

THE ARCH OF MADAEN FROM THE POINT OF VIEW OF
THE FAMOUS ARABIC AND PERSIAN POETS KHAGHANY
AND BOHTORI

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حَضْرَتِ رَحِيْلِي الْهُمُوْمُ فَوَجَّهُوْ... ت إِلَى اَبِيضِ الْمَدِيْنِ عُنْسِي¹

خیمه زد غم بر سرایم زان شدم بیرون و کرد²
اشترم زی کاخ اسپید مدائن رهبری
هان ای دل عبرت بین از دیده نظرکن هان
ایوان مدائن را آئینه عبرت دان³

Kasra Tagh is one of the most beautiful and ancient examples of Iranian architecture which has remained from antiquity in spite of the ravages of time, and is an evidence of the grandeur and glory of the Iranian civilization and the greatness of the ancient Iranian Kings.

Some of the historians have endeavoured to describe Teisfoon, the big capital of Sassanian Kings, and in their works they have given a lot of attention to Arch of Kasra.

In his valuable book "Iran during the Sassanids dynasty" Professor Arthur Christiansen says :

"Teisfoon, the capital of the Shahanshah's government and the residence of the kings reached the peak of its development in the time of Khosro the First: Teisfoon was the name of the biggest town of the

settlements which, all of them together, were called "Shahrha" (the Towns), or in the Seriani language Mahozeh. Sometimes the settlements were called Mahoze Maleka (the city of the King or Madineh). It was this word that the Arabs adopted as al Madaen. It can be guessed that these names are the translations of a Pahlavi name, Shahrestan, which has not been preserved in our sources."

The Arch of Kasra is the most famous architectural monument built by the Sassanian Kings and tourists still wonder at its ruins in Spanbr. The legends attribute it to the reign of Khosro the First. According to Hertsfeld, the Arch of Kasra is one of the buildings still remaining from the time of Shapour the First, but the writer has accepted the common belief and maintains that Khosro the First has built it. The ruins of this palace cover a space of 300 by 400 meters, on which are to be seen the remains of several buildings. There is also a building one hundred meters to the east of Kasra Tagh. It is situated on a hill imminent to the Arch. South and North of Tagh-e Kasra there are ruins, which are hidden under the new cemetery. The Arch of Kasra is part of the whole architectural complex from which notable traces have remained. This structure, which is 28'29 meters of height and facing the east is a wall without any windows but with a multitude of niches, some half columns. We can observe similar examples of architecture in the eastern cities that have been under the influence of the Greeks, and also in Palmyra. The facade of this building might have been covered with Sarogh or marble, or with copper sheets plated with gold and silver, as some of the writers claim.

The facade and the big central hall were standing until 1888, but that year the northern side was destroyed and now the southern side also is crumbling. This hall, which is 25'63 meters wide and 43'72 meters long, has been the reception hall of the Kings. Behind each of the wings of this building's facade are to be seen five smaller halls with arched ceilings and enclosed by high walls. Behind the wall that limits the building from the west, there has existed a square hall, which served as an extension of the Reception hall. There has been two smaller arches at its sides. The walls

and the ceilings have been built entirely of bricks and are of tremendous thickness. During the excavations conducted by German scientists pieces of moulded plaster decorations have been uncovered.

The Arch of Kasra which was the traditional habitat of the king was, to a certain extent, a simple construction, but the amazement and the admiration of the spectators depended upon the building's magnitude and the thickness of its walls rather than on the beauty of its decoration. Ibn Khordad beh says: "The Kasra Palace in Madaen is better and more beautiful than any other construction, but of brick and plaster, and he quotes several verses from Bohtorys' Elegy, describing this Arch. Think of this Arch as of a gap, opened in the side of a high mountain." A high mountain, whose Pinnacle's tower over Razva and Ghods. No one knows whether people have built it as a resting place for the genii or the genii have built it for human beings.

Before I turn to the description and comparison of Bohtorys' Sinieh Elegy, I consider it necessary for the better understanding of the readers to include some information about the lives of these two famous poets.

