

THE INFLUENCE OF HAFIZ ON WESTERN POETRY

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Abstract

This article examines the influence of the Persian mystic poet Hafiz on western poets. Interest in Hafiz started in England in the eighteenth century with the translations of Sir William Jones. In the nineteenth century, the German translation of Baron von Hammer-Purgstall inspired Goethe to create his masterpiece *Westöstliche Divan* (West-Eastern Divan). The poetry of Hafiz evoked such passion in Goethe that he referred to him as 'Saint Hafiz' and 'Celestial Friend'. Inspired by *Westöstliche Divan*, a number of German poets including Rückert and Platen composed volumes of poetry on the model of *ghazal*, the popular poetic form perfected by Hafiz in Persian literature. Prominent among the German thinkers influenced and fascinated by Hafiz was Friedrich Nietzsche who repeatedly mentioned him in his works. The influence of Hafiz stretched to America in 1838 when Ralph Waldo Emerson read Goethe's *West-Eastern Divan*. In Hafiz, Emerson found a man who derived pleasure in the very elements which others found mean. Under the influence of Hafiz's *Saki-nameh* or the Book of Wine, he created his finest poem *Bacchus* which, according to Harold Bloom, set the terms for the dialectic of American poetry.

Keywords: Hafiz, Sufism, Goethe, *ghazal*, Emerson, Dickenson, West-Eastern Divan

Who is Hafiz?

Born in 1315, Shamseddin Mohammad, known as Hafiz, grew up in the city of Shiraz where he studied the Qur'anic sciences. In his youth he learned the Quran rigorously and assumed the epithet 'Hafiz' which means the one who knows the Quran by heart. Also known as the 'Tongue of the Hidden' and the 'Interpreter of Secrets', Hafiz utilises grand religious ideas and mingles them with Sufistic teachings, thereby creating a kind of poetry which baffles interpretation.

An undisputed master of *ghazal*, Hafiz brought the poetic form to perfection in Persian literature. "Ghazal" in Arabic means talking to women, philandering, narrating about youth, love making and praising women. Idiomatically, *ghazal* is a poetic expression which consists of a number of rhythmic couplets (generally seven couplets), the closing lines of which rhyme with the opening lines *Matla'* or opening verse of the couplet. The last couplet of *ghazal* is called *maqta'* or final verse in which the poet generally gives his poetic and pen name, which is technically called *takhallus* or sobriquet (Tamimdari, 2002 p. 172). The *ghazal* revolves around the beauty, frivolity and cruelty of the beloved and the saga of separation and suffering of the lover. Hafiz employs *ghazal* because it is the best poetic form for expressing mystical ideas in Persian literature.

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An underlying force in the poetry of Hafiz is Sufism, a mystical movement which can be traced to Zoroastrianism, Nestorian Christianity, Greek Neoplatonism, and Indian Buddhism. From Sufism, Hafiz drew his charming images and profound ideas. This mystical system heavily relies on pantheism according to which each soul is part of the Divine Being and the Sufi seeks complete union with the Divine. This union is made possible in the knowledge that a human being is the ultimate reality which he seeks. In one of his poems, Hafiz indicates great admiration for Hallaj, a Persian mystic who was brutally tortured and executed on charges of heresy and whose ashes were thrown into the Tigris River. Hallaj professed pure pantheism when he said, "I am the Truth." This theophanic locution was literally interpreted as meaning "I am God" by the then ruling religious authorities who made him suffer a tragic destiny. In his poem, Hafiz openly sympathises with Hallaj and states that his only sin was that he revealed the secret: "That friend, by whom the gibbet's head grew high," "Did wrong when he to others told the secrets of the sky."¹ It is narrated that a Sufi once asked God why He allowed such punishment and was answered: This is the way the revealers of secrets are punished.

