

**TAUCHNITZ EDITION**

**COLLECTION OF BRITISH AND AMERICAN AUTHORS**

**VOL. 4231**

**RUBÁIYÁT  
OF OMAR KHAYYÁM**

**RENDERED INTO ENGLISH VERSE**

**BY**

**EDWARD FITZGERALD**

**IN ONE VOLUME**

**LEIPZIG: BERNHARD TAUCHNITZ**

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IN ONE VOLUME.

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Pab... per... /*

RUBÁIYÁT

OF

OMAR KHAYYÁM

THE ASTRONOMER-POET OF PERSIA

*... from... /  
... /*

RENDERED INTO ENGLISH VERSE

BY

EDWARD FITZGERALD

THE FOUR EDITIONS

WITH THE ORIGINAL PREFACES AND NOTES

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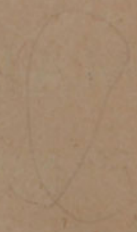
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BERNHARD TAUCHNITZ

1910.

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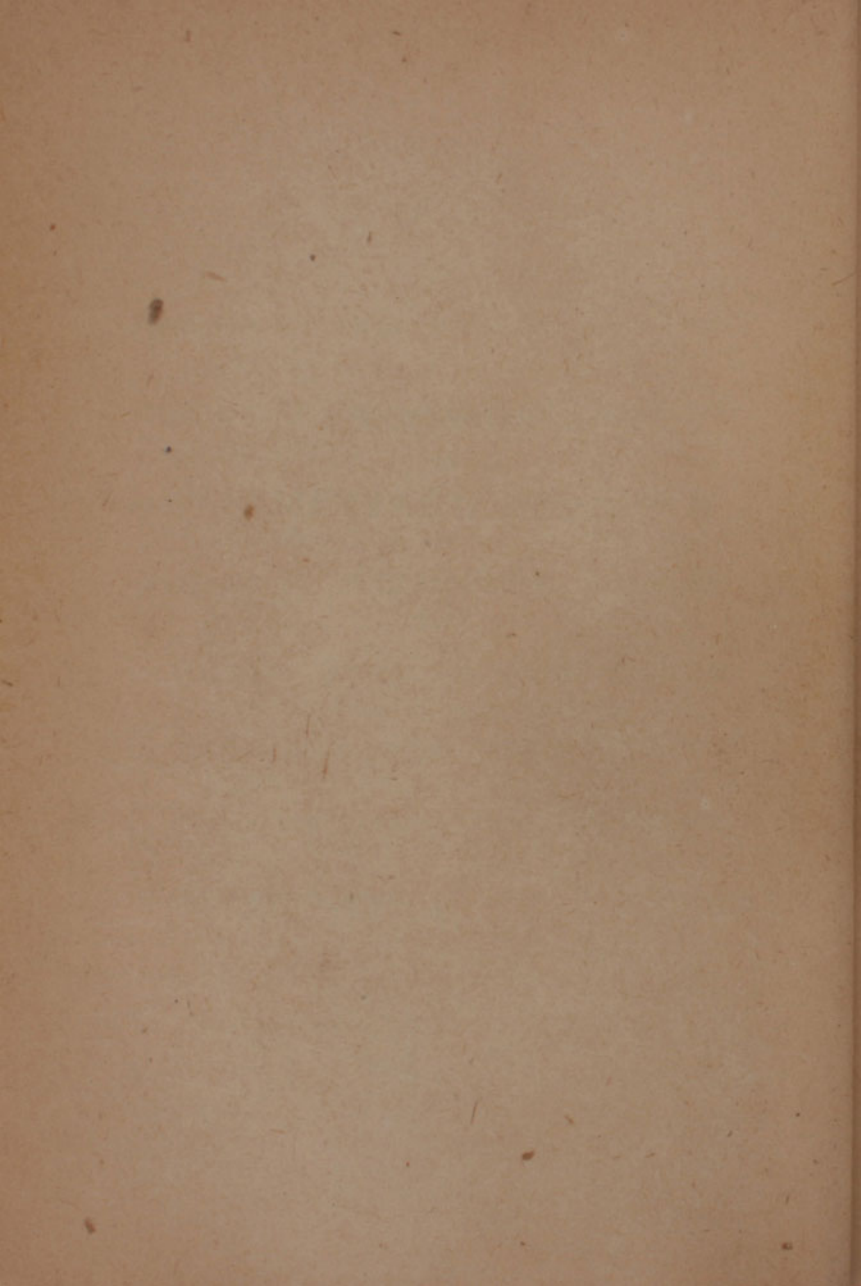
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OMAR KHAYYÁM  
THE  
ASTRONOMER-POET OF PERSIA.

---

OMAR KHAYYÁM was born at Naishápúr in Khorassán in the latter half of our Eleventh, and died within the First Quarter of our Twelfth, Century. The slender Story of his Life is curiously twined about that of two other very considerable Figures in their Time and Country: one of them, Hasan al Sabbáh, whose very Name has lengthen'd down to us as a terrible Synonym for Murder: and the other (who also tells the Story of all Three) Nizám al Mulk, Vizyr to Alp the Lion and Malik Shah, Son and Grandson of Toghrul Beg the Tartar, who had wrested Persia from the feeble Successor of Mahmúd the Great, and founded that Seljukian Dynasty which finally roused Europe into the Crusades.

This Nizám al Mulk, in his *Wasýat*—or *Testament*—which he wrote and left as a Memorial for future Statesmen—relates the following, as quoted in the *Calcutta Review*, No. LIX., from Mirkhond's *History of the Assassins*.

“One of the greatest of the wise men of Khorassán was the Imám Mowaffak of Naishápúr, a man highly honoured and revered,—may God rejoice his soul; his illustrious years exceeded eighty-five, and it was the universal belief that every boy who read the Koran or studied the traditions in his presence, would assuredly attain to honour and happiness. For this cause did my father send me from Tús to Naishápúr with Abd-usamad, the doctor of law, that I might employ myself in study and learning under the guidance of that illustrious teacher. Towards me he ever turned an eye of favour and kindness, and as his pupil I felt for him extreme affection and devotion, so that I passed four years in his service. When I first came there, I found two other pupils of mine own age newly arrived, Hakim Omar Khayyám, and the ill-fated Ben Sabbáh. Both were endowed with sharpness of wit and the highest natural powers; and we three formed a close friendship together. When the Imám rose from his lectures, they

used to join me, and we repeated to each other the lessons we had heard. Now Omar was a native of Naishápúr, while Hasan Ben Sabbáh's father was one Ali, a man of austere life and practice, but heretical in his creed and doctrine. One day Hasan said to me and to Khayyám, "It is a universal belief that the pupils of the Imám Mowaffak will attain to fortune. Now, even if we *all* do not attain thereto, without doubt one of us will; what then shall be our mutual pledge and bond?" We answered, "Be it what you please." "Well," he said, "let us make a vow, that to whomsoever this fortune falls, he shall share it equally with the rest, and reserve no pre-eminence for himself." "Be it so," we both replied, and on these terms we mutually pledged our words. Years rolled on, and I went from Khorasán to Transoxiana, and wandered to Ghazni and Cabul; and when I returned, I was invested with office, and rose to be administrator of affairs during the Sultanate of Sultan Alp Arslán.'

"He goes on to state, that years passed by, and both his old school-friends found him out, and came and claimed a share in his good fortune, according to the school-day vow. The Vizier was generous and kept

his word. Hasan demanded a place in the government, which the Sultan granted at the Vizier's request; but discontented with a gradual rise, he plunged into the maze of intrigue of an oriental court, and, failing in a base attempt to supplant his benefactor, he was disgraced and fell. After many mishaps and wanderings, Hasan became the head of the Persian sect of the *Ismailians*,—a party of fanatics who had long murmured in obscurity, but rose to an evil eminence under the guidance of his strong and evil will. In A.D. 1090, he seized the castle of Alamút, in the province of Rúdbar, which lies in the mountainous tract south of the Caspian Sea; and it was from this mountain home he obtained that evil celebrity among the Crusaders as the OLD MAN OF THE MOUNTAINS, and spread terror through the Moham-medan world; and it is yet disputed whether the word *Assassin*, which they have left in the language of modern Europe as their dark memorial, is derived from the *hashish*, or opiate of hemp-leaves (the Indian *bhang*), with which they maddened themselves to the sullen pitch of oriental desperation, or from the name of the founder of the dynasty, whom we have seen in his quiet collegiate days, at Naishápúr. One of the countless

victims of the Assassin's dagger was Nizám-ul-Mulk himself, the old schoolboy friend.

“Omar Khayyám also came to the Vizier to claim his share; but not to ask for title or office. ‘The greatest boon you can confer on me,’ he said, ‘is to let me live in a corner under the shadow of your fortune, to spread wide the advantages of Science, and pray for your long life and prosperity.’ The Vizier tells us, that, when he found Omar was really sincere in his refusal, he pressed him no further, but granted him a yearly pension of 1200 *mithkáls* of gold, from the treasury of Naishápúr.

“At Naishápúr thus lived and died Omar Khayyám, ‘busied,’ adds the Vizier, ‘in winning knowledge of every kind, and especially in Astronomy, wherein he attained to a very high pre-eminence. Under the Sul-tanate of Malik Shah, he came to Merv, and obtained great praise for his proficiency in science, and the Sultan showered favours upon him.’

“When Malik Shah determined to reform the calendar, Omar was one of the eight learned men employed to do it; the result was the *Jaláli* era (so called from *Jalál-ud-din*, one of the king's names),—‘a computation of time,’ says Gibbon, ‘which surpasses the Julian, and

approaches the accuracy of the Gregorian style.' He is also the author of some astronomical tables, entitled *Ziji-Malik-sháhi*," and the French have lately republished and translated an Arabic Treatise of his on Algebra.

These severer Studies, and his Verses, which, though happily fewer than any Persian Poet's, and, though perhaps fugitively composed, the Result of no fugitive Emotion or Thought, are probably the Work and Event of his Life, leaving little else to record. Perhaps he liked a little Farming too, so often as he speaks of the "Edge of the Tith" on which he loved to rest with his *Diwán* of Verse, his Loaf—and his Wine.

"His *Takhallus* or poetical name (*Khayyám*) signifies a Tent-maker, and he is said to have at one time exercised that trade, perhaps before *Nizám-ul-Mulk's* generosity raised him to independence. Many Persian poets similarly derive their names from their occupations; thus we have *Attár*, 'a druggist,' *Assar*, 'an oil presser,' etc. (Though all these, like our Smiths, Archers, Millers, Fletchers, etc., may simply retain the Surname of an hereditary calling.) 'Omar himself alludes to his name in the following whimsical lines:—



““Khayyám, who stitched the tents of science,  
Has fallen in grief’s furnace and been suddenly burned;  
The shears of Fate have cut the tent ropes of his life,  
And the broker of Hope has sold him for nothing!”

“We have only one more anecdote to give of his Life, and that relates to the close; related in the anonymous preface which is sometimes prefixed to his poems; it has been printed in the Persian in the appendix to Hyde’s *Veterum Persarum Religio*, p. 499; and D’Herbelot alludes to it in his *Bibliothèque*, under *Khiam*:\*—

“It is written in the chronicles of the ancients that this King of the Wise, Omar Khayyám, died at Naishápúr in the year of the Hegira, 517 (A.D. 1123); in science he was unrivalled,—the very paragon of his age. Khwájah Nizámi of Samarcand, who was one of his pupils, relates the following story: “I often used to hold conversations

\* Though *he* attributes the story to a Khiam, “*Philosophe Musulman qui a vécu en Odeur de Sainteté dans la Fin du premier et le Commencement du second Siècle*,” no part of which, except the “*Philosophe*,” can apply to *our* Khayyám, who, however, may claim the Story as *his*, on the Score of Rubáiyát 77 and 78 of the present Version. The Rashness of the Words, according to D’Herbelot, consisted in being so opposed to those in the Korán: “No Man knows where he shall die.”

with my teacher, Omar Khayyám, in a garden; and one day he said to me, 'my tomb shall be in a spot, where the north wind may scatter roses over it.' I wondered at the words he spake, but I knew that his were no idle words. Years after, when I chanced to revisit Naishápúr, I went to his final resting-place, and lo! it was just outside a garden, and trees laden with fruit stretched their boughs over the garden wall, and dropped their flowers upon his tomb, so as the stone was hidden under them."''

Thus far—without fear of Trespass—from the *Calcutta Review*.

Though the Sultan "shower'd Favours upon him," Omar's Epicurean Audacity of Thought and Speech caused him to be regarded askance in his own Time and Country. He is said to have been especially hated and dreaded by the Súfis, whose Practice he ridiculed, and whose Faith amounts to little more than his own when stript of the Mysticism and formal Compliment to Islamism which Omar would not hide under. Their Poets, including Háfiz, who are (with the exception of Firdúsi) the most considerable in Persia, borrowed largely, indeed, of Omar's material, but turning it to a

mystical Use more convenient to Themselves and the People they address'd; a People quite as quick of Doubt as of Belief; quite as keen of the Bodily Senses as of the Intellectual; and delighting in a cloudy Element compounded of all, in which they could float luxuriously between Heaven and Earth, and this World and the Next, on the wings of a poetical expression, that could be recited indifferently whether at the Mosque or the Tavern. Omar was too honest of Heart as well as of Head for this. Having failed (however mistakenly) of finding any Providence but Destiny, and any World but This, he set about making the most of it; preferring rather to soothe the Soul through the Senses into Acquiescence with Things as they were, than to perplex it with vain mortifications after what they *might be*. It has been seen that his Worldly Desires, however, were not exorbitant; and he very likely takes a humorous pleasure in exaggerating them above that Intellect in whose exercise he must have found great pleasure, though not in a Theological direction. However this may be, his Worldly Pleasures are what they profess to be without any Pretence at divine Allegory: his Wine is the veritable Juice of the Grape: his Tavern,

where it was to be had: his Sáki, the Flesh and Blood that poured it out for him: all which, and where the Roses were in Bloom, was all he profess'd to want of this World or to expect of Paradise.

The Mathematic Faculty, too, which regulated his Fancy, and condensed his Verse to a Quality and Quantity unknown in Persian, perhaps in Oriental, Poetry, help'd by its very virtue perhaps to render him less popular with his countrymen. If the Greeks were Children in Gossip, what does Persian Literature imply but a *Second Childishness* of Garrulity? And certainly if no *ungeometric* Greek was to enter Plato's School of Philosophy, no so unchastised a Persian should enter on the Race of Persian Verse, with its "fatal Facility" of running on long after Thought is winded! But Omar was not only the single Mathematician of his Country's Poets; he was also of that older Time and stouter Temper, before the native Soul of Persia was quite broke by a foreign Creed as well as foreign Conquest. Like his great Predecessor Firdúsi, who was as little of a *Mystic*; who scorned to use even a *Word* of the very language in which the New Faith came clothed; and who was suspected, not of Omar's Irreligion indeed, but

of secretly clinging to the ancient Fire-Religion of Zerdusht, of which so many of the Kings he sang were Worshipers.

For whatever Reason, however, Omar, as before said, has never been popular in his own Country, and therefore has been but charily transmitted abroad. The MSS. of his Poems, mutilated beyond the average Casualties of Oriental Transcription, are so rare in the East as scarce to have reacht Westward at all, in spite of all that Arms and Science have brought us. There is none at the India House, none at the Bibliothèque Impériale of Paris. We know but of one in England; No. 140 of the Ouseley MSS. at the Bodleian, written at Shiraz, A.D. 1460. This contains but 158 Rubáiyát. One in the Asiatic Society's Library of Calcutta (of which we have a Copy) contains (and yet incomplete) 516, though swelled to that by all kinds of Repetition and Corruption. So Von Hammer speaks of *his* Copy as containing about 200, while Dr. Sprenger catalogues the Lucknow MS. at double that Number. The Scribes, too, of the Oxford and Calcutta MSS. seem to do their Work under a sort of Protest; each beginning with a Tetrastich (whether genuine or not) taken out of its

alphabetical order; the Oxford with one of Apology; the Calcutta with one of Execration too stupid for Omar's, even had Omar been stupid enough to execrate himself. \*

The Reviewer, who translates the foregoing Particulars of Omar's Life, and some of his Verse into Prose, concludes by comparing him with Lucretius, both in natural Temper and Genius, and as acted upon by the Circumstances in which he lived. Both indeed men of subtle Intellect and high Imagination, instructed in Learning beyond their day, and of Hearts passionate for Truth and Justice; who justly revolted from their Country's false Religion, and false, or foolish, Devotion to it; but who yet fell short of replacing what they subverted by any such better *Hope* as others, upon whom no better *Faith* had dawned, had yet made a Law to themselves. Lucretius, indeed, with such material as Epicurus furnished, consoled himself with the construction of a Machine that needed no Constructor, and

\* "Since this Paper was written" (adds the Reviewer in a note) "we have met with a Copy of a very rare Edition, printed at Calcutta in 1836. This contains 438 Tetrastichs, with an Appendix containing 54 others not found in some MSS."

acting by a Law that implied no Lawgiver; and so composing himself into a Stoical rather than Epicurean severity of Attitude, sat down to contemplate the mechanical Drama of the Universe of which he was part Actor; himself and all about him (as in his own sublime Description of the Roman Theatre), coloured with the lurid reflex of the Curtain that was suspended between them and the outer Sun. Omar, more desperate, or more careless, of any such laborious System as resulted in nothing more than hopeless Necessity, flung his own Genius and Learning with a bitter jest into the general Ruin which their insufficient glimpses only served to reveal; and, yielding his Senses to the actual Rose and Vine, only *diverted* his thoughts by balancing ideal possibilities of Fate, Freewill, Existence and Annihilation; with an oscillation that so generally inclined to the negative and lower side, as to make such Stanzas as the following exceptions to his general Philosophy—

Oh, if my Soul can fling his Dust aside,  
And naked on the Air of Heaven ride,  
Is't not a Shame, is't not a Shame for Him  
So long in this Clay Suburb to abide!

Or is *that* but a Tent, where rests anon  
 A Sultán to his Kingdom passing on,  
 And which the swarthy Chamberlain shall strike  
 Then when the Sultán rises to be gone?

With regard to the present Translation. The original Rubáiyát (as, missing an Arabic Guttural, these *Tetrastichs* are more musically called), are independent Stanzas, consisting each of four Lines of equal, though varied, Prosody, sometimes *all* rhyming, but oftener (as here attempted) the third line suspending the Cadence by which the last atones with the former Two. Something as in the Greek Alcaic, where the third line seems to lift and suspend the Wave that falls over in the last. As usual with such kind of Oriental Verse, the Rubáiyát follow one another according to Alphabetic Rhyme—a strange Farrago of Grave and Gay. Those here selected are strung into something of an Eclogue, with perhaps a less than equal proportion of the “Drink and make-merry,” which (genuine or not) recurs over-frequently in the Original. For Lucretian as Omar’s Genius might be, he cross’d that darker Mood with much of Olivier de Basselin Humour. Anyway, the Result is sad enough: saddest perhaps when most ostentatiously merry: any-







RUBÁIYÁT  
OF  
OMAR KHAYYÁM OF NAISHÁPÚR.

I.

AWAKE! for Morning in the Bowl of Night  
Has flung the Stone that puts the Stars to Flight:  
And Lo! the Hunter of the East has caught  
The Sultán's Turret in a Noose of Light.

II.

Dreaming when Dawn's Left Hand was in the Sky  
I heard a Voice within the Tavern cry,  
"Awake, my Little ones, and fill the Cup  
Before Life's Liquor in its Cup be dry."

III.

And, as the Cock crew, those who stood before  
The Tavern shouted—"Open then the Door!  
You know how little while we have to stay,  
And, once departed, may return no more."

*Handwritten Persian text:*  
آرامشِ صبح در کاسِ شب و در کاسِ صبح  
سنگی افکند که ستاره‌ها را در کاس  
و بگردد شکار از مشرق در کاس  
و در کاسِ شکار تurret سلطان را در کاس

*Handwritten Persian text:*  
1. ای صبح، فالج منم و تاورن من  
تاورن

## IV.

Now the New Year reviving old Desires,  
 The thoughtful Soul to Solitude retires,  
 Where the WHITE HAND OF MOSES on the Bough  
 Puts out, and Jesus from the Ground suspires.

## V.

Írám indeed is gone with all its Rose,  
 And Jamshýd's Sev'n-ring'd Cup where no one knows;  
 But still the Vine her ancient Ruby yields,  
 And still a Garden by the Water blows.

## VI.

And David's Lips are lock't; but in divine  
 High piping Pehleví, with "Wine! Wine! Wine!  
 Red Wine!"—the Nightingale cries to the Rose  
 That yellow Cheek of her's to'incarnadine.

## VII.

Come, fill the Cup, and in the Fire of Spring  
 The Winter Garment of Repentance fling:  
 The Bird of Time has but a little way  
 To fly—and Lo! the Bird is on the Wing.

## VIII.

And look—a thousand Blossoms with the Day  
 Woke—and a thousand scatter'd into Clay:  
 And this first Summer Month that brings the Rose  
 Shall take Jamshýd and Kaikobád away.

## IX.

But come with old Khayyám, and leave the Lot  
 Of Kaikobád and Kaikhosrú forgot:  
 Let Rustum lay about him as he will,  
 Or Hátim Tai cry Supper—heed them not.

## X.

With me along some Strip of Herbage strown  
 That just divides the desert from the sown,  
 Where namé of Slave and Sultán scarce is known,  
 And pity Sultán Máhmúd on his Throne.

## XI.

Here with a Loaf of Bread beneath the Bough,  
 A Flask of Wine, a Book of Verse—and Thou  
 Beside me singing in the Wilderness—  
 And Wilderness is Paradise enow.

## XII.

“How sweet is mortal Sovranty!”—think some:  
Others—“How blest the Paradise to come!”

Ah, take the Cash in hand and waive the Rest;  
Oh, the brave Music of a *distant* Drum!

## XIII.

Look to the Rose that blows about us—“Lo,  
Laughing,” she says, “into the World I blow:

At once the silken Tassel of my Purse  
Tear, and its Treasure on the Garden throw.”

## XIV.

The Worldly Hope men set their Hearts upon  
Turns Ashes—or it prospers; and anon,

Like Snow upon the Desert’s dusty Face  
Lighting a little Hour or two—is gone.

## XV.

And those who husbanded the Golden Grain,  
And those who flung it to the Winds like Rain,

Alike to no such aureate Earth are turn’d  
As, buried once, Men want dug up again.

## XVI.

Think, in this batter'd Caravanserai  
 Whose Doorways are alternate Night and Day  
     How Sultán after Sultán with his Pomp  
 Abode his Hour or two, and went his way.

## XVII.

They say the Lion and the Lizard keep  
 The Courts where Jamshýd gloried and drank deep;  
 And Bahrá'm, that great Hunter—the Wild Ass  
 Stamps o'er his Head, and he lies fast asleep.

## XVIII.

I sometimes think that never blows so red  
 The Rose as where some buried Cæsar bled;  
     That every Hyacinth the Garden wears  
 Dropt in its Lap from some once lovely Head.

## XIX.

And this delightful Herb whose tender Green  
 Fledges the River's Lip on which we lean—  
     Ah, lean upon it lightly! for who knows  
 From what once lovely Lip it springs unseen!

## XX.

Ah, my Belovéd, fill the Cup that clears  
 To-DAY of past Regrets and future Fears—  
*To-morrow?*—Why, To-morrow I may be  
 Myself with Yesterday's Sev'n Thousand Years.

## XXI.

Lo! some we loved, the loveliest and best  
 That Time and Fate of all their Vintage prest,  
 Have drunk their Cup a Round or two before,  
 And one by one crept silently to Rest.

## XXII.

And we, that now make merry in the Room  
 They left, and Summer dresses in new Bloom,  
 Ourselves must we beneath the Couch of Earth  
 Descend, ourselves to make a Couch—for whom?

## XXIII.

Ah, make the most of what we yet may spend,  
 Before we too into the Dust descend;  
 Dust into Dust, and under Dust, to lie,  
 Sans Wine, sans Song, sans Singer, and—sans End!



## XXIV.

Alike for those who for TO-DAY prepare,  
 And those that after a TO-MORROW stare,  
 A Muezzín from the Tower of Darkness cries  
 "Fools! your Reward is neither Here nor There!"

## XXV.

Why, all the Saints and Sages who discuss'd  
 Of the Two Worlds so learnedly, are thrust  
 Like foolish Prophets forth; their Words to Scorn  
 Are scatter'd, and their Mouths are stopt with Dust.

## XXVI.

Oh, come with old Khayyám, and leave the Wise  
 To talk; one thing is certain, that Life flies;  
 One thing is certain, and the Rest is Lies;  
 The Flower that once has blown for ever dies.

## XXVII.

Myself when young did eagerly frequent  
 Doctor and Saint, and heard great Argument  
 About it and about: but evermore  
 Came out by the same Door as in I went.

## XXVIII.

With them the Seed of Wisdom did I sow,  
 And with my own hand labour'd it to grow:  
 And this was all the Harvest that I reap'd—  
 "I came like Water, and like Wind I go."

## XXIX.

Into this Universe, and *why* not knowing,  
 Nor *whence*, like Water willy-nilly flowing:  
 And out of it, as Wind along the Waste,  
 I know not *whither*, willy-nilly blowing.

## XXX.

What, without asking, hither hurried *whence*?  
 And, without asking, *whither* hurried hence!  
 Another and another Cup to drown  
 The Memory of this Impertinence!

## XXXI.

Up from Earth's Centre through the Seventh Gate,  
 I rose, and on the Throne of Saturn sate,  
 And many Knots unravel'd by the Road;  
 But not the Knot of Human Death and Fate.

## XXXII.

There was a Door to which I found no Key:  
 There was a Veil past which I could not see:  
     Some little Talk awhile of ME and THEE  
 There seem'd—and then no more of THEE and ME.

## XXXIII.

Then to the rolling Heav'n itself I cried,  
 Asking, "What Lamp had Destiny to guide  
     Her little Children stumbling in the Dark?"  
 And—"A blind Understanding!" Heav'n replied.

## XXXIV.

Then to this earthen Bowl did I adjourn  
 My Lip the secret Well of Life to learn:  
     And Lip to Lip it murmur'd—"While you live  
 Drink!—for once dead you never shall return."

## XXXV.

I think the Vessel, that with fugitive  
 Articulation answer'd, once did live,  
     And merry-make; and the cold Lip I kiss'd  
 How many Kisses might it take—and give!

## XXXVI.

For in the Market-place, one Dusk of Day,  
 I watch'd the Potter thumping his wet Clay:  
 And with its all obliterated Tongue  
 It murmur'd—"Gently, Brother, gently, pray!"

## XXXVII.

Ah, fill the Cup:—what boots it to repeat  
 How Time is slipping underneath our Feet:  
 Unborn TO-MORROW, and dead YESTERDAY,  
 Why fret about them if TO-DAY be sweet!

## XXXVIII.

One Moment in Annihilation's Waste,  
 One Moment, of the Well of Life to taste—  
 The Stars are setting and the Caravan  
 Starts for the Dawn of Nothing—Oh, make haste!

## XXXIX.

How long, how long, in infinite Pursuit  
 Of This and That endeavour and dispute?  
 Better be merry with the fruitful Grape  
 Than sadden after none, or bitter, Fruit.

*Sabais, arroy, come a fine mill*

XL.

You know, my Friends, how long since in my House

For a new Marriage I did make Carouse:

*Divorced a barren Reason & a wife came*  
Divorced old barren Reason from my Bed,

And took the Daughter of the Vine to Spouse.

*Cherish a fine natural wine*

XLI.

For "IS" and "IS-NOT" though *with* Rule and Line,

And "UP-AND-DOWN" *without*, I could define,

I yet in all I only cared to know,

Was never deep in anything but—Wine.

XLII.

And lately, by the Tavern Door agape,

Came stealing through the Dusk an Angel Shape

Bearing a Vessel on his Shoulder; and

He bid me taste of it; and 'twas—the Grape!

XLIII.

The Grape that can with Logic absolute

The Two-and-Seventy jarring Sects confute:

The subtle Alchemist that in a Trice

Life's leaden Metal into Gold transmute.

## XLIV.

The mighty Mahmúd, the victorious Lord,  
 That all the misbelieving and black Horde  
 Of Fears and Sorrows that infest the Soul  
 Scatters and slays with his enchanted Sword.

## XLV.

But leave the Wise to wrangle, and with me  
 The Quarrel of the Universe let be:  
 And, in some corner of the Hubbub coucht,  
 Make Game of that which makes as much of Thee.

## XLVI.

For in and out, above, about, below,  
 'Tis nothing but a Magic Shadow-show,  
 Play'd in a Box whose Candle is the Sun,  
 Round which we Phantom Figures come and go.

## XLVII.

And if the Wine you drink, the Lip you press,  
 End in the Nothing all Things end in—Yes—  
 Then fancy while Thou art, Thou art but what  
 Thou shalt be—Nothing—Thou shalt not be less.

## XLVIII.

While the Rose blows along the River Brink,  
 With old Khayyám the Ruby Vintage drink:  
 And when the Angel with his darker Draught  
 Draws up to Thee—take that, and do not shrink.

## XLIX.

'Tis all a Chequer-board of Nights and Days  
 Where Destiny with Men for Pieces plays:  
 Hither and thither moves, and mates, and slays,  
 And one by one back in the Closet lays.

## L.

The Ball no Question makes of Ayes and Noes,  
 But Right or Left as strikes the Player goes;  
 And He that toss'd Thee down into the Field,  
*He* knows about it all—HE knows—HE knows!

## LI.

The Moving Finger writes; and, having writ,  
 Moves on: nor all thy Piety or Wit  
 Shall lure it back to cancel half a Line,  
 Nor all thy Tears wash out a Word of it.

## LII.

And that inverted Bowl we call The Sky,  
 Whereunder crawling coopt we live and die,  
 Lift not thy hands to *It* for help—for It  
 Rolls impotently on as Thou or I.

## LIII.

With Earth's first Clay They did the Last Man's knead,  
 And then of the Last Harvest sow'd the Seed:  
 Yea, the first Morning of Creation wrote  
 What the Last Dawn of Reckoning shall read.

## LIV.

I tell Thee this—When, starting from the Goal,  
 Over the shoulders of the flaming Foal  
 Of Heav'n Parwin and Mushtara they flung,  
 In my predestin'd Plot of Dust and Soul.

## LV.

The Vine had struck a Fibre; which about  
 If clings my Being—let the Súfi flout;  
 Of my Base Metal may be filed a Key,  
 That shall unlock the Door he howls without.



## LVI.

And this I know: whether the one True Light,  
Kindle to Love, or Wrath—consume me quite,  
One glimpse of It within the Tavern caught  
Better than in the Temple lost outright.

## LVII.

Oh Thou, who didst with Pitfall and with Gin  
Beset the Road I was to wander in,  
Thou wilt not with Predestination round  
Enmesh me, and impute my Fall to Sin?

## LVIII.

Oh, Thou, who Man of baser Earth didst make,  
And who with Eden didst devise the Snake;  
For all the Sin wherewith the Face of Man  
Is blacken'd, Man's Forgiveness give—and take!

## KÚZA-NÁMA.

## LIX.

Listen again. One evening at the Close  
Of Ramazán, ere the better Moon arose,  
In that old Potter's Shop I stood alone  
With the clay Population round in Rows.

## LX.

And, strange to tell, among that Earthen Lot  
Some could articulate, while others not:

And suddenly one more impatient cried—  
“Who *is* the Potter, pray, and who the Pot?”

## LXI.

Then said another—“Surely not in vain  
My Substance from the common Earth was ta'en,  
That He who subtly wrought me into Shape  
Should stamp me back to common Earth again.”

## LXII.

Another said—"Why, ne'er a peevish Boy,  
Would break the Bowl from which he drank in Joy;  
Shall He that *made* the Vessel in pure Love  
And Fancy, in an after Rage destroy!"

## LXIII.

None answer'd this; but after Silence spake  
A Vessel of a more ungainly Make:  
"They sneer at me for leaning all awry;  
What! did the Hand then of the Potter shake?"

## LXIV.

Said one—"Folks of a surly Tapster tell,  
And daub his Visage with the Smoke of Hell;  
They talk of some strict Testing of us—Pish!  
He's a Good Fellow, and 'twill all be well."

## LXV.

Then said another with a long-drawn Sigh,  
"My Clay with long oblivion is gone dry:  
But, fill me with the old familiar Juice,  
Methinks I might recover by-and-bye!"

## LXVI.

So while the Vessels one by one were speaking,  
 One spied the little Crescent all were seeking:

And then they jogg'd each other, "Brother! Brother!  
 Hark to the Porter's Shoulder-knot a-creaking!"

## LXVII.

Ah, with the Grape my fading Life provide,  
 And wash my Body whence the Life has died,

And in a Windingsheet of Vine-leaf wrapt,  
 So bury me by some sweet Garden-side.

## LXVIII.

That ev'n my buried Ashes such a Snare  
 Of Perfume shall fling up into the Air,

As not a True Believer passing by  
 But shall be overtaken unaware.

## LXIX.

Indeed the Idols I have loved so long  
 Have done my Credit in Men's Eye much wrong:

Have drown'd my Honour in a shallow Cup,  
 And sold my Reputation for a Song.

## LXX.

Indeed, indeed, Repentance oft before  
I swore—but was I sober when I swore?

And then and then came Spring, and Rose-in-hand  
My thread-bare Penitence apieces tore.