BIOGRAPHY OF BUHTURY

In the year 206 in the town of Manbegh, which was one of the functions of Sham, was born a boy whose name was Valid.

In the beginning, he was known as Valid, but when he established himself as a good poet in the world of literature, he became famous as Bohtory. The poet got this name from one of his ancestors who was called Buhtury.

Valid Ibn Abidebn Yahya, known as Bohtory, was from the Ghahtani tribe on his father's, and from the Shaibani tribe on his mother's side. The historians mention that his consanguineous dynasty ends in the Tai tribe. Bohtory has mentioned this fact in many of his poems, as is the case in the following verses, which he recites in a moment of pride.

At that time Vasegh died and when Motavakel succeeded to the throne of the Caliphate, he dismissed Ibn Zaiat and thus the relationship between Bohtory and Ibn Zaiat did not last long.

The association with Caliph Motavakel, however, became possible for Bohtory and he attained the highest position that a poet could dream of at that time.

Bohtory embarrassed on a religious propoganda for Motavakel and in his elegies he didn't neglect describing the Caliphs' piety, high position and popularity among the people.

So our poet became the tongue of the Caliph and gave himself to the task of writing down the latter's deeds and wishes. Motavakel also took Bohtory on a journey to Damascus and back and at nightfall used to sit in his company.

In spite of an allusion to the guilt of Montaser, that the poet made in a lamentation of Motavakel, he could not keep away from the Caliph's palace, because at that time poetry existed under the protection of the Chaliph. So Bohtory determined to join Montaser's camp and read an elegy about the Caliph, praising in it his great justice and forgiveness.

After Montaser he became a member of Montaser's court and a friend of the Caliph. But this friendship was not a strong one, because during the four years of Montaser's Caliphate, Bohtory did not compose more than four elegies in his praise, whereas by that time Montaser had begun to admire Bohtori's poetry very much.

When Moataz, the son of Motavakel succeeded to the throne of the Caliphate, Bohtory became happy. After the murder of Moataz's father Bohtory's affection turned to the son and he always wished that Moataz would occupy the throne of the Caliphate. So when Moataz came to power, Bohtory got the wealth he wanted.

He had connections not only with the Caliphs and the ministers, but with a large group of governor-generals, army commanders, civil servants, estate managers and tax collectors as well.

At the time when he was one of the associates of Motavakel and Fathebn Khaghan, Bohtory lived at Sorra Man Raz, and sometimes travelled to Manbegh and back.

When he became old and weak, Bohtory took abode in Manbegh and lived there for the rest of his life. He died in 284 A.H. at the age of 78 and was buried in Manbegh.⁶

Bohtory's Sinieh Elegy, a description of Madaen Portico and the Praise of the Iranians :

- ١- صنت نفسي عما بدنس نفسي
وترفعت عن جدا كل جبسي
- ٢- وتماسكت حين زعزعني الدهر
التماسا منه لتعسي ونكسي
- ٣- بلغ من صباة العيش عندي
ظففتها الايام تطفيف بخس
- ٤- وبمعيد ما بين وارد رفه
علل شربه ، و وارد خمس
- ٥- وكان الزمان اصبح محمو
لا هواه مع الاخس الاخس
- ٦- واشترائي "العراق" خطة غبن
بعد بيعي "الشام" بيعة وكس
- ٧- لا ترزني مزاولا لاختباري
بعد هذي البلوى فتنكر مسي
- ٨- وقديما عهدتني ذا هنات
آبيات على الدنينات شمس