The world, to Hafiz, is an enigma which is inconceivable to the wise and unwise alike: "Of minstrels and of wine discourse; care little how the skies revolve;/By wisdom no one has solved yet and shall not this enigma solve."² No living being has the capacity to 'lift the veil' and say 'who is ugly or who is fair.' Hafiz believes that under the azure vault of the heaven, no one is allowed to despair of God's mercy and no one is allowed to steal another's hope for Divine Clemency "Never of Eternal Mercy preach that I must yet despair;/Canst thou pierce the veil, and tell me who is ugly, who is fair?"³ Everywhere, no matter a tavern or the shrine, becomes a place of worship for those who solicit the company of the Beloved (God): "Everyone the Friend solicits, be he sober, quaff he wine;/Every place has love its tenant, be it or the mosque, or shrine."⁴

A sworn enemy of the hypocritical ascetics, Hafiz satirizes their insincerity in his poetry. This antagonistic attitude was enough to provoke the ire of the religious authorities who accused him of having heretical beliefs. The hypocritical clerics who were exasperated by Hafiz's castigations of their insincerity refused to have him buried in a Muslim cemetery. Yet, Hafiz's fervid supporters argued with them and decided that they consult his Divan for a solution. A child was assigned to open at random his Divan (Book of Poems). The poem the child came across was *ghazal* 60 which ended thus: "And when the spirit of HAFIZ has fled,/Follow his bier with a tribute of sighs;/Though the ocean of sin has closed o'er his head,/He may find a place in God's Paradise"⁵. Consulting his divan as an oracle has become common practice since then. His body was then laid to rest in a garden of roses at the foot of a cypress tree in Shiraz which he had purportedly planted.

Love as the Ultimate Goal

Love constitutes the cornerstone of Hafiz's poetry. To him, love is the alchemy of eternal bliss. Love is generally taken to be a reference to God in his poetry. Therefore, he uses the male pronoun in speaking of love. Love is perfect and absolute. If there is any fault, it has to be traced to man. The Beloved does not need our love: "My Loved one's beauty has no need of an imperfect love like mine: By paint or powder, mole or streak, can a fair face more brightly shine?"⁶ He is full of grace and tyranny. The Beloved can be seen and in order to observe Him, one should be pure in heart. Love is a divine trust particular

to man: "Heaven, from its heavy trust aspiring to be free,/The duty was allotted, mad as I am, to me."⁷ Love may seem easy at first but one has to persevere in the arduous path of love if one really seeks it: "O Cupbearer! Pass round and offer thou the bowl/ For the love which at first seemed easy, has now brought trouble to my soul."⁸ One has to wash one's hands off the world once he has found true love (God): "As soon as thou hast found thy Loved one,/"Bid to the world a last farewell."⁹ By love, the soul of man is immortalised and flows into eternity: "He whose soul by love is quickened, never can to death be hurled;/Written is my life immortal in the records of the world."¹⁰ Hafiz takes delight in the fact that true love may not come his way easily but only in a dream. Even so, such a dream is so pleasurable: "In a dream, to the abode of the Beloved did I wend:/ Oh happy the dream where I see the Darling Friend."¹¹ In short, love is only to be found by placing trust in God.

The knowledge of God is the prerequisite to the attainment of love. Even prayer finds its true meaning when it is accompanied by love. In the eyes of Hafiz, we are all the beggars of love and we should make every endeavour to gain the Grace of the Almighty who is the Absolute Beloved. We should never lose patience in our quest for the Beloved even though our pleas and cries are left unanswered by the Beloved (God) for He is endowed with immeasurable beauty and grace. Everything in nature is a manifestation of God's love. According to the Sufis, God created the world as a mirror to reflect His grandeur and glory. This idea is firmly rooted in a divine *hadith* or tradition which says: "I was a hidden Treasure and I desired to be known so I created a creation to which I made Myself known; then they knew Me." A divine *hadith*, by definition, is one which is narrated through the tongue of the Holy Prophet but is a direct revelation from God Himself.