## LXXI.

And much as Wine has play'd the Infidel,  
And robb'd me of my Robe of Honour—well,

I often wonder what the Vintners buy  
One half so precious as the Goods they sell.

## LXXII.

Alas, that Spring should vanish with the Rose!  
That Youth's sweet-scented Manuscript should close!

The Nightingale that in the Branches sang,  
Ah, whence, and whither flown again, who knows!

## LXXIII.

Ah Love! could thou and I with Fate conspire  
To grasp this sorry Scheme of Things entire,

Would not we shatter it to bits—and then  
Re-mould it nearer to the Heart's Desire!

## LXXIV.

Ah, Moon of my Delight who know'st no wane,  
The Moon of Heav'n is rising once again:

How oft hereafter rising shall she look  
Through this same Garden after me—in vain!

## LXXV.

And when Thyself with shining Foot shall pass  
Among the Guests Star-scatter'd on the Grass,  
And in thy joyous Errand reach the Spot  
Where I made one—turn down an empty Glass!

TAMÁM SHUD.

## NOTES.

(Stanza I.) Flinging a Stone into the Cup was the Signal for "To Horse!" in the Desert.

(II.) The "*False Dawn*;" *Subhi Khdsib*, a transient Light on the Horizon about an hour before the *Subhi sádhik*, or True Dawn; a well-known Phenomenon in the East. The Persians call the Morning Grey, or Dusk, "*Wolf-and-Sheep-While*." "Almost at odds with, which is which."

(IV.) New Year. Beginning with the Vernal Equinox, it must be remembered; and (howsoever the old Solar Year is practically superseded by the clumsy *Lunar* Year that dates from the Moham-medan Hijra) still commemorated by a Festival that is said to have been appointed by the very Jamshýd whom Omar so often talks of, and whose yearly Calendar he helped to rectify.

"The sudden approach and rapid advance of the Spring" (says a late Traveller in Persia) "are very striking. Before the Snow is well off the Ground, the Trees burst into Blossom, and the Flowers start from the Soil. At *Now Rooz* (*their* New Year's Day) the Snow was lying in patches on the Hills and in the shaded Vallies, while the Fruit-trees in the Garden were budding beauti-

fully, and green Plants and Flowers springing upon the Plains on every side—

‘And on old Hyem’s Chin and icy Crown  
An odorous Chaplet of sweet Summer buds  
Is, as in mockery, set—’—

Among the Plants newly appear’d I recognised some old Acquaintances I had not seen for many a Year: among these, two varieties of the Thistle; a coarse species of the Daisy, like the Horse-gowan; red and white Clover; the Dock; the blue Corn-flower; and that vulgar Herb the Dandelion rearing its yellow crest on the Banks of the Watercourses.” The Nightingale was not yet heard, for the Rose was not yet blown; but an almost identical Blackbird and Woodpecker helped to make up something of a North-country Spring.

(iv.) Exodus iv. 6; where Moses draws forth his Hand—not, according to the Persians, “*leprous as Snow*,”—but *white* as our May-Blossom in Spring perhaps! According to them also the Healing Power of Jesus resided in his Breath.

(v.) Irám, planted by King Schedad, and now sunk somewhere in the Sands of Arabia. Jamshýd’s Seven-ring’d Cup was typical of the Seven Heavens, 7 Planets, 7 Seas, etc. and was a *Divining Cup*.

(vi.) *Péhlevi*, the old Heroic *Sanskrit* of Persia. Háfiz also speaks of the Nightingale’s *Péhlevi*, which did not change with the People’s.

(vi.) I am not sure if this refers to the Red Rose looking



sickly, or the Yellow Rose that ought to be Red; Red, White, and Yellow Roses all common in Persia.

(IX.) Rustum, the "Hercules" of Persia, whose exploits are among the most celebrated in the Shah-náma. Hátim Tai, a well-known Type of Oriental Generosity.

(XII.) A Drum—beaten outside a Palace.

(XIII.) That is, the Rose's Golden Centre.

(XVII.) Persepolis: call'd also *Takht' i Jamshyd*—THE THRONE OF JAMSHYD, "*King-Splendid*," of the mythical *Peeshdádian* Dynasty, and supposed (with Shah-náma Authority) to have been founded and built by him, though others refer it to the Work of the Genie King, Ján Ibn Jann, who also built the Pyramids before the time of Adam. It is also called *Chehl-minar*—*Forty-column*; which is Persian, probably, for *Column-countless*; the Hall they adorned or supported with their Lotus Base and taurine Capital indicating double that Number, though now counted down to less than half by Earthquake and other Inroad. By whomsoever built, unquestionably the Monument of a long-extinguished Dynasty and Mythology; its Halls, Chambers and Galleries, inscribed with Arrow-head Characters, and sculptured with colossal, wing'd, half human Figures like those of Nimroud; Processions of Priests and Warriors—(doubtful if anywhere a Woman)—and Kings sitting on Thrones or in Chariots, Staff or Lotus-flower in hand, and the *Ferooher*—Symbol of Existence—with his wing'd Globe, common also to Assyria and Ægypt—over their heads. All this, together with Aqueduct and Cistern, and other Appurtenance of a Royal Palace, upon

a Terrace-platform, ascended by a double Flight of Stairs that may be gallop'd up, and cut out of and into the Rock-side of the *Kōh'ī Rāhmet, Mountain of Mercy*, where the old Fire-worshipping Sovereigns are buried, and overlooking the Plain of Merdasht.

Persians, like some other People, it seems, love to write their own Names, with sometimes a Verse or two, on their Country's Monuments. Mr. Binning (from whose sensible Travels the foregoing Account is mainly condens't) found several such in Persepolis; in one Place a fine Line of Háfiz: in another "an original, no doubt," he says, "by no great Poet," however "right in his Sentiment." The Words somehow looked to us, and the "halting metre" sounded, familiar; and on looking back at last among the 500 Rubáyiát of the Calcutta Omar MS.—*there* it is: old Omar quoted by *one* of his Countrymen, and here turned into hasty Rhyme, at any rate—

"This Palace that its Top to Heaven threw,  
And Kings their Forehead on its Threshold drew—  
I saw a Ring-dove sitting there alone,  
And 'Coo, Coo, Coo,' she cried, and 'Coo, Coo, Coo.'"

So as it seems the Persian speaks the English Ring-dove's *Péhlevi*, which is also articulate Persian for "Where?"

BAHRÁM GÚR—*Bahrám of the Wild Ass*, from his Fame in hunting it—a Sassanian Sovereign, had also his Seven Castles (like the King of Bohemia!) each of a different Colour; each with a Royal Mistress within side; each of whom recounts to Bahrám a

Romance, according to one of the most famous Poems of Persia, written by Amír Khusraw: these Sevens also figuring (according to Eastern Mysticism) the Seven Heavens, and perhaps the Book itself that Eighth, into which the mystical Seven transcend, and within which they revolve. The Ruins of Three of these Towers are yet shown by the Peasantry; as also the Swamp in which Bahráam sunk, like the Master of Ravenswood, while pursuing his *Gúr*.

(XX.) A Thousand Years to each Planet.

(XXXI.) Saturn, Lord of the Seventh Heaven.

(XLI.) A Laugh at his Mathematics perhaps.

(XXXII.) ME AND THEE; that is, some Dividual Existence or Personality apart from the Whole.

(XXXVIII.) The Caravan travelling by Night (after their New Year's Day of the Vernal Equinox) by command of Mohammed, I believe.

(XLIII.) The 72 Sects into which Islamism so soon split.

(XLIV.) This alludes to Mahmúd's Conquest of India and its swarthy Idolaters.

(XLVI.) *Fanísi khiyál*, a Magic-lanthorn still used in India; the cylindrical Interior being painted with various Figures, and so lightly poised and ventilated as to revolve round the Candle lighted within.

(L.) A very mysterious Line in the original;

U dánad u dánad u dánad u——

breaking off something like our Wood-pigeon's Note, which she is said to take up just where she left off.

(LIV.) Parwín and Mushtara—The Pleiads and Jupiter.

(LXVI.) At the Close of the Fasting Month, Ramazán (which makes the Musulman unhealthy and unamiable), the first Glimpse of the New Moon (who rules their Division of the Year) is looked for with the utmost Anxiety, and hailed with all Acclamation. Then it is that the Porter's Knot may be heard toward the *Cellar*, perhaps. Old Omar has elsewhere a pretty Quatrain about this same Moon—

“Be of Good Cheer—the sullen Month will die,  
And a young Moon requite us by and bye:  
Look how the Old one meagre, bent, and wan  
With Age and Fast, is fainting from the Sky!”

FINIS.

Bebe! A distancia entre o p'is e tu  
E' como um campo isolado, e na  
outra parte ha alguma promessa  
~~de se a p'ra cima, o como era,~~  
Bebe, e, no entanto, cospe o mundo  
e vomita o umbigo, por e' assim.

RUBÁIYÁT  
OF  
OMAR KHAYYÁM.

SECOND EDITION.

1868.

28/1/1932

Tem o lous a crema no pa lous' lousura  
naí que no mundo en certe a segara  
no paí no lous, a paí de  
nis é (o) lous?

Para paí perguntar, se nada dera?

---

D. pessoas <sup>Som</sup> ~~uma~~ ven, & os pensar  
Senti, se senti eal deajar.  
Afoja em virha a alva paí de &  
bora  
Do stung de mal interpretat. +

---

Não ~~de~~ desaper, se desaper  
El te ~~foi~~ ~~uma~~ ~~supel~~ o ~~paí~~ a ~~saib~~  
Alano no alva de fute  
~~no~~ ~~paí~~ ~~de~~ ~~alva~~ a ~~paí~~ e o d.

OMAR KHAYYÁM  
THE  
ASTRONOMER-POET OF PERSIA.

OMAR KHAYYÁM was born at Naishápúr in Khorasán in the latter half of our Eleventh, and died within the First Quarter of our Twelfth, Century. The slender Story of his Life is curiously twined about that of two other very considerable Figures in their Time and Country: one of whom tells the Story of all Three. This was Nizám ul Mulk, Vizyr to Alp Arslan the Son, and Malik Shah the Grandson, of Toghrul Beg the Tartar, who had wrested Persia from the feeble successor of Mahmúd the Great, and founded that Seljukian Dynasty which finally roused Europe into the Crusades. This Nizám ul Mulk, in his *Wasiyat*—or *Testament*—which he wrote and left as a Memorial for future Statesmen

—relates the following, as quoted in the *Calcutta Review*, No. LIX., from Mirkhond's *History of the Assassins*.

“One of the greatest of the wise men of Khorassán was the Imám Mowaffak of Naishápúr, a man highly honoured and revered,—may God rejoice his soul; his illustrious years exceeded eighty-five, and it was the universal belief that every boy who read the Koran or studied the traditions in his presence, would assuredly attain to honour and happiness. For this cause did my father send me from Tús to Naishápúr with Abd-usamad, the doctor of law, that I might employ myself in study and learning under the guidance of that illustrious teacher. Towards me he ever turned an eye of favour and kindness, and as his pupil I felt for him extreme affection and devotion, so that I passed four years in his service. When I first came there, I found two other pupils of mine own age newly arrived, Hakim Omar Khayyám, and the ill-fated Ben Sabbáh. Both were endowed with sharpness of wit and the highest natural powers; and we three formed a close friendship together. When the Imám rose from his lectures, they used to join me, and we repeated to each



other the lessons we had heard. Now Omar was a native of Naishápúr, while Hasan Ben Sabbáh's father was one Ali, a man of austere life and practice, but heretical in his creed and doctrine. One day Hasan said to me and to Khayyám, "It is a universal belief that the pupils of the Imám Mowaffak will attain to fortune. Now, even if we *all* do not attain thereto, without doubt one of us will; what then shall be our mutual pledge and bond?" We answered, "Be it what you please." "Well," he said, "let us make a vow, that to whomsoever this fortune falls, he shall share it equally with the rest, and reserve no pre-eminence for himself." "Be it so," we both replied, and on those terms we mutually pledged our words. Years rolled on, and I went from Khorassán to Transoxiana, and wandered to Ghazni and Cabul; and when I returned, I was invested with office, and rose to be administrator of affairs during the Sultanate of Sultan Alp Arslán.'

"He goes on to state, that years passed by, and both his old school-friends found him out, and came and claimed a share in his good fortune, according to the school-day vow. The Vizier was generous and kept his

word. Hasan demanded a place in the government, which the Sultan granted at the Vizier's request; but discontented with a gradual rise, he plunged into the maze of intrigue of an oriental court, and, failing in a base attempt to supplant his benefactor, he was disgraced and fell. After many mishaps and wanderings, Hasan became the head of the Persian sect of the *Ismailians*,—a party of fanatics who had long murmured in obscurity, but rose to an evil eminence under the guidance of his strong and evil will. In A.D. 1090, he seized the castle of Alamút, in the province of Rúdbar, which lies in the mountainous tract, south of the Caspian Sea; and it was from this mountain home he obtained that evil celebrity among the crusaders as the OLD MAN OF THE MOUNTAINS, and spread terror through the Mohammedan world; and it is yet disputed whether the word *Assassin*, which they have left in the language of modern Europe as their dark memorial, is derived from the *hashish*, or opiate of hemp-leaves (the Indian *bhang*), with which they maddened themselves to the sullen pitch of oriental desperation, or from the name of the founder of the dynasty, whom we have seen in his quiet collegiate days, at Naishápúr. One of the

countless victims of the Assassin's dagger was Nizám ul Mulk himself, the old schoolboy friend.\*

“Omar Khayyám also came to the Vizier to claim the share; but not to ask for title or office. ‘The greatest boon you can confer on me,’ he said, ‘is to let me live in a corner under the shadow of your fortune, to spread wide the advantages of Science, and pray for your long life and prosperity.’ The Vizier tells us, that, when he found Omar was really sincere in his refusal, he pressed him no further, but granted him a yearly pension of 1200 *mithkáls* of gold, from the treasury of Naishápúr.

“At Naishápúr thus lived and died Omar Khayyám, ‘busied,’ adds the Vizier, ‘in winning knowledge of every kind, and especially in Astronomy, whereín he attained to a very high pre-eminence. Under the Sultanate of Malik Shah, he came to Merv, and obtained great praise for his proficiency in science, and the Sultan showered favours upon him.’

\* Some of Omar's Rubáiyát warn us of the danger of Greatness, the instability of Fortune, and while advocating Charity to all Men, recommending us to be too intimate with none. Attár makes Nizám ul Mulk use the very words of his friend Omar (Rub. xxxi.), ‘When Nizám ul Mulk was in the Agony (of Death) he said, ‘Oh God! I am passing away in the hand of the Wind.’”

“When Malik Shah determined to reform the calendar, Omar was one of the eight learned men employed to do it; the result was the *Jaláli* era (so called from *Jalál-ud-din*, one of the king’s names),—‘a computation of time,’ says Gibbon, ‘which surpasses the Julian, and approaches the accuracy of the Gregorian style.’ He is also the author of some astronomical tables, entitled *Ziji-Maliksháhi*,” and the French have lately republished and translated an Arabic Treatise of his on Algebra.

“His Takhallus or poetical name (Khayyám) signifies a Tent-maker, and he is said to have at one time exercised that trade, perhaps before Nizám ul Mulk’s generosity raised him to independence. Many Persian poets similarly derive their names from their occupations; thus we have Attár, ‘a druggist,’ Assár, ‘an oil presser,’ etc.\* Omar himself alludes to his name in the following whimsical lines:—

“‘Khayyám, who stitched the tents of science,  
Has fallen in grief’s furnace and been suddenly burned;  
The shears of Fate have cut the tent ropes of his life,  
And the broker of Hope has sold him for nothing!’

---

\* Though all these, like our Smiths, Archers, Millers, Fletchers, etc., may simply retain the Surname of an hereditary calling.

“We have only one more anecdote to give of his Life, and that relates to the close; it is told in the anonymous preface which is sometimes prefixed to his poems; it has been printed in the Persian in the appendix to Hyde's *Veterum Persarum Religio*, p. 499; and D'Herbelot alludes to it in his *Bibliothèque*, under *Khiam*:\*—

“It is written in the chronicles of the ancients that this King of the Wise, Omar Khayyám, died at Nais-hápúr in the year of the Hegira, 517 (A.D. 1123); in science he was unrivalled,—the very paragon of his age. Khwájah Nizámi of Samarcand, who was one of his pupils, relates the following story: “I often used to hold conversations with my teacher, Omar Khayyám, in a garden; and one day he said to me, ‘My tomb shall be in a spot, where the north wind may scatter roses over it.’ I wondered at the words he spake, but I knew that his were no idle words.\*\* Years after, when I chanced

\* “Philosophe Musulman qui a vécu en Odeur de Sainteté dans la Fin du premier et le Commencement du second Siècle,” no part of which, except the “Philosophe,” can apply to *our* Khayyám.

\*\* The Rashness of the Words, according to D'Herbelot, consisted in being so opposed to those in the Korán: “No Man knows

to revisit Naishápúr, I went to his final resting-place, and lo! it was just outside a garden, and trees laden with fruit stretched their boughs over the garden wall, and dropped their flowers upon his tomb, so as the stone was hidden under them.””

Thus far—without fear of Trespass—from the *Calcutta Review*. The writer of it, on reading in India this story of Omar's Grave, was reminded, he says, of Cicero's Account of finding Archimedes' Tomb at Syracuse, buried in grass and weeds. I think Thorwaldsen desired to have roses grow over him; a wish religiously

where he shall die”—This Story of Omar recalls a very different one so naturally—and, when one remembers how wide of his humble mark the noble sailor aimed—so pathetically told by Captain Cook—not by Doctor Hawkesworth—in his Second Voyage. When leaving Ulietea, “Oreo's last request was for me to return. When he saw he could not obtain that promise, he asked the name of my *Marai*—Burying-place. As strange a question as this was, I hesitated not a moment to tell him ‘Stepney,’ the parish in which I live when in London. I was made to repeat it several times over till they could pronounce it; and then ‘Stepney Marai no Tootee’ was echoed through a hundred mouths at once. I afterwards found the same question had been put to Mr. Forster by a man on shore; but he gave a different, and indeed more proper answer, by saying, ‘No man who used the sea could say where he should be buried.’”

fulfilled for him to the present day, I believe. However, to return to Omar.

Though the Sultan "shower'd Favours upon him," Omar's Epicurean Audacity of Thought and Speech caused him to be regarded askance in his own Time and Country. He is said to have been especially hated and dreaded by the Súfis, whose Practice he ridiculed, and whose Faith amounts to little more than his own when stript of the Mysticism and formal recognition of Islamism under which Omar would not hide. Their Poets, including Hâfiz, who are (with the exception of Firdausi) the most considerable in Persia, borrowed largely, indeed, of Omar's material, but turning it to a mystical Use more convenient to Themselves and the People they addressed; a People quite as quick of Doubt as of Belief; as keen of Bodily Sense as of Intellectual; and delighting in a cloudy compound of both, in which they could float luxuriously between Heaven and Earth, and this World and the Next, on the wings of a poetical expression, that might serve indifferently for either. Omar was too honest of Heart as well as of Head for this. Having failed (however mistakenly) of finding any Providence but Destiny, and

any World but This, he set about making the most of it; preferring rather to soothe the Soul through the Senses into Acquiescence with Things as he saw them, than to perplex it with vain disquietude after what they *might be*. It has been seen, however, that his Worldly Ambition was not exorbitant; and he very likely takes a humorous or perverse pleasure in exalting the gratification of Sense above that of the Intellect, in which he must have taken great delight, although it failed to answer the Questions in which he, in common with all men, was most vitally interested.

For whatever Reason, however, Omar, as before said, has never been popular in his own Country, and therefore has been but scantily transmitted abroad. The MSS. of his Poems, mutilated beyond the average Casualties of Oriental Transcription, are so rare in the East as scarce to have reacht Westward at all, in spite of all the acquisitions of Arms and Science. There is no copy at the India House, none at the Bibliothèque Impériale of Paris. We know but of one in England: No. 140 of the Ouseley MSS. at the Bodleian, written at Shiraz, A.D. 1460. This contains but 158 Rubáiyát. One in the Asiatic Society's Library at Calcutta (of



which we have a Copy), contains (and yet incomplete) 516, though swelled to that by all kinds of Repetition and Corruption. So Von Hammer speaks of *his* Copy as containing about 200, while Dr. Sprenger catalogues the Lucknow MS. at double that Number. \* The Scribes, too, of the Oxford and Calcutta MSS. seem to do their Work under a sort of Protest; each beginning with a Tetrastich (whether genuine or not), taken out of its alphabetic order; the Oxford with one of Apology; the Calcutta with one of Expostulation, supposed (says a Notice prefixed to the MS.) to have risen from a Dream, in which Omar's mother asked about his future fate. It may be rendered thus:—

“Oh Thou who burn'st in Heart for those who burn,  
 In Hell, whose fires thyself shall feed in turn;  
 How long be crying, 'Mercy on them, God!'  
 Why, who art Thou to teach, and He to learn?”

*One of his enemies - he a few years ago*  
 The Bodleian Quatrain pleads Pantheism by way of  
 Justification.

“If I myself upon a looser Creed  
 Have loosely strung the Jewel of Good deed,  
 Let this one thing for my Atonement plead:  
 That One for Two I never did mis-read.”

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\* “Since this Paper was written” (adds the Reviewer in a

The Reviewer, to whom I owe the Particulars of Omar's Life, concludes his Review by comparing him with Lucretius, both as to natural Temper and Genius, and as acted upon by the Circumstances in which he lived. Both indeed were men of subtle, strong, and cultivated Intellect, fine Imagination, and Hearts passionate for Truth and Justice; who justly revolted from their Country's false Religion, and false, or foolish, Devotion to it; but who yet fell short of replacing what they subverted by such better *Hope* as others, with no better Revelation to guide them, had yet made a Law to themselves. Lucretius, indeed, with such material as Epicurus furnished, satisfied himself with the theory of so vast a machine fortuitously constructed, and acting by a Law that implied no Legislator; and so composing himself into a Stoical rather than Epicurean severity of Attitude, sat down to contemplate the mechanical Drama of the Universe which he was part Actor in; himself and all about him (as in his own sublime description of the Roman Theatre) discoloured with the

note), "we have met with a Copy of a very rare Edition, printed at Calcutta in 1836. This contains 438 Tetrastichs, with an Appendix containing 54 others not found in some MSS."

lurid reflex of the Curtain suspended between the Spectator and the Sun. Omar, more desperate, or more careless of any so complicated System as resulted in nothing but hopeless Necessity, flung his own Genius and Learning with a bitter or humorous jest into the general Ruin which their insufficient glimpses only served to reveal; and, pretending sensual pleasure as the serious purpose of Life, only *diverted* himself with speculative problems of Deity, Destiny, Matter and Spirit, Good and Evil, and other such questions, easier to start than to run down, and the pursuit of which becomes a very weary sport at last!

With regard to the present Translation. The original Rubáiyát (as, missing an Arabic Guttural, these *Tetrastichs* are more musically called) are independent Stanzas, consisting each of four Lines of equal, though varied, Prosody; sometimes *all* rhyming, but oftener (as here imitated) the third line a blank. Something as in the Greek Alcaic, where the penultimate line seems to lift and suspend the Wave that falls over in the last. As usual with such kind of Oriental Verse, the Rubáiyát follow one another according to Alphabetic Rhyme—a strange succession of Grave and Gay. Those here

selected are strung into something of an Eclogue, with perhaps a less than equal proportion of the "Drink and make-merry," which (genuine or not) recurs over-frequently in the Original. Either way, the Result is sad enough: saddest perhaps when most ostentatiously merry: more apt to move Sorrow than Anger toward the old Tent-maker, who, after vainly endeavouring to unshackle his Steps from Destiny, and to catch some authentic Glimpse of TO-MORROW, fell back upon TO-DAY (which has out-lived so many To-morrows!) as the only Ground he got to stand upon, however momentarily slipping from under his Feet.

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While the present Edition of Omar was preparing, Monsieur Nicolas, French Consul at Rescht, published a very careful and very good Edition of the Text, from a lithograph copy at Teheran, comprising 464 Rubáiyát, with translation and notes of his own.

Mons. Nicolas, whose Edition has reminded me of several things, and instructed me in others, does not consider Omar to be the material Epicurean that I have literally taken him for, but a Mystic, shadowing the Deity under the figure of Wine, Wine-bearer, etc., as Háfiz is supposed to do; in short, a Súfi Poet like Háfiz and the rest.

I cannot see reason to alter my opinion, formed as it was a dozen years ago when Omar was first shown me by one to whom I am indebted for all I know of Oriental, and very much of other, literature. He admired Omar's Genius so much, that he would gladly have adopted any such Interpretation of his meaning as Mons. Nicolas' if he could.\* That he could not appears

\* Perhaps would have edited the Poems himself some years ago. He may now as little approve of my Version on one side, as of Mons. Nicolas' on the other.

by his Paper in the *Calcutta Review* already so largely quoted; in which he argues from the Poems themselves, as well as from what records remain of the Poet's Life.

And if more were needed to disprove Mons. Nicolas' Theory, there is the Biographical Notice which he himself has drawn up in direct contradiction to the Interpretation of the Poems given in his Notes. Here is one of the Anecdotes he produces. "Mais revenons à Khéyam, qui, resté étranger à toutes ces alternatives de guerres, d'intrigues, et de révoltes, dont cette époque fut si remplie, vivait tranquille dans son village natal, se livrant avec passion à l'étude de la philosophie des Soufis. Entouré de nombreux amis il cherchait avec eux dans le vin cette contemplation extatique que d'autres croient trouver dans des cris et des hurlements," etc. "Les chroniqueurs persans racontent que Khéyam aimait surtout à s'entretenir et à boire avec ses amis, le soir au clair de la lune sur la terrasse de sa maison, entouré de chanteurs et musiciens, avec un échanton qui, la coupe à la main, la présentait à tour de rôle aux joyeux convives réunis.—Pendant une de ces soirées dont nous venons de parler, survient à l'improviste un coup de vent qui éteint les chandelles et

renverse à terre la cruche de vin, placée imprudemment sur le bord de la terrasse. La cruche fut brisée et le vin répandu. Aussitôt Khéyam, irrité, improvisa ce quatrain impie à l'adresse du Tout-Puissant: 'Tu as brisé ma cruche de vin, mon Dieu! tu as ainsi fermé sur moi la porte de la joie, mon Dieu! c'est moi qui bois, et c'est toi qui commets les désordres de l'ivresse! oh! (puisse ma bouche se remplir de la terre!) serais-tu ivre, mon Dieu?'

"Le poète, après avoir prononcé ce blasphème, jetant les yeux sur une glace, se serait aperçu que son visage était noir comme du charbon. C'était une punition du ciel. Alors il fit cet autre quatrain non moins audacieux que le premier. 'Quel est l'homme ici-bas qui n'a point commis de péché, dis? Celui qui n'en aurait point commis, comment aurait-il vécu, dis? Si, parce que je fais du mal, tu me punis par le mal, quelle est donc la différence qui existe entre toi et moi, dis?'"

I really hardly knew poor Omar was so far gone till his Apologist informed me. Here we see then that, whatever were the Wine that Háfiz drank and sang, the veritable Juice of the Grape it was which Omar used

not only when carousing with his friends, but (says Mons. Nicolas) in order to excite himself to that pitch of Devotion which others reached by cries and "hurlements." And yet, whenever Wine, Wine-bearer, etc., occur in the Text—which is often enough—Mons. Nicolas carefully annotates "Dieu," "La Divinité," etc.: so carefully indeed that one is tempted to think he was indoctrinated by the Súfi with whom he read the Poems. (Note to Rub. II. p. 8.) A Persian would naturally wish to vindicate a distinguished Countryman; and a Súfi to enrol him in his own sect, which already comprises all the chief Poets of Persia.

What historical Authority has Mons. Nicolas to show that Omar gave himself up "avec passion à l'étude de la philosophie des Soufis"? (Preface p. XIII.) The Doctrines of Pantheism, Materialism, Necessity, etc., were not peculiar to the Súfi; nor to Lucretius before them; nor to Epicurus before him; probably the very original Irreligion of thinking men from the first; and very likely to be the spontaneous growth of a Philosopher living in an Age of social and political barbarism, under sanction of one of the Two and Seventy Religions supposed to divide the world. Von Hammer (according



to Sprenger's Oriental Catalogue) speaks of Omar as "a Free-thinker, and a great opponent of Sufism;" perhaps because, while holding much of their Doctrine, he would not pretend to any inconsistent severity of morals. Sir W. Ouseley has written a Note to something of the same effect on the fly-leaf of the Bodleian MS. And in two Rubáiyát of Mons. Nicolas' own Edition Síf and Súfi are both disparagingly named.

No doubt many of these Quatrains seem unaccountable unless mystically interpreted; but many more as unaccountable unless literally. Were the Wine spiritual, for instance, how wash the Body with it when dead? Why make cups of the dead clay to be filled with—"La Divinité"—by some succeeding Mystic? Mons. Nicolas himself is puzzled by some "bizarres" and "trop Orientales" allusions and images—"d'une sensualité quelquefois révoltante" indeed—which "les convenances" do not permit him to translate; but still which the reader cannot but refer to "La Divinité."\*

\* A Note to Quatrain 234 admits that, however clear the mystical meaning of such Images must be to Europeans, they are not quoted without "rougissant" even by laymen in Persia—"Quant aux termes de tendresse qui commencent ce quatrain, comme tant d'autres dans ce recueil, nos lecteurs, habitués main-

No doubt also many of the Quatrains in the Teheran, as in the Calcutta, Copies, are spurious; such *Rubáiyát* being the common form of Epigram in Persia. But this, at best, tells as much one way as another; nay, the Súfi, who may be considered the Scholar and Man of Letters in Persia, would be far more likely than the careless Epicure to interpolate what favours his own view of the Poet. I observe that very few of the more mystical Quatrains are in the Bodleian MS., which must be one of the oldest, as dated at Shiraz, A.H. 865, A.D. 1460. And this, I think, especially distinguishes Omar (I cannot help calling him by his—no, not Christian—familiar name) from all other Persian Poets: That, whereas with them the Poet is lost in his Song, the Man in Allegory and Abstraction; we seem to have the Man—the *Bonhomme*—Omar himself, with all his Humours and Passions, as frankly before us as if we

tenant à l'étrangeté des expressions si souvent employées par Khéyam pour rendre ses pensées sur l'amour divin, et à la singularité des images trop orientales, d'une sensualité quelquefois révoltante, n'auront pas de peine à se persuader qu'il s'agit de la Divinité, bien que cette conviction soit vivement discutée par les moullahs Musulmans, et même par beaucoup de laïques, qui rougissent véritablement d'une pareille licence de leur compatriote à l'égard des choses spirituelles."

were really at Table with him, after the Wine had gone round.

I must say that I, for one, never wholly believed in the Mysticism of Háfiz. It does not appear there was any danger in holding and singing Súfi Pantheism, so long as the Poet made his Salaam to Mohammed at the beginning and end of his Song. Under such conditions Jeláluddín, Jámi, Attár, and others sang; using Wine and Beauty indeed as Images to illustrate, not as a Mask to hide, the Divinity they were celebrating. Perhaps some Allegory less liable to mistake or abuse had been better among so inflammable a People: much more so when, as some think with Háfiz and Omar, the abstract is not only likened to, but identified with, the sensual Image; hazardous, if not to the Devotee himself, yet to his weaker Brethren; and worse for the Profane in proportion as the Devotion of the Initiated grew warmer. And all for what? To be tantalised with Images of sensual enjoyment which must be renounced if one would approximate a God, who, according to the Doctrine, *is* Sensual Matter as well as Spirit, and into whose Universe one expects unconsciously to merge after Death, without hope of any posthumous Beatitude

in another world to compensate for all the self-denial of this. Lucretius' blind Divinity certainly merited, and probably got, as much self-sacrifice as this of the Súfi; and the burden of Omar's Song—if not "Let us eat"—is assuredly—"Let us drink, for To-morrow we die!" And if Háfiz meant quite otherwise by a similar language, he surely miscalculated when he devoted his Life and Genius to so equivocal a Psalmody as, from his Day to this, has been said and sung by any rather than spiritual Worshippers.

However, it may remain an Open Question, both with regard to Háfiz and Omar: the reader may understand them either way, literally or mystically, as he chooses. Whenever Wine, Wine-bearer, Cypress, etc., are named, he has only to suppose "La Divinité;" and when he has done so with Omar, I really think he may proceed to the same Interpretation of Anacreon—and even Anacreon Moore.

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RUBÁIYÁT  
OF  
OMAR KHAYYÁM OF NAISHÁPÚR.

I.

WAKE! For the Sun behind yon Eastern height  
Has chased the Session of the Stars from Night;  
And, to the field of Heav'n ascending, strikes  
The Sultán's Turret with a Shaft of Light.

II.

Before the phantom of False morning died,  
Methought a Voice within the Tavern cried,  
"When all the Temple is prepared within,  
Why lags the drowsy Worshipper outside?"

III.

And, as the Cock crew, those who stood before  
The Tavern shouted—"Open then the door!  
You know how little while we have to stay,  
And, once departed, may return no more."

## IV.

Now the New Year reviving old Desires,  
 The thoughtful Soul to Solitude retires,  
 Where the WHITE HAND OF MOSES on the Bough  
 Puts out, and Jesus from the ground suspires.

## V.

Iram indeed is gone with all his Rose,  
 And Jamshýd's Sev'n-ring'd Cup where no one knows;  
 But still a Ruby gushes from the Vine,  
 And many a Garden by the Water blows.