- ٩ ولقد رابني نبو ابن عمي
بعد لين من جانبيه وانس
- ١٠ و اذا ما جفيت كنت جديرا
ان اري غير مصبح حيث امسى
- ١١ حضرت رحلى الهموم فوجهت
الى "ابيض المدائن" عنسى
- ١٢ اتسلى عن الحظوظ ، وآسى
لمحل من "آل ساسان" درس
- ١٣ اذكر تشنهم الخطوب التوالى
ولقد تذكر الخطوب وتنسى
- ١٤ وهم خافضون فى ظل عال
مشرف يحسر العيون ويخسى
- ١٥ مفلق بابيه على "جبل القبيق"
الى دارتى "خلاط" و "مكس"
- ١٦ حلل لم تكن كاطلال "سعدى"
فى قفار من البسابس ملس
- ١٧ ومساع ، لولا المحاباة منى
لم تطقها مسعاة "عنس" و "عبس"
- ١٨ نقل الدهر عودهن عن
الجدة حتى رجعن انضاه لبس
- ١٩ فكان "الجرماز" من عدم
الانس واخلاله بنية رسم
- ٢٠ لو تراه علمت ان الليالى
جعلت فيه ماتما بعد عرس

- وهو ينبيك عن عجائب قوم -٢١
لا يشاب البيان فيهم بلبس
واذا ما رايت صورة "انطهاكية" -٢٢
ارتعت بين "روم" و "فرس"
والمنايا موائل ، و "انوشروان" -٢٣
يزجى الصفوف تحت الدرفس
في اخضرار من اللباس على اصفر -٢٤
يختال في صبيغة درس
وعراك الرجال بين يديه -٢٥
في خفوت منهم واغماض جرس
من مشيح يهوى بعامل ربح -٢٦
ومليح من السنان بترس
تصف العين انهم جد احياء -٢٧
لهم بينهم اشارة خرس
يغتلى فيهم ارتيابي حتى -٢٨
تتقراهم يداي بلمس
قد سقاني ولم بصرد "ابوالغوث" -٢٩
على العسكرين شربة خلس
من مدام تظنها وهي نجم -٣٠
ضوا الليل او مجاجة شمس
وتراها اذا اجدت سرورا -٣١
وارتياحا للشارب المتحسنى
افرغت في الزجاج من كل قلب -٣٢
فهى محبوبة . الى كل . نفس

- وتوهمت ان "كسرى ابرويز" -٣٣
 معاطي ، و "البلهبذ" انسى
 حلم مطبق على الشك عيني -٣٤
 ام امان غيرن ظنى وحدسى؟!
 وكان "الايوان" من عجب الصنعة -٣٥
 جوب فى جنب ارعن جلس
 يتظنى من الكابة اذ يبدو -٣٦
 لعيني مصبح او ممسى
 مزعجا بالفراق عن انس الف -٣٧
 عز ، او مرهقا بتطبيق غرس
 عكست حظه الليلالى ، وبات -٣٨
 المشتري فيه وهو كوكب نحس
 فهو يبدى تجلدا وعليه -٣٩
 كلكل من كلاكل الدهر مرمى
 لم يعبه ان بزمن بسط الديباج ، -٤٠
 واستل من ستور الدمقس
 مشمخر ، تعلو له شرفات -٤١
 رفعت فى روس "رضوى" و "قدس"
 لابسات من البياض فما تبصر -٤٢
 منها الا غلائل برس
 ليس يدري اصنع انس لجن -٤٣
 سكنوه ، ام صنع جن لانس
 غير انى اراه يشهد ان لم -٤٤
 يك بانبيه فى الملوک بنكس

- فكانى ارى المراتب والقوم -٢٥
 اذا ما بلغت آخر حسى
 وكان الوفود ضاحين حسرى -٢٦
 من وقوف خلف الزحام وخنس
 وكان القيان وسط المقاصير -٢٧
 يرجعن بين حو ولعن
 وكان اللقاء اول من امس -٢٨
 و وشك الفراق اول امس
 وكان الذى يريد اتباعا -٢٩
 طامع فى لحوقهم صبح خمس
 عمرت للسرور دهرا ، فصارت -٥٠
 للتعزى رباعهم والتاسى
 فلها ان اعينها بدموع -٥١
 موقوفات على الصباية حبس
 ذاك عندى ، وليست الدار دارى -٥٢
 باقتراب منها ، ولا الجنس جنسى
 غير نعمى لاهلها عند اهلى -٥٣
 غرسوا من زكائها خير غرس
 ايدوا ملكنا ، وشدوا قواه -٥٤
 بكماسة تحت السنور حمس
 واعانوا على كتائب "ارباط" -٥٥
 بطعن على النحور ودعس
 وارانى من بعد اكلف بالاشراف -٥٦
 طرا من كل سنخ واس

Bohtory's Sinieh Elegy :

One of the most impressive and strong elegies of Bohtory is the one in which he describes the Arch of Madaen, the greatness of the Sassanian state and the generosity of the Persians towards the Arabs.