Character Types in Hafiz's Poetry

A term which recurs in the poetry of Hafiz with philosophical overtones is the Persian word *rind* which means libertine or profligate. *Rind* is obviously one of his favourites. This word, variably translated as rake, profligate, libertine and debauchee, has come to bear mystical significations. He uses this term in reference to a person who has an apparently contradictory character while in reality he is a normal person. A *rind* has religious commitments, contemplates on divine salvation, broods on the Hereafter but he is not afraid of it because he believes that love is the only solution to all human predicaments. He believes that doubt is an antidote to intellectual passivity. A *rind* is not a teacher of morality but he believes that salvation lies in the captivity of love. A *rind* has achieved knowledge of the world beyond: "The mystery beyond the Veil, ask of rapt rev'lers of the bowl/Knowledge of this were vainly sought from the staid zealot's lofty soul."¹² A *rind* mistrusts the world, and knows that her ways are fickle and her promises false: "Mistrust the World, her ways are fickle, her promises belied;/"Of thousand lovers has this beldam been till to-day the bride."¹³ A *rind* is in fact a toper who dwells in the tavern. For a *rind*, the tavern turns into a place of worship where he imbibes the wine of spiritual knowledge in the presence of the tavern keeper who is the Grand Teacher. It is in the tavern where a *rind* may be able to receive messages from God: 'Would'st thou be told how, in the tavern yest'r-eve, when soaked in wine,/I heard glad tidings from an envoy sped from the world divine?'¹⁴ For him, wine is a means to bring about spiritual intoxication with and proximity to God. Wine is also a symbol of perfection: "Come Saki, for that trancing wine I sue,/The source of bounty, and perfection too."¹⁵

The character of the zealot is juxtaposed with the *rind*. In the eyes of Hafiz, a zealot may cleanse himself of the impurities of the world by clinging to an ascetic life. But he is deluded by arrogance and vanity on account of his purity. This feeling of arrogance is *per se* a sin in the creed of Hafiz. The zealot eschews the pleasures of life and wallows in his hidebound beliefs. It is he who despairs Man of the Divine Grace and draws him into a vortex of blind prejudice: "Never of Eternal Mercy preach that I must yet despair;/Canst thou pierce the veil, and tell me who is ugly, who is fair?"¹⁶ At this point, Hafiz makes an indirect reference to the Holy Qur'an (39:53) which says, "Say: O my Servants who have transgressed against their souls! Despair not of the Mercy of Allah: for Allah forgives all sins: for He is All-Forgiving, Most Merciful." Therefore, Hafiz shuns the company of the Sheikhs, jurists and the zealots who keep people away from God by striking the fear of the Doomsday into their hearts. Hafiz is a great enemy of religious hypocrisy and keeps chastising the duplicity of the preachers: "On the pulpit, preachers, goodness display/ Yet in private, they have a different way."¹⁷ Religious hypocrisy is odious to Hafiz. Yet he speaks highly of those who tread on the path of religion with purity of heart.

The spiritual enlightenment which Hafiz attained travelled beyond the borders of Iran and influenced a number of great minds in the West, among them, Goethe, Nietzsche, Platen, Pushkin, Emerson, and Dickenson to mention only a few.

Hafiz in the West

Interest in Hafiz in the West started in the eighteenth century when Sir William Jones translated a few poems in 1771. Sir William Jones (1746–1794) was a scholar and lawyer who reportedly knew twenty-eight languages. For Jones, the poetry of Hafiz is reminiscent of that of Petrarch. For both poets, the lover is resisting - cruel but beautiful. However, Jones does not rule out the possible mystical interpretation of Hafiz's poetry. To him, the poetry of Hafiz is a form of meditation on divine perfection. He translated and annotated the first *ghazal* of the Divan of Hafiz (Collection of Poems) entitled *A Persian Song of Hafiz* which appeared in *Poems, Consisting Chiefly of Translations from the Asiatick Languages* (Oxford 1772).