## VI.

And David's lips are lockt; but in divine  
 High-piping Péhlevi, with "Wine! Wine! Wine!  
 Red Wine!"—the Nightingale cries to the Rose  
 That sallow cheek of her's to incarnadine.

## VII.

Come, fill the Cup, and in the fire of Spring  
 Your Winter-garment of Repentance fling:  
 The Bird of Time has but a little way  
 To flutter—and the Bird is on the Wing.

## VIII.

Whether at Naishápúr or Babylon,  
 Whether the Cup with sweet or bitter run,  
 The Wine of Life keeps oozing drop by drop  
 The Leaves of Life keep falling one by one.

## IX.

Morning a thousand Roses brings, you say;  
 Yes, but where leaves the Rose of yesterday?  
 And this first Summer month that brings the Rose  
 Shall take Jamshýd and Kaikobád away.

## X.

Well, let it take them! What have we to do  
 With Kaikobád the Great, or Kaikhosrú?  
 Let Rustum cry "To Battle!" as he likes,  
 Or Hátim Tai "To Supper!"—heed not you.

## XI.

With me along the strip of Herbage strown  
 That just divides the desert from the sown,  
 Where name of Slave and Sultán is forgot—  
 And Peace to Máhmúd on his golden Throne!

## XII.

Here with a little Bread beneath the Bough,  
 A Flask of Wine, a Book of Verse—and Thou  
 Beside me singing in the Wilderness—  
 Oh, Wilderness were Paradise enow!

## XIII.

Some for the Glories of This World; and some  
 Sigh for the Prophet's Paradise to come;  
 Ah, take the Cash, and let the Promise go,  
 Nor heed the music of a distant Drum!

## XIV.

Were it not Folly, Spider-like to spin  
 The Thread of present Life away to win—  
 What? for ourselves, who know not if we shall  
 Breathe out the very Breath we now breathe in!

## XV.

Look to the blowing Rose about us—"Lo,  
 Laughing," she says, "into the world I blow:  
 At once the silken tassel of my Purse  
 Tear, and its Treasure on the Garden throw."



## XVI.

For those who husbanded the Golden grain,  
And those who flung it to the winds like Rain,  
Alike to no such aureate Earth are turn'd  
As, buried once, Men want dug up again.

## XVII.

The Worldly Hope men set their Hearts upon  
Turns Ashes—or it prospers; and anon,  
Like Snow upon the Desert's dusty Face,  
Lighting a little hour or two—was gone.

## XVIII.

Think, in this batter'd Caravanserai  
Whose Portals are alternate Night and Day,  
How Sultán after Sultán with his Pomp  
Abode his destin'd Hour, and went his way.

## XIX.

They say the Lion and the Lizard keep  
The Courts where Jamshýd gloried and drank deep:  
And BahráM, that great Hunter—the Wild Ass  
Stamps o'er his Head, but cannot break his Sleep.

## XX.

The Palace that to Heav'n his pillars threw,  
And Kings the forehead on his threshold drew—  
I saw the solitary Ringdove there,  
And "Coo, coo, coo," she cried; and "Coo, coo, coo."

## XXI.

Ah, my Belovéd, fill the Cup that clears  
TO-DAY of past Regret and future Fears:  
*To-morrow!*—Why, To-morrow I may be  
Myself with Yesterday's Sev'n thousand Years

## XXII.

For some we loved, the loveliest and the best  
That from his Vintage rolling Time has prest,  
Have drunk their Cup a Round or two before,  
And one by one crept silently to rest.

## XXIII.

And we, that now make merry in the Room  
They left, and Summer dresses in new bloom,  
Ourselves must we beneath the Couch of Earth  
Descend, ourselves to make a Couch—for whom?

## XXIV.

I sometimes think that never blows so red  
 The Rose as where some buried Cæsar bled;  
 That every Hyacinth the Garden wears  
 Dropt in her Lap from some once lovely Head.

## XXV.

And this delightful Herb whose living Green  
 Fledges the River's Lip on which we lean—  
 Ah, lean upon it lightly! for who knows  
 From what once lovely Lip it springs unseen!

## XXVI.

Ah, make the most of what we yet may spend,  
 Before we too into the Dust descend;  
 Dust into Dust, and under Dust, to lie,  
 Sans Wine, sans Song, sans Singer, and—sans End!

## XXVII.

Alike for those who for TO-DAY prepare,  
 And those that after some TO-MORROW stare,  
 A Muezzín from the Tower of Darkness cries,  
 "Fools! your Reward is neither Here nor There!"

## XXVIII.

Another Voice, when I am sleeping, cries,  
 "The Flower should open with the Morning skies."  
 And a retreating Whisper, as I wake—  
 "The Flower that once has blown for ever dies."

## XXIX.

Why, all the Saints and Sages who discuss'd  
 Of the Two Worlds so learnedly, are thrust  
 Like foolish Prophets forth; their Words to Scorn  
 Are scatter'd, and their Mouths are stopt with Dust.

## XXX.

Myself when young did eagerly frequent  
 Doctor and Saint, and heard great argument  
 About it and about: but evermore  
 Came out by the same door as in I went.

## XXXI.

With them the seed of Wisdom did I sow,  
 And with my own hand wrought to make it grow:  
 And this was all the Harvest that I reap'd—  
 "I came like Water, and like Wind I go."

## XXXII.

Into this Universe, and *Why* not knowing,  
 Nor *Whence*, like Water willy-nilly flowing:  
 And out of it, as Wind along the Waste,  
 I know not *Whither*, willy-nilly blowing.

## XXXIII.

What, without asking, hither hurried *Whence*?  
 And, without asking, *Whither* hurried hence!  
 Ah, contrite Heav'n endowed us with the Vine  
 To drug the memory of that insolence!

## XXXIV.

Up from Earth's Centre through the Seventh Gate  
 I rose, and on the Throne of Saturn sate,  
 And many Knots unravel'd by the Road;  
 But not the Master-knot of Human Fate.

## XXXV.

There was the Door to which I found no Key:  
 There was the Veil through which I could not see:  
 Some little talk awhile of ME and THEE  
 There was—and then no more of THEE and ME.

## XXXVI.

Earth could not answer: nor the Seas that mourn  
 In flowing Purple, of their Lord forlorn;

Nor Heaven, with those eternal Signs reveal'd  
 And hidden by the sleeve of Night and Morn.

## XXXVII.

Then of the THEE IN ME who works behind  
 The Veil of Universe I cried to find

A Lamp to guide me through the darkness; and  
 Something then said—"an Understanding blind."

## XXXVIII.

Then to the Lip of this poor earthen Urn  
 I lean'd, the secret Well of Life to learn:

And Lip to Lip it murmur'd—"While you live,  
 Drink!—for, once dead, you never shall return."

## XXXIX.

I think the Vessel, that with fugitive  
 Articulation answer'd, once did live,

And drink; and that impassive Lip I kiss'd,  
 How many Kisses might it take—and give!

## XL.

For I remember stopping by the way  
To watch a Potter thumping his wet Clay:  
And with its all-obliterated Tongue  
It murmur'd—"Gently, Brother, gently, pray!"

## XLI.

For has not such a Story from of Old  
Down Man's successive generations roll'd  
Of such a clod of saturated Earth  
Cast by the Maker into Human mould?

## XLII.

And not a drop that from our Cups we throw  
On the parcht herbage but may steal below  
To quench the fire of Anguish in some Eye  
There hidden—far beneath, and long ago.

## XLIII.

As then the Tulip for her wonted sup  
Of Heavenly Vintage lifts her chalice up,  
Do you, twin offspring of the soil, till Heav'n  
To Earth invert you like an empty Cup.

## XLIV.

Do you, within your little hour of Grace,  
 The waving Cypress in your Arms enlace,  
     Before the Mother back into her arms  
 Fold, and dissolve you in a last embrace.

## XLV.

And if the Cup you drink, the Lip you press  
 End in what All begins and ends in—Yes;  
     Imagine then you *are* what heretofore  
 You *were*—hereafter you shall not be less.

## XLVI.

So when at last the Angel of the drink  
 Of Darkness finds you by the river-brink,  
     And, proffering his Cup, invites your Soul  
 Forth to your Lips to quaff it—do not shrink.

## XLVII.

And fear not lest Existence closing *your*  
 Account, should lose, or know the type no more;  
     The Eternal Sáki from that Bowl has pour'd  
 Millions of Bubbles like us, and will pour.



## XLVIII.

When You and I behind the Veil are past,  
 Oh but the long long while the World shall last,  
 Which of our Coming and Departure heeds  
 As much as Ocean of a pebble-cast.

## XLIX.

One Moment in Annihilation's Waste,  
 One Moment, of the Well of Life to taste—  
 The Stars are setting, and the Caravan  
 Draws to the Dawn of Nothing—Oh make haste!

## L.

Would you that spangle of Existence spend  
 About THE SECRET—quick about it, Friend!  
 A Hair, they say, divides the False and True—  
 And upon what, prithee, does Life depend?

## LI.

A Hair, they say, divides the False and True;  
 Yes; and a single Alif were the clue,  
 Could you but find it, to the Treasure-house,  
 And peradventure to THE MASTER too;

## LII.

Whose secret Presence, through Creation's veins  
 Running, Quicksilver-like eludes your pains:  
 Taking all shapes from Máh to Máhi; and  
 They change and perish all—but He remains;

## LIII.

A moment guess'd—then back behind the Fold  
 Immerst of Darkness round the Drama roll'd  
 Which, for the Pastime of Eternity,  
 He does Himself contrive, enact, behold.

## LIV.

But if in vain, down on the stubborn floor  
 Of Earth, and up to Heav'n's unopening Door,  
 You gaze To-day, while You are You—how then  
 To-morrow, You when shall be You no more?

## LV.

Oh, plagued no more with Human or Divine.  
 To-morrow's tangle to itself resign,  
 And lose your fingers in the tresses of  
 The Cypress-slender Minister of Wine.

## LVI.

Waste not your Hour, nor in the vain pursuit  
Of This and That endeavour and dispute;  
Better be merry with the fruitful Grape  
Than sadden after none, or bitter, Fruit.

## LVII.

You know, my Friends, how bravely in my House  
For a new Marriage I did make Carouse:  
Divorced old barren Reason from my Bed,  
And took the Daughter of the Vine to Spouse.

## LVIII.

For "Is" and "IS-NOT" though with Rule and Line,  
And "UP-AND-DOWN" by Logic I define,  
Of all that one should care to fathom, I  
Was never deep in anything but—Wine.

## LIX.

Ah, but my Computations, People say,  
Have squared the Year to human compass, eh?  
If so, by striking from the Calendar  
Unborn To-morrow, and dead Yesterday.

## LX.

And lately, by the Tavern Door agape,  
 Came shining through the Dusk an Angel Shape  
     Bearing a Vessel on his Shoulder; and  
 He bid me taste of it; and 'twas—the Grape!

## LXI.

The Grape that can with Logic absolute  
 The Two-and-Seventy jarring Sects confute:  
     The sovereign Alchemist that in a trice  
 Life's leaden metal into Gold transmute:

## LXII.

The mighty Mahmúd, Allah-breathing Lord,  
 That all the misbelieving and black Horde  
     Of Fears and Sorrows that infest the Soul  
 Scatters before him with his whirlwind Sword.

## LXIII.

Why, be this Juice the growth of God, who dare  
 Blaspheme the twisted tendril as a Snare?  
     A Blessing, we should use it, should we not?  
 And if a Curse—why, then, Who set it there?

## LXIV.

I must abjure the Balm of Life, I must,  
 Scared by some After-reckoning ta'en on trust,  
     Or lured with Hope of some Diviner Drink,  
 When the frail Cup is crumbled into Dust!

## LXV.

If but the Vine and Love-abjuring Band  
 Are in the Prophet's Paradise to stand,  
     Alack, I doubt the Prophet's Paradise  
 Were empty as the hollow of one's Hand.

## LXVI.

Oh threats of Hell and Hopes of Paradise!  
 One thing at least is certain—*This* Life flies:  
     One thing is certain and the rest is Lies;  
 The Flower that once is blown for ever dies.

## LXVII.

Strange, is it not? that of the myriads who  
 Before us pass'd the door of Darkness through  
     Not one returns to tell us of the Road,  
 Which to discover we must travel too.

## LXVIII.

The Revelations of Devout and Learn'd  
 Who rose before us, and as Prophets burn'd,  
     Are all but Stories, which, awoke from Sleep  
 They told their fellows, and to Sleep return'd.

## LXIX.

Why, if the Soul can fling the Dust aside,  
 And naked on the Air of Heaven ride,  
     Is't not a shame—is't not a shame for him  
 So long in this Clay suburb to abide!

## LXX.

But that is but a Tent wherein may rest  
 A Sultan to the realm of Death address;  
     The Sultan rises, and the dark Ferrásh  
 Strikes, and prepares it for another guest.

## LXXI.

I sent my Soul through the Invisible,  
 Some letter of that After-life to spell:  
     And after many days my Soul return'd  
 And said, "Behold, Myself am Heav'n and Hell:"

## LXXII.

Heav'n but the Vision of fulfill'd Desire,  
 And Hell the Shadow of a Soul on fire,  
     Cast on the Darkness into which Ourselves,  
 So late emerg'd from, shall so soon expire.

## LXXIII.

We are no other than a moving row  
 Of visionary Shapes that come and go  
     Round with this Sun-illumin'd Lantern held  
 In Midnight by the Master of the Show;

## LXXIV.

Impotent Pieces of the Game he plays  
 Upon this Chequer-board of Nights and Days;  
     Hither and thither moves, and checks, and slays;  
 And one by one back in the Closet lays.

## LXXV.

The Ball no question makes of Ayes and Noes,  
 But Right or Left as strikes the Player goes;  
     And He that toss'd you down into the Field,  
*He* knows about it all—*HE* knows—*HE* knows!

## LXXVI.

The Moving Finger writes; and, having writ,  
 Moves on: nor all your Piety nor Wit  
 Shall lure it back to cancel half a Line,  
 Nor all your Tears wash out a Word of it.

## LXXVII.

For let Philosopher and Doctor preach  
 Of what they will, and what they will not—each  
 Is but one Link in an eternal Chain  
 That none can slip, nor break, nor over-reach.

## LXXVIII.

And that inverted Bowl we call The Sky,  
 Whereunder crawling coop'd we live and die,  
 Lift not your hands to *It* for help—for It  
 As impotently rolls as you or I.

## LXXIX.

With Earth's first Clay They did the Last Man knead.  
 And there of the Last Harvest sow'd the Seed:  
 And the first Morning of Creation wrote  
 What the Last Dawn of Reckoning shall read.



## LXXX.

Yesterday *This* Day's Madness did prepare:  
To-morrow's Silence, Triumph, or Despair:

Drink! for you know not whence you came, nor why:  
Drink! for you know not why you go, nor where.

## LXXXI.

I tell you this—When, started from the Goal,  
Over the flaming shoulders of the Foal

Of Heav'n Parwín and Mushtari they flung,  
In my predestin'd Plot of Dust and Soul

## LXXXII.

The Vine had struck a fibre: which about  
If clings my Being—let the Dervish flout;

Of my Base metal may be filed a Key,  
That shall unlock the Door he howls without.

## LXXXIII.

And this I know: whether the one True Light,  
Kindle to Love, or Wrath-consume me quite,

One Flash of It within the Tavern caught  
Better than in the Temple lost outright.

## LXXXIV.

What! out of senseless Nothing to provoke  
 A conscious Something to resent the yoke  
     Of unpermitted Pleasure, under pain  
 Of Everlasting Penalties, if broke!

## LXXXV.

What! from his helpless Creature be repaid  
 Pure Gold for what he lent us dross-allay'd—  
     Sue for a Debt we never did contract,  
 And cannot answer—Oh the sorry trade!

## LXXXVI.

Nay, but, for terror of his wrathful Face,  
 I swear I will not call Injustice Grace;  
     Not one Good Fellow of the Tavern but  
 Would kick so poor a Coward from the place.

## LXXXVII.

Oh Thou, who didst with pitfall and with gin  
 Beset the Road I was to wander in,  
     Thou wilt not with Predestin'd Evil round  
 Emmesh, and then impute my Fall to Sin?

## LXXXVIII.

Oh Thou, who Man of baser Earth didst make,  
And ev'n with Paradise devise the Snake:

For all the Sin the Face of wretched Man  
Is black with—Man's Forgiveness give—and take!

\* \* \* \* \*

## LXXXIX.

As under cover of departing Day  
Slunk hunger-stricken Ramazán away,  
Once more within the Potter's house alone  
I stood, surrounded by the Shapes of Clay.

## XC.

And once again there gather'd a scarce heard  
Whisper among them; as it were, the stirr'd  
Ashes of some all but extinguisht Tongue,  
Which mine ear kindled into living Word.

## XCI.

Said one among them—"Surely not in vain,  
My Substance from the common Earth was ta'en,  
That He who subtly wrought me into Shape  
Should stamp me back to shapeless Earth again?"

## XCII.

Another said—"Why, ne'er a peevish Boy  
 Would break the Cup from which he drank in Joy;  
 Shall He that of his own free Fancy made  
 The Vessel, in an after-rage destroy!"

## XCIII.

None answer'd this; but after silence spake  
 Some Vessel of a more ungainly Make;  
 "They sneer at me for leaning all awry:  
 What! did the Hand then of the Potter shake?"

## XCIV.

Thus with the Dead as with the Living, *What?*  
 And *Why?* so ready, but the *Wherefor* not,  
 One on a sudden peevishly exclaim'd,  
 "Which is the Potter, pray, and which the Pot?"

## XCV.

Said one—"Folks of a surly Master tell,  
 And daub his Visage with the Smoke of Hell:  
 They talk of some sharp Trial of us—Pish!  
 He's a Good Fellow, and 'twill all be well."

## XCVI.

"Well," said another, "Whoso will, let try,  
My Clay with long oblivion is gone dry:

But fill me with the old familiar Juice,  
Methinks I might recover by-and-bye!"

## XCVII.

So while the Vessels one by one were speaking,  
One spied the little Crescent all were seeking:

And then they jogg'd each other, "Brother! Brother!  
Now for the Porter's shoulder-knot a-creaking!"

\* \* \* \*

## XCVIII.

Ah, with the Grape my fading Life provide,  
And wash my Body whence the Life has died,

And lay me, shrouded in the living Leaf,  
By some not unfrequented Garden-side.

## XCIX.

Whither resorting from the vernal Heat  
Shall Old Acquaintance Old Acquaintance greet,

Under the Branch that leans above the Wall  
To shed his Blossom over head and feet.

*Handwritten notes in Persian script:*  
 در این شعر، از دست...  
 کله میگوید...  
 و در این شعر...  
 در این شعر...  
 در این شعر...

## C.

Then ev'n my buried Ashes such a snare  
Of Vintage shall fling up into the Air.

As not a True-believer passing by  
But shall be overtaken unaware.

## CI.

Indeed the Idols I have loved so long  
Have done my credit in Men's eye much wrong;  
Have drown'd my Glory in a shallow Cup,  
And sold my Reputation for a Song.

## CII.

Indeed, indeed, Repentance oft before  
I swore—but was I sober when I swore?  
And then and then came Spring, and Rose-in-hand  
My thread-bare Penitence apieces tore.

## CIII.

And much as Wine has play'd the Infidel,  
And robb'd me of my Robe of Honour—Well,  
I often wonder what the Vintners buy  
One half so precious as the ware they sell.

## CIV.

Yet Ah, that Spring should vanish with the Rose!  
That Youth's sweet-scented manuscript should close!

The Nightingale that in the branches sang,  
Ah whence, and whither flown again, who knows!

## CV.

Would but the Desert of the Fountain yield  
One glimpse—if dimly, yet indeed reveal'd,  
Toward which the fainting Traveller might spring,  
As springs the trampled herbage of the field!

## CVI.

Oh if the World were but to re-create,  
That we might catch ere closed the Book of Fate,  
And make The Writer on a fairer leaf  
Inscribe our names, or quite obliterate!

## CVII.

Better, oh better, cancel from the Scroll  
Of Universe one luckless Human Soul,  
Than drop by drop enlarge the Flood that rolls  
Hoarser with Anguish as the Ages roll.

## CVIII.

Ah Love! could you and I with Fate conspire  
To grasp this sorry Scheme of Things entire,  
Would not we shatter it to bits—and then  
Re-mould it nearer to the Heart's Desire!

## CIX.

But see! The rising Moon of Heav'n again  
Looks for us, Sweet-heart, through the quivering Plane:  
How oft hereafter rising will she look  
Among those leaves—for one of us in vain!

## CX.

And when Yourself with silver Foot shall pass  
Among the Guests Star-scatter'd on the Grass,  
And in your joyous errand reach the spot  
Where I made One—turn down an empty Glass!

## TAMÁM.



## NOTES.

(Stanza II.) The "*False Dawn*;" *Subhi Kázib*, a transient Light on the Horizon about an hour before the *Subhi sádik*, or True Dawn; a well-known Phenomenon in the East.

(IV.) New Year. Beginning with the Vernal Equinox, it must be remembered; and (howsoever the old Solar Year is practically superseded by the clumsy *Lunar* Year that dates from the Mohammedan Hijra) still commemorated by a Festival that is said to have been appointed by the very Jamshyd whom Omar so often talks of, and whose yearly Calendar he helped to rectify.

"The sudden approach and rapid advance of the Spring," says Mr. Binning, "are very striking. Before the Snow is well off the Ground, the Trees burst into Blossom, and the Flowers start from the Soil. At *Naw Roos* (*their* New Year's Day) the Snow was lying in patches on the Hills and in the shaded Vallies, while the Fruit-trees in the Garden were budding beautifully, and green Plants and Flowers springing upon the Plains on every side—

'And on old Hyems' Chin and icy Crown  
 An odorous Chaplet of sweet Summer buds  
 Is, as in mockery, set—'

Among the Plants newly appear'd I recognised some old Acquaintances I had not seen for many a Year: among these, two varieties of the Thistle; a coarse species of the Daisy, like the Horse-gowan; red and white Clover; the Dock; the blue Corn-flower; and that vulgar Herb the Dandelion rearing its yellow crest on the Banks of the Watercourses." The Nightingale was not yet heard, for the Rose was not yet blown: but an almost identical Blackbird and Woodpecker helped to make up something of a North-country Spring.

(iv.) Exodus iv. 6; where Moses draws forth his Hand—not, according to the Persians, "*leprous as Snow*,"—but *white*, as our May-Blossom in Spring perhaps. According to them also the Healing Power of Jesus resided in his Breath.

(v.) Iram, planted by King Shaddád, and now sunk somewhere in the Sands of Arabia. Jamshyd's Seven-ring'd Cup was typical of the 7 Heavens, 7 Planets, 7 Seas, &c., and was a *Divining Cup*.

(vi.) *Péhlevi*, the old Heroic *Sanskrit* of Persia. Háfiz also speaks of the Nightingale's *Péhlevi*, which did not change with the People's.

(vi.) I am not sure if this refers to the Red Rose looking sickly, or the Yellow Rose that ought to be Red; Red, White, and Yellow Roses all common in Persia. I think Southey, in his

Common-Place Book, quotes from some Spanish author about a Rose being White till 10 o'clock; "Rosa perfecta" at 2; and "perfecta incarnada" at 5.

(x.) Rustum, the "Hercules" of Persia, whose exploits are among the most celebrated in the Sháh-náma. Hátim Tai, a well-known Type of Oriental Generosity.

(XIII.) A Drum—beaten outside a Palace.

(xv.) That is, the Rose's Golden Centre.

(XIX.) Persepolis: call'd also *Takht'i Jamshyd*—THE THRONE OF JAMSHYD, "*King-Splendid*," of the mythical *Peeshdádian* Dynasty, and supposed (according to the Sháh-náma) to have been founded and built by him. Others refer it to the Work of the Genie King, Ján Ibn Ján—who also built the Pyramids—before the time of Adam.

BAHRÁM GÚR—*Bahrám of the Wild Ass*—a Sassanian Sovereign—had also his Seven Castles (like the King of Bohemia!) each of a different Colour; each with a Royal Mistress within; each of whom tells him a Story, as told in one of the most famous Poems of Persia, written by Amír Khusraw: all these Sevens also figuring (according to Eastern Mysticism) the Seven Heavens, and perhaps the Book itself that Eighth, into which the mystical Seven transcend, and within which they revolve. The Ruins of Three of these Towers are yet shown by the Peasantry; as also the Swamp in which Bahrám sunk, like the Master of Ravenswood, while pursuing his *Gúr*.

(xx.) This Quatrain Mr. Binning found, among several of

Háfiz and others, inscribed by some stray hand among the ruins of Persepolis. The Ringdove's ancient *Péhlevi*, *Coo, Coo, Coo*, signifies also in Persian "*Where? Where? Where?*" In Attár's "Bird-parliament" she is reproved by the Leader of the Birds for sitting still, and for ever harping on that one note of lamentation for her lost Yúsuf.

(XXI.) A thousand years to each Planet.

(XXXIV.) Saturn, Lord of the Seventh Heaven.

(XXXV.) ME-AND-THEE: some dividual Existence or Personality distinct from the Whole.

(XLII.) The custom of throwing a little Wine on the ground before drinking still continues in Persia, and perhaps generally in the East. Mons. Nicolas considers it "un signe de libéralité, et en même temps un avertissement que le buveur doit vider sa coupe jusqu'à la dernière goutte." Is it not more likely an ancient Superstition; a Libation to propitiate Earth, or make her an Accomplice in the illicit Revel? Or, perhaps, to divert the Jealous Eye by some sacrifice of superfluity, as with the Ancients of the West? With Omar we see something more is signified; the precious Liquor is not lost, but sinks into the ground to refresh the dust of some poor Wine-worshipper foregone.

Thus Háfiz, copying Omar in so many ways: "When thou drinkest Wine pour a draught on the ground. Wherefore fear the Sin which brings to another Gain?"

(XLVI.) According to one beautiful Oriental Legend, Azrâel

accomplishes his mission by holding to the nostril an Apple from the Tree of Life.

(XLIX.) The Caravans travelling by night, after the Vernal Equinox—their New Year's Day. This was ordered by Mohammed himself, I believe.

(LII.) From Máh to Máhi; from Fish to Moon.

(LVIII.) A Jest, of course, at his Studies. A curious mathematical Quatrain of Omar's has been pointed out to me; the more curious because almost exactly parallel'd by some Verses of Doctor Donne's, and quoted in Izaak Walton's Lives! Here is Omar: "You and I are the image of a pair of compasses; though we have two heads (sc. our *feet*) we have one body; when we have fixed the centre for our circle, we bring our heads (sc. *feet*) together at the end." Dr. Donne:

If we be two, we two are so  
 As stiff twin-compasses are two;  
 Thy Soul, the fixt foot, makes no show  
 To move, but does if the other do.

And though thine in the centre sit,  
 Yet when my other far does roam,  
 Thine leans and hearkens after it,  
 And grows erect as mine comes home.

Such thou must be to me, who must  
 Like the other foot obliquely run;  
 Thy firmness makes my circle just,  
 And me to end where I begun.

(LXI.) The Seventy-two Religions supposed to divide the World: *including* Islamism, as some think: but others not.

(LXII.) Alluding to Sultan Mahmúd's Conquest of India and its dark people.

(LXXIII.) *Fámísi khiyál*, a Magic-lantern still used in India; the cylindrical Interior being painted with various Figures, and so lightly poised and ventilated as to revolve round the lighted Candle within.

(LXXV.) A very mysterious Line in the Original:

O dánad O dánad O dánad O —

breaking off something like our Wood-pigeon's Note, which she is said to take up just where she left off.

(LXXXI.) Parwin and Mushtari—The Pleiads and Jupiter.

(XCVII.) At the Close of the Fasting Month, Ramazán (which makes the Mussulman unhealthy and unamiable), the first Glimpse of the New Moon (who rules their Division of the Year), is looked for with the utmost Anxiety, and hailed with Acclamation. Then it is that the Porter's Knot may be heard—toward the *Cellar*, perhaps. Omar has elsewhere a pretty Quatrain about this same Moon—

"Be of Good Cheer—the sullen Month will die,  
And a young Moon requite us by-and-bye:

Look how the Old one, meagre, bent, and wan  
With Age and Fast, is fainting from the Sky!"

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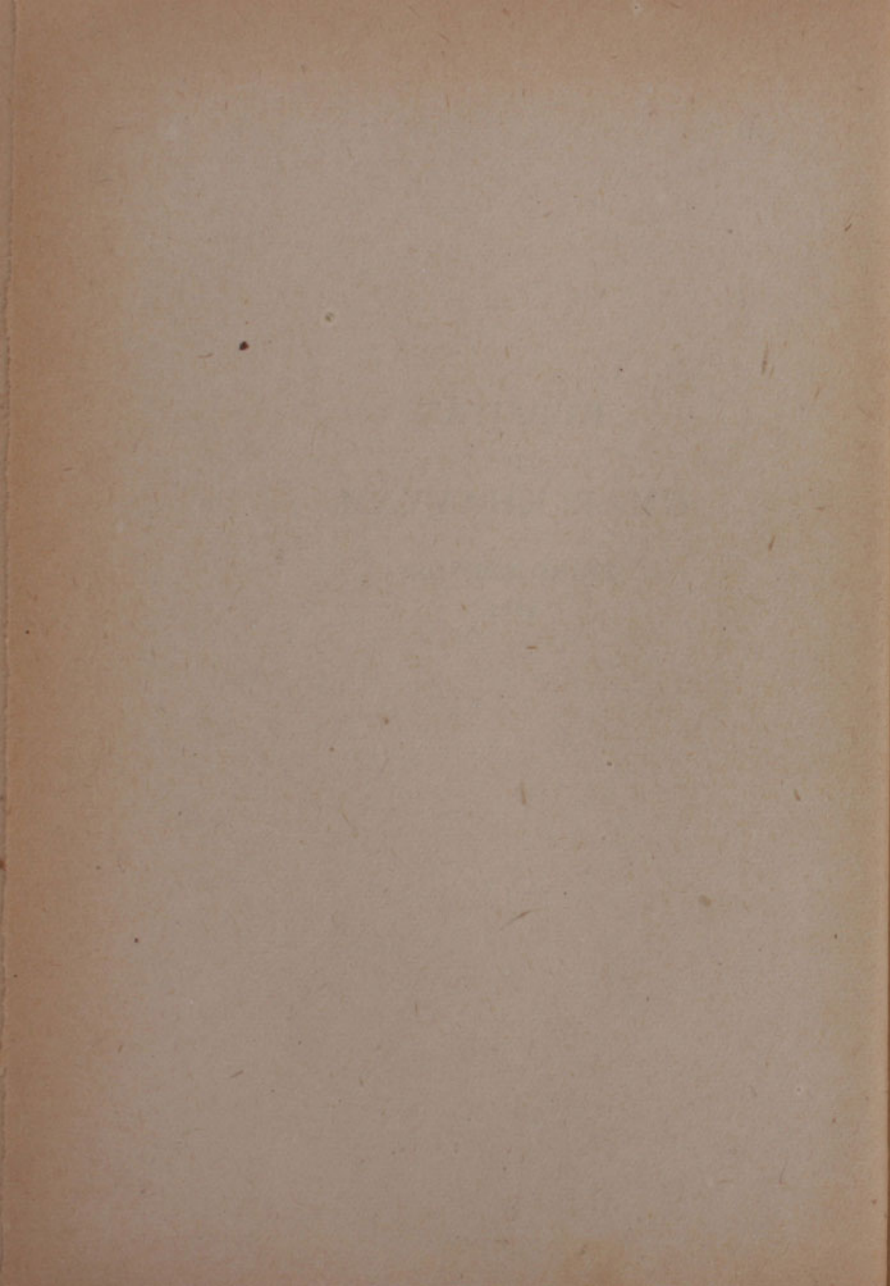




RUBÁIYÁT  
OF  
OMAR KHAYYÁM.

THIRD EDITION.

1872.



OMAR KHAYYÁM  
THE  
ASTRONOMER-POET OF PERSIA.

OMAR KHAYYÁM was born at Naishápúr in Khorassán in the latter half of our Eleventh, and died within the First Quarter of our Twelfth Century. The slender Story of his Life is curiously twined about that of two other very considerable Figures in their Time and Country: one of whom tells the Story of all Three. This was Nizám ul Mulk, Vizyr to Alp Arslan the Son, and Malik Shah the Grandson, of Toghrul Beg the Tartar, who had wrested Persia from the feeble Successor of Mahmúd the Great, and founded that Seljukian Dynasty which finally roused Europe into the Crusades. This Nizám ul Mulk, in his *Wasiyat*—or *Testament*—which he wrote and left as a Memorial for  
*Omar Kháyyám.*

future statesmen—relates the following, as quoted in the *Calcutta Review*, No. LIX., from Mirkhond's *History of the Assassins*.