This elegy consists of 56 verses and is considered rare in Arabic poetry. It begins thus :

صنت نفسي عما يدنس نفسي
وترفعت عن جدا كل جسي⁷

The Sinieh Elegy was translated by Dr. Ahmad Mahdavi Damghani into Persian Prose, and later on due to the efforts of Dr. Ali Asghar Hariri it was translated into Persian Poetry and was printed in the Yaghma Magazine.⁸

The honorable man of letters, Dr. Mohamad Javed Shariat, in his description of Khaghany's Elegy of the Madaen Arch in the book Aineh Ebrat, has brought out two translations, in verse and in prose, of the above mentioned elegy.

Here I must note that Dr. Ahmad Torjani Zadeh has spoken about Khaghany and Bohtory in his book, "The History of Arabic literature from Pagan Times to the present" and in an essay called "The Passions of Khaghany from Tazi's poets" which was printed in the publication of the Faculty of literature in Tabriz.⁹

At this point we must observe that some of the Arabic poets before Bohtory have written about the Sassanian and the Arch of Madaen, or they have mentioned for example the names of some Sassanian Kings or their capital in their poems. For example, the following verses are the beginning of a poem by Antaratebne Shadad Absyi, the famous poet, in praise of Khosro Anushiravan.

يا ايها الملك الذي راحانه
قامت مقام الغيث في ازمائه¹⁰

And here is the beginning of Aasha Maimonebne Ghais Elegy.

اثوى و قصر ليلة ليزودا
ومضى واخلف من قتيلة موعدا¹¹

Some of the elders and Poets have come to this Arch and have seen it. For example, Hazrat Aliabn Abi Taleb Alaihesalam passed by this Arch and read these verses of Asvadebne Yafar :

جرت الرياح على مكان ديارهم
فكانما كانوا على ميعاد¹²

Ebne Moghafa passed along the Sassanian Palace and mentioned it in the Ahvas verses, saying :

يا بيت عاتكة الذي اتعزل
حذر العدى وبه الفؤاد موكل¹³
اصبحت امنحك الصدود واننى
قسما اليك مع الصدود لا ميل

Also Abo Novas took abode in Madaen for several days and composed an elegy which begins this :

و دار ندامى عطلوها و ادلجوا
بها اثر منهم و دارس¹⁴

The poets after Bohtory have spoken about the Madaen Arch too. For example a poem of Abne Hagheb begins with the following verses :

يا من بناه بشارق البنيان
انسيت صنع الدهر بالايوان

Albosairi says in the famous Elegy of Bordeh :

يوم تفرس فيه الفرس انهم
قد انذروا بحلول البوس و النقم¹⁵
و بات ايوان كسرى و هو منصدع
كشمل اصحاب كسرى غير ملتئم

And Jamil Sadghi Alzahavie has composed a poem in Persian.

شکافی که بینی تو در طاق کسری
دهانی است گوید بنا نیست کس را

A short Biography of Khaghany :

In the first half of the sixth century (according to the Moslem Calendar) a baby was born in the town Shervan which was one of the towns of the country Arran. This baby was named Badil and later on, when he became famous in the world of literature, and the sun of his learning was shining bright, he was famous as Afzaleddin.

Khaghany was one of the most important poets of Shervanshah's court and he went several times for pilgrimage to Mecca. When he returned from his second journey, he passed through Madaen and became sad seeing its ruins and remembered the past glories of Iran. So, in description of this palace he wrote a verse good elegy.