Sweet maid, if thou would'st charm my sight,
And bid these arms thy neck infold;
That rosy cheek, that lily hand,
Would give thy poet more delight
Than all Bocara's note I vaunted gold,
Than all the gems of Samarcand.
Boy, let yon liquid ruby flow,
And bid thy pensive heart be glad,
Whate'er the frowning zealots say:
Tell them, their Eden cannot show
A stream so clear as Rocnabad,
A bower so sweet as Mosellay.
O! when these fair perfidious maids,
Whose eyes our secret haunts infest,
Their dear destructive charms display;
Each glance my tender breast invades,

And robs my wounded soul of rest,
As Tartars seize their destin'd prey.

On the translation of Jones, C.C. Barefoot and Theo d'Haen aptly say, "Jones communicates Hafiz's delicate mosaic of sounds and symbols through evocative stanzas. This refreshing hedonistic poem was soon a standard British poem, standing as an exemplar of the later Romanticism in terms of music, imagination, emotion exotic allusions, and simple diction."¹⁸

Serious attempts to introduce the Persian poet to the West took place in 1812 in Germany. The influence of the German translation by the distinguished Austrian Orientalist Baron von Hammer-Purgstall (1774-1856) was not only discernible in German poets such as Goethe, Platen and Rückert but also in American poets including Emerson. An influential literary figure in the nineteenth century, Hammer-Purgstall founded Oriental Studies as an academic field. Von Purgstall studied at Graz and Vienna, and entered the Oriental academy of Vienna in 1788, to devote himself to Oriental languages. He translated the entire Divan of Hafiz (Stuttgart and Tübingen, 1812-13). Although his translation was in prose, it was completely readable and soon received wide acclaim among German readers. Besides, this was the first time that the poems of the Persian poet Hafiz were made available to the European readers in their entirety. Hammer-Purgstall did not feel compelled to give a versified rendition of the *ghazals* and instead focused on a meticulous translation of the poems. Besides, he made comparative references to Latin and Greek literature in his explanatory notes. Hammer-Purgstall translated 576 *ghazals*, 6 *mathnavis*, 2 *qasidas*, 44 fragments, and 72 *robais* or quatrains. His version of the poems of Hafiz inspired Goethe to create a fine collection of poems entitled *Westöstliche Divan* or the West-Eastern Divan (1815-1819).

Although Goethe's *West-Eastern Divan* was not a translation of Hafiz, he utilised the themes he found in the poetry of Hafiz. He interposed Persian terms in his poetry in order to convey a just idea of what Hafiz intended in his divan. Indeed the work can be seen as the fusion of the Occident and the Orient. The *West-Eastern Divan* consists of twelve books all with Persian words: *Moqqani-Nameh* or Book of the Singer, *Hafiz-Nameh* or Book of Hafiz, *Eshq-Nameh* or Book of Lover, *Tafakkor-Nameh* or Book of Reflection, *Rind-Nameh* or Book of Ill Humour, *Hikmat-Nameh* or Book of Maxims, *Timur-Nameh* or Book of Timur, *Zuleika-Nameh* or Book of Zuleika, *Saki--Nameh* or Book of the Cupbearer, *Matal-Nameh* or Book of Parables, *Parsi Nameh* or Book of the Parsees and *Khuld-Nameh* or Book of Paradise.

This masterpiece by the German poet placed the Persian bard on a pedestal in the international arena. Goethe believed that it was now high time to envisage a humane global philosophy with no regard for nationality and creed and that the East and the West were not separate from each other. In reference to Hafiz, Goethe used such terms as 'Saint Hafiz' and 'Celestial Friend'. In his praise for Hafiz, he says:

HAFIS, straight to equal thee,
One would strive in vain;
Though a ship with majesty
Cleaves the foaming main,

Feels its sails swell haughtily
As it onward hies
Crush'd by ocean's stern decree,
Wrecked it straightway lies.

