mind is generous, his character remarkable, and he is modest although his power is great and his territories extensive. His army exceeds the number of 30, men, Turks and Persians. The most faithful of his subjects are the inhabitants of Isfahan; but he fears the Shirazis, who are a brave people, not to be controlled by kings, and he will not trust them with arms. But he

relates a tale which would seem to show that Abu Ishac was not unpopular even in Shiraz: Abu Ishac shared the passion of the age for letters, and was anxious to be accounted a rival to the King of Delhi in his generosity to men of learning; "but," sighs Ibn Batuta, "how far is the earth removed from the Pleiades! From to , when Timur conquered Shiraz for the second and last time, the greater part of Persia was ruled by members of the house of Muzaffar. Scarcely a year passed undisturbed by civil war, scarcely a year in which one of the sons or grandsons of Mahommed did not suffer imprisonment or worse ills at the hands of his brothers. Mahommed himself was the first to fall. Shah Shudja seized his father while he was reading the Koran aloud with a poet of his court, and caused him to be blinded. He had overcome Shiraz and Tabriz and Irak; at the last his own hour came. He who, in the eyes of the world, was the light he had kindled in. The Persian historian, Lutfallah, relates that on several occasions he had seen criminals brought before Mahommed while the Amir was engaged in reading the Koran. Laying the book aside, he would draw his sword and kill the offenders as they stood, and then return unmoved to his devotions. Shah Shudja once asked his father whether he had killed men with his own hand. Shah Shudja was a man of like energy with his father, but it was an energy directed into different channels; the stern religious ardour of the elder man was changed into a spirit of frenzied dissipation in the younger. Whenever he was not engaged in conducting expeditions against his brothers and nephews, he was taking part in. He was scarcely less cruel than Mahommed. In a fit of drunkenness he ordered one of his own sons to be blinded, and though, at the instance of his vizir, he repented and sent a second messenger hot foot after the first, it was already too late to save the boy. Worn out before his time with riotous living, Shah Shudja did his utmost to secure the welfare of his family before he died. He sent letters both to Timur and to Sultan Ahmed of Baghdad recommending to their protection his son Zein-el-Abeddin, his brothers, and his nephews. The curtain is drawn aside for a moment from the death-bed of the King, and an anecdote, such as Oriental historians love, reveals to us the fearless and terrible face. Hearing that his brother Ahmed was preparing to dispute the succession with Zein-el-Abeddin, he sent for him in order to persuade him to withdraw his claims. But when Ahmed entered the room where Shah Shudja lay sick to death, both brothers burst into tears, and Ahmed was so much overcome by emotion that he was obliged to withdraw. Thereupon Shah Shudja sent him a letter by the hand of a faithful servant. I foresee much disturbance in Shiraz; Kerman is the home of our fathers. I have no complaint to lay at your door; but now that I am about to fare upon a long journey, if you were to become a sower of discord, not I alone would reproach you, but God also; and our enemies would rejoice. Go therefore to Kerman and renounce this unhappy city. Shah Shudja died in the odour of sanctity. Ten holy men were with him continually, reading the Koran aloud from end to end each day. He left behind him a name renowned for courage and for liberality. He was a poet, after the fashion of kings, and from boyhood he could repeat the Koran by heart. The son, whose future he had spent his last hours in assuring, was not to remain for long upon the throne bequeathed to him by his father. During his short reign, Zein-el-Abeddin was engaged in defending himself from the attacks of his cousin Mansur, but in he was obliged to flee before an enemy more terrible than any he had yet known. Timur, who for several years had been hovering upon the borders of Fars, overran Southern Persia and took Shiraz. Zein-el-Abeddin sought refuge with Mansur, who repaid his confidence by imprisoning and blinding him. It must have been in the year that the celebrated interview between Hafiz and Timur took place see note to Poem V. The confusion between the two dates has led several writers to doubt the truth of the story, since it is almost certain that the poet had died before Timur bestowed Shiraz upon Shah Yahya, uncle to Mansur, and some time governor of Yezd; but no sooner was the Tartar army called away by disturbances in the northern parts of the empire than Mansur overthrew his uncle and possessed himself of Shiraz. Hafiz did not live to see the end of the drama, but the end was not far off. In Timur advanced with 30,000 picked men against Mansur. Mansur, who was himself fighting in the thickest of the battle, sent a message back to the wings of his army, ordering them to support his desperate charge; but they did not obey his command. He, too, like the other members of his family, was a patron of learning, and it is related that he used to distribute tomans daily among the poor scholars of Shiraz. Through all these changes of fortune, Hafiz appears to have played the prudent, if rather unromantic part of the Vicar of Bray. The slender thread of his personal history is made up for the most part of more or less mythical anecdote. He was the son, according to one tradition, of a baker of Shiraz, in which city he was probably