“One of the greatest of the wise men of Khorassán was the Imám Mowaffak of Naishápúr, a man highly honoured and revered,—may God rejoice his soul; his illustrious years exceeded eighty-five, and it was the universal belief that every boy who read the Koran or studied the traditions in his presence, would assuredly attain to honour and happiness. For this cause did my father send me from Tús to Naishápúr with Abdus-samad, the doctor of law, that I might employ myself in study and learning under the guidance of that illustrious teacher. Towards me he ever turned an eye of favour and kindness, and as his pupil I felt for him extreme affection and devotion, so that I passed four years in his service. When I first came there, I found two other pupils of mine own age newly arrived, Hakim Ómar Khayyám, and the ill-fated Ben Sabbáh. Both were endowed with sharpness of wit and the highest natural powers; and we three formed a close friendship together. When the Imám rose from his lectures, they used to join me, and we repeated to

each other the lessons we had heard. Now Omar was a native of Naishápúr, while Hasan Ben Sabbáh's father was one Ali, a man of austere life and practice, but heretical in his creed and doctrine. One day Hasan said to me and to Khayyám, "It is a universal belief that the pupils of the Imám Mowaffak will attain to fortune. Now, even if we *all* do not attain thereto, without doubt one of us will; what then shall be our mutual pledge and bond?" We answered, "Be it what you please." "Well," he said, "let us make a vow, that to whomsoever this fortune falls, he shall share it equally with the rest, and reserve no pre-eminence for himself." "Be it so," we both replied, and on those terms we mutually pledged our words. Years rolled on, and I went from Khorassán to Transoxiana, and wandered to Ghazni and Cabul; and when I returned, I was invested with office, and rose to be administrator of affairs during the Sultanate of Sultan Alp Arslán.'

"He goes on to state, that years passed by, and both his old school-friends found him out, and came and claimed a share in his good fortune, according to the school-day vow. The Vizier was generous and kept his word. Hasan demanded a place in the govern-

ment, which the Sultan granted at the Vizier's request; but discontented with a gradual rise, he plunged into the maze of intrigue of an oriental court, and, failing in a base attempt to supplant his benefactor, he was disgraced and fell. After many mishaps and wanderings, Hasan became the head of the Persian sect of the *Ismailians*,—a party of fanatics who had long murmured in obscurity, but rose to an evil eminence under the guidance of his strong and evil will. In A.D. 1090, he seized the castle of Alamút, in the province of Rúdbar, which lies in the mountainous tract, south of the Caspian Sea; and it was from this mountain home he obtained that evil celebrity among the Crusaders as the OLD MAN OF THE MOUNTAINS, and spread terror through the Mohammedan world; and it is yet disputed whether the word *Assassin*, which they have left in the language of modern Europe as their dark memorial, is derived from the *hashish*, or opiate of hemp-leaves (the Indian *bhang*), with which they maddened themselves to the sullen pitch of oriental desperation, or from the name of the founder of the dynasty, whom we have seen in his quiet collegiate days, at Naishápúr. One of the countless victims of the Assassin's dagger

was Nizám ul Mulk himself, the old schoolboy friend.\*

“Omar Khayyám also came to the Vizier to claim the share; but not to ask for title or office. ‘The greatest boon you can confer on me,’ he said, ‘is to let me live in a corner under the shadow of your fortune, to spread wide the advantages of Science, and pray for your long life and prosperity.’ The Vizier tells us, that, when he found Omar was really sincere in his refusal, he pressed him no further, but granted him a yearly pension of 1200 *mithkáls* of gold, from the treasury of Naishápúr.

“At Naishápúr thus lived and died Omar Khayyám, ‘busied,’ adds the Vizier, ‘in winning knowledge of every kind, and especially in Astronomy, wherein he attained to a very high pre-eminence. Under the Sultanate of Malik Shah, he came to Merv, and obtained great praise

\* Some of Omar’s Rubáiyát warn us of the danger of Greatness, the instability of Fortune, and while advocating Charity to all Men, recommending us to be too intimate with none. Attár makes Nizám ul Mulk use the very words of his friend Omar (Rub. xxviii.), “When Nizám ul Mulk was in the Agony (of Death) he said, ‘Oh God! I am passing away in the hand of the Wind.’”

for his proficiency in science, and the Sultan showered favours upon him.'

"When Malik Shah determined to reform the calendar, Omar was one of the eight learned men employed to do it; the result was the *Jaláli* era (so called from *Jalál-ud-din*, one of the king's names)—'a computation of time,' says Gibbon, 'which surpasses the Julian, and approaches the accuracy of the Gregorian style.' He is also the author of some astronomical tables, entitled *Ziji-Maliksháhi*," and the French have lately republished and translated an Arabic Treatise of his on Algebra.

"His Takhallus or poetical name (Khayyám) signifies a Tent-maker, and he is said to have at one time exercised that trade, perhaps before Nizám ul Mulk's generosity raised him to independence. Many Persian poets similarly derive their names from their occupations; thus we have Attár, 'a druggist,' Assár, 'an oil presser,' etc.\* Omar himself alludes to his name in the following whimsical lines:—

\* Though all these, like our Smiths, Archers, Millers, Fletchers, etc., may simply retain the Surname of an hereditary calling.



“‘Khayyám, who stitched the tents of science,  
Has fallen in grief’s furnace and been suddenly burned;  
The shears of Fate have cut the tent ropes of his life,  
And the broker of Hope has sold him for nothing!’

“We have only one more anecdote to give of his Life, and that relates to the close; it is told in the anonymous preface which is sometimes prefixed to his poems; it has been printed in the Persian in the appendix to Hyde’s *Veterum Persarum Religio*, p. 499; and D’Herbelot alludes to it in his *Bibliothèque*, under *Khiam*:\*—

“‘It is written in the chronicles of the ancients that this King of the Wise, Omar Khayyám, died at Naishápúr in the year of the Hegira, 517 (A.D. 1123); in science he was unrivalled,—the very paragon of his age. Khwájah Nizámi of Samarcand, who was one of his pupils, relates the following story: “I often used to hold conversations with my teacher, Omar Khayyám, in a garden; and one day he said to me, ‘My tomb shall be in a spot where the north wind may scatter roses over it.’ I wondered at the words he spake, but I knew that his were no

\* “Philosophe Musulman qui a vécu en Odeur de Sainteté vers la Fin du premier et le Commencement du second Siècle,” no

idle words.\* Years after, when I chanced to revisit Naishápúr, I went to his final resting-place, and lo! it was just outside a garden, and trees laden with fruit stretched their boughs over the garden wall, and dropped their flowers upon his tomb, so as the stone was hidden under them.””

Thus far—without fear of Trespass—from the *Calcutta Review*. The writer of it, on reading in India this story of Omar's Grave, was reminded, he says, of

part of which, except the “Philosophe,” can apply to *our* Khayyám.

\* The Rashness of the Words, according to D'Herbelot, consisted in being so opposed to those in the Korán: “No Man knows where he shall die.”—This story of Omar reminds me of another so naturally—and, when one remembers how wide of his humble mark the noble sailor aimed—so pathetically told by Captain Cook—not by Doctor Hawkesworth—in his Second Voyage. When leaving Ulictea, “Oreo's last request was for me to return. When he saw he could not obtain that promise, he asked me the name of my *Marai*—Burying place. As strange a question as this was, I hesitated not a moment, to tell him ‘Stepney,’ the parish in which I live when in London. I was made to repeat it several times over till they could pronounce it; and then ‘Stepney Marai no Tootee’ was echoed through a hundred mouths at once. I afterwards found the same question had been put to Mr. Forster by a man on shore; but he gave a different and indeed more proper answer, by saying, ‘No man who used the sea could say where he should be buried.’”

Cicero's Account of finding Archimedes' Tomb at Syracuse, buried in grass and weeds. I think Thorwaldsen desired to have roses grow over him; a wish religiously fulfilled for him to the present day, I believe. However, to return to Omar.

Though the Sultan "shower'd Favours upon him," Omar's Epicurean Audacity of Thought and Speech caused him to be regarded askance in his own Time and Country. He is said to have been especially hated and dreaded by the Súfis, whose Practice he ridiculed, and whose Faith amounts to little more than his own when stript of the Mysticism and formal recognition of Islamism under which Omar would not hide. Their Poets, including Háfiz, who are (with the exception of Firdausi) the most considerable in Persia, borrowed largely, indeed, of Omar's material, but turning it to a mystical Use more convenient to Themselves and the People they addressed; a People quite as quick of Doubt as of Belief; as keen of Bodily Sense as of Intellectual; and delighting in a cloudy composition of both, in which they could float luxuriously between Heaven and Earth, and this World and the Next, on the wings of a poetical expression, that might serve indifferently for either.

Omar was too honest of Heart as well as of Head for this. Having failed (however mistakenly) of finding any Providence but Destiny, and any World but This, he set about making the most of it; preferring rather to soothe the Soul through the Senses into Acquiescence with Things as he saw them, than to perplex it with vain disquietude after what they *might be*. It has been seen, however, that his Worldly Ambition was not exorbitant; and he very likely takes a humorous or perverse pleasure in exalting the gratification of Sense above that of the Intellect, in which he must have taken great delight, although it failed to answer the Questions in which he, in common with all men, was most vitally interested.

For whatever Reason, however, Omar, as before said, has never been popular in his own Country, and therefore has been but scantily transmitted abroad. The MSS. of his Poems, mutilated beyond the average Casualties of Oriental Transcription, are so rare in the East as scarce to have reacht Westward at all, in spite of all the acquisitions of Arms and Science. There is no copy at the India House, none at the Bibliothèque Impériale of Paris. We know but of one in England: No. 140

of the Ouseley MSS. at the Bodleian, written at Shiraz, A.D. 1460. This contains but 158 Rubáiyát. One in the Asiatic Society's Library at Calcutta (of which we have a Copy), contains (and yet incomplete) 516, though swelled to that by all kinds of Repetition and Corruption. So Von Hammer speaks of *his* Copy as containing about 200, while Dr. Sprenger catalogues the Lucknow MS. at double that Number.\* The Scribes, too, of the Oxford and Calcutta MSS. seem to do their Work under a sort of Protest; each beginning with a Tetrastich (whether genuine or not), taken out of its alphabetical order; the Oxford with one of Apology; the Calcutta with one of Expostulation, supposed (says a Notice prefixed to the MS.) to have risen from a Dream, in which Omar's mother asked about his future fate. It may be rendered thus:—

“Oh Thou who burn'st in Heart for those who burn  
 In Hell, whose fires thyself shall feed in turn;  
 How long be crying, ‘Mercy on them, God!’  
 Why, who art Thou to teach, and He to learn?”

---

\* “Since this Paper was written” (adds the Reviewer in a note), “we have met with a Copy of a very rare Edition, printed at Calcutta in 1836. This contains 438 Tetrastichs, with an Appendix containing 54 others not found in some MSS.”

The Bodleian Quatrain pleads Pantheism by way of Justification.

“If I myself upon a looser Creed  
Have loosely strung the Jewel of Good deed,  
Let this one thing for my Atonement plead:  
That One for Two I never did mis-read.”

The Reviewer, to whom I owe the Particulars of Omar's Life, concludes his Review by comparing him with Lucretius, both as to natural Temper and Genius, and as acted upon by the Circumstances in which he lived. Both indeed were men of subtle, strong, and cultivated Intellect, fine Imagination, and Hearts passionate for Truth and Justice; who justly revolted from their Country's false Religion, and false, or foolish, Devotion to it; but who yet fell short of replacing what they subverted by such better *Hope* as others, with no better revelation to guide them, had yet made a Law to themselves. Lucretius, indeed, with such material as Epicurus furnished, satisfied himself with the theory of so vast a machine fortuitously constructed, and acting by a Law that implied no Legislator; and so composing himself into a Stoical rather than Epicurean severity of Attitude, sat down to contemplate the

mechanical Drama of the Universe which he was part Actor in; himself and all about him (as in his own sublime description of the Roman Theatre) discoloured with the lurid reflex of the Curtain suspended between the Spectator and the Sun. Omar, more desperate, or more careless of any so complicated System as resulted in nothing but hopeless Necessity, flung his own Genius and Learning with a bitter or humorous jest into the general Ruin which their insufficient glimpses only served to reveal; and, pretending sensual pleasure as the serious purpose of Life, only *diverted* himself with speculative problems of Deity, Destiny, Matter and Spirit, Good and Evil, and other such questions, easier to start than to run down, and the pursuit of which becomes a very weary sport at last!

With regard to the present Translation. The original Rubáiyát (as, missing an Arabic Guttural, these *Tetrastichs* are more musically called) are independent Stanzas, consisting each of four Lines of equal, though varied, Prosody; sometimes *all* rhyming, but oftener (as here imitated) the third line a blank. Something as in the Greek Alcaic, where the penultimate line seems to lift and suspend the Wave that falls over in

the last. As usual with such kind of Oriental Verse, the Rubáiyát follow one another according to Alphabetic Rhyme—a strange succession of Grave and Gay. Those here selected are strung into something of an Eclogue, with perhaps a less than equal proportion of the “Drink and make-merry,” which (genuine or not) recurs over-frequently in the Original. Either way, the Result is sad enough: saddest perhaps when most ostentatiously merry: more apt to move Sorrow than Anger toward the old Tentmaker, who, after vainly endeavouring to unshackle his Steps from Destiny, and to catch some authentic Glimpse of TO-MORROW, fell back upon TO-DAY (which has out-lasting so many To-morrows!) as the only Ground he got to stand upon, however momentarily slipping from under his Feet.

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While the second Edition of this version of Omar was preparing, Monsieur Nicolas, French Consul at Resht, published a very careful and very good Edition of the Text, from a lithograph copy at Teheran, comprising 464 Rubáiyát, with translation and notes of his own.

Mons. Nicolas, whose Edition has reminded me of several things, and instructed me in others, does not consider Omar to be the material Epicurean that I have literally taken him for, but a Mystic, shadowing the Deity under the figure of Wine, Wine-bearer, etc., as Háfiz is supposed to do; in short, a Súfi Poet like Háfiz and the rest.

I cannot see reason to alter my opinion, formed as it was more than a dozen years ago when Omar was first shown me by one to whom I am indebted for all I know of Oriental, and very much of other, literature. He admired Omar's Genius so much, that he would gladly have adopted any such Interpretation of his meaning as Mons. Nicolas' if he could.\* That he could

\* Perhaps would have edited the Poems himself some years ago. He may now as little approve of my Version on one side, as of Mons. Nicolas' Theory on the other.

not, appears by his Paper in the *Calcutta Review* already so largely quoted; in which he argues from the Poems themselves, as well as from what records remain of the Poet's Life.

And if more were needed to disprove Mons. Nicolas' Theory, there is the Biographical Notice which he himself has drawn up in direct contradiction to the Interpretation of the Poems given in his Notes. (See pp. 13-14 of his Preface.) Indeed I hardly knew poor Omar was so far gone till his Apologist informed me. For here we see that, whatever were the Wine that Háfiz drank and sang, the veritable Juice of the Grape it was which Omar used, not only when carousing with his friends, but (says Mons. Nicolas) in order to excite himself to that pitch of Devotion which others reached by cries and "hurlements." And yet, whenever Wine, Wine-bearer, etc., occur in the Text—which is often enough—Mons. Nicolas carefully annotates "Dieu," "La Divinité," etc.: so carefully indeed that one is tempted to think that he was indoctrinated by the Súfi with whom he read the Poems (Note to Rub. II. p. 8). A Persian would naturally wish to vindicate a distinguished

Countryman; and a Súfi to enrol him in his own sect, which already comprises all the chief Poets of Persia.

What historical authority has Mons. Nicolas to show that Omar gave himself up "avec passion à l'étude de la philosophie des Soufis"? (Preface, p. XIII.) The Doctrines of Pantheism, Materialism, Necessity, etc., were not peculiar to the Súfi; nor to Lucretius before them; nor to Epicurus before him; probably the very original Irreligion of Thinking men from the first; and very likely to be the spontaneous growth of a Philosopher living in an Age of social and political barbarism, under shadow of one of the Two and Seventy Religions supposed to divide the world. Von Hammer (according to Sprenger's Oriental Catalogue) speaks of Omar as "a Free-Thinker, and a great opponent of Sufism;" perhaps because, while holding much of their Doctrine, he would not pretend to any inconsistent severity of morals. Sir W. Ouseley has written a note to something of the same effect on the fly-leaf of the Bodleian MS. And in two Rubáiyát of Mons. Nicolas' own Edition Súf and Súfi are both disparagingly named.

No doubt many of these Quatrains seem unaccountable unless mystically interpreted; but many more as

unaccountable unless literally. Were the Wine spiritual, for instance, how wash the Body with it when dead? Why make cups of the dead clay to be filled with—"La Divinité"—by some succeeding Mystic? Mons. Nicolas himself is puzzled by some "bizarres" and "trop Orientales" allusions and images—"d'une sensualité quelquefois révoltante" indeed—which "les convenances" do not permit him to translate; but still which the reader cannot but refer to "La Divinité."\* No doubt also many of the Quatrains in the Teheran, as in the Calcutta, Copies, are spurious; such *Rubáiyát* being the common form of Epigram in Persia. But this, at best, tells as much one way as another; nay, the Súfi, who

\* A Note to Quatrain 234 admits that, however clear the mystical meaning of such Images must be to Europeans, they are not quoted without "rougissant" even by laymen in Persia—"Quant aux termes de tendresse qui commencent ce quatrain, comme tant d'autres dans ce recueil, nos lecteurs, habitués maintenant à l'étrangeté des expressions si souvent employés par Khéyam pour rendre ses pensées sur l'amour divin, et à la singularité des images trop orientales, d'une sensualité quelquefois révoltante, n'auront pas de peine à se persuader qu'il s'agit de la Divinité, bien que cette conviction soit vivement discutée par les moullahs musulmans, et même par beaucoup de laïques, qui rougissent véritablement d'une pareille licence de leur compatriote à l'égard des choses spirituelles."

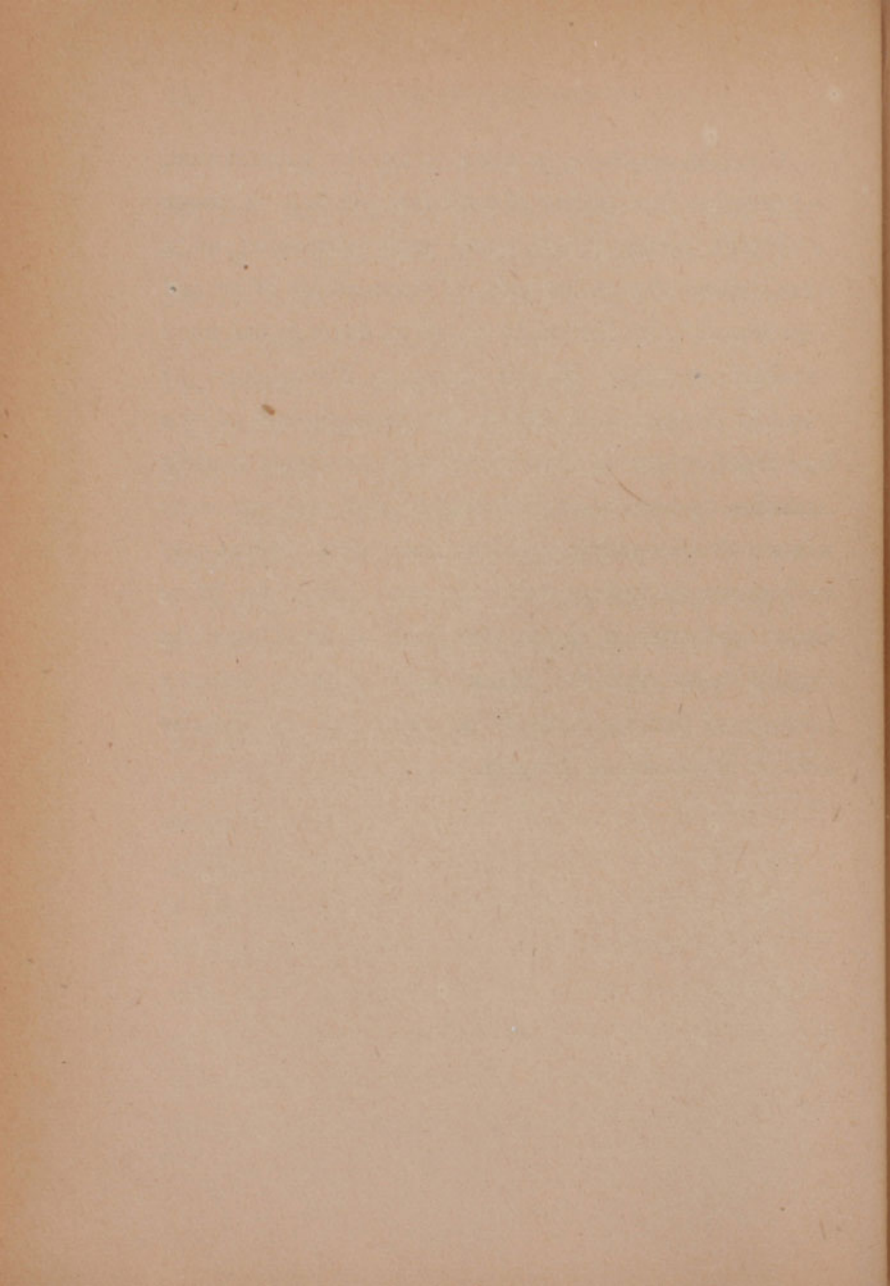
may be considered the Scholar and Man of Letters in Persia, would be far more likely than the careless Epicure to interpolate what favours his own view of the Poet. I observe that very few of the more mystical Quatrains are in the Bodleian MS. which must be one of the oldest, as dated at Shiraz, A.H. 865, A.D. 1460. And this, I think, especially distinguishes Omar (I cannot help calling him by his—no, not Christian—familiar name) from all other Persian Poets: That, whereas with them the Poet is lost in his Song, the Man in Allegory and Abstraction; we seem to have the Man—the *Bonhomme*—Omar himself, with all his Humours and Passions, as frankly before us as if we were really at Table with him, after the Wine had gone round.

I must say that I, for one, never wholly believed in the Mysticism of Háfiz. It does not appear there was any danger in holding and singing Súfi Pantheism, so long as the Poet made his Salaam to Mohammed at the beginning and end of his Song. Under such conditions Jeláluddín, Jámi, Attár, and others sang; using Wine and Beauty indeed as Images to illustrate, not as a Mask to hide, the Divinity they were celebrating.

Perhaps some Allegory less liable to mistake or abuse had been better among so inflammable a People: much more so when, as some think with Háfiz and Omar, the abstract is not only likened to, but identified with, the sensual Image; hazardous, if not to the Devotee himself, yet to his weaker Brethren; and worse for the Profane in proportion as the Devotion of the Initiated grew warmer. And all for what? To be tantalised with Images of sensual enjoyment which must be renounced if one would approximate a God who, according to the Doctrine, *is* Sensual Matter as well as Spirit, and into whose Universe one expects unconsciously to merge after Death, without hope of any posthumous Beatitude in another world to compensate for all one's self-denial in this. Lucretius' blind Divinity certainly merited, and probably got, as much self-sacrifice as this of the Súfi; and the burden of Omar's Song—if not "Let us eat"—is assuredly—"Let us drink, for To-morrow we die!" And if Háfiz meant quite otherwise by a similar language, he surely miscalculated when he devoted his Life and Genius to so equivocal a Psalmody as, from his Day to this, has been said and sung by any rather than spiritual Worshippers.

However, as there is some traditional presumption, and certainly the opinion of some learned men, in favour of Omar's being a Súfi—and even something of a Saint—those who please may so interpret his Wine and Cup-bearer. On the other hand, as there is far more historical certainty of his being a Philosopher, of scientific Insight and Ability far beyond that of the Age and Country he lived in; of such moderate worldly Ambition as becomes a Philosopher, and such moderate wants as rarely satisfy a Debauchee; other readers may be content to believe with me that, while the Wine Omar celebrates is simply the Juice of the Grape, he bragg'd more than he drank of it, in very defiance perhaps of that Spiritual Wine which left its Votaries sunk in Hypocrisy or Disgust.

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RUBÁIYÁT  
OF  
OMAR KHAYYÁM OF NAISHÁPÚR.

I.

WAKE! For the Sun who scatter'd into flight  
The Stars before him from the Field of Night,  
Drives Night along with them from Heav'n, and  
strikes  
The Sultán's Turret with a Shaft of Light.

II.

Before the phantom of False morning died,  
Methought a Voice within the Tavern cried,  
“When all the Temple is prepared within,  
Why nods the drowsy Worshipper outside?”

III.

And, as the Cock crew, those who stood before  
The Tavern shouted—“Open then the door!  
You know how little while we have to stay,  
And, once departed, may return no more.”

## IV.

Now the New Year reviving old Desires,  
 The thoughtful Soul to Solitude retires,  
 Where the WHITE HAND OF MOSES on the Bough  
 Puts out, and Jesus from the Ground suspires.

## V.

Iram indeed is gone with all his Rose,  
 And Jamshyd's Sev'n-ring'd Cup where no one knows;  
 But still a Ruby gushes from the Vine,  
 And many a Garden by the Water blows.

## VI.

And David's lips are lockt; but in divine  
 High-piping Péhlevi, with "Wine! Wine! Wine!  
 Red Wine!"—the Nightingale cries to the Rose  
 That sallow cheek of her's to'incarnadine.

## VII.

Come, fill the Cup, and in the fire of Spring  
 Your Winter-garment of Repentance fling:  
 The Bird of Time has but a little way  
 To flutter—and the Bird is on the Wing.

## VIII.

Whether at Naishápúr or Babylon,  
 Whether the Cup with sweet or bitter run,  
 The Wine of Life keeps oozing drop by drop,  
 The Leaves of Life keep falling one by one.

## IX.

Each Morn a thousand Roses brings, you say;  
 Yes, but where leaves the Rose of Yesterday?  
 And this first Summer month that brings the Rose  
 Shall take Jamshyd and Kaikobád away.

## X.

Well, let it take them! What have we to do  
 With Kaikobád the Great, or Kaikhosrú?

Let Zál and Rustum thunder as they will,  
 Or Hátim call to Supper—heed not you.

## XI.

With me along the strip of Herbage strown  
 That just divides the desert from the sown,  
 Where name of Slave and Sultán is forgot—  
 And Peace to Máhmúd on his golden Throne!

## XII.

A Book of Verses underneath the Bough,  
 A Jug of Wine, a Loaf of Bread—and Thou  
     Beside me singing in the Wilderness—  
 Oh, Wilderness were Paradise enow!

## XIII.

Some for the Glories of This World; and some  
 Sigh for the Prophet's Paradise to come;  
 Ah, take the Cash, and let the Credit go,  
 Nor heed the rumble of a distant Drum!

## XIV.

Look to the blowing Rose about us—Lo,  
 “Laughing,” she says, “into the world I blow,  
     At once the silken tassel of my Purse  
 Tear, and its Treasure on the Garden throw.”

## XV.

And those who husbanded the Golden grain,  
 And those who flung it to the winds like Rain,  
     Alike to no such aureate Earth are turn'd  
 As, buried once, Men want dug up again.

## XVI.

The Worldly Hope men set their Hearts upon  
Turns Ashes—or it prospers; and anon,

Like Snow upon the Desert's dusty Face,  
Lighting a little hour or two—was gone.

## XVII.

Think, in this batter'd Caravanseraï  
Whose portals are alternate Night and Day,  
How Sultán after Sultán with his Pomp  
Abode his destin'd Hour, and went his way.

## XVIII.

They say the Lion and the Lizard keep  
The Courts where Jamshyd gloried and drank deep;  
And Bahrám, that great Hunter—the Wild Ass  
Stamps o'er his Head, but cannot break his Sleep.

## XIX.

I sometimes think that never blows so red  
The Rose as where some buried Cæsar bled;  
That every Hyacinth the Gården wears  
Dropt in her Lap from some once lovely Head.

## XX.

And this reviving Herb whose tender Green  
Fledges the River-Lip on which we lean—

Ah, lean upon it lightly! for who knows  
From what once lovely Lip it springs unseen!

## XXI.

Ah, my Belovéd, fill the Cup that clears  
TO-DAY of past Regret and future Fears:

*To-morrow!*—Why, To-morrow I may be  
Myself with Yesterday's Sev'n thousand Years.

## XXII.

For some we loved, the loveliest and the best  
That from his Vintage rolling Time has prest,  
Have drunk their Cup a Round or two before,  
And one by one crept silently to rest.

## XXIII.

And we, that now make merry in the Room  
They left, and Summer dresses in new bloom,  
Ourselves must we beneath the Couch of Earth  
Descend—ourselves to make a Couch—for whom?

## XXIV.

Ah, make the most of what we yet may spend,  
 Before we too into the Dust descend;

Dust into Dust, and under Dust, to lie,  
 Sans Wine, sans Song, sans Singer, and—sans End!

## XXV.

Alike for those who for TO-DAY prepare,  
 And those that after some TO-MORROW stare,

A Muezzín from the Tower of Darkness cries,  
 "Fools! your reward is neither Here nor There."

## XXVI.

Why, all the Saints and Sages who discuss'd  
 Of the Two Worlds so learnedly are thrust

Like foolish Prophets forth; their Words to Scorn  
 Are scatter'd, and their Mouths are stopt with Dust.

## XXVII.

Myself when young did eagerly frequent  
 Doctor and Saint, and heard great argument

About it and about: but evermore  
 Came out by the same door where in I went.

## XXVIII.

With them the seed of Wisdom did I sow,  
 And with my own hand wrought to make it grow;  
 And this was all the Harvest that I reap'd—  
 "I came like Water, and like Wind I go."

## XXIX.

Into this Universe, and *Why* not knowing,  
 Nor *Whence*, like Water willy-nilly flowing;  
 And out of it, as Wind along the Waste,  
 I know not *Whither*, willy-nilly blowing.

## XXX.

What, without asking, hither hurried *Whence*?  
 And, without asking, *Whither* hurried hence!  
 Oh, many a Cup of this forbidden Wine  
 Must drown the memory of that insolence!

## XXXI.

Up from Earth's Centre through the Seventh Gate  
 I rose, and on the Throne of Saturn sate,  
 And many a Knot unravel'd by the Road;  
 But not the Master-knot of Human Fate.



## XXXII.

There was the Door to which I found no Key;  
 There was the Veil through which I could not see:  
     Some little talk awhile of ME and THEE  
 There was—and then no more of THEE and ME.

## XXXIII.

Earth could not answer; nor the Seas that mourn  
 In flowing Purple, of their Lord forlorn;  
     Nor rolling Heaven, with all his Signs reveal'd  
 And hidden by the sleeve of Night and Morn.

## XXXIV.

Then of the THEE IN ME who works behind  
 The Veil, I lifted up my hands to find  
     A Lamp amid the Darkness; and I heard,  
 As from Without—"THE ME WITHIN THEE BLIND!"

## XXXV.

Then to the Lip of this poor earthen Urn  
 I lean'd, the Secret of my Life to learn:  
     And Lip to Lip it murmur'd—"While you live,  
 Drink!—for, once dead, you never shall return."

## XXXVI.

I think the Vessel, that with fugitive  
 Articulation answer'd, once did live,  
 And drink; and Ah! the passive Lip I kiss'd,  
 How many Kisses might it take—and give!

## XXXVII.

For I remember stopping by the way  
 To watch a Potter thumping his wet Clay,  
 And with its all-obliterated Tongue  
 It murmur'd—"Gently, Brother, gently, pray?"

## XXXVIII.

Listen—a moment listen!—Of the same  
 Poor Earth from which that Human Whisper came  
 The luckless Mould in which Mankind was cast  
 They did compose, and call'd him by the name.

## XXXIX.

And not a drop that from our Cups we throw  
 For Earth to drink of, but may steal below  
 To quench the fire of Anguish in some Eye  
 There hidden—far beneath, and long ago.

## XL.

As then the Tulip for her morning sup  
 Of Heav'nly Vintage from the soil looks up,  
 Do you devoutly do the like, till Heav'n  
 To Earth invert you like an empty Cup.

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## XLI.

Perplext no more with Human or Divine,  
 To-morrow's tangle to the winds resign,  
 And lose your fingers in the tresses of  
 The Cypress-slender Minister of Wine.

## XLII.

And if the Wine you drink, the Lip you press,  
 End in what All begins and ends in—Yes;  
 Think then you are TO-DAY what YESTERDAY  
 You were—TO-MORROW you shall not be less.

## XLIII.

So when the Angel of the darker Drink  
 At last shall find you by the river-brink,  
 And, offering his Cup, invite your Soul  
 Forth to your Lips to quaff—you shall not shrink.

## XLIV.

Why, if the Soul can fling the Dust aside,  
 And naked on the Air of Heaven ride,  
     Wer't not a shame—wer't not a Shame for him  
 In this clay carcase crippled to abide?

## XLV.

'Tis but a Tent where takes his one-day's rest  
 A Sultan to the realm of Death address;  
     The Sultan rises, and the dark Ferrásh  
 Strikes, and prepares it for another Guest.

## XLVI.

And fear not lest Existence closing your  
 Account, and mine, should know the like no more;  
     The Eternal Sáki from that Bowl has pour'd  
 Millions of Bubbles like us, and will pour.

## XLVII.

When You and I behind the Veil are past,  
 Oh but the long long while the World shall last,  
     Which of our Coming and Departure heeds  
 As the SEV'N SEAS should heed a pebble-cast.

## XLVIII.

A Moment's Halt—a momentary taste  
 Of BEING from the Well amid the Waste—  
 And Lo!—the phantom Caravan has reach'd  
 The NOTHING it set out from—Oh, make haste!

## XLIX.

Would you that spangle of Existence spend  
 About THE SECRET—quick about it, Friend!  
 A Hair perhaps divides the False and True—  
 And upon what, prithee, does Life depend?