The poetry of Hafiz evoked such passion in Goethe that he kept addressing him in his *Divan*. It was as if the two great poets had united in spirit and had become blood brothers. The passion of Goethe for Persian poetry is well reverberated in the following poems:

“DO ADMIT IT! The oriental poets
are greater than us western poets.”
“May the whole world fade away,
Hafiz, with you, with you alone
I want to compete! Let us share
Pleasure and pain like twins
To love like you, to drink like you,
This shall be my pride, my life.”

Goethe believed that Persian poetic language culminated in the poetry of Hafiz in whom he found the very grandeur of thought and worldview he was seeking.

Thanks to the translation of Hammer-Purgstall and Goethe's *Divan*, Nietzsche became deeply interested in Hafiz and praised him as an ideal poet and spent many years studying him and Goethe. To Nietzsche, Hafiz and Goethe are the 'subtlest and brightest' whom he mentions in order to demonstrate the truth of his argument.¹⁹ In his book *The Joyful Wisdom*, Nietzsche praised Hafiz for 'mocking blissfully'. The name of Hafiz recurs ten times in his writings. For him, Hafiz is the Oriental free-spirit man who keeps celebrating the joys and sorrows of life. Nietzsche commends such an attitude as sign of a positive and courageous valuation of life (Ashouri 2003).

In his short poem entitled *An Hafiz: Frage eines Wassertrinkers* (To Hafiz: Questions of a Water Drinker), Nietzsche finds in Hafiz a prime example of 'Dionysian' ecstatic wisdom, which he extols so extensively in his philosophy. The poem glorifies the insightfulness of Hafiz and his poetical achievements (Ashouri 2003). At the end, he asks Hafiz, as a 'water drinker', why he demands wine while having the power of making everybody intoxicated.

(The tavern you have built with your hand
is far greater than any house
the wine you have made therein
all the world fails to imbibe
the bird which was once called the phoenix
is now dwelling in your house
the mouse which gave birth to a mountain
is yourself
you are everyone and no one, you are the tavern and the wine
you are the phoenix, the mountain and the mouse
you keep pouring in yourself

and you keep filling with yourself
the deepest valley you are
the brightest light you are
the intoxication of all intoxication you are
what need do you have to ask for wine?

The influence of Hafiz stretched from Germany to America in 1838 when Ralph Waldo Emerson read Goethe's *West-Eastern Divan*. He became so interested in Hafiz that he soon obtained a copy of Von Hammer-Purgstall's German translation. For Emerson, Hafiz became an ideal poet whom he called a 'poet for poets'. He spent fourteen years reading the poetry of Hafiz and quoted him on many occasions including in his essays *Fate, Power and Illusions*.

Emerson praises in Hafiz "that hardihood and self-equality which, resulting from a consciousness that the spirit within him is as good as the spirit of the world, entitles him to speak with authority; and the intellectual liberty which enables him to communicate to others his complete emancipation — in short, self-reliance and self-expression" (Maulsby 1903, p. 145). To Emerson, Hafiz was a man who derived pleasure from the very elements of life which seemed trivial to others.

On Hafiz, he wrote: "He fears nothing. He sees too far; he sees throughout; such is the only man I wish to see and be.' Elsewhere he wrote: 'Hafiz defies you to show him or put him in a condition inopportune or ignoble. Take all you will, and leave him but a corner of Nature, a lane, a den, a cowshed ... he promises to win to that scorned spot the light of the moon and stars, the love of man, the smile of beauty, and the homage of art.' 'Sunshine from cucumbers. Here was a man who has occupied himself in a nobler chemistry of extracting honour from scamps, temperance from sots, energy from beggars, justice from thieves, benevolence from misers. He knew there was sunshine under those moping churlish brows, and he persevered until he drew it out (Emerson 1904, p. 249)."