educated. The poet Jami says that he does not know under what Sufi doctor Hafiz studied. As a young man, however, he was one of the followers of Sheikh Mahmud Attar, who would seem to have been somewhat of a free-lance among the learned men of Shiraz. Sheikh Mahmud did not give himself up completely to the contemplative life, but combined the functions of a teacher with those of a dealer in fruit and vegetables. Hafiz falls foul of this rival school in several of his poems. From Sheikh Mahmud, perhaps, he learnt a wholesome philosophy which enabled him to see through the narrow-minded asceticism of other religious teachers, whether Sufi or orthodox, and he was not unmindful of the debt he owed him. Although he never submitted to any strict monastic rule, Hafiz assumed the dervish habit of which he speaks so contemptuously. We must suppose that he took the precaution, which he himself recommends, of washing it clean in the wine that Sheikh Mahmud provided for him; in other words, that he tempered his orthodoxy with the freer doctrines he had derived from his teacher. He also became a sheikh. How he first revealed his inimitable gift of song is not known. There is a tradition that upon a certain day one of his uncles was engaged in composing a poem upon Sufiism, and being but a mediocre poetaster, could get no further than the first line. The uncle was not a little annoyed; he bade Hafiz finish the poem, and at the same time cursed him and his works. Whatever were his beginnings, it was not long before the young man rose into high repute. Abu Ishac was his first patron. Hast thou not heard, oh Hafiz, the laugh of the strutting partridge? Little considered be the clutching talons of the falcon of death. Shah Shudja may have distrusted the loyalty of one to whom Abu Ishac had been so good a patron; moreover, he nursed a professional jealousy of Hafiz, being himself a writer of occasional verse. The historian Khondamir tells of an interview which cannot have increased the goodwill of either interlocutor towards the other. Shah Shudja reproached Hafiz with the discursiveness of his songs. Now this is contrary to the practice of the eloquent. Shah Shudja and received permission for her deeds. Forth came she from behind the curtain that she might tell her lovers that she has turned about. The fame of thy goodness has conquered the four quarters of the earth; may it be for all time a guardian unto thee! On his return from a journey, probably to Yezd, Hafiz spent some months in the house of the Vizir-induced thereto by a cogent argument. He founded in Shiraz a college for Hafiz, in which the poet gave lectures on the Koran, and read out his own verses, and whither his fame drew a great number of pupils. We find Hafiz asking his benefactor for money to support this school in the following terms: It was probably this Vizir who sent a robe of honour to Hafiz which, when it came, proved to be too short for him; "but," says the poet politely, "no favour of thine could be too short for any man.

### Chapter 6 : The extraordinary life of Gertrude Bell | World news | The Guardian

*Gertrude Bell Scholar, historian, linguist, archaeologist, photographer, secret service agent and traveller, Gertrude Bell () was a hugely significant figure.*

### Chapter 7 : Poems from the Divan of Hafiz Index

*Poems From The Divan of Hafiz by Gertrude Bell, Hafiz Hafiz is renowned as one of the most celebrated Persian poets. Living in the 14th Century, Hafiz was frequently persecuted for his disregard for the religious and political orthodoxy.*

### Chapter 8 : Hafez Poems of Gertrude Bell : Hafez :

*Gertrude Bell and Hafiz. Gertrude Bell and Hafiz. Admist all her influential activities in the Arabic world for which she is primarily and rightly remembered Gertrude Bell also compiled one of the early English translations of the Sufi poet Hafiz, who along with Rumi have recently become popularised in the West.*

### Chapter 9 : Teachings of Hafiz

*books, as well as praised in a contemporary reprint, The Hafez Poems of Gertrude Bell. 3 When her translation has*

*been addressed by scholars, it is done briefly and in the context of comparing the quality of Bell's.*