## L.

A Hair perhaps divides the False and True;  
 Yes; and a single Alif were the clue—  
 Could you but find it—to the Treasure-house,  
 And peradventure to THE MASTER too;

## LI.

Whose secret Presence, through Creation's veins  
 Running Quicksilver-like eludes your pains;  
 Taking all shapes from Máh to Máhi; and  
 They change and perish all—but He remains

## LII.

A moment guess'd—then back behind the Fold  
 Immerst of Darkness round the Drama roll'd  
 Which, for the Pastime of Eternity,  
 He does himself contrive, enact, behold.

## LIII.

But if in vain, down on the stubborn floor  
 Of Earth, and up to Heav'n's unopening Door,  
 You gaze TO-DAY, while You are You—how then  
 TO-MORROW, You when shall be You no more?

## LIV.

Waste not your Hour, nor in the vain pursuit  
 Of This and That endeavour and dispute;  
 Better be jocund with the fruitful Grape  
 Than sadden after none, or bitter, Fruit.

## LV.

You know, my Friends, with what a brave Carouse  
 I made a Second Marriage in my house;  
 Divorced old barren Reason from my Bed,  
 And took the Daughter of the Vine to Spouse.

## LVI.

For "Is" and "Is-NOT" though with Rule and Line,  
 And "UP-AND-DOWN" by Logic I define  
 Of all that one should care to fathom, I  
 Was never deep in anything but—Wine.

## LVII.

Ah, but my Computations, People say,  
 Reduced the Year to better reckoning?—Nay  
 'Twas only striking from the Calendar  
 Unborn To-morrow, and dead Yesterday.

## LVIII.

And lately, by the Tavern Door agape,  
 Came shining through the Dusk an Angel Shape  
 Bearing a Vessel on his Shoulder; and  
 He bid me taste of it; and 'twas—the Grape!

## LIX.

The Grape that can with Logic absolute  
 The Two-and-Seventy jarring Sects confute:  
 The sovereign Alchemist that in a trice  
 Life's leaden metal into Gold transmute:

## LX.

The mighty Mahmúd, Allah-breathing Lord,  
 That all the misbelieving and black Horde  
 Of Fears and Sorrows that infest the Soul  
 Scatters before him with his whirlwind Sword.

## LXI.

Why, be this Juice the growth of God, who dare  
 Blaspheme the twisted tendril as a Snare?

A Blessing, we should use it, should we not?  
 And if a Curse—why, then, Who set it there?

## LXII.

I must abjure the Balm of Life, I must,  
 Scared by some After-reckoning ta'en on trust,  
 Or lured with Hope of some Diviner Drink,  
 To fill the Cup—when crumbled into Dust!

## LXIII.

Oh threats of Hell and Hopes of Paradise!  
 One thing at least is certain—*This* Life flies;  
 One thing is certain and the rest is Lies;  
 The Flower that once has blown for ever dies.



## LXIV.

Strange, is it not? that of the myriads who  
 Before us pass'd the door of Darkness through  
 Not one returns to tell us of the Road,  
 Which to discover we must travel too.

## LXV.

The Revelations of Devout and Learn'd  
 Who rose before us, and as Prophets burn'd,  
 Are all but Stories, which, awoke from Sleep  
 They told their fellows, and to Sleep return'd.

## LXVI.

*Man's work is done at last & he*  
 I sent my Soul through the Invisible,  
*to find out what is after death & to*  
 Some letter of that After-life to spell:  
*the spirit returns to the body as it was*  
 And by-and-by my Soul return'd to me,  
 And answer'd "I Myself am Heav'n and Hell:"

## LXVII.

*But the desire of the soul is never full*  
 Heav'n but the Vision of fulfill'd Desire,  
*and the shadow of a soul on fire*  
 And Hell the Shadow of a Soul on fire,  
*cast on the darkness into which ourselves*  
 Cast on the Darkness into which Ourselves,  
 So late emerg'd from, shall so soon expire.

## LXVIII.

We are no other than a moving row  
 Of Magic Shadow-shapes that come and go  
     Round with this Sun-illumin'd Lantern held  
 In Midnight by the Master of the Show;

## LXIX.

Impotent Pieces of the Game He plays  
 Upon this Chequer-board of Nights and Days;  
     Hither and thither moves, and checks, and slays,  
 And one by one back in the Closet lays.

## LXX.

The Ball no question makes of Ayes and Noes,  
 But Right or Left as strikes the Player goes;  
     And He that toss'd you down into the Field,  
*He* knows about it all—**HE** knows—**HE** knows!

## LXXI.

The Moving Finger writes; and, having writ,  
 Moves on: nor all your Piety and Wit  
     Shall lure it back to cancel half a Line,  
 Nor all your Tears wash out a Word of it.

## LXXII.

And that inverted Bowl they call the Sky,  
 Whereunder crawling coop'd we live and die,  
 Lift not your hands to *It* for help—for *It*  
 As impotently rolls as you or I.

## LXXIII.

With Earth's first Clay They did the Last Man knead,  
 And there of the Last Harvest sow'd the Seed:  
 And the first Morning of Creation wrote  
 What the Last Dawn of Reckoning shall read.

## LXXIV.

YESTERDAY *This* Day's Madness did prepare;  
 To-MORROW'S Silence, Triumph, or Despair:  
 Drink! for you know not whence you came, nor why:  
 Drink! for you know not why you go, nor where.

## LXXV.

I tell you this—When, started from the Goal,  
 Over the flaming shoulders of the Foal  
 Of Heav'n Parwín and Mushtari they flung,  
 In my predestin'd Plot of Dust and Soul

## LXXVI.

The Vine had struck a fibre: which about  
 If clings my Being—let the Dervish flout;  
 Of my Base metal may be filed a Key,  
 That shall unlock the Door he howls without.

## LXXVII.

And this I know: whether the one True Light  
 Kindle to Love, or Wrath-consume me quite,  
 One Flash of It within the Tavern caught  
 Better than in the Temple lost outright.

## LXXVIII.

What! out of senseless Nothing to provoke  
 A conscious Something to resent the yoke  
 Of unpermitted Pleasure, under pain  
 Of Everlasting Penalties, if broke!

## LXXIX.

What! from his helpless Creature be repaid  
 Pure Gold for what he lent us dross-allay'd—  
 Sue for a Debt we never did contract,  
 And cannot answer—Oh the sorry trade!

## LXXX.

Oh Thou, who didst with pitfall and with gin  
Beset the Road I was to wander in,  
Thou wilt not with Predestin'd Evil round  
Enmesh, and then impute my Fall to Sin!

## LXXXI.

Oh Thou, who Man of baser Earth didst make,  
And ev'n with Paradise devise the Snake:  
For all the Sin wherewith the Face of Man  
Is blacken'd—Man's Forgiveness give—and take!

\*            \*            \*            \*            \*

## LXXXII.

As under cover of departing Day  
Slunk hunger-stricken Ramazán away,  
Once more within the Potter's house alone  
I stood, surrounded by the Shapes of Clay.

## LXXXIII.

Shapes of all Sorts and Sizes, great and small,  
That stood along the floor and by the wall;  
And some loquacious Vessels were; and some  
Listen'd perhaps, but never talk'd at all.

## LXXXIV.

Said one among them—"Surely not in vain  
 My substance of the common Earth was ta'en  
 And to this Figure moulded, to be broke,  
 Or trampled back to Shapeless Earth again."

## LXXXV.

Then said a Second—"Ne'er a peevish Boy  
 Would break the Bowl from which he drank in joy;  
 And He that with his hand the Vessel made  
 Will surely not in after Wrath destroy."

## LXXXVI.

After a momentary silence spake  
 Some Vessel of a more ungainly Make;  
 "They sneer at me for leaning all awry:  
 What! did the Hand then of the Potter shake?"

## LXXXVII.

Whereat some one of the loquacious Lot—  
 I think a Súfi pipkin—waxing hot—  
 "All this of Pot and Potter—Tell me then,  
 Who makes—Who sells—Who buys—Who is the Pot?"

## LXXXVIII.

“Why,” said another, “Some there are who tell  
Of one who threatens he will toss to Hell

The luckless Pots he marr’d in making—Pish!  
He’s a Good Fellow, and ’twill all be well.”

## LXXXIX.

“Well,” murmur’d one, “Let whoso make or buy,  
My Clay with long Oblivion is gone dry:

But fill me with the old familiar Juice,  
Methinks I might recover by-and-by.”

## XC.

So while the Vessels one by one were speaking,  
The little Moon look’d in that all were seeking:

And then they jogg’d each other, “Brother! Brother!  
Now for the Porter’s shoulder-knot a-creaking!”

\* \* \* \* \*

## XCI.

Ah, with the Grape my fading Life provide,  
And wash the Body whence the Life has died,

And lay me, shrouded in the living Leaf,  
By some not unfrequented Garden-side.

## XCII.

That ev'n my buried Ashes such a snare  
Of Vintage shall fling up into the Air  
As not a True-believer passing by  
But shall be overtaken unaware.

## XCIII.

Indeed the Idols I have loved so long  
Have done my credit in Men's eye much wrong:  
Have drown'd my Glory in a shallow Cup,  
And sold my Reputation for a Song.

## XCIV.

Indeed, indeed, Repentance oft before  
I swore—but was I sober when I swore?  
And then and then came Spring, and Rose-in-hand  
My thread-bare Penitence apieces tore.

## XCV.

And much as Wine has play'd the Infidel,  
And robb'd me of my Robe of Honour—Well,  
I wonder often what the Vintners buy  
One half so precious as the stuff they sell.



## XCVI.

Yet Ah, that Spring should vanish with the Rose!  
That Youth's sweet-scented manuscript should close!

The Nightingale that in the branches sang,  
Ah whence, and whither flown again, who knows!

## XCVII.

Would but the Desert of the Fountain yield  
One glimpse—if dimly, yet indeed, reveal'd,  
To which the fainting Traveller might spring,  
As springs the trampled herbage of the field!

## XCVIII.

Would but some wingéd Angel ere too late  
Arrest the yet unfolded Roll of Fate,  
And make the stern Recorder otherwise  
Enregister, or quite obliterate!

## XCIX.

Ah Love! could you and I with Him conspire  
To grasp this sorry Scheme of Things entire,  
Would not we shatter it to bits—and then  
Re-mould it nearer to the Heart's Desire!

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## C.

Yon rising Moon that looks for us again—  
How oft hereafter will she wax and wane;  
How oft hereafter rising look for us  
Through this same Garden—and for *one* in vain!

## CI.

And when like her, oh Sáki, you shall pass  
Among the Guests Star-scatter'd on the Grass,  
And in your blissful errand reach the spot  
Where I made One—turn down an empty Glass!

TAMÁM.

## NOTES.

(Stanza II.) The "*False Dawn*;" *Subhi Kázib*, a transient Light on the Horizon about an hour before the *Subhi sádk*, or True Dawn; a well-known Phenomenon in the East.

(IV.) New Year. Beginning with the Vernal Equinox, it must be remembered; and (howsoever the old Solar Year is practically superseded by the clumsy *Lunar* Year that dates from the Moham-medan Hijra) still commemorated by a Festival that is said to have been appointed by the very Jamshyd whom Omar so often talks of, and whose yearly Calendar he helped to rectify.

"The sudden approach and rapid advance of the Spring," says Mr. Binning, "are very striking. Before the Snow is well off the Ground, the Trees burst into Blossom, and the Flowers start from the Soil. At *Naw Rooz* (*their* New Year's Day) the Snow was lying in patches on the Hills and in the shaded Vallies, while the Fruit-trees in the Garden were budding beautifully, and green Plants and Flowers springing upon the Plains on every side—

'And on old Hyems' Chin and icy Crown  
An odorous Chaplet of sweet Summer buds  
Is, as in mockery, set—'

Among the Plants newly appear'd I recognised some Acquaintances

I had not seen for many a Year; among these, two varieties of the Thistle; a coarse species of the Daisy, like the Horse-gowan; red and white Clover; the Dock; the blue Corn-flower; and that vulgar Herb the Dandelion rearing its yellow crest on the Banks of the Watercourses." The Nightingale was not yet heard, for the Rose was not yet blown: but an almost identical Blackbird and Woodpecker helped to make up something of a North-country Spring.

(IV.) Exodus IV. 6; where Moses draws forth his Hand—not, according to the Persians, "*leprous as Snow*,"—but *white*, as our May-blossom in Spring perhaps. According to them also the Healing Power of Jesus resided in his Breath.

(V.) Iram, planted by King Shaddád, and now sunk somewhere in the Sands of Arabia. Jamshyd's Seven-ring'd Cup was typical of the 7 Heavens, 7 Planets, 7 Seas, etc., and was a *Divining Cup*.

(VI.) *Pehlevi*, the old Heroic *Sanskrit* of Persia. Háfiz also speaks of the Nightingale's *Pehlevi*, which did not change with the People's.

(VI.) I am not sure if this refers to the Red Rose looking sickly, or the Yellow Rose that ought to be Red; Red, White, and Yellow Roses all common in Persia. I think Southey, in his *Common-Place Book*, quotes from some Spanish author about a Rose being White till 10 o'clock; "*Rosa Perfecta*" at 2; and "*perfecta incarnada*" at 5.

(X.) Rustum, the "*Hercules*" of Persia, and Zál his Father,

whose exploits are among the most celebrated in the Sháh-náma. Hátim Tai, a well-known Type of Oriental Generosity.

(XIII.) A Drum—beaten outside a Palace.

(XIV.) That is, the Rose's Golden Centre.

(XVIII.) Persepolis: call'd also *Takht'i Jamshyd*—THE THRONE OF JAMSHYD, "*King Splendid*," of the mythical *Peeshddían* Dynasty, and supposed (according to the Sháh-náma) to have been founded and built by him. Others refer it to the Work of the Genie King, Ján Ibn Ján—who also built the Pyramids—before the time of Adam.

BAHRÁM GÚR—*Bahram of the Wild Ass*—a Sassanian Sovereign—had also his Seven Castles (like the King of Bohemia!) each of a different Colour: each with a Royal Mistress within; each of whom tells him a Story, as told in one of the most famous Poems of Persia, written by Amir Khusraw: all these Sevens also figuring (according to Eastern Mysticism) the Seven Heavens; and perhaps the Book itself that Eighth, into which the mystical Seven transcend, and within which they revolve. The Ruins of Three of these Towers are yet shown by the Peasantry; as also the Swamp in which Bahrám sunk, like the Master of Ravenswood, while pursuing his *Gúr*.

The Palace that to Heav'n his pillars threw,  
And Kings the forehead on his threshold drew—

I saw the solitary Ringdove there,  
And "Coo, coo, coo," she cried; and "Coo, coo, coo."

This Quatrain Mr. Binning found, among several of Háfiz and

others, inscribed by some stray hand among the ruins of Persepolis. The Ringdove's ancient *Péhlevi* *Coo, Coo, Coo*, signifies also in Persian "*Where? Where? Where?*" In Attár's "Bird-parliament" she is reproved by the Leader of the Birds for sitting still, and for ever harping on that one note of lamentation for her lost Yúsuf.

Apròpos of Omar's Red Roses in Stanza XIX, I am reminded of an old English Superstition, that our Anemone Pulsatilla, or purple "Pasque Flower" (which grows plentifully about the Fleam Dyke, near Cambridge), grows only where Danish Blood has been spilt.

(XXI.) A thousand years to each Planet.

(XXXI.) Saturn, Lord of the Seventh Heaven.

(XXXII.) ME-AND-THEE: some dividual Existence or Personality distinct from the Whole.

(XXXVII.) One of the Persian Poets—Attár, I think—has a pretty story about this. A thirsty Traveller dips his hand into a Spring of Water to drink from. By-and-by comes another who draws up and drinks from an earthen Bowl, and then departs, leaving his Bowl behind him. The first Traveller takes it up for another draught; but is surprised to find that the same Water which had tasted sweet from his own hand tastes bitter from the earthen Bowl. But a Voice—from Heaven, I think—tells him the Clay from which the Bowl is made was once *Man*; and, into whatever shape renew'd, can never lose the bitter flavour of Mortality.

(XXXIX.) The custom of throwing a little Wine on the ground before drinking still continues in Persia, and perhaps generally in the East. Mons. Nicolas considers it "un signe de libéralité, et en même temps un avertissement que le buveur doit vider sa coupe jusqu'à la dernière goutte." Is it not more likely an ancient Superstition; a Libation to propitiate Earth, or make her an Accomplice in the illicit Revel? Or, perhaps, to divert the Jealous Eye by some sacrifice of superfluity, as with the Ancients of the West? With Omar we see something more is signified; the precious Liquor is not lost, but sinks into the ground to refresh the dust of some poor Wine-worshipper foregone.

Thus Háfiz, copying Omar in so many ways: "When thou drinkest Wine pour a draught on the ground. Wherefore fear the Sin which brings to another Gain?"

(XLIII.) According to one beautiful Oriental Legend, Azraël accomplishes his mission by holding to the nostril an Apple from the Tree of Life.

This, and the two following Stanzas would have been withdrawn, as somewhat *de trop*, from the Text, but for advice which I least like to disregard.

(LI.) From Máh to Máhi; from Fish to Moon.

(LVI.) A Jest, of course, at his Studies. A curious mathematical Quatrain of Omar's has been pointed out to me; the more curious because almost exactly parallel'd by some Verses of Doctor Donne's, that are quoted in Izaak Walton's Lives! Here is Omar: "You and I are the image of a pair of compasses; though we have

two heads (sc. our *feet*) we have one body; when we have fixed the centre for our circle, we bring our heads (sc. feet) together at the end." Dr. Donne:

If we be two, we two are so  
 As stiff twin-compasses are two;  
 Thy Soul, the fixt foot, makes no show  
 To move, but does if the other do.

And though thine in the centre sit,  
 Yet when my other far does roam,  
 Thine leans and hearkens after it,  
 And grows erect as mine comes home.

Such thou must be to me, who must  
 Like the other foot obliquely run;  
 Thy firmness makes my circle just,  
 And me to end where I begun.

(LIX.) The Seventy-two Religions supposed to divide the World, *including* Islamism, as some think: but others not.

(LX.) Alluding to Sultan Mahmúd's Conquest of India and its dark people.

(LXVIII.) *Fánúsi khiyál*, a Magic-lanthorn still used in India; the cylindrical Interior being painted with various Figures, and so lightly poised and ventilated as to revolve round the lighted candle within.



(LXX.) A very mysterious Line in the Original:

O dánad O dánad O dánad O——

breaking off something like our Wood-pigeon's Note, which she is said to take up just where she left off.

(LXXV.) Parwin and Mushtari—The Pleiads and Jupiter.

(LXXXVII.) This Relation of Pot and Potter to Man and his Maker figures far and wide in the Literature of the World, from the time of the Hebrew Prophets to the present; when it may finally take the name of "Pottheism," by which Mr. Carlyle ridiculed Sterling's "Pantheism." *My* Sheikh, whose knowledge flows in from all quarters, writes to me—

"Apropos of old Omar's Pots, did I ever tell you the sentence I found in 'Bishop Pearson on the Creed'?" "Thus are we wholly at the disposal of His will, and our present and future condition framed and ordered by His free, but wise and just, decrees. *"Hath not the potter power over the clay, of the same lump to make one vessel unto honour, and another unto dishonour?"*" (Rom. IX. 21). And can that earth-artificer have a freer power over his *brother potsherd* (both being made of the same metal), than God hath over him, who, by the strange fecundity of His omnipotent power, first made the clay out of nothing, and then him out of that?"

And again—from a very different quarter—"I had to refer the other day to Aristophanes, and came by chance on a curious Speaking-pot story in the *Vespæ*, which I had quite forgotten.

ΦΙΛΟΚΛΕΩΝ. ἄκουε, μὴ φεῦγ' ἐν Συβάρεϊ γυνή I. 1435  
ποτε κατέαξ' ἔχτηνον.

ΚΑΤΗΓΟΡΟΣ. ταῦτ' ἐγὼ μαρτύρομαι.

ΦΙ. οὐχῆνος οὖν ἔχωντιν' ἐπεματύρατο  
εἶθ' ἢ Συβαρίτις εἶπεν, εἰ ναὶ τὰν κόραν  
τὴν μαρτυρίαν ταύτην ἔασας ἐν τάχει  
ἐπίδεσμον ἐπρίω, νοῦν ἂν εἶχες πλείονα.

“The Pot calls a bystander to be a witness to his bad treatment. The woman says, ‘If, by Proserpine, instead of all this ‘testifying’ (comp. Cuddie and his mother in *Old Mortality*!) you would buy yourself a trivet, it would show more sense in you!’ The Scholiast explains *echinus* as ἄγγος τι ἐκ κεράμου.”

(XC.) At the Close of the Fasting Month, Ramazán (which makes the Musulman unhealthy and unamiable), the first Glimpse of the New Moon (who rules their division of the Year), is looked for with the utmost Anxiety, and hailed with Acclamation. Then it is that the Porter's Knot may be heard — toward the *Cellar*. Omar has elsewhere a pretty Quatrain about this same Moon—

“Be of Good Cheer—the sullen Month will die,

And a young Moon requite us by-and-by:

Look how the Old one, meagre, bent, and wan

With Age and Fast, is fainting from the Sky!”

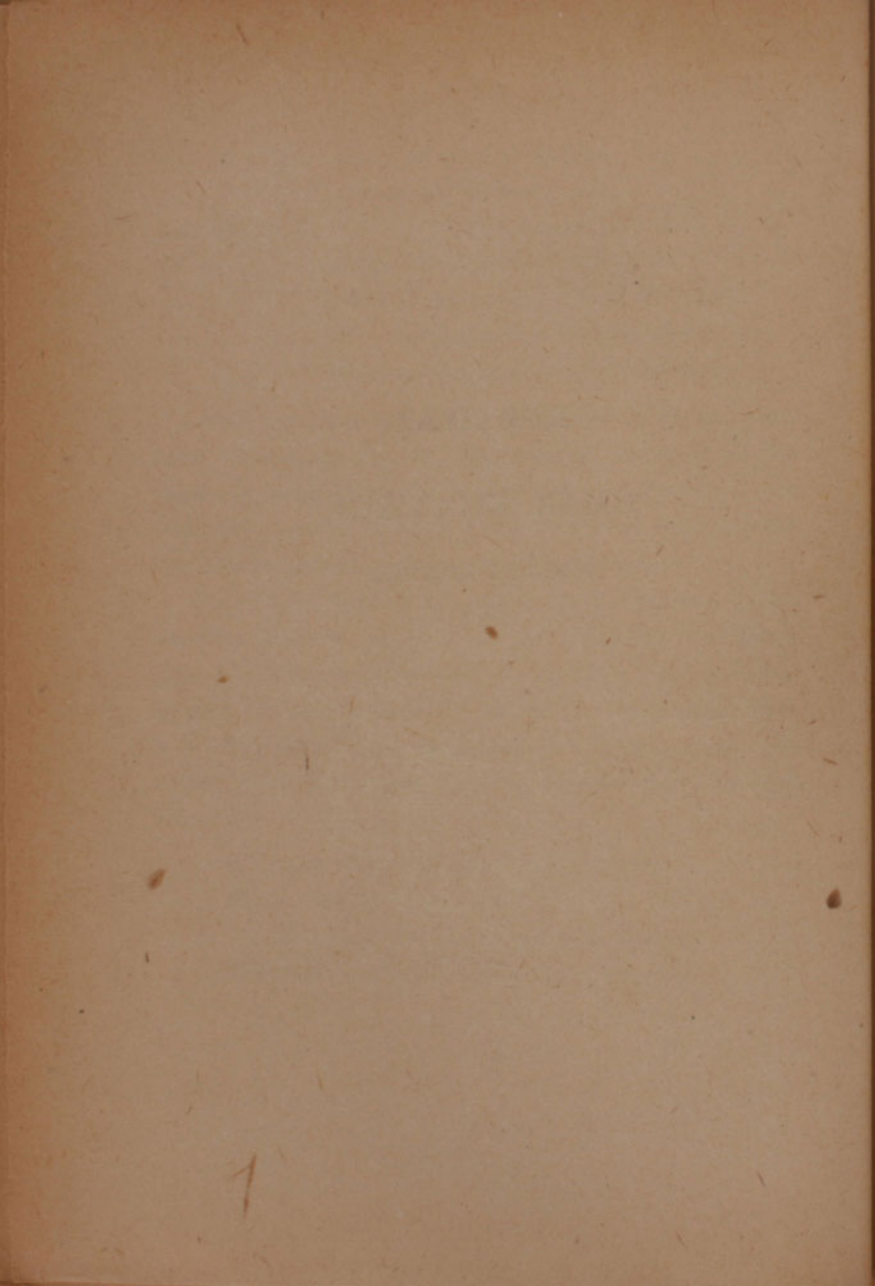
RUBÁIYÁT  
OF  
OMAR KHAYYÁM.

FOURTH EDITION.

1879.

No ~~interminable~~ ~~time~~ ~~is~~ ~~there~~ ~~in~~ ~~the~~ ~~world~~  
No ~~time~~ ~~is~~ ~~there~~ ~~in~~ ~~the~~ ~~world~~  
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No ~~time~~ ~~is~~ ~~there~~ ~~in~~ ~~the~~ ~~world~~

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OMAR KHAYYÁM  
THE  
ASTRONOMER-POET OF PERSIA.

OMAR KHAYYÁM was born at Naishápúr in Khorassán in the latter half of our Eleventh, and died within the First Quarter of our Twelfth Century. The slender Story of his Life is curiously twined about that of two other very considerable Figures in their Time and Country: one of whom tells the Story of all Three. This was Nizám ul Mulk, Vizyr to Alp Arslan the Son, and Malik Shah the Grandson, of Toghrul Beg the Tartar, who had wrested Persia from the feeble Successor of Mahmúd the Great, and founded that Seljukian Dynasty which finally roused Europe into the Crusades. This Nizám ul Mulk, in his *Wasiyat*—or *Testament*—which he wrote and left as a Memorial for future Statesmen—relates the following, as quoted in the *Calcutta Review*, No. LIX., from Mirkhond's *History of the Assassins*.

“One of the greatest of the wise men of Khorassán was the Imám Mowaffak of Naishápúr, a man highly honoured and revered—may God rejoice his soul; his illustrious years exceeded eighty-five, and it was the universal belief that every boy who read the Koran or studied the traditions in his presence, would assuredly attain to honour and happiness. For this cause did my father send me from Tús to Naishápúr with Abd-us-samad, the doctor of law, that I might employ myself in study and learning under the guidance of that illustrious teacher. Towards me he ever turned an eye of favour and kindness, and as his pupil I felt for him extreme affection and devotion, so that I passed four years in his service. When I first came there, I found two other pupils of mine own age newly arrived, Hakim Omar Khayyám, and the ill-fated Ben Sabbáh. Both were endowed with sharpness of wit and the highest natural powers; and we three formed a close friendship together. When the Imám rose from his lectures, they used to join me, and we repeated to each other the lessons we had heard. Now Omar was a native of Naishápúr, while Hasan Ben Sabbáh's father was one Ali, a man of austere life and practice, but heretical in

his creed and doctrine. One day Hasan said to me and to Khayyám, "It is a universal belief that the pupils of the Imám Mowaffak will attain to fortune. Now, even if we *all* do not attain thereto, without doubt one of us will; what then shall be our mutual pledge and bond?" We answered, "Be it what you please."—"Well," he said, "let us make a vow, that to whomsoever this fortune falls, he shall share it equally with the rest, and reserve no pre-eminence for himself."—"Be it so," we both replied, and on those terms we mutually pledged our words. Years rolled on, and I went from Khorassán to Transoxiana, and wandered to Ghazni and Cabul; and when I returned, I was invested with office, and rose to be administrator of affairs during the Sultanate of Sultan Alp Arslán.'

"He goes on to state, that years passed by, and both his old school-friends found him out, and came and claimed a share in his good fortune, according to the school-day vow. The Vizier was generous and kept his word. Hasan demanded a place in the government, which the Sultan granted at the Vizier's request; but, discontented with a gradual rise, he plunged into the maze of intrigue of an Oriental Court, and, failing in a

base attempt to supplant his benefactor, he was disgraced and fell. After many mishaps and wanderings, Hasan became the head of the Persian sect of the *Ismailians*,—a party of fanatics who had long murmured in obscurity, but rose to an evil eminence under the guidance of his strong and evil will. In A.D. 1090, he seized the castle of Alamút, in the province of Rúdbar, which lies in the mountainous tract south of the Caspian Sea; and it was from this mountain home he obtained that evil celebrity among the Crusaders as the OLD MAN OF THE MOUNTAINS, and spread terror through the Mohammedan world; and it is yet disputed whether the word *Assassin*, which they have left in the language of modern Europe as their dark memorial, is derived from the *hashish*, or opiate of hemp-leaves (the Indian *bhang*), with which they maddened themselves to the sullen pitch of Oriental desperation, or from the name of the founder of the dynasty, whom we have seen in his quiet collegiate days, at Naishápúr. One of the countless victims of the Assassin's dagger was Nizám ul MulK himself, the old schoolboy friend.\*

\* Some of Omar's Rubáiyát warn us of the danger of Greatness, the instability of Fortune, and while advocating Charity to all



“Omar Khayyám also came to the Vizier to claim his share; but not to ask for title or office. ‘The greatest boon you can confer on me,’ he said, ‘is to let me live in a corner under the shadow of your fortune, to spread wide the advantages of Science, and pray for your long life and prosperity.’ The Vizier tells us, that, when he found Omar was really sincere in his refusal, he pressed him no further, but granted him a yearly pension of 1200 *mithkáls* of gold, from the treasury of Naishápúr.

“At Naishápúr thus lived and died Omar Khayyám, ‘busied,’ adds the Vizier, ‘in winning knowledge of every kind, and especially in Astronomy, wherein he attained to a very high pre-eminence. Under the Sultanate of Malik Shah, he came to Merv, and obtained great praise for his proficiency in science, and the Sultan showered favours upon him.’

“When Malik Shah determined to reform the calendar, Omar was one of the eight learned men employed

Men, recommending us to be too intimate with none. Attár makes Nizám ul Mulk use the very words of his friend Omar (Rub. xxviii.), “When Nizám ul Mulk was in the Agony (of Death) he said, ‘Oh God! I am passing away in the hand of the Wind.’”

to do it; the result was the *Jaláli* era (so called from *Jalál-ud-din*, one of the king's names)—‘a computation of time,’ says Gibbon, ‘which surpasses the Julian, and approaches the accuracy of the Gregorian style.’ He is also the author of some astronomical tables, entitled *Ziji-Malik-sháhi*, and the French have lately republished and translated an Arabic Treatise of his on Algebra.

“His Takhallus or poetical name (Khayyám) signifies a Tentmaker, and he is said to have at one time exercised that trade, perhaps before Nizám ul Mulk’s generosity raised him to independence. Many Persian poets similarly derive their names from their occupations; thus we have Attár, ‘a druggist,’ Assár, ‘an oil presser,’ etc.\* Omar himself alludes to his name in the following whimsical lines:

“‘Khayyám, who stitched the tents of science,  
Has fallen in grief’s furnace and been suddenly burned;  
The shears of Fate have cut the tent ropes of his life,  
And the broker of Hope has sold him for nothing!’

“We have only one more anecdote to give of his Life, and that relates to the close; it is told in the anonymous preface which is sometimes prefixed to his

\* Though all these, like our Smiths, Archers, Millers, Fletchers, etc., may simply retain the Surname of an hereditary calling.

poems; it has been printed in the Persian in the Appendix to Hyde's *Veterum Persarum Religio*, p. 499; and D'Herbelot alludes to it in his *Bibliothèque*, under *Khiam*.\*

“It is written in the chronicles of the ancients that this King of the Wise, Omar Khayyám, died at Naishápúr in the year of the Hegira 517 (A.D. 1123); in science he was unrivalled,—the very paragon of his age. Khwájah Nizámi of Samarkand, who was one of his pupils, relates the following story: “I often used to hold conversations with my teacher Omar Khayyám, in a garden; and one day he said to me, ‘My tomb shall be in a spot where the north wind may scatter roses over it.’ I wondered at the words he spake, but I knew that his were no idle words.\*\* Years after, when I

\* “Philosophe Musulman qui a vécu en Odeur de Sainteté dans sa Religion, vers la Fin du premier et le Commencement du second Siècle,” no part of which, except the “Philosophe,” can apply to our Khayyám.

\*\* The Rashness of the Words, according to D'Herbelot, consisted in being so opposed to those in the Korán: “No Man knows where he shall die.”—This story of Omar reminds me of another so naturally—and when one remembers how wide of his humble mark the noble sailor aimed—so pathetically told by Captain Cook—not by Doctor Hawkesworth—in his *Second Voyage*

chanced to revisit Naishápúr, I went to his final resting-place, and lo! it was just outside a garden, and trees laden with fruit stretched their boughs over the garden wall, and dropped their flowers upon his tomb, so that the stone was hidden under them.””

Thus far—without fear of Trespass—from the *Calcutta Review*. The writer of it, on reading in India this story of Omar's Grave, was reminded, he says, of Cicero's Account of finding Archimedes's Tomb at Syracuse, buried in grass and weeds. I think Thorwaldsen desired to have roses grow over him; a wish religiously fulfilled for him to the present day, I believe. However, to return to Omar.

Though the Sultan “shower'd Favours upon him,”

(l. 374). When leaving Ulietea, “Oreo's last request was for me to return. When he saw he could not obtain that promise, he asked the name of my *Marai* (burying-place). As strange a question as this was, I hesitated not a moment to tell him ‘Stepney’; the parish in which I live when in London. I was made to repeat it several times over till they could pronounce it; and then ‘Stepney Marai no Toote’ was echoed through a hundred mouths at once. I afterwards found the same question had been put to Mr. Forster by a man on shore; but he gave a different, and indeed more proper answer, by saying, ‘No man who used the sea could say where he should be buried.’”