From Von Hammer-Purgstall's translation, he translated about 700 lines. He initially translated the poems literally but later reworked them, and modified the meter, added rhyme, stanzaic pattern, or blended lines from two different ghazals. The poem *Bacchus* (1847) was an adaptation from Hafiz's *Saki-nameh* (The Book of Wine). In *Sakih-nameh*, the poet praises the power of wine: "Come Saki, for that trancing wine I sue,/The source of bounty, and perfection too."²⁰ The intoxicating power of wine can help him solve the enigma of the unseen world, consume his sorrows and rend the net of time, the old wolf, purify his sullied heart which is now far from God, alleviate the melancholy thoughts that oppress his mind, view all existence in its round mirror, and open the unknown gates of the World. On the other hand, Emerson gives a different spiritual aspect to wine. Bacchus, for Emerson, functions as a god of wine and the god of music and he creates a connection between inspiration and intoxication: "That I intoxicated,/And by the draught assimilated,/may float at pleasure through all natures/The bird-language rightly spell,/And which roses say so well" (lines 21-25). By drinking wine, the poet says, he will experience moments of pleasurable inebriation and in the inebriated state, he will be inspired to give wings to the bird of language, write poetry and give pleasure to those who read his poems.

In Sufistic view, wine is a symbol for divine ecstasy. Emerson rejected this notion and stated that he would not “strew sugar on bottled spiders,” that is, “make mystical divinity out of . . . the erotic and bacchanalian songs of Hafiz” (Emerson 1904, p. 249). Though he adapted the poem which so deeply influenced him, he failed to grasp the very mystical overtones embodied in the poem. The reason may be traced to that fact that he read the poem in German of which he had an imperfect knowledge. However, he insisted that “the love of wine is not to be confounded with vulgar debauch (Emerson 1904, p. 249).” For Emerson, wine stands for a mind-expanding power that replaces despair with ecstasy.

We do not wish to strew sugar on bottled spiders, or try to make mystical divinity out of the Song of Solomon, much less out of the erotic and bacchanalian songs of Hafiz. Hafiz himself is determined to defy all such hypocritical interpretation, and tears off his turban and throws it at the head of the meddling dervish, and throws his glass after the turban. But the love or the wine of Hafiz is not to be confounded with vulgar debauch. It is the spirit in which the song is written that imports, and not the topics. Hafiz praises wine, roses, maidens, boys, birds, mornings, and music, to give vent to his immense hilarity and sympathy with every form of beauty and joy; and lays the emphasis on these to mark his scorn of sanctimony and base prudence. (Emerson 1904, p. 249)

In one of his essays, Harold Bloom proposes that Emerson’s *Bacchus* (his finest poem to me) and *Merlin* set the terms for the dialectic of American poetry. He argues that *Bacchus* stands for absolute renovation and *Merlin* insists on subsuming the Reality Principle²¹ within itself, a chronic temptation for Emerson’s successors too (Bloom 1971).

Bacchus left an impact on Emily Dickenson’s poem *I taste a liquor never brewed*. In 1850, Dickenson received a beautiful copy of Emerson’s 1847 poems. In 1857, Emerson lectured in Amherst where Emily may have entertained him. She told her friend that Emerson had come from where dreams are born. In *Representative Men* (1850), she paraphrases five of Emerson’s poems notably his *Bacchus* in her poem *I taste a liquor never brewed* (Miller 1989, p. 149). In this poem, Dickenson describes a mystical experience she has had and compares it to some kind of intoxication brought about by alcohol: “I taste a liquor never brewed,/From tankards scooped in pearl;/Not all the vats upon the Rhine/Yield such an alcohol!” Yet, this is purely a spiritual inebriation, a spiritual awareness. When she claims that she has drunk from ‘tankards’ or large mugs ‘scooped in pearl’, she actually puts them beyond physical reality. Thus she becomes intoxicated by a ‘liquor never brewed’. In other words, the liquor she is speaking of is a metaphoric reality rather than a physical one. In a similar way, Emerson asks for a metaphorical wine ‘which never grew in the belly of a grape: “Bring me wine, but wine which never grew/In the belly of the grape,/Or grew on vine whose tap-roots, reaching through/Under the Andes to the Cape,/Suffer no savor of the earth to scape.” Interestingly, the poem of Dickenson is very Hafizian in spirit. Dickenson’s mixing of Christian and classical allusions is also reminiscent of Emerson’s *Bacchus*. Leaning, unsunged against the sun and hailed by the seraphs, Dickenson tells Emerson that she is one of the few who has received the nectar (Porte and Maurice 1999, p. 177).