Omar's Epicurean Audacity of Thought and Speech caused him to be regarded askance in his own Time and Country. He is said to have been especially hated and dreaded by the Súfis, whose Practice he ridiculed, and whose Faith amounts to little more than his own, when stript of the Mysticism and formal recognition of Islamism under which Omar would not hide. Their Poets, including Háfiz, who are (with the exception of Firdausi) the most considerable in Persia, borrowed largely, indeed, of Omar's material, but turning it to a mystical Use more convenient to Themselves and the People they addressed; a People quite as quick of Doubt as of Belief; as keen of Bodily Sense as of Intellectual; and delighting in a cloudy composition of both, in which they could float luxuriously between Heaven and Earth, and this World and the Next, on the wings of a poetical expression, that might serve indifferently for either. Omar was too honest of Heart as well as of Head for this. Having failed (however mistakenly) of finding any Providence but Destiny, and any World but This, he set about making the most of it; preferring rather to soothe the Soul through the Senses into Acquiescence with Things as he saw them, than to

perplex it with vain disquietude after what they *might* be. It has been seen, however, that his Worldly Ambition was not exorbitant; and he very likely takes a humorous or perverse pleasure in exalting the gratification of Sense above that of the Intellect, in which he must have taken great delight, although it failed to answer the Questions in which he, in common with all men, was most vitally interested.

For whatever Reason, however, Omar, as before said, has never been popular in his own Country, and therefore has been but scantily transmitted abroad. The MSS. of his Poems, mutilated beyond the average Casualties of Oriental Transcription, are so rare in the East as scarce to have reacht Westward at all, in spite of all the acquisitions of Arms and Science. There is no copy at the India House, none at the Bibliothèque Nationale of Paris. We know but of one in England: No. 140 of the Ouseley MSS. at the Bodleian, written at Shiráz, A.D. 1460. This contains but 158 Rubáiyát. One in the Asiatic Society's Library at Calcutta (of which we have a Copy) contains (and yet incomplete) 516, though swelled to that by all kinds of Repetition and Corruption. So Von Hammer speaks of *his* Copy

as containing about 200, while Dr. Sprenger catalogues the Lucknow MS. at double that number.\* The Scribes, too, of the Oxford and Calcutta MSS. seem to do their Work under a sort of Protest; each beginning with a Tetrastich (whether genuine or not), taken out of its alphabetical order; the Oxford with one of Apology; the Calcutta with one of Expostulation, supposed (says a Notice prefixed to the MS.) to have arisen from a Dream, in which Omar's mother asked about his future fate. It may be rendered thus—

“Oh Thou who burn'st in Heart for those who burn  
 In Hell, whose fires thyself shall feed in turn;  
 How long be crying, ‘Mercy on them, God!’  
 Why, who art Thou to teach, and He to learn?”

The Bodleian Quatrain pleads Pantheism by way of Justification.

“If I myself upon a looser Creed  
 Have loosely strung the Jewel of Good deed,  
 Let this one thing for my Atönement plead:  
 That One for Two I never did mis-read.”

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\* “Since this Paper was written” (adds the Reviewer in a note), “we have met with a Copy of a very rare Edition, printed at Calcutta in 1836. This contains 438 Tetrastichs, with an Appendix containing 54 others not found in some MSS.”

The Reviewer,\* to whom I owe the Particulars of Omar's life, concludes his Review by comparing him with Lucretius, both as to natural Temper and Genius, and as acted upon by the Circumstances in which he lived. Both indeed were men of subtle, strong, and cultivated Intellect, fine Imagination, and Hearts passionate for Truth and Justice; who justly revolted from their Country's false Religion, and false, or foolish, Devotion to it; but who fell short of replacing what they subverted by such better *Hope* as others, with no better Revelation to guide them, had yet made a Law to themselves. Lucretius, indeed, with such material as Epicurus furnished, satisfied himself with the theory of a vast machine fortuitously constructed, and acting by a Law that implied no Legislator; and so composing himself into a Stoical rather than Epicurean severity of Attitude, sat down to contemplate the mechanical Drama of the Universe which he was part Actor in; himself and all about him (as in his own sublime description of the Roman Theatre) discoloured with the lurid reflex of the Curtain suspended between the Spectator and the Sun. Omar, more desperate, or more careless of any

\* Professor Cowell.



so complicated System as resulted in nothing but hopeless Necessity, flung his own Genius and Learning with a bitter or humorous jest into the general Ruin which their insufficient glimpses only served to reveal; and, pretending sensual pleasure as the serious purpose of Life, only *diverted* himself with speculative problems of Deity, Destiny, Matter and Spirit, Good and Evil, and other such questions, easier to start than to run down, and the pursuit of which becomes a very weary sport at last!

With regard to the present Translation. The original Rubáiyát (as, missing an Arabic Guttural, these *Tetra-stichs* are more musically called) are independent Stanzas, consisting each of four Lines of equal, though varied, Prosody; sometimes *all* rhyming, but oftener (as here imitated) the third line a blank. Somewhat as in the Greek Alcaic, where the penultimate line seems to lift and suspend the Wave that falls over in the last. As usual with such kind of Oriental Verse, the Rubáiyát follow one another according to Alphabetic Rhyme—a strange succession of Grave and Gay. Those here selected are strung into something of an Eclogue, with perhaps a less than equal proportion of the “Drink and

make-merry," which (genuine or not) recurs over-frequently in the Original. Either way; the Result is sad enough: saddest perhaps when most ostentatiously merry: more apt to move Sorrow than Anger toward the old Tent-maker, who, after vainly endeavouring to unshackle his Steps from Destiny, and to catch some authentic Glimpse of TO-MORROW, fell back upon TO-DAY (which has outlasted so many To-morrows!) as the only Ground he had got to stand upon, however momentarily slipping from under his Feet.

While the second Edition of this version of Omar was preparing, Monsieur Nicolas, French Consul at Resht, published a very careful and very good Edition of the Text, from a lithograph copy at Teheran, comprising 464 Rubáiyát, with translation and notes of his own.

Mons. Nicolas, whose Edition has reminded me of several things, and instructed me in others, does not consider Omar to be the material Epicurean that I have literally taken him for, but a Mystic, shadowing the Deity under the figure of Wine, Wine-bearer, etc., as Háfiz is supposed to do; in short, a Súfí Poet like Háfiz and the rest.

I cannot see reason to alter my opinion, formed as it was more than a dozen years ago\* when Omar was first shown me by one to whom I am indebted for all I know of Oriental, and very much of other, literature. He admired Omar's Genius so much, that he would gladly have adopted any such Interpretation of his meaning as Mons. Nicolas's if he could.\*\* That he could not, appears by his Paper in the *Calcutta Review* already so largely quoted; in which he argues from the Poems themselves, as well as from what records remain of the Poet's Life.

And if more were needed to disprove Mons. Nicolas's Theory, there is the Biographical Notice which he himself has drawn up in direct contradiction to the Interpretation of the Poems given in his Notes. (See pp. XIII. XIV. of his Preface.) Indeed I hardly knew poor Omar was so far gone till his Apologist informed me. For here we see that, whatever were the Wine that Háfiz drank and sang, the veritable Juice of the Grape it was which

\* (This was written in 1868.—W. A. W.)

\*\* Perhaps would have edited the Poems himself some years ago. He may now as little approve of my Version on one side, as of Mons. Nicolas's Theory on the other.

Omar used, not only when carousing with his friends, but (says Mons. Nicolas) in order to excite himself to that pitch of Devotion which others reached by cries and "hurlements." And yet, whenever Wine, Wine-bearer, etc., occur in the text—which is often enough—Mons. Nicolas carefully annotates "Dieu," "La Divinité," etc.: so carefully indeed that one is tempted to think that he was indoctrinated by the Súfi with whom he read the Poems. (Note to Rub. II. p. 8.) A Persian would naturally wish to vindicate a distinguished Countryman; and a Súfi to enrol him in his own sect, which already comprises all the chief poets in Persia.

What historical Authority has Mons. Nicolas to show that Omar gave himself up "avec passion à l'étude de la philosophie des Soufis?" (Preface, p. XIII.) The Doctrines of Pantheism, Materialism, Necessity, etc., were not peculiar to the Súfi; nor to Lucretius before them; nor to Epicurus before him; probably the very original Irreligion of Thinking men from the first; and very likely to be the spontaneous growth of a Philosopher living in an Age of social and political barbarism, under shadow of one of the Two-and-Seventy Religions supposed to divide the world. Von Hammer (according to

Sprenger's Oriental Catalogue) speaks of Omar as "a Free-thinker, and a great opponent of *Sufism*;" perhaps because, while holding much of their Doctrine, he would not pretend to any inconsistent severity of morals. Sir W. Ouseley has written a note to something of the same effect on the fly-leaf of the Bodleian MS. And in two Rubáiyát of Mons. Nicolas's own Edition *Súf* and *Súfi* are both disparagingly named.

No doubt many of these Quatrains seem unaccountable unless mystically interpreted; but many more as unaccountable unless literally. Were the Wine spiritual, for instance, how wash the Body with it when dead? Why make cups of the dead clay to be filled with—"La Divinité"—by some succeeding Mystic? Mons. Nicolas himself is puzzled by some "bizarres" and "trop Orientales" allusions and images—"d'une sensualité quelquefois révoltante" indeed—which "les convenances" do not permit him to translate; but still which the reader cannot but refer to "La Divinité."\* No doubt also many

\* A Note to Quatrain 234 admits that, however clear the mystical meaning of such Images must be to Europeans, they are not quoted without "rougissant" even by laymen in Persia—"Quant aux termes de tendresse qui commencent ce quatrain,

of the Quatrains in the Teheran, as in the Calcutta, Copies, are spurious; such *Rubáiyát* being the common form of Epigram in Persia. But this, at best, tells as much one way as another; nay, the Súfí, who may be considered the Scholar and Man of Letters in Persia, would be far more likely than the careless Epicure to interpolate what favours his own view of the Poet. I observe that very few of the more mystical Quatrains are in the Bodleian MS. which must be one of the oldest, as dated at Shiráz, A.H. 865, A.D. 1460. And this, I think, especially distinguishes Omar (I cannot help calling him by his—no, not Christian—familiar name) from all other Persian Poets: That, whereas with them the Poet is lost in his Song, the Man in Allegory and Abstraction; we seem to have the Man—the *Bonhomme*—Omar himself,

comme tant d'autres dans ce recueil, nos lecteurs, habitués maintenant à l'étrangeté des expressions si souvent employées par Khéyam pour rendre ses pensées sur l'amour divin, et à la singularité de ses images trop orientales, d'une sensualité quelquefois révoltante, n'auront pas de peine à se persuader qu'il s'agit de la Divinité, bien que cette conviction soit vivement discutée par les moullahs musulmans et même par beaucoup de laïques, qui rougissent véritablement d'une pareille licence de leur compatriote à l'égard des choses spirituelles."

with all his Humours and Passions, as frankly before us as if we were really at Table with him, after the Wine had gone round.

I must say that I, for one, never wholly believed in the Mysticism of Háfiz. It does not appear there was any danger in holding and singing Súfi Pantheism, so long as the Poet made his Salaam to Mohammed at the beginning and end of his Song. Under such conditions Jeláluddín, Jámí, Attár, and others sang; using Wine and Beauty indeed as Images to illustrate, not as a Mask to hide, the Divinity they were celebrating. Perhaps some Allegory less liable to mistake or abuse had been better among so inflammable a People: much more so when, as some think with Háfiz and Omar, the abstract is not only likened to, but identified with, the sensual Image; hazardous, if not to the Devotee himself, yet to his weaker Brethren; and worse for the Profane in proportion as the Devotion of the Initiated grew warmer. And all for what? To be tantalised with Images of sensual enjoyment which must be renounced if one would approximate a God, who according to the Doctrine, *is* Sensual Matter as well as Spirit, and into whose Universe one expects unconsciously to merge

after Death, without hope of any posthumous Beatitude in another world to compensate for all one's self-denial in this. Lucretius's blind Divinity certainly merited, and probably got, as much self-sacrifice as this of the Súfi; and the burden of Omar's Song—if not "Let us eat"—is assuredly—"Let us drink, for To-morrow we die!" And if Háfiz meant quite otherwise by a similar language, he surely miscalculated when he devoted his Life and Genius to so equivocal a Psalmody as, from his Day to this, has been said and sung by any rather than Spiritual Worshippers.

However, as there is some traditional presumption, and certainly the opinion of some learned men, in favour of Omar's being a Súfi—and even something of a Saint—those who please may so interpret his Wine and Cup-bearer. On the other hand, as there is far more historical certainty of his being a Philosopher, of scientific Insight and Ability far beyond that of the Age and Country he lived in; of such moderate worldly Ambition as becomes a Philosopher, and such moderate wants as rarely satisfy a Debauchee; other readers may be content to believe with me that, while the Wine Omar celebrates is simply the Juice of the Grape, he



bragged more than he drank of it, in very defiance perhaps of that Spiritual Wine which left its Votaries sunk in Hypocrisy or Disgust.

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## IV.

Now the New Year reviving old Desires,  
The thoughtful Soul to Solitude retires,

Where the WHITE HAND OF MOSES on the Bough  
Puts out, and Jesus from the Ground suspires.

## V.

Iram indeed is gone with all his Rose,  
And Jamshyd's Sev'n-ring'd Cup where no one knows;  
But still a Ruby kindles in the Vine,  
And many a Garden by the Water blows.

## VI.

And David's lips are lockt; but in divine  
High-piping Pehlevi, with "Wine! Wine! Wine!

Red Wine!"—the Nightingale cries to the Rose  
That sallow cheek of hers to' incarnadine.

## VII.

Come, fill the Cup, and in the fire of Spring  
Your Winter-garment of Repentance fling:

The Bird of Time has but a little way  
To flutter—and the Bird is on the Wing.

Vem, enche a taça, e ao fogo do verão  
Deito a capa de arrependimento do tempo  
Desse momento. O. A. A. A. tempo  
Tem pouco tempo para voar, le' a vida

## VIII.

Whether at Naishápúr or Babylon,  
 Whether the Cup with sweet or bitter run,  
 The Wine of Life keeps oozing drop by drop,  
 The Leaves of Life keep falling one by one.

## IX.

Each Morn a thousand Roses brings, you say;  
 Yes, but where leaves the Rose of Yesterday?  
 And this first Summer month that brings the Rose  
 Shall take Jamshyd and Kaikobád away.

## X.

Well, let it take them! What have we to do  
 With Kaikobád the Great, or Kaikhosrú?  
 Let Zál and Rustum bluster as they will,  
 Or Hátim call to Supper—heed not you!

## XI.

With me along the strip of Herbage strown  
 That just divides the desert from the sown,  
 Where name of Slave and Sultán is forgot—  
 And Peace to Mahmúd on his golden Throne!

## XII.

A Book of Verses underneath the Bough,  
 A Jug of Wine, a Loaf of Bread—and Thou  
 Beside me singing in the Wilderness—  
 Oh, Wilderness were Paradise enow!

## XIII.

Some for the Glories of This World; and some  
 Sigh for the Prophet's Paradise to come;  
 Ah, take the Cash, and let the Credit go,  
 Nor heed the rumble of a distant Drum!

## XIV.

Look to the blowing Rose about us—"Lo,  
 Laughing," she says, "into the world I blow,  
 At once the silken tassel of my Purse  
 Tear, and its Treasure on the Garden throw."

## XV.

And those who husbanded the Golden grain,  
 And those who flung it to the winds like Rain,  
 Alike to no such aureate Earth are turn'd  
 As, buried once, Men want dug up again.

## XVI.

The Worldly Hope men set their Hearts upon  
 Turns Ashes—or it prospers; and anon,  
 Like Snow upon the Desert's dusty Face,  
 Lighting a little hour or two—is gone.

## XVII.

Think, in this batter'd Caravanseraï  
 Whose Portals are alternate Night and Day,  
 How Sultán after Sultán with his Pomp  
 Abode his destined Hour, and went his way.

## XVIII.

They say the Lion and the Lizard keep  
 The Courts where Jamshyd gloried and drank deep:  
 And Bahrám, that great Hunter—the Wild Ass  
 Stamps o'er his Head, but cannot break his Sleep.

## XIX.

I sometimes think that never blows so red  
 The Rose as where some buried Cæsar bled;  
 That every Hyacinth the Garden wears  
 Dropt in her Lap from some once lovely Head.

## XX.

And this reviving Herb whose tender Green  
Fledges the River-Lip on which we lean—

Ah, lean upon it lightly! for who knows  
From what once lovely Lip it springs unseen!

## XXI.

Ah, my Belovéd, fill the Cup that clears  
TO-DAY of past Regrets and Future Fears:

To-morrow!—Why, To-morrow I may be  
Myself with Yesterday's Sev'n thousand Years.

## XXII.

For some we loved, the loveliest and the best  
That from his Vintage rolling Time hath prest,  
Have drunk their Cup a Round or two before,  
And one by one crept silently to rest.

## XXIII.

And we, that now make merry in the Room  
They left, and Summer dresses in new bloom,  
Ourselves must we beneath the Couch of Earth  
Descend—ourselves to make a Couch—for whom?



Ah, make the most of what we yet may spend,  
 Before we too into the Dust descend;  
 Dust into Dust, and under Dust to lie,  
 Sans Wine, sans Song, sans Singer, and—sans End!

## XXV.

Alike for those who for TO-DAY prepare,  
 And those that after some TO-MORROW stare,  
 A Muezzin from the Tower of Darkness cries,  
 "Fools! your Reward is neither Here nor There."

## XXVI.

Why, all the Saints and Sages who discuss'd  
 Of the Two Worlds so wisely—they are thrust  
 Like foolish Prophets forth; their Words to Scorn  
 Are scatter'd, and their Mouths are stopt with Dust.

## XXVII.

Myself when young did eagerly frequent  
 Doctor and Saint, and heard great argument  
 About it and about: but evermore  
 Came out by the same door where in I went.



## XXXII.

There was the Door to which I found no Key;  
 There was the Veil through which I might not see:  
     Some little talk awhile of ME and THEE  
 There was—and then no more of THEE and ME.

## XXXIII.

Earth could not answer; nor the Seas that mourn  
 In flowing Purple, of their Lord forlorn;  
     Nor rolling Heaven, with all his Signs reveal'd  
 And hidden by the sleeve of Night and Morn.

## XXXIV.

Then of the THEE IN ME who works behind  
 The Veil, I lifted up my hands to find  
     A lamp amid the Darkness; and I heard,  
 As from Without—"THE ME WITHIN THEE BLIND!"

## XXXV.

Then to the lip of this poor earthen Urn  
 I lean'd, the Secret of my Life to learn:  
     And Lip to Lip it murmur'd—"While you live,  
 Drink!—for, once dead, you never shall return."

## XXXVI.

I think the Vessel, that with fugitive  
 Articulation answer'd, once did live,  
     And drink; and Ah! the passive Lip I kiss'd,  
 How many Kisses might it take—and give!

## XXXVII.

For I remember stopping by the way  
 To watch a Potter thumping his wet Clay:  
     And with its all-obliterated Tongue  
 It murmur'd—"Gently, Brother, gently, pray!"

## XXXVIII.

And has not such a Story from of Old  
 Down Man's successive generations roll'd  
     Of such a clod of saturated Earth  
 Cast by the Maker into Human mould?

## XXXIX.

And not a drop that from our Cups we throw  
 For Earth to drink of, but may steal below  
     To quench the fire of Anguish in some Eye  
 There hidden—far beneath, and long ago.

## XL.

As then the Tulip for her morning sup  
Of Heav'nly Vintage from the soil looks up,  
Do you devoutly do the like, till Heav'n  
To Earth invert you—like an empty Cup.

## XLI.

Perplexed no more with Human or Divine,  
To-morrow's tangle to the winds resign,  
And lose your fingers in the tresses of  
The Cypress-slender Minister of Wine.

## XLII.

And if the Wine you drink, the Lip you press,  
End in what All begins and ends in—Yes;

Think then you are TO-DAY what YESTERDAY  
You were—TO-MORROW you shall not be less.

## XLIII.

So when that Angel of the darker Drink  
At last shall find you by the river-brink,

And, offering his Cup, invite your Soul  
Forth to your Lips to quaff—you shall not shrink

## XLIV.

Why, if the Soul can fling the Dust aside,  
 And naked on the Air of Heaven ride,  
     Were't not a Shame—were't not a Shame for him  
 In this clay carcase crippled to abide?

## XLV.

'Tis but a Tent where takes his one day's rest  
 A Sultán to the realm of Death address;  
     The Sultán rises, and the dark Ferrásh  
 Strikes, and prepares it for another Guest.

## XLVI.

And fear not lest Existence closing your  
 Account, and mine, should know the like no more;  
     The Eternal Sáki from that Bowl has pour'd  
 Millions of Bubbles like us, and will pour.

## XLVII.

When You and I behind the Veil are past,  
 Oh, but the long, long while the World shall last,  
     Which of our Coming and Departure heeds  
 As the Sea's self should heed a pebble-cast.

## XLVIII.

A Moment's Halt—a momentary taste  
 Of BÉING from the Well amid the Waste—  
 And Lo!—the phantom Caravan has reach'd  
 The NOTHING it set out from—Oh, make haste!

## XLIX.

Would you that spangle of Existence spend  
 About THE SECRET—quick about it, Friend!  
 A Hair perhaps divides the False and True—  
 And upon what, prithee, may life depend?

## L.

A Hair perhaps divides the False and True;  
 Yes; and a single Alif were the clue—  
 Could you but find it—to the Treasure-house,  
 And peradventure to THE MASTER too;

## LI.

Whose secret Presence, through Creation's veins  
 Running Quicksilver-like eludes your pains:  
 Taking all shapes from Máh to Máhi; and  
 They change and perish all—but He remains;

## LII.

A moment guess'd—then back behind the Fold  
 Immerst of Darkness round the Drama roll'd  
 Which, for the Pastime of Eternity,  
 He doth Himself contrive, enact, behold.

## LIII.

But if in vain, down on the stubborn floor  
 Of Earth, and up to Heav'n's unopening Door,  
 You gaze TO-DAY, while You are You—how then  
 TO-MORROW, You when shall be You no more?

## LIV.

Waste not your Hour, nor in the vain pursuit  
 Of This and That endeavour and dispute;  
 Better be jocund with the fruitful Grape  
 Than sadden after none, or bitter, Fruit.

## LV.

You know, my Friends, with what a brave Carouse  
 I made a Second Marriage in my house;  
 Divorced old barren Reason from my Bed,  
 And took the Daughter of the Vine to Spouse.





## LX.

The mighty Mahmúd, Allah-breathing Lord,  
 That all the misbelieving and black Horde  
     Of Fears and Sorrows that infest the Soul  
 Scatters before him with his whirlwind Sword.

## LXI.

Why, be this Juice the growth of God, who dare  
 Blaspheme the twisted tendril as a Snare?  
     A Blessing, we should use it, should we not?  
 And if a Curse—why, then, Who set it there?

## LXII.

I must abjure the Balm of Life, I must,  
 Scared by some After-reckoning ta'en on trust,  
     Or lured with Hope of some Diviner Drink,  
 To fill the Cup—when crumbled into Dust!

## LXIII.

Oh threats of Hell and Hopes of Paradise!  
 One thing at least is certain—*This* Life flies;  
     One thing is certain and the rest is Lies;  
 The Flower that once has blown for ever dies.

## LXIV.

Strange, is it not? that of the myriads who  
 Before us pass'd the door of Darkness through,  
 Not one returns to tell us of the Road:  
 Which to discover we must travel too.

## LXV.

The Revelations of Devout and Learn'd  
 Who rose before us, and as Prophets burn'd,  
 Are all but Stories, which, awoke from Sleep  
 They told their comrades, and to Sleep return'd.

## LXVI.

I sent my Soul through the Invisible,  
 Some letter of that After-life to spell:  
 And-by-and by my Soul return'd to me,  
 And answer'd "I Myself am Heav'n and Hell:"

## LXVII.

Heav'n but the Vision of fulfill'd Desire,  
 And Hell the Shadow from a Soul on fire,  
 Cast on the Darkness into which Ourselves,  
 So late emerged from, shall so soon expire.

## LXVIII.

We are no other than a moving row  
Of Magic Shadow-shapes that come and go  
Round with the Sun-illumined Lantern held  
In Midnight by the Master of the Show;

## LXIX.

But helpless Pieces of the Game He plays  
Upon this Chequer-board of Nights and Days;  
Hither and thither moves, and checks, and slays,  
And one by one back in the Closet lays.

## LXX.

The Ball no question makes of Ayes and Noes,  
But Here or There as strikes the Player goes;  
And He that toss'd you down into the Field,  
He knows about it all—HE knows—HE knows!

## LXXI.

The Moving Finger writes; and, having writ,  
Moves on: nor all your Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all your Tears wash out a Word of it.

## LXXII.

And that inverted Bowl they call the Sky,  
 Whereunder crawling coop'd we live and die,  
 Lift not your hands to *It* for help—for *It*  
 As impotently moves as you or I.

## LXXIII.

With Earth's first Clay They did the Last Man knead,  
 And there of the Last Harvest sow'd the Seed:  
 And the first Morning of Creation wrote  
 What the Last Dawn of Reckoning shall read.

## LXXIV.

YESTERDAY *This* Day's Madness did prepare;  
 TO-MORROW'S Silence, Triumph, or Despair:

Drink! for you know not whence you came, nor why:  
 Drink! for you know not why you go, nor where.

## LXXV.

I tell you this—When, started from the Goal,  
 Over the flaming shoulders of the Foal  
 Of Heav'n Parwin and Mushtari they flung,  
 In my predestined Plot of Dust and Soul.

14\*

*Handwritten notes:*  
 Bete: ...  
 Ab. ...  
 ... de mille ...  
 ...

## LXXVI.

The Vine had struck a fibre: which about  
 If clings my being—let the Dervish flout;  
 Of my Base metal may be filed a Key,  
 That shall unlock the Door he howls without.

## LXXVII.

And this I know: whether the one True Light  
 Kindle to Love, or Wrath-consume me quite,  
 One Flash of It within the Tavern caught  
 Better than in the Temple lost outright.

## LXXVIII.

What! out of senseless Nothing to provoke  
 A conscious Something to resent the yoke  
 Of unpermitted Pleasure, under pain  
 Of Everlasting Penalties, if broke!

## LXXIX.

What! from his helpless Creature be repaid  
 Pure Gold for what he lent him dross-allay'd—  
 Sue for a Debt he never did contract,  
 And cannot answer—Oh the sorry trade!

## LXXX.

Oh Thou, who didst with pitfall and with gin  
 Beset the Road I was to wander in,  
 Thou wilt not with Predestined Evil round  
 Enmesh, and then impute my Fall to Sin!

## LXXXI.

Oh, Thou, who Man of baser Earth didst make,  
 And ev'n with Paradise devise the Snake:  
 For all the Sin wherewith the Face of Man  
 Is blacken'd—Man's forgiveness give—and take!

\* \* \* \* \*

## LXXXII.

As under cover of departing Day  
 Slunk hunger-stricken Ramazán away,  
 Once more within the Potter's house alone  
 I stood, surrounded by the Shapes of Clay.

## LXXXIII.

Shapes of all Sorts and Sizes, great and small,  
 That stood along the floor and by the wall;  
 And some loquacious Vessels were; and some  
 Listen'd perhaps, but never talk'd at all.

## LXXXIV.

Said one among them—"Surely not in vain  
 My substance of the common Earth was ta'en  
 And to this Figure moulded, to be broke,  
 Or trampled back to shapeless Earth again."

## LXXXV.

Then said a Second—"Ne'er a peevish Boy  
 Would break the Bowl from which he drank in joy;  
 And He that with his hand the Vessel made  
 Will surely not in after Wrath destroy."

## LXXXVI.

After a momentary silence spake  
 Some Vessel of a more ungainly Make;  
 "They sneer at me for leaning all awry:  
 What! did the Hand then of the Potter shake?"

## LXXXVII.

Whereat some one of the loquacious Lot—  
 I think a Súfi pipkin—waxing hot—  
 "All this of Pot and Potter—Tell me then,  
 Who is the Potter, pray, and who the Pot?"



## LXXXVIII.

“Why,” said another, “Some there are who tell  
Of one who threatens he will toss to Hell

The luckless Pots he marr’d in making—Pish!  
He’s a Good Fellow, and ’t will all be well.”

## LXXXIX.

“Well,” murmur’d one, “Let whoso make or buy,  
My Clay with long Oblivion is gone dry:

But fill me with the old familiar Juice,  
Methinks I might recover by-and-by.”

## XC.

So while the Vessels one by one were speaking,  
The little Moon look’d in that all were seeking:

And then they jogg’d each other, “Brother! Brother!  
Now for the Porter’s shoulder-knot a-creaking!”

## XCI.

Ah, with the Grape my fading Life provide,  
And wash the Body whence the Life has died,  
And lay me, shrouded in the living Leaf,  
By some not unfrequented Garden-side.

## XCII.

That ev'n my buried Ashes such a snare  
 Of Vintage shall fling up into the Air  
 As not a True-believer passing by  
 But shall be overtaken unaware.

## XCIII.

Indeed the Idols I have loved so long  
 Have done my credit in this World much wrong:  
 Have drown'd my Glory in a shallow Cup  
 And sold my Reputation for a Song.

## XCIV.

Indeed, indeed, Repentance oft before  
 I swore—but was I sober when I swore?  
 And then and then came Spring, and Rose-in-hand  
 My thread-bare Penitence apieces tore.

## XCV.

And much as Wine has play'd the Infidel,  
 And robb'd me of my Robe of Honour—Well,  
 I wonder often what the Vintners buy  
 One half so precious as the stuff they sell.

## XCVI.

Yet Ah, that Spring should vanish with the Rose!  
That Youth's sweet-scented manuscript should close!

The Nightingale that in the branches sang,  
Ah whence, and whither flown again, who knows!

## XCVII.

Would but the Desert of the Fountain yield  
One glimpse—if dimly, yet indeed, reveal'd,  
To which the fainting Traveller might spring,  
As springs the trampled herbage of the field!

## XCVIII.

Would but some wingéd Angel ere too late  
Arrest the yet unfolded Roll of Fate,  
And make the stern Recorder otherwise  
Enregister, or quite obliterate!

## XCIX.

*La tuerie de l'été, l'été a passé,*  
Ah Love! could you and I with Him conspire  
To grasp this sorry Scheme of Things entire,  
Would not we shatter it to bits—and then  
Re-mould it nearer to the Heart's Desire! *para sentir*

\* \* \* \* \*

*Remotely a more perfect thing*

c.

Yon rising Moon that looks for us again—

How oft hereafter will she wax and wane;

How oft hereafter rising look for us

Through this same Garden—and for *one* in vain!

ci.

And when like her, oh Sáki, you shall pass

Among the Guests Star-scatter'd on the Grass,

And in your joyous errand reach the spot

Where I made One—turn down an empty Glass!

TAMÁM.

*Handwritten notes in Persian script:*  
 No space and ji to me who  
 faint is curious (carefully) or heavy  
 this um copy says from (back) 10/10/10  
 Dinkler accident, and ji to me who  
 chigra - but not  
 second  
 please

## NOTES.

(Stanza II.) The '*False Dawn*'; *Subhi Kâziḅ*, a transient Light on the Horizon about an hour before the *Subhi sâdik*, or True Dawn; a well-known Phenomenon in the East.

(IV.) New Year. Beginning with the Vernal Equinox, it must be remembered; and (howsoever the old Solar Year is practically superseded by the clumsy *Lunar* Year that dates from the Mohammedan Hijra) still commemorated by a Festival that is said to have been appointed by the very Jamshyd whom Omar so often talks of, and whose yearly Calendar he helped to rectify.

"The sudden approach and rapid advance of the Spring," says Mr. Binning,\* "are very striking. Before the Snow is well off the Ground, the Trees burst into Blossom, and the Flowers start forth from the Soil. At *Now Rooz* (*their* New Year's Day) the Snow was lying in patches on the Hills and in the shaded Vallies, while the Fruit-trees in the Gardens were budding beautifully, and green Plants and Flowers springing up on the Plains on every side—

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\* *Two Years' Travel in Persia*, etc., I. 165.

'And on old Hyems' Chin and icy Crown  
 An odorous Chaplet of sweet Summer buds  
 Is, as in mockery, set.'—

Among the Plants newly appeared I recognised some old Acquaintances I had not seen for many a Year: among these, two varieties of the Thistle—a coarse species of Daisy like the 'Horse-gowan'—red and white Clover—the Dock—the blue Corn-flower—and that vulgar Herb the Dandelion rearing its yellow crest on the Banks of the Water-courses." The Nightingale was not yet heard, for the Rose was not yet blown: but an almost identical Blackbird and Woodpecker helped to make up something of a North-country Spring.

"The White Hand of Moses." Exodus iv. 6; where Moses draws forth his Hand—not, according to the Persians, "*leprous as Snow*,"—but *white*, as our May-blossom in Spring perhaps. According to them also the Healing Power of Jesus resided in His Breath.

(v.) Iram, planted by King Shaddád, and now sunk somewhere in the Sands of Arabia. Jamshyd's Seven-ring'd Cup typical of the 7 Heavens, 7 Planets, 7 Seas, etc., and was a *Divining Cup*.