The poetry of Hafiz has intoxicated and continues to intoxicate many in the world. The exhilarating effect of his poetry was also known to the poet himself. In one of his poems, he says that the angels are memorising his poems in heaven and that Venus is enraptured

and that Christ rejoices in his songs: "What marvel that in heaven are sung/The dulcet words by HAFIZ strung?/Or that, by Venus's air entranced,/Messiah in his sphere has danced?"²² As Friedrich Nietzsche has said of Hafiz: "Bist aller Trunkenen Trunkenheit/wozu, wozu dir-Wein? (the intoxication of all intoxication you are/what need do you have to ask for wine?)"

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Notes

- 1 Salami, I, 2007, *The Divan of Hafiz*, Gooya Art House, Tehran. p. 141
- 2 Ibid. p. 499.
- 3 Ibid. p. 90.
- 4 Ibid., p. 90.
- 5 Ibid., p. 89.
- 6 Ibid., p. 11.
- 7 This alludes to a Qur'anic verse (The Holy Quran 33:72): "Lo! We offered the trust unto the heavens and the earth and the hills, but they shrank from bearing it and were afraid of it. And man assumed it. Lo! He hath proved a tyrant and a fool."
- 8 Salami, I, 2007, *The Divan of Hafiz*, Gooya Art House, Tehran. p. 9.
- 9 Ibid. p. 9.
- 10 Ibid., p. 19.
- 11 Ibid., p. 78.
- 12 Ibid. p. 83.
- 13 Ibid., p. 48.
- 14 Ibid. p. 48.
- 15 Ibid. p. 499.

¹⁶ Ibid., p. 90.

¹⁷ Ibid., p. 106.

¹⁸ Barefoot, CC and Haen, T 1998, *Oriental prospects: Western Literature And The Lure Of The East*, Rodopi B. V. Editions, Amsterdam and Atlanta, pp. 23-24.

¹⁹ In the third essay of his book '*On The Genealogy Of Morality: A Polemic*', he argues that there is no opposition between chastity and sensuality and mentions the two great poets who somehow share the same idea. "For between chastity and sensuality there is no necessary opposition. Every good marriage, every genuine affair of the heart transcends this opposition. In my view, Wagner would have done well if he had enabled his Germans to take this pleasant fact to heart once more, with the help of a lovely and brave comedy about Luther, for among the Germans there are and always have been a lot of people who slander sensuality, and Luther's merit is probably nowhere greater than precisely here: in having had the courage of his own sensuality (—at that time people called it, delicately enough, "evangelical freedom"). But even if it were the case that there really is that antithesis between chastity and sensuousness, fortunately there is no need for it to be a tragic antithesis. At least this should be the case for all successful and cheerful mortals, who are far from considering their unstable equilibrium between "animal and angel" an immediate argument against existence—the finest and brightest, like Goethe, like Hafiz, even saw in this one more attraction of life. It's precisely such "contradictions" that make existence enticing." (Nietzsche, F 1998, *On The Genealogy Of Morality: A Polemic* (trans. Maudemarie Clark, Alan J. Swensen), Hackett Publishing Company, Cambridge, p. 68).

²⁰ Salami, I, 2007, *The Divan of Hafiz*, Gooya Art House, Tehran. p..499.

²¹ One of the psychoanalytic concepts introduced by Sigmund Freud, the Reality Principle is a major principle which serves as an intermediary between the internal world and the external world. It is a regulating force in human psyche which does not allow immediate gratification of the sexual drive.

²² Ibid. p. 12.