(vi.) *Pehlevi*, the old Heroic *Sanskrit* of Persia. Háfiz also speaks of the Nightingale's *Pehlevi*, which did not change with the People's.

I am not sure if the fourth line refers to the Red Rose looking sickly, or to the Yellow Rose that ought to be Red; Red,

White, and Yellow Roses all common in Persia. I think that Southey, in his Common-Place Book, quotes from some Spanish author about the Rose being White till 10 o'clock; "Rosa Perfecta" at 2; and "perfecta incarnada" at 5.

(x.) Rustum, the "Hercules" of Persia, and Zál his Father, whose exploits are among the most celebrated in the Sháh-náma. Hátim Tai, a well-known type of Oriental Generosity.

(XIII.) A Drum—beaten outside a Palace.

(XIV.) That is, the Rose's Golden Centre.

(XVIII.) Persepolis: call'd also *Takht-i-Jamshyd*—THE THRONE OF JAMSHYD, "*King Splendid*," of the mythical *Peshdádian* Dynasty, and supposed (according to the Sháh-náma) to have been founded and built by him. Others refer it to the Work of the Genie King, Ján Jbn Ján—who also built the Pyramids—before the time of Adam.

BAHRÁM GÚR—*Bahram of the Wild Ass*—a Sassanian Sovereign—had also his Seven Castles (like the King of Bohemia!) each of a different Colour: each with a Royal Mistress within; each of whom tells him a Story, as told in one of the most famous Poems of Persia, written by Amír Khusraw: all these Seven also figuring (according to Eastern Mysticism) the Seven Heavens; and perhaps the Book itself that Eighth, into which the mystical Seven transcend, and within which they revolve. The Ruins of Three of those Towers are yet shown by the Peasantry; as also the Swamp in which BahráM sunk, like the Master of Ravenswood, while pursuing his *Gúr*.

The Palace that to Heav'n his pillars threw,  
 And Kings the forehead on his threshold drew—  
 I saw the solitary Ringdove there,  
 And "Coo, coo, coo," she cried; and "Coo, coo, coo."

This Quatrain Mr. Binning found, among several of Háfiz and others, inscribed by some stray hand among the ruins of Persepolis. The Ringdove's ancient *Pehlevi Coo, Coo, Coo*, signifies also in Persian "*Where? Where? Where?*" In Attár's "Bird-parliament" she is reprov'd by the Leader of the Birds for sitting still, and for ever harping on that one note of lamentation for her lost Yúsuf.

Apropos of Omar's Red Roses in Stanza XIX., I am reminded of an old English superstition, that our Anemone Pulsatilla, or purple "Pasque Flower" (which grows plentifully about the Fleam Dyke, near Cambridge), grows only where Danish blood has been spilt.

(XXI) A thousand years to each Planet.

(XXXI.) Saturn, Lord of the Seventh Heaven.

(XXXII.) ME-AND-THEE: some dividual Existence or Personality distinct from the Whole.

(XXXVII.) One of the Persian Poets—Attár, I think—has a pretty story about this. A thirsty Traveller dips his hand into a Spring of Water to drink from. By-and-by comes another who draws up and drinks from an earthen Bowl, and then departs, leaving his Bowl behind him. The first Traveller takes it up for another draught; but is surprised to find that the same Water



which had tasted sweet from his own hand tastes bitter from the earthen Bowl. But a Voice—from Heaven, I think—tells him the clay from which the Bowl is made was once *Man*; and, into whatever shape renewed, can never lose the bitter flavour of Mortality.

(XXXIX.) The custom of throwing a little Wine on the ground before drinking still continues in Persia, and perhaps generally in the East. Mons. Nicolas considers it “un signe de libéralité, et en même temps un avertissement que le buveur doit vider sa coupe jusqu'à la dernière goutte.” Is it not more likely an ancient Superstition; a Libation to propitiate Earth, or make her an Accomplice in the illicit Revel? Or, perhaps, to divert the Jealous Eye by some sacrifice of superfluity, as with the Ancients of the West? With Omar we see something more is signified; the precious Liquor is not lost, but sinks into the ground to refresh the dust of some poor Wine-worshipper foregone.

Thus Háfiz, copying Omar in so many ways: “When thou drinkest Wine pour a draught on the ground. Wherefore fear the Sin which brings to another Gain?”

(XLIII.) According to one beautiful Oriental Legend, Azrael accomplishes his mission by holding to the nostril an Apple from the Tree of Life.

This and the two following Stanzas would have been withdrawn, as somewhat *de trop*, from the Text, but for advice which I least like to disregard.

(LI.) From Mâh to Máhi; from Fish to Moon.

(LV.) A Jest, of course, at his Studies. A curious mathematical Quatrain of Omar's has been pointed out to me; the more curious because almost exactly parallel'd by some Verses of Doctor Donne's, that are quoted in Izaak Walton's Lives! Here is Omar: "You and I are the image of a pair of compasses; though we have two heads (sc. our *feet*) we have one body; when we have fixed the centre for our circle, we bring our heads (sc. *feet*) together at the end." Dr. Donne:

If we be two, we two are so  
 As stiff twin-compasses are two;  
 Thy Soul, the fixt foot, makes no show  
 To move, but does if the other do.

And though thine in the centre sit,  
 Yet when my other far does roam,  
 Thine leans and hearkens after it,  
 And grows erect as mine comes home.

Such thou must be to me, who must  
 Like the other foot obliquely run;  
 Thy firmness makes my circle just,  
 And me to end where I begun.

(LIX.) The Seventy-two Religions supposed to divide the World, *including* Islamism, as some think: but others not.

(LX.) Alluding to Sultan Mahmúd's Conquest of India and its dark people.

(LXVIII.) *Fánúsi khiyál*, a Magic-lantern still used in India; the cylindrical Interior being painted with various Figures, and so lightly poised and ventilated as to revolve round the lighted Candle within.

(LXX.) A very mysterious Line in the Original:

O dánad O dánad O dánad O——

breaking off something like our Wood-pigeon's Note, which she is said to take up just where she left off.

(LXXV.) Parwín and Mushtarí—The Pleiads and Jupiter.

(LXXXVII.) This Relation of Pot and Potter to Man and his Maker figures far and wide in the Literature of the World, from the time of the Hebrew Prophets to the present; when it may finally take the name of "Pot theism," by which Mr. Carlyle ridiculed Sterling's "Pantheism." *My* Sheikh, whose knowledge flows in from all quarters, writes to me—

"Apropos of old Omar's Pots, did I ever tell you the sentence I found in Bishop Pearson on the Creed? 'Thus are we wholly at the disposal of His will, and our present and future condition framed and ordered by His free, but wise and just, decrees. *Hath not the potter power over the clay, of the same lump to make one vessel unto honour, and another unto dishonour?*' (Rom. IX. 21.) And can that earth-artificer have a freer power over his *brother potsherd* (both being made of the same metal), than God hath over him, who, by the strange fecundity of His omnipotent

*Omar Khayyám.*

power, first made the clay out of nothing, and then him out of that?' ”

And again—from a very different quarter—“I had to refer the other day to Aristophanes, and came by chance on a curious Speaking-pot story in the *Vespra*, which I had quite forgotten.

Φιλοκλέων. Ἄκουε, μὴ φεῦγ' ἐν Συβάροι γυνή ποτε 1. 1435  
κατέαζ' ἐχῖνον.

Κατήγορος. Ταῦτ' ἐγὼ μαρτύρομαι.

Φι. Οὐχῖνος οὖν ἔχων τιν' ἐπεμαρτύρατο  
Εἶθ' ἢ Συβαροῖτις εἶπεν, εἰ ναὶ τὰν κόρα  
τὴν μαρτυρίαν ταύτην ἐάσας, ἐν τάχει  
ἐπίδεσμον ἐπρίω, ροῦν ἂν εἴχες πλείονα.

“The Pot calls a bystander to be a witness to his bad treatment. The woman says, ‘If, by Proserpine, instead of all this “testifying” (comp. Cuddie and his mother in *Old Mortality*) you would buy yourself a rivet, it would show more sense in you!’ The Scholiast explains *echinus* as ἄγγος τι ἐκ κεράμου.”

One more illustration for the oddity's sake from the *Autobiography of a Cornish Rector*, by the late James Hamley Tregenna. 1871.

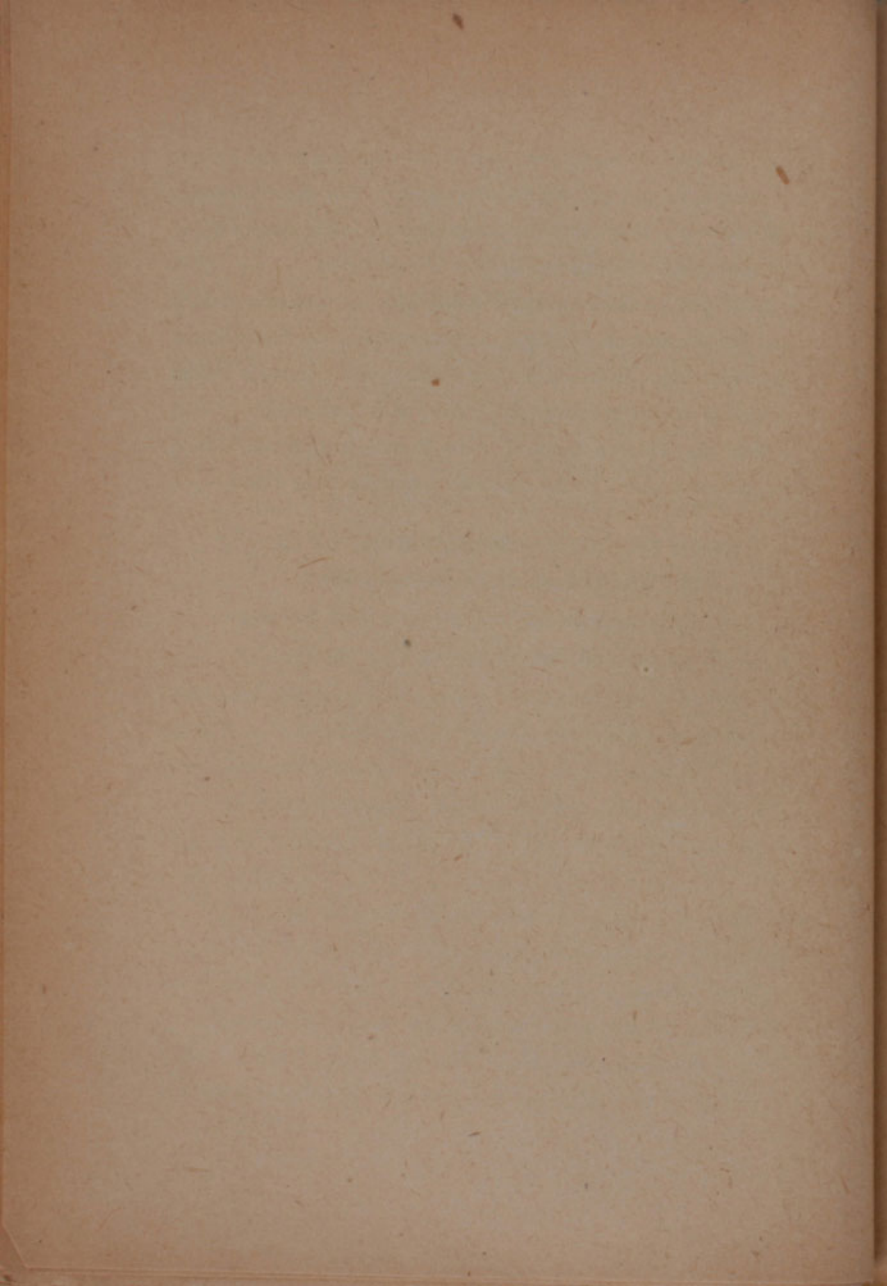
“There was one old Fellow in our Company—he was so like a Figure in the *Pilgrim's Progress* that Richard always called him the ‘ALLEGORY,’ with a long white beard—a rare Appendage in those days—and a Face the colour of which seemed to have been baked in, like the Faces one used to see on Earthenware Jugs. In our Country-dialect Earthenware is called ‘Clome’; so the Boys of

the Village used to shout out after him—"Go back to the Potter, old Clome-face, and get baked over again." For the 'Allegory,' though shrewd enough in most things, had the reputation of being 'saift-baked,' i.e. of weak intellect."

(xc.) At the Close of the Fasting Month, Ramazán (which makes the Mussulman unhealthy and unamiable), the first Glimpse of the New Moon (who rules their division of the Year) is looked for with the utmost Anxiety, and hailed with Acclamation. Then it is that the Porter's Knot may be heard—toward the *Cellar*. Omar has elsewhere a pretty Quatrain about the same Moon—

"Be of Good Cheer—the sullen Month will die,  
 And a young Moon requite us by-and-by:  
 Look how the Old one, meagre, bent, and wan  
 With Age and Fast, is fainting from the Sky!"

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VARIATIONS  
BETWEEN THE SECOND, THIRD AND FOURTH  
EDITIONS OF  
OMAR KHAYYÁM.

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STANZA

I. In ed. 2:

Wake! For the Sun behind yon Eastern height  
Has chased the Session of the Stars from Night;  
And, to the field of Heav'n ascending, strikes  
The Sultán's Turret with a Shaft of Light.

In the first draught of ed. 3 the first and second lines  
stood thus:

Wake! For the Sun before him into Night  
A Signal flung that put the Stars to flight.

II. In ed. 2:

Why lags the drowsy Worshipper outside?

V. In edd. 2 and 3:

But still a Ruby gushes from the Vine.

## STANZA

- IX. In ed. 2:  
Morning a thousand Roses brings, you say.
- X. In ed. 2:  
Let Rustum cry "To battle!" as he likes,  
Or Hátim Tai "To Supper!" heed not you.
- In ed. 3:  
Let Zál and Rustum thunder as they will.
- XII. In ed. 2:  
Here with a little Bread beneath the Bough,  
A Flask of Wine, a Book of Verse—and Thou etc.
- XIII. In ed. 2:  
Ah, take the Cash, and let the Promise go,  
Nor heed the music of a distant Drum!
- XV. In the first line, ed. 2 and the first draught of ed. 3 have  
For those, etc.
- XVI. In line 4, edd. 2 and 3 read "was gone."
- XX. In ed. 2:  
And this delightful Herb whose living Green  
Fledges the River's Lip on which we lean.
- XXI. In edd. 2 and 3, "past Regret."
- XXII. In edd. 2 and 3:  
That from his Vintage rolling Time has prest.



## STANZA

- XXVI. In edd. 2 and 3:  
Of the Two Worlds so learnedly, are thrust.
- XXVII. In ed. 2:  
Came out by the same door as in I went.
- XXVIII. In edd. 2 and 3:  
And with my own hand wrought to make it grow.
- XXX. In ed. 2:  
Ah, contrite Heav'n endowed us with the Vine  
To drug the memory of that insolence!
- XXXI. In ed. 2:  
And many Knots unravel'd by the Road.
- XXXII. In ed. 2 and 3:  
There was a Veil through which I could not see.
- XXXIII. In ed. 2:  
Nor Heaven, with those eternal Signs reveal'd.
- XXXIV. In ed. 2:  
Then of the THEE IN ME who works behind  
The Veil of Universe I cried to find  
A Lamp to guide me through the darkness; and  
Something then said—"An Understanding blind."
- XXXV. In ed. 2:  
I lean'd, the secret Well of Life to learn.

## STANZA

XXXVI. In ed. 2:

And drink; and that impassive Lip I kiss'd.

XXXVIII. In ed. 2 the only difference is "For" instead of "And" in the first line; but in the first draught of ed. 3 the stanza appeared thus:

For, in your Ear a moment—of the same  
 Poor Earth from which that Human Whisper came,  
 The luckless Mould in which Mankind was cast  
 They did compose, and call'd him by the name.

In ed. 3 the first line was altered to

Listen—a moment listen!—Of the same etc.

XXXIX. In ed. 2:

On the parcht herbage but may steal below.

XL. In ed. 2:

As then the Tulip for her wonted sup  
 Of Heavenly Vintage lifts her chalice up,  
 Do you, twin offspring of the soil, till Heav'n  
 To Earth invert you like an empty Cup.

In the first draught of ed. 3 the stanza is the same as in edd. 3 and 4, except that the second line is  
 Of Wine from Heav'n her little Tass lifts up.

XLI. In ed. 2 and the first draught of ed. 3:

Oh, plagued no more with Human or Divine,  
 To-morrow's tangle to itself resign.

## STANZA

XLII. In ed. 2:

And if the Cup you drink, the Lip you press,  
 End in what All begins and ends in—Yes;  
 Imagine then you *are* what heretofore  
 You *were*—hereafter you shall not be less.

The first draught of ed. 3 agrees with edd. 3 and 4 except  
 that the first line is

And if the Cup, and if the Lip you press.

XLIII. In ed. 2:

So when at last the Angel of the drink  
 Of Darkness finds you by the river-brink,  
 And, proffering his Cup, invites you Soul  
 Forth to your Lips to quaff it—do not shrink.

In the first draught of ed. 3 the only change made was  
 from “proffering” to “offering,” but in ed. 3 the  
 stanza assumed the form in which it also appeared  
 in ed. 4. The change from “the Angel” to “that  
 Angel” was made in MS. by FitzGerald in a copy  
 of ed. 4.

XLIV. In ed. 2:

Is't not a shame—is't not a shame for him  
 So long in this Clay suburb to abide!

XLV. In ed. 2:

But that is but a Tent wherein may rest.

## STANZA

- XLVI. In ed. 2:  
 And fear not lest Existence closing *your*  
 Account, should lose, or know the type no more.
- XLVII. In ed. 2:  
 As much as Ocean of a pebble-cast.
- In ed. 3:  
 As the SEV'N SEAS should heed a pebble-cast.
- XLVIII. In ed. 2:  
 One Moment in Annihilation's Waste,  
 One Moment, of the Well of Life to taste—  
 The Stars are setting, and the Caravan  
 Draws to the Dawn of Nothing—Oh make haste.
- In the first draught of ed. 3 the third line originally stood:  
 Before the starting Caravan has reach'd  
 the rest of the stanza being as in edd. 3 and 4.
- XLIX. In ed. 2:  
 A Hair, they say, divides the False and True.  
 The change from "does" to "may" in the last line was  
 made by FitzGerald in MS.
- I. In ed. 2:  
 A Hair, they say, divides the False and True.
- LII. In edd. 2 and 3:  
 He does Himself contrive, enact, behold.

## STANZA

- LIII. In the first draught of ed. 3:  
To-morrow, when You shall be You no more.
- LIV. In ed. 2:  
Better be merry with the fruitful Grape.
- LV. In ed. 2:  
You know, my Friends, how bravely in my House  
For a new Marriage I did make Carouse.
- LVII. In ed. 2:  
Have squared the Year to Human Compass, eh?  
If so, by striking from the Calendar.
- LXII. In ed. 2:  
When the frail Cup is crumbled into Dust!
- LXIII. In ed. 2:  
The Flower that once is blown for ever dies.
- LXV. In edd. 2 and 3:  
They told their fellows, and to Sleep return'd.
- LXVI. In ed. 2:  
And after many days my Soul return'd  
And said, "Behold, Myself am Heav'n and Hell."
- LXVII. In edd. 2 and 3:  
And Hell the Shadow of a Soul on fire.

## STANZA

- LXVIII. In ed. 2:  
 Of visionary Shapes that come and go  
 Round with this Sun-illumin'd Lantern held.  
 Ed. 3 also retains "this."
- LXIX. In edd. 2 and 3:  
 Impotent Pieces of the Game He plays.
- LXX. In edd. 2 and 3:  
 But Right or Left as strikes the Player goes.
- LXXI. In ed. 3, "Piety and Wit."
- LXXII. In ed. 2 and the first draught of ed. 3:  
 And that inverted Bowl we call The Sky.  
 In edd. 2 and 3:  
 As impotently rolls as you or I.
- LXXIX. In edd. 2 and 3:  
 Pure Gold for what he lent us dross-allay'd.
- LXXXI. In ed. 2:  
 For all the Sin the Face of wretched Man  
 Is black with—Man's Forgiveness give—and take!
- LXXXIII. In ed. 2:  
 And once again there gather'd a scarce heard  
 Whisper among them; as it were, the stirr'd  
 Ashes of some all but extinguisht Tongue  
 Which mine ear kindled into living Word.

## STANZA

LXXXIV. In ed. 2:

My Substance from the common Earth was ta'en,  
That He who subtly wrought me into Shape  
Should stamp me back to shapeless Earth again?

LXXXV. In ed. 2:

Another said—"Why, ne'er a peevish Boy  
Would break the Cup from which he drank in Joy;  
Shall He that of His own free Fancy made  
The Vessel, in an after-rage destroy!"

LXXXVI. In ed. 2:

None answer'd this; but after silence spake.

LXXXVII. In ed. 2:

Thus with the Dead as with the Living, *What?*  
And *Why?* so ready, but the *Wherefor* not,  
One on a sudden peevishly exclaim'd,  
"Which is the Potter, pray, and which the Pot?"

In ed. 3 the last line reads:

Who makes—Who sells—Who buys—Who *is* the Pot?

LXXXVIII. In ed. 2:

Said one—"Folks of a surly Master tell,  
And daub his Visage with the Smoke of Hell;  
They talk of some sharp Trial of us—Pish!  
He's a Good Fellow, and 'twill all be well."

## STANZA

LXXXVIII. In the first draught of ed. 3 the stanza begins:

“Why,” said another, “Dismal people tell  
Of an old Savage who will toss to Hell  
The luckless Pots, etc.”

LXXXIX. In ed. 2:

“Well,” said another, “Whoso will, let try.”

XC. In ed. 2:

One spied the little Crescent all were seeking.

XCI. In ed. 2:

And wash my Body whence the Life has died.

XCIII. In ed. 2:

Have done my credit in Men's eye much wrong.

XCV. In ed. 2:

I often wonder what the Vintners buy  
One half so precious as the ware they sell.

XCVII. In ed. 2:

Toward which the fainting Traveller might spring.

XCVIII. In ed. 2:

Oh if the World were but to re-create,  
That we might catch ere closed the Book of Fate,  
And make The Writer on a fairer leaf  
Inscribe our names, or quite obliterate!



## STANZA

XCIX. In ed. 2:

Ah Love! could you and I with Fate conspire.

c. In ed. 2:

But see! The rising Moon of Heav'n again  
Looks for us, Sweet-heart, through the quivering Plane:  
How oft hereafter rising will she look  
Among those leaves—for one of us in vain!

ci. In ed. 2:

And when Yourself with silver Foot shall pass.  
In the first draught of ed. 3 "Foot" is changed to "step."

In ed. 3:

And in your blissful errand reach the spot.

---

*Amiguen sub. quem d. non a p. v. v. v.  
Te per seo fides, sub. p. v. v. v. v.  
Non sub, e. v. v. v. v. v. v. v. v. v.  
Et a sub a p. v. v. v. v. v. v. v. v. v.*

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STANZAS WHICH APPEAR IN THE SECOND  
EDITION ONLY.

- xiv.           Were it not Folly, Spider-like to spin  
                  The Thread of present Life away to win—  
                  What? for ourselves, who know not if we shall  
                  Breathe out the very Breath we now breathe in!
- xx.            (This stanza is quoted in the note to stanza xviii. in the  
                  third and fourth editions.)
- xxviii.       Another Voice, when I am sleeping, cries,  
                  "The Flower should open with the Morning skies."  
                  And a retreating Whisper, as I wake—  
                  "The Flower that once has blown for ever dies."
- xliv.          Do you, within your little hour of Grace,  
                  The waving Cypress in your Arms enlance,  
                  Before the Mother back into her arms  
                  Fold, and dissolve you in a last embrace.

- LXV. If but the Vine and Love-abjuring Band  
Are in the Prophet's Paradise to stand,  
Alack, I doubt the Prophet's Paradise  
Were empty as the hollow of one's Hand.
- LXXVII. For let Philosopher and Doctor preach  
Of what they will, and what they will not—each  
Is but one Link in an eternal Chain  
That none can slip, nor break, nor over-reach.
- LXXXVI. Nay, but, for terror of his wrathful Face,  
I swear I will not call Injustice Grace,  
Not one Good Fellow of the Tavern but  
Would kick so poor a Coward from the place.
- XC. And once again there gather'd a scarce heard  
Whisper among them; as it were, the stirr'd  
Ashes of some all but extinguisht Tongue,  
Which mine ear kindled into living Word.

(In the third and fourth editions stanza LXXXIII. takes the place  
of this.)

- XCIX. Whither resorting from the vernal Heat  
Shall Old Acquaintance Old Acquaintance greet,  
Under the Branch that leans above the Wall  
To shed his Blossom over head and feet.

- CVII. Better, oh better, cancel from the Scroll  
 Of Universe one luckless Human Soul,  
 Than drop by drop enlarge the Flood that rolls  
 Haroser with Anguish as the Ages Roll.

*Author, better. Price of paper  
 I cannot say <sup>the anonymous</sup> <sup>reprint</sup>  
 An apt apt ~~the~~ <sup>the</sup> <sup>man</sup> <sup>age</sup>  
 Aug. 1821 a. v. l. in 300  
 ——— canibus.*

COMPARATIVE TABLE OF STANZAS IN THE  
FOUR EDITIONS.

Ed. 1	Ed. 2	Edd. 3 and 4	Ed. 1	Ed. 2	Edd. 3 and 4
I	I	I	XIX	XXV	XX
II	II	II	XX	XXI	XXI
III	III	III	XXI	XXII	XXII
IV	IV	IV	XXII	XXIII	XXIII
V	V	V	XXIII	XXVI	XXIV
VI	VI	VI	XXIV	XXVII	XXV
VII	VII	VII	XXV	XXIX	XXVI
VIII	IX	IX	XXVI	LXVI	LXIII
IX	X	X	XXVII	XXX	XXVII
X	XI	XI	XXVIII	XXXI	XXVIII
XI	XII	XII	XXIX	XXXII	XXIX
XII	XIII	XIII	XXX	XXXIII	XXX
XIII	XV	XIV	XXXI	XXXIV	XXXI
XIV	XVII	XVI	XXXII	XXXV	XXXII
XV	XVI	XV	XXXIII	XXXVII	XXXIV
XVI	XVIII	XVII	XXXIV	XXXVIII	XXXV
XVII	XIX	XVIII	XXXV	XXXIX	XXXVI
XVIII	XXIV	XIX	XXXVI	XL	XXXVII

Ed. 1	Ed. 2	Edd. 3 and 4	Ed. 1	Ed. 2	Edd. 3 and 4
XXXVII			LXVIII	C	XCH
XXXVIII	XLIX	XLVIII	LXIX	CI	XCIII
XXXIX	LVI	LIV	LXX	CII	XCIV
XL	LVII	LV	LXXI	CIII	XCv
XLI	LVIII	LVI	LXXII	CIV	XCVI
XLII	LX	LVIII	LXXIII	CVIII	XCIX
XLIII	LXI	LIX	LXXIV	CIX	C
XLIV	LXII	LX	LXXV	CX	CI
XLV				VIII	VIII
XLVI	LXXIII	LXVIII		XIV	
XLVII	XLV	XLII			
XLVIII	XLVI	XLIII	Note on	Note on	Note on
XLIX	LXXXIV	LXIX	XVII	XIX	XVIII
L	LXXXV	LXX		XXVIII	
LI	LXXXVI	LXXI		XXXVI	XXXIII
LII	LXXXVIII	LXXII		XLI	XXXVIII
LIII	LXXXIX	LXXIII		XLII	XXXIX
LIV	LXXXI	LXXV		XLIII	XL
LV	LXXXII	LXXVI		XLIV	
LVI	LXXXIII	LXXVII		XLVII	XLVI
LVII	LXXXVII	LXXX		XLVIII	XLVII
LVIII	LXXXVIII	LXXXI		L	XLIX
LIX	LXXXIX	LXXXII		LI	L
LX	XCIV	LXXXVII		LII	LI
LXI	XCI	LXXXIV		LIII	LII
LXII	XCH	LXXXV		LIV	LIII
LXIII	XCH	LXXXVI		LV	XLI
LXIV	XCv	LXXXVIII		LIX	LVII
LXV	XCVI	LXXXIX		LXIII	LXI
LXVI	XCVII	XC		LXIV	LXII
LXVII	XCVIII	XCI		LXV	

Ed. 1	Ed. 2	Edd. 3 and 4	Ed. 1	Ed. 2	Edd. 3 and 4
	LXVII	LXIV		LXXXIV	LXXVIII
	LXVIII	LXV		LXXXV	LXXIX
Preface	LXIX	XLIV		LXXXVI	
do	LXX	XLV		XC	LXXXIII
	LXXI	LXVI		XCIX	
	LXXII	LXVII		CV	XCVII
	LXXVII			CVI	XCVIII
	LXXX	LXXIV		CVII	

Travez os, como os *travessas*  
 feitos, com justa e *justa*  
 impiedade.

Tua majas, seu Kdayya, e tanta  
Ambição que até nos encontros  
Quêdo não do agulha por dentro  
Por te o remédio and a cant

NOTE BY THE EDITOR.

It must be admitted that FitzGerald took great liberties with the original in his version of Omar Khayyám. The first stanza is entirely his own, and in stanza XXXIII. of the fourth edition (XXXVI. in the second) he has introduced two lines from Attár (See Letters, I. 320). In Stanza LXXXI. (fourth edition), writes Professor Cowell, "There is no original for the line about the snake: I have looked for it in vain in Nicolas; but I have always supposed that the last line is FitzGerald's mistaken version of Quatr. 236 in Nicolas's ed. which runs thus:

"O thou who knowest the secrets of everyone's mind,  
Who graspest everyone's hand in the hour of weakness,  
O God, give me repentance and accept my excuses,  
O thou who givest repentance and acceptest the excuses of everyone.

"FitzGerald mistook the meaning of *giving* and *accepting* as used here, and so invented his last line out of his own mistake. I wrote to him about it when I was in Calcutta; but he never cared to alter it."

THE END.

Quêdo não do agulha por dentro  
O seu fidei de uniu tem paper seita,  
Vive do seu e, até do paper seu. Modestia!  
Xm



Acorda! o al, pe a otuz de sahat  
In mite, al dem out fo fuger  
Vane a d'z cum cum  
Dun, tony, a lungi,

~~ca~~ A ture n' n'it fca  
lungi.

---

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Acorda! A amon de confis de  
Vane a traps In ten  
cum o acote  
In pomen de di, tado e  
Dun p' a alume cum  
ventada o ofort

Esquis amos am cypria, elle d. o.  
Vinho (145)

Im inferior. <sup>as</sup> ~~com~~ cables

penult

Ime! O Cassio de te acasilha  
Ime que que bibes ati lombo  
e e... fu da tarde juio fir  
a toni d' hult' eyala no ar  
ma uanca pu e men  
coracor

Ime amos abos. De. M. bibes tu ut  
Imi, bh. Mos. (com bibes.  
que a note de te um mants repro  
Oche

Tad remis a. Tome d' dultis.  
Tad, on le de ugn

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- Campbell Praed: *vide* Praed.
- Carey, Rosa Nouchette, † 1909.  
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*vide* "Chronicles of the Schönberg-Cotta Family."
- Charlesworth, Maria Louisa, † 1880.  
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- Chesterfield, Earl of.  
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- Chesterton, G. K.  
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- Cushing, Paul.  
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— Breaking a Butterfly 2 v. — Anteros  
2 v. — Haarene 2

**Habberton, John (Am.).**

Helen's Babies & Other People's Chil-  
dren 1 v.

**Haggard, Sir H. Rider,** † 1925.

King Solomon's Mines 1 v. — She 2 v. —  
Jess 2 v. — Allan Quatermain 2 v. — The  
Witch's Head 2 v. — Maiwa's Revenge  
1 v. — Mr. Meeson's Will 1 v. — Colonel  
Quaritch, V. C. 2 v. — Cleopatra 2 v. —  
Allan's Wife 1 v. — Beatrice 2 v. — Dawn  
2 v. — Montezuma's Daughter 2 v. — The  
People of the Mist 2 v. — Joan Haste 2 v. —  
Heart of the World 2 v. — The Wizard  
1 v. — Doctor Therne 1 v. — Swallow  
2 v. — Black Heart and White Heart,  
and Elissa 1 v. — Lysbeth 2 v. — A Winter  
Pilgrimage 2 v. — Pearl-Maiden 2 v. —  
Stella Fregelius 2 v. — The Brethren 2 v.  
— Ayesha. The Return of 'She' 2 v. —  
The Way of the Spirit 2 v. — Benita 1 v.  
— Far Margaret 2 v. — The Lady of  
Blossholme 1 v. — Morning Star 1 v. —  
Queen Sheba's Ring 1 v. — Red Eve 1 v.  
— Marie 1 v. — Child of Storm 1 v. — The  
Wanderer's Necklace 1 v. — Wisdom's  
Daughter 1 v. — Heu-Heu, or The Mon-  
ster 1 v. — Queen of the Dawn 1 v. — The  
Treasure of the Lake 1 v. — Allan and the  
Ice-Gods 1 v.

**Haggard, Sir H. Rider, & Andrew Lang.**  
The World's Desire 2 v.

**A E Hake:** *vide* Gen. Gordon.

**Hall, Mrs. S. C.,** † 1881.

Can Wrong be Right? 1 v. — Marian 2 v.

**Hamerton, P. G.,** † 1894.

Marmorne 1 v. — French and English 2 v.

**Hardy, Rev. E. J.**

How to be Happy though Married 1 v. —  
Still Happy though Married 1 v.

**Hardy, Miss Iza:** *vide* Author of "Not  
Easily Jealous."

Hardy, Thomas.

The Hand of Ethelberta 2 v. — Far from the Madding Crowd 2 v. — The Return of the Native 2 v. — The Trumpet-Major 2 v. — A Laodicean 2 v. — Two on a Tower 2 v. — A Pair of Blue Eyes 2 v. — A Group of Noble Dames 1 v. — Tess of the D'Urbervilles 2 v. — Life's Little Ironies 1 v. — Jude the Obscure 2 v. — A Changed Man 1 v. — The Romantic Adventures of a Milkmaid 1 v.

Harraden, Beatrice.

Ships that pass in the Night 1 v. — In Varying Moods 1 v. — Hilda Strafford, and The Remittance Man 1 v. — The Fowler 2 v. — The Scholar's Daughter 1 v. — Interplay 2 v. — Out of the Wreck I Rise 1 v. — Patuffa 1 v. — Youth Calling 1 v. — Rachel 1 v.

Harrison, Agnes.

Martin's Vineyard 1 v.

Harrison, Mrs.: *vide* Lucas Malet.

Harte, Bret (Am.), † 1902.

Prose and Poetry (Tales of the Argonauts: — The Luck of Roaring Camp; The Outcasts of Poker Flat, etc. — Spanish and American Legends; Condensed Novels; Civic and Character Sketches; Poems) 2 v. — Drift from Two Shores 1 v. — Jeff Briggs's Love Story, and other Tales 1 v. — Flip, and other Stories 1 v. — By Shore and Sedge 1 v. — Snow-bound at Eagle's, and Devil's Ford 1 v. — The Crusade of the "Excelsior" 1 v. — The Heritage of Dedlow Marsh, and other Tales 1 v. — A First Family of Tasa-jara 1 v. — Sally Dows, etc. 1 v. — The Bell-Ringer of Angel's, etc. 1 v. — The Ancestors of Peter Atherly, etc. 1 v. — Tales of Trail and Town 1 v. — Mr. Jack Hamlin's Mediation, and other Stories 1 v. — Under Sand-Hill to Pine 1 v. — Under the Redwoods 1 v. — Trent's Trust 1 v.

Sir Henri Harkock: *vide* Rev. W. B. ock.

Hawthorne, Nathaniel (Am.), † 1864.

The Scarlet Letter 1 v. — Transformation (The Marble Faun) 2 v. — Passages from his English Note-Books 2 v.

Hay, John (Am.), † 1905: *vide* "The Bread-Winners," Author of.

Hay, Marie.

Mas'aniello 1 v. — The Evil Vineyard 1 v.

Hearn, Lafcadio, † 1906.

Kokoro 1 v. — Kwaidan 1 v. — Glimpses of Unfamiliar Japan (*First Series*) 1 v. — Glimpses of Unfamiliar Japan (*Second Series*) 1 v. — Gleanings in Buddha-Fields 1 v. — Out of the East 1 v. — The Romance of the Milky Way, etc. 1 v.

Hector, Mrs.: *vide* Mrs. Alexander.

"Heir of Redclyffe, the," Author of *vide* Charlotte M. Yonge.

Helps, Sir Arthur, † 1875.

Friends in Council 2 v. — Ivan de Biron 2 v.

Hemans, Mrs. Felicia, † 1835.

Select Poetical Works 1 v.

Henry, O (Am.).

Cabbages and Kings 1 v.

Hergeshelmer, Joseph (Am.).

Java Head 1 v. — Cytherea 1 v. — Mountain Blood 1 v. — The Three Black Pennys 1 v. — Linda Condon 1 v. — The Bright Shawl 1 v. — Balisand 1 v. — Tampico 1 v.

Hewlett, Maurice.

The Forest Lovers 1 v. — Little Novels of Italy 1 v. — New Canterbury Tales 1 v. — The Queen's Quair; or, The Six Years' Tragedy 2 v. — The Fool Errant 2 v. — The Stooping Lady 1 v. — The Spanish Jade 1 v. — Halfway House 2 v. — Open Country. 1 v. — Rest Harrow 1 v. — Brazenhead the Great 1 v. — The Song of Renny 1 v. — Lore of Proserpine 1 v. — Bendish 1 v.

Hichens, Robert.

Flames 2 v. — The Slave 2 v. — Felix 2 v. — The Woman with the Fan 2 v. — The Garden of Allah 2 v. — The Black Spaniel, and Other Stories 1 v. — The Call of the Blood 2 v. — A Spirit in Prison 2 v. — Barbary Sheep 1 v. — Bella Donna 2 v. — The Spell of Egypt 1 v. — The Dweller on the Threshold 1 v. — The Fruitful Vine 2 v. — The Londoners 1 v. — An Imaginative Man 1 v. — The Way of Ambition 2 v. — The Holy Land 1 v. — The Last Time, and Other Stories 1 v. — After the Verdict 2 v. — The God Within Him 2 v.

Hobart Pasha, Admiral, † 1886.

Sketches from my Life 1 v.

Hobbes, John Oliver (Mrs. Craigie) (Am.), † 1906.

The Gods, Some Mortals and Lord Wickenham 1 v. — The Serious Wooing 1 v. — The Dream and the Business 2 v.

Hoey, Mrs. Cashel,  
A Golden Sorrow 2 v. — Out of Court 2 v.

Holdsworth, Annie E.

The Years that the Locust hath Eaten 1 v. — The Gods Arrive 1 v. — The Valley of the Great Shadow 1 v. — Great Lowlands 1 v. — A Garden of Spinsters 1 v.

Holme Lee: *vide* Harriet Parr.

Holmes, Oliver Wendell (Am.), † 1894.

The Autocrat of the Breakfast-Table 1 v. — The Professor at the Breakfast-Table 1 v. — The Poet at the Breakfast-Table 1 v.

Hope, Anthony (Hawkins).

Half a Hero 1 v. — Comedies of Courtship 1 v. — The Heart of Princess Osra 1 v. — Simon Dale 2 v. — Rupert of Hentzau 1 v. — The King's Mirror 2 v. — Quisanté 1 v. — The Intrusions of Peggy 2 v. — Double Harness 2 v. — A Servant of the Public 2 v. — Sophy of Kravonia 2 v. — Tales of Two People 2 v. — The Great Miss Driver 2 v. — Little Tiger 1 v.

Hopkins, Tighe, † 1919.

An Idler in Old France 1 v. — The Man in the Iron Mask 1 v. — The Dungeons of Old Paris 1 v. — The Silent Gate 1 v. — The Women Napoleon Loved 1 v. — The Romance of Fraud 1 v.

"Horace Templeton," Author of.

Diary and Notes 1 v.

Hornung, Ernest William.

A Bride from the Bush 1 v. — Under Two Skies 1 v. — Some Persons Unknown 1 v. — The Amateur Cracksman 1 v. — The Rogue's March 1 v. — Peccavi 1 v. — The Black Mask 1 v. — The Shadow of the Rope 1 v. — No Hero 1 v. — Denis Dent 1 v. — A Thief in the Night 1 v. — Dead Men Tell No Tales 1 v. — Mr. Justice Raffles 1 v. — The Camera Fiend 1 v. — Fathers of Men 2 v. — The Thousandth Woman 1 v. — The Crime Doctor 1 v.

"Household Words."

Conducted by Charles Dickens. 1851-56. 36 v. — NOVELS and TALES reprinted from Household Words by Charles Dickens. 1856-59. 11 v.

Houstoun, Mrs.: *vide* "Recommended to Mercy."

"How to be Happy though Married":  
*vide* Rev. E. J. Hardy.

Howard, Blanche Willis (Am.), † 1898.

Aunt Serena 1 v. — Guenn 2 v. — Tony, the Maid, etc. 1 v.

Howard, Blanche Willis, † 1898, & William Sharp (Am.), † 1905.

A Fellowe and His Wife 1 v.

Howells, William Dean (Am.).

A Foregone Conclusion 1 v. — The Lady of the Aroostook 1 v. — A Modern Instance 2 v. — The Undiscovered Country 1 v. — Venetian Life 1 v. — Italian Journeys 1 v. — A Chance Acquaintance 1 v. — Their Wedding Journey 1 v. — A Fearful Responsibility, and Tonelli's Marriage 1 v. — A Woman's Reason 2 v. — Dr. Breen's Practice 1 v. — Miss Bellard's Inspiration 1 v.

Hughes, Thomas, † 1898.

Tom Brown's School-Days 1 v.

Hungerford, Mrs. (Mrs. Argles), † 1897.

Molly Bawn 2 v. — Mrs. Geoffrey 2 v. — Faith and Unfaith 2 v. — Loÿs, Lord Berresford, and other Tales 1 v. — Rossmoyne 2 v. — A Maiden all Forlorn, etc. 1 v. — A Passive Crime, and other Stories 1 v. — Green Pleasure and Grey Grief 2 v. — A Mental Struggle 2 v. — Her Week's Amusement, and Ugly Barrington 1 v. — Lady Branksmere 2 v. — Lady Valworth's Diamonds 1 v. — A Modern Circe 2 v. — Marvel 2 v. — The Hon. Mrs. Vereker 1 v. — Under-Currents 2 v. — In Durance Vile, etc. 1 v. — A Troublesome Girl, and other Stories 1 v. — A Life's Remorse 2 v. — A Born Coquette 2 v. — The Duchess 1 v. — Lady Verner's Flight 1 v. — Nora Creina 2 v. — A Mad Prank, and other Stories 1 v. — The Hoyden 2 v. — Peter's Wife 2 v. — A Tug of War 1 v. — The Professor's Experiment 2 v. — A Point of Conscience 2 v. — A Lonely Girl 1 v. — Lovice 1 v. — The Coming of Chloe 1 v.

Hunt, Mrs.: *vide* Beaumont.

Hunt, Violet.

The Human Interest 1 v. — White Rose of Weary Leaf 2 v. — The Wife of Altamont 1 v.

Hutten, Baroness von (Am.).

Kingsmead 1 v. — The Lordship of Love 2 v. — The Green Patch 1 v. — Julia 1 v. — Candy, and Other Stories 1 v. — Flies 1 v.

Huxley, A dous

Two or Three Graces, etc. 1 v. — Those Barren Leaves 1 v.

Ingelow, Jean, † 1897.

Off the Skelligs 3 v. — Poems 2 v. — Fated to be Free 2 v. — Sarah de Berenger 2 v. — Don John 2 v.



Inglis, the Hon. Lady.  
 The Siege of Lucknow 1 v.

Ingram, John H.: *vide* Poe.

Iota: *vide* Mrs. Caffyn.

Irving, Washington (Am.), † 1859.  
 The Sketch Book 1 v. — The Life of Mahomet 1 v. — Lives of the Successors of Mahomet 1 v. — Oliver Goldsmith 1 v. — Life of George Washington 5 v.

Jackson, Mrs. Helen (H. H.) (Am.), † 1885.  
 Ramona 2 v.

Jacobs, W. W.  
 Many Cargoes 1 v. — The Skipper's Wooing, and The Brown Man's Servant 1 v. — Sea Urchins 1 v. — A Master of Craft 1 v. — Light Freights 1 v. — At Sun-wich Port 1 v. — The Lady of the Barge 1 v. — Odd Craft 1 v. — Dialstone Lane v. — Captains All 1 v. — Short Cruises 1 v. — Salthaven 1 v. — Sailors' Knots 1 v. — Ship's Company 1 v. — Sea Whispers 1 v. — The Castaways 1 v.

James, Charles T. C.  
 Holy Wedlock 1 v.

James, G. P. R., † 1860.  
 Forest Days 1 v. — The False Heir 1 v. — Arabella Stuart 1 v. — Rose d'Albret 1 v. — Arrah Neil 1 v. — Agincourt 1 v. — The Smuggler 1 v. — The Step-Mother 2 v. — Beauchamp 1 v. — Heidelberg 1 v. — The Gipsy 1 v. — Darnley 1 v. — Russell 2 v. — Sir Theodore Broughton 2 v.

James, Henry (Am.).  
 Daisy Miller; An International Episode; Four Meetings 1 v. — Roderick Hudson 2 v. — The Madonna of the Future, etc. 1 v. — Confidence 1 v. — Washington Square, etc. 2 v. — The Portrait of a Lady 3 v. — Foreign Parts 1 v. — Portraits of Places 1 v. — A Little Tour in France 1 v. — The Finer Grain 1 v.

Jeaffreson, J. Cordy.  
 A Book about Doctors 2 v. — A Woman in spite of Herself 2 v. — The Real Lord Byron 3 v.

Jenkin, Mrs. Charles, † 1885.  
 "Who Breaks—Pays" 1 v. — Skirmishing 1 v. — Once and Again 2 v. — Two French Marriages 2 v. — Jupiter's Daughters 1 v.

Jenkins, Edward.  
 Ginx's Baby, his Birth and other Misfortunes; Lord Bantam 2 v.

"Jennie of 'The Prince's,'" Author of: *vide* B. H. Buxton.

Jerome, Jerome K., † 1927.  
 The Idle Thoughts of an Idle Fellow 1 v. — Diary of a Pilgrimage, and Six Essays 1 v. — Novel Notes 1 v. — Sketches in Lavender, Blue and Green 1 v. — The Second Thoughts of an Idle Fellow 1 v. — Three Men on the Bummel 1 v. — Paul Kelver 2 v. — Tea-Table Talk 1 v. — Tommy and Co. 1 v. — Idle Ideas in 1905 1 v. — The Passing of the Third Floor Back 1 v. — The Angel and the Author—and Others 1 v. — They and I, 1 v. — All Roads Lead to Calvary 1 v. — Anthony John 1 v.

Jerrold, Douglas, † 1857.  
 History of St. Giles and St. James 2 v. — Men of Character 2 v.

"John Halifax, Gentleman," Author of: *vide* Mrs. Craik.

Johnny Ludlow: *vide* Mrs. Henry Wood.

Jolly, Emily.  
 Colonel Dacre 2 v.

"Joshua Davidson," Author of: *vide* Mrs. E. Lynn Linton.

Kavanagh, Miss Julia, † 1877.  
 Nathalie 2 v. — Daisy Burns 2 v. — Rachel Gray 1 v. — Adèle 3 v. — A Summer and Winter in the Two Sicilies 2 v. — Seven Years, and other Tales 2 v. — French Women of Letters 1 v. — English Women of Letters 1 v. — Queen Mab 2 v. — Beatrice 2 v. — Dora 2 v. — Silvia 2 v. — Bessie 2 v. — John Dorrien 3 v. — Two Lilies 2 v. — Forget-me-nots 2 v. (*vide* p. 29.)

Kaye-Smith, Sheila.  
 The End of the House of Alard 1 v.

Keary, Annie, † 1879.  
 Oldbury 2 v. — Castle Daly 2 v.

Keary, C. F.  
 The Mount 1 v.

Keeling, D'Esterre: *vide* Esterre.

Kempis, Thomas A.  
 The Imitation of Christ. Translated from the Latin by W. Benham, B.D. 1 v.

Kennedy, Margaret.  
 The Constant Nymph 1 v.

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- Kimball, Richard B. (Am.), † 1892.  
Saint Leger 1 v. — Romance of Student Life Abroad 1 v. — Was he Successful? 1 v.
- Kinglake, A. W., † 1891.  
The Invasion of the Crimea 14 v.
- Kingsley, Charles, † 1875.  
Westward ho! 2 v. — Two Years ago 2 v. — Hypatia 2 v. — Hereward the Wake 2 v. — At Last 2 v.
- Kingsley, Henry, † 1876.  
Austin Elliot 1 v. — Geoffrey Hamlyn 2 v. — The Hillyars and the Burtons 2 v. — Leighton Court 1 v. — Reginald Hetheridge 2 v. — The Grange Garden 2 v.
- Kinross, Albert.  
An Opera and Lady Grasmere 1 v.
- Kipling, Rudyard.  
Plain Tales from the Hills 1 v. — The Second Jungle Book 1 v. — The Seven Seas 1 v. — "Captains Courageous" 1 v. — The Day's Work 1 v. — A Fleet in Being 1 v. — Stalky & Co. 1 v. — From Sea to Sea 2 v. — The City of Dreadful Night 1 v. — Kim 1 v. — Just So Stories 1 v. — The Five Nations 1 v. — Traffics and Discoveries 1 v. — Puck of Pook's Hill 1 v. — Actions and Reactions 1 v. — Rewards and Fairies 1 v. — Land and Sea Tales 1 v. — Debits and Credits 1 v.
- Laffan, May.  
Flitters, Tatters, and the Counsellor 1 v.
- Lamb, Charles, † 1834.  
The Essays of Elia and Eliana 1 v. (*Vide* p. 29.)
- Lang, Andrew: *vide* H. Rider Haggard.
- Langdon, Mary (Am.).  
Ida May 1 v.
- "Last of the Cavaliers, the," Author of (Miss Piddington).  
The Last of the Cavaliers 2 v. — The Gain of a Loss 2 v.
- Łaszowska, Mme de: *vide* E. Gerard.
- Laurence, George Alfred: *vide* "Guy Livingstone."
- Lawless, the Hon. Emily, † 1913.  
Hurrish 1 v.
- Mrs. Lean: *vide* Florence Marryat.
- "Leaves from the Journal of our Life in the Highlands": *vide* Victoria R. I.
- Lee, Holme: *vide* Harriet Parr.
- Lee, Vernon.  
Pope Jacynth, etc. 1 v. — Genius Loci, and The Enchanted Woods 1 v. — Hortus Vitae, and Limbo 1 v. — The Spirit of Rome, and Laurus Nobilis 1 v. — Vanitas 1 v. — Louis Norbert 1 v. — The Sentimental Traveller 1 v. — The Tower of the Mirrors 1 v. — The Golden Keys 1 v.
- Le Fanu, J. S., † 1873.  
Uncle Silas 2 v. — Guy Deverell 2 v.
- Lemon, Mark, † 1870.  
Wait for the End 2 v. — Loved at Last 2 v. — Falkner Lyle 2 v. — Leyton Hall, and other Tales 2 v. — Golden Fetters 2 v.
- Author of "Letters from a Self-Made Merchant to his Son": *vide* George Horace Lorimer.
- Author of "The Letters of Her Mother to Elizabeth": *vide* Trowbridge.
- Lever, Charles, † 1872.  
The O'Donoghue 1 v. — The Knight of Gwynne 3 v. — Arthur O'Leary 2 v. — Harry Lorrequer 2 v. — Charles O'Malley 3 v. — Tom Burke of "Ours" 3 v. — Jack Hinton 2 v. — The Daltons 4 v. — The Dodd Family Abroad 3 v. — The Martins of Cro' Martin 3 v. — The Fortunes of Glencore 2 v. — Davenport Dunn 3 v. — Confessions of Con Cregan 2 v. — One of Them 2 v. — Maurice Tiernay 2 v. — Barrington 2 v. — A Day's Ride 2 v. — Luttrell of Arran 2 v. — Tony Butler 2 v. — Sir Brook Fossbrooke 2 v. — The Bramleighs of Bishop's Folly 2 v. — A Rent in a Cloud 1 v. — That Boy of Norcott's 1 v. — St. Patrick's Eve; Paul Gosslett's Confessions 1 v. — Lord Kilgobbin 2 v.
- Levett-Yeats, S.  
The Honour of Savelli 1 v. — The Chevalier d'Auriac 1 v. — The Traitor's Way 1 v. — The Lord Protector 1 v. — Orrain 1 v.
- Lewes, G. H., † 1878.  
Ranthorpe 1 v. — The Physiology of Common Life 2 v. — On Actors and the Art of Acting 1 v.
- Lewis, Sinclair. (Am.)  
Babbitt 1 v. — Our Mr. Wrenn 1 v. — Arrowsmith 1 v.
- Linton, Mrs. E. Lynn, † 1898.  
The true History of Joshua Davidson 1 v. — Patricia Kembell 2 v. — The Atonement of Leam Dundas 2 v. — The

World well Lost 2 v. — Under which Lord? 2 v. — Todhunters' at Loanin' Head, and other Stories 1 v. — Lone 2 v.

Lockhart, L. W. M., † 1882.  
Mine is Thine 2 v.

Loftus, Lord Augustus.  
Diplomatic Reminiscences 1837-1862 2 v.

London, Jack (Am.).  
Burning Daylight 1 v. — The Call of the Wild 1 v. — When God Laughs 1 v. — The Sea-Wolf 2 v. — South Sea Tales 1 v. — Martin Eden 2 v. — A Son of the Sun 1 v. — The Son of the Wolf 1 v. — The Valley of the Moon 2 v.

Longard, Mme de: *vide* D. Gerard.

Longfellow, Henry Wadsworth (Am.), † 1882.  
Poetical Works 3 v. — The Divine Comedy of Dante Alighieri 3 v. — The New-England Tragedies 1 v. — The Divine Tragedy 1 v. — Flower-de-Luce, and Three Books of Song 1 v. — The Masque of Pandora, and other Poems 1 v.

Lonsdale, Margaret.  
Sister Dora 1 v.

Loos, Anita (Am.).  
"Gentlemen Prefer Blondes" 1 v.

Lorimer, George Horace (Am.).  
Letters from a Self-Made Merchant to his Son 1 v. — Old Gorgon Graham 1 v. — Jack Spurlock, Prodigal 1 v.

"Lost Battle, a." 2 v.

Lowndes, Mrs. Belloc.  
The Uttermost Farthing 1 v. — Studies in Wives 1 v. — When No Man Pursueth 1 v. — Jane Oglander 1 v. — The Chink in the Armour 1 v. — Mary Pechell 1 v. — Studies in Love and in Terror 1 v. — The Lodger 1 v. — The End of her Honeymoon 1 v. — Why They Married 1 v. — The Territor Mystery 1 v. — Some Men and Women 1 v. — Bread of Deceit 1 v. — What Really Happened 1 v. — "Thou Shalt Not Kill" 1 v.

Lubbock, Sir John (Lord Avebury), \* 1834, † 1913.  
The Pleasures of Life 1 v. — The Beauties of Nature (with Illustrations) 1 v. — The Use of Life 1 v. — Scenery of Switzerland (with Illustrations) 2 v. — Essays and Addresses 1900-1903 1 v.

"Lutfullah": *vide* Eastwick.

Lyall, Edna, † 1903.

We Two 2 v. — Donovan 2 v. — In the Golden Days 2 v. — Knight-Errant 2 v. — Wayfaring Men 2 v. — Hope the Hermit 2 v. — In Spite of All 2 v. — The Hinderers 1 v.

Lytton, Lord: *vide* E. Bulwer.

Lytton, Robert Lord (Owen Meredith), † 1891.

Poems 2 v. — Fables in Song 2 v.

Maartens, Maarten.

The Sin of Joost Avelingh 1 v. — An Old Maid's Love 2 v. — God's Fool 2 v. — The Greater Glory 2 v. — My Lady Nobody 2 v. — Her Memory 1 v. — Some Women I have known 1 v. — My Poor Relations 2 v. — Dorothea 2 v. — The Healers 2 v. — The Woman's Victory, and Other Stories 2 v. — The New Religion 2 v. — Brothers All 1 v. — The Price of Lis Doris 2 v. — Harmen Pols: Peasant 1 v. — Eve 2 v.

McAulay, Allan (Am.): *vide* Kate Douglas Wiggin.

Macaulay, Lord, † 1859.

History of England 10 v. — Critical and Historical Essays 5 v. — Lays of Ancient Rome 1 v. — Speeches 2 v. — Biographical Essays 1 v. — (See also Trevelyan).

Macaulay, Rose.

Told by an Idiot 1 v. — Orphan Island 1 v. — A Casual Commentary 1 v. — Crewe Train 1 v.

McCarthy, Justin.

The Waterdale Neighbours 2 v. — Dear Lady Disdain 2 v. — Miss Misanthrope 2 v. — A History of our Own Times 5 v. — Donna Quixote 2 v. — A Short History of our Own Times 2 v. — A History of the Four Georges. Vols. 1 & 2. — A History of our Own Times. Vols. 6 & 7 (supplemental). — A History of the Four Georges and of William IV. Vols. 3, 4 & 5 (supplemental). — A Short History of our Own Times. Vol. 3 (supplemental).

MacDonald, George, † 1905.

Alec Forbes of Howglen 2 v. — David Elginbrod 2 v. — The Vicar's Daughter 2 v. — Malcolm 2 v. — St. George and St. Michael 2 v. — The Marquis of Lossie 2 v. — Sir Gibbie 2 v. — Mary Marston 2 v. — The Gifts of the Child Christ, and other Tales 1 v. — The Princess and Curdie 1 v.

- Mackarness, Mrs.**, † 1881.  
Sunbeam Stories 1 v. — A Peerless Wife 2 v. — A Mingled Yarn 2 v.
- Mackay, Eric**, † 1898.  
Love Letters of a Violinist, and other Poems 1 v.
- Mackenzie, Compton.**  
The Old Men of the Sea 1 v.
- McKnight, Charles (Am.)**, † 1881.  
Old Fort Duquesne 2 v.
- Maclaren, Ian**, † 1907.  
Beside the Bonnie Brier Bush 1 v. — The Days of Auld Langsyne 1 v.
- Macleod, Fiona**, † 1905.  
Wind and Wave 1 v. — The Sunset of Old Tales 1 v.
- Macleod, Norman**, † 1872.  
The Old Lieutenant and his Son 1 v.
- Macpherson, James**, † 1796: *vide* Ossian.
- Macquoid, Mrs.**  
Patty 2 v. — Miriam's Marriage 2 v. — Pictures across the Channel 2 v. — My Story 2 v. — Diane 2 v. — Beside the River 2 v. — A Faithful Lover 2 v.
- "**Mademoiselle Mori**," Author of (Miss Roberts).  
Mademoiselle Mori 2 v. — Denise 1 v. — Madame Fontenoy 1 v. — On the Edge of the Storm 1 v. — The Atelier du Lys 2 v. — In the Olden Time 2 v.
- Mahon, Lord**: *vide* Stanhope.
- Maine, E. S.**  
Scarscliff Rocks 2 v.
- Her Majesty the Queen**, *vide* Victoria R. I.
- Malet, Lucas** (Mrs. Mary St. Leger Harrison).  
Colonel Enderby's Wife 2 v. — The History of Sir Richard Calmady 3 v. — The Far Horizon 2 v. — The Score 1 v. — Adrian Savage 2 v.
- Malmesbury, the Earl of.**  
Memoirs of an Ex-Minister 3 v.
- Mann, Mary E.**  
A Winter's Tale 1 v. — The Cedar Star 1 v.
- Mansfield, Robert Blachford.**  
The Log of the Water Lily 1 v.
- Mark Twain**: *vide* Twain.
- Marlowe, Christopher.**  
Doctor Faustus; Edward the Second; The Jew of Malta 1 v.
- "**Marmorne**," Author of: *vide* P. G. Hamerton.
- "**Marriage**," the Authors of (Am.).  
Marriage. Short Stories of Married Life by American Writers 1 v.
- Marryat, Capt.**, † 1848.  
Peter Simple 1 v. — The Settlers in Canada 1 v. — The Privateer's-Man 1 v. — The Children of the New-Forest 1 v. — Valerie 1 v. — Mr. Midshipman Easy 2 v. — (*Vide* p. 29.)
- Marryat, Florence**, † 1899.  
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- Sewell, Elizabeth, † 1906.  
Amy Herbert 2 v. — Ursula 2 v. — A Glimpse of the World 2 v. — The Journal of a Home Life 2 v. — After Life 2 v. — The Experience of Life 2 v.
- Shakespeare, William, † 1616.  
Plays and Poems (*Second Edition*) 7 v. — Doubtful Plays 1 v.  
*Shakespeare's Plays* may also be had in 37 numbers, each number sold separately.
- Sharp, William, † 1905: *vide* Miss Howard, Fiona Macleod and Swinburne.
- Shaw, Bernard.  
Man and Superman 1 v. — The Perfect Wagnerite 1 v. — Cashel Byron's Profession 1 v. — Plays Pleasant and Unpleasant (The Three Unpleasant Plays 1 v. — The Four Pleasant Plays 1 v.). — Getting Married & The Shewing-up of Blanco Posnet 1 v. — The Doctor's Dilemma & The Dark Lady of the Sonnets 1 v. — Three Plays for Puritans 1 v. — John Bull's Other Island etc. 1 v. — Androcles and the Lion; Pygmalion 1 v. — Misalliance 1 v. — Fanny's First Play, etc. 1 v. — Heartbreak House, etc. 1 v. — Back to Methuselah 1 v. — Saint Joan 1 v.
- Shelley, Percy Bysshe, † 1822.  
A Selection from his Poems 1 v.
- Sheppard, Nathan (Am.), † 1888.  
Shut up in Paris 1 v.
- Sheridan, R. B., † 1816.  
The Dramatic Works 1 v.
- Shorthouse, J. Henry.  
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- Slatin Pasha, Rudolf C., C.B.  
Fire and Sword in the Sudan 3 v.
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- Smollett, Tobias, † 1771.  
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- "Society in London," Author of.  
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- Somerville, E. C., & M. Ross.  
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- Stanhope, Earl (Lord Mahon), †1875.  
The History of England 7 v. — Reign of Queen Anne 2 v.
- Stanton, Theodore (Am.).  
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- Sterne, Laurence, †1768.  
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- Stevenson, Robert Louis, †1894.  
Treasure Island 1 v. — Dr. Jekyll and Mr. Hyde, and An Inland Voyage 1 v. — Kidnapped 1 v. — The Black Arrow 1 v. — The Master of Ballantrae 1 v. — The Merry Men, etc. 1 v. — Across the Plains, etc. 1 v. — Island Nights' Entertainments 1 v. — Catriona 1 v. — Weir of Hermiston 1 v. — St. Ives 2 v. — In the South Seas 2 v. — Tales and Fantasies 1 v.
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Still Waters 1 v. — Dorothy 1 v. — De Cressy 1 v. — Uncle Ralph 1 v. — Maiden Sisters 1 v. — Martha Brown 1 v. — Vanessa 1 v.
- Stirling, M. C.: *vide* G. M. Craik.
- Stockton, Frank R. (Am.), †1902.  
The House of Martha 1 v.
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- "Story of Elizabeth, the," Author of:  
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- Stowe, Mrs. Harriet Beecher (Am.), †1896.  
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- "Sunbeam Stories," Author of: *vide* Mrs. Mackarness.
- Swift, Jonathan (Dean Swift), †1745.  
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- Tellet: *vide* "Roy Tellet."
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- Tennyson, Alfred (Lord), †1892.  
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Trollope, T. Adolphus, † 1892.

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Trowbridge, W. R. H.

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Dazzling Reprobate 1 v. — The White Hope 1 v.

Twain, Mark (Samuel L. Clemens) (Am.), † 1910.

The Adventures of Tom Sawyer 1 v. — The Innocents Abroad; or, The New Pilgrims' Progress 2 v. — A Tramp Abroad 2 v. — "Roughing it" 1 v. — The Innocents at Home 1 v. — The Prince and the Pauper 2 v. — The Stolen White Elephant, etc. 1 v. — Life on the Mississippi 2 v. — Sketches 1 v. — Huckleberry Finn 2 v. — Selections from American Humour 1 v. — A Yankee at the Court of King Arthur 2 v. — The American Claimant 1 v. — The £ 1000000 Bank-Note and other new Stories 1 v. — Tom Sawyer Abroad 1 v. — Pudd'nhead Wilson 1 v. — Personal Recollections of Joan of Arc 2 v. — Tom Sawyer, Detective, and other Tales 1 v. — More Tramps Abroad 2 v. — The Man that corrupted Hadleyburg, etc. 2 v. — A Double-Barrelled Detective Story, etc. 1 v. — The \$30,000 Bequest, and Other Stories 1 v. — Christian Science 1 v. — Captain Stormfield's Visit to Heaven & Is Shakespeare Dead? 1 v.

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- Wallace, Edgar.  
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- Wallace, Lew. (Am.), † 1905.  
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- Walpole, Hugh.  
Jeremy and Hamlet 1 v. — The Old Ladies 1 v. — Portrait of a Man with Red Hair 1 v. — Harmer John 1 v. — Jeremy at Crale 1 v.
- Warburton, Eliot, † 1852. Darien 2 v.
- Ward, Mrs. Humphry.  
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- Warner, Susan: *vide* Wetherell.
- Warren, Samuel, † 1877.  
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- "Waterdale Neighbours, the," Author of: *vide* Justin McCarthy.
- Watson, H. B. Marriott.  
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- Watts-Dunton, Theodore, † 1914.  
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- Wetherell, Elizabeth (Susan Warner) (Am.), † 1885.  
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- Weyman, Stanley J.  
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**Wiggin, K. D., M. & J. Findlater, & Allan  
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Para qui prolongar inutilmente  
Com o calor de que o dia quente  
fazia. sob ramus, murmurando <sup>nas</sup>  
~~folhas~~

Vendo sem ver a luz veladamente.

Agua, e ali, com seu perfume - hoo  
Que, entre os ramos, se desfia e

sendo a sua forma, e tam  
segura

Solenne, ou ao vento [Nada  
seca]

[Nada e agora]

De mais o uouso. A  
estava mole  
Do corpo do corpo nos aboto  
De mais, e a alia influencia  
Nada e sobre o <sup>humano</sup> ~~humano~~ <sup>poeta</sup> ~~poeta~~

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