Khaghany's Elegy in description of Madaen Portico and the past glories of Iran.

هان ای دل عبرت بین از دیده نظر کن هان
ایوان مدائن را آئینه عبرت دان
یک ره ز لب دجله منزل بمدائن کن
و ز دیده دوم دجله بر خاک مدائن ران
خود دجله چنان کرید صد دجله خون گویی
کز گرمی خونابش آتش حکد از مژگان

بینی که لب دجله چون کف بدهان آرد
گویی ز تف آهش لب آبله زد چمدان
از آتش حسرت بین بریان جگر دجله
خود آب شنیدستی کاتش کندش بریان
بر دجا، گری نونو و ز دیده ز کاتش ده
گرچه لب دریا هست از دجله زکاة استان
گر دجله در آموزد باد لب و سوز دل
نیمی شود افسرده و نیمی شود آتشدان
تا سلسله ایوان بگست مدائن را
در سلسله شد دجله، چون سلسله شد پیچان
که که بزبان اشک آواز ده ایوانرا
تا بو که بگوش دل پاسخ شنوی ز ایوان
دندانۀ هر قصری پندی دهدت نونو
پند مر دندانۀ بشنو ز بن دندان
گوید که تو از خاکی و ما خاک تو ایم اکنون
گامی دوسه برمانه و اشکی دوسه هم بفشان
از نوحه جفد الحق ما یم بدرد سر
از دیده گلایی کن، درد سر ما بنشان
آری چه عجب داری کاندرا چمن گیتی
جفد است پی بلبل، نوحه است پی الحان
ما بارگه دادیم، این رفت مسم بر ما
بر قصر ستمکاران گویی چه رسد خذلان
گفت که نگون که ده است ایوان فلک وش را
حکم فلک کردان یا حکم فلک گردان
فی زال مداین کم از پیرزن کوفه
فی حجره تنگ این کمتر ز تنور آن

دانی چه مدائن را با کوفه برابر نه
از سینه تنوری کن و از دیده طالب طوفان
این هست همان ایوان کز نقش رخ مردم
خاک در او بودی دیوار نگارستان
این هست همان در که کو راز شهان بودی
دیلم ملک بابل، هندو شه ترکستان
این هست همان صنفه کن هیبت او بردی
بر شیر فلک حمله شیر تن شاد روان
پندار همان عهد است از دیده فکرت بین
در سلسله در که، در کوکبه میدان
از اسب پیاده شو، بر نطح زمین نه رخ
زیر پی پیلش بین شهمات شده نعمان
نی نی که چون نعمان بین پیل افکن شاهانرا
پیلان شب و روزش گشته به پی دوران
ای بس شه پیل افکن کافکنده بشه پیلی
شطنجی تقدیرش در ماتکه حرمان
هست است زمین زیرا خورده است بجای می
در کاس سر هرمز خون دل نوشروان
بس پند که بود آنکه در تاج سرش پیدا
صد پند نوست اکنون در مغز سرش بنهان
کسری و ترنج زر، پرویز و به زرین
بر ماد شده یکسر، با خاک شده یکسان
پرویز بهر بومی زرین تره آوردی
کردی ز بساط زر زرین تره را بستان
پرویز کنون کم شد ز آن کم شده کمتر کوی
زرین تره کو برخوان رو کم تر کو ابرخوان

گفتی که کجا رفتند آن تاجوران اینک
ز ایشان شکم خاکست آبستن جاویدان
بس دیر همی زاید آبستن خاک آری
دشوار بود زادن ، نطفه ستن آسان
خون دل شیرین است آن می که دهدرز بن
ز آب و گل پرویز است آن خم که نههد دهقان
چندی تن جباران کاین خاک فروخورده است
این گر سنه چشم آخر هم سیر نشد ز ایشان
از خون دل طفلان سر خاب رخ آمیزد
این زال سپید ابر و دین مام میه پستان
خاقانی از این در که در بوزه عبرت کن
تا از درتوز آن بس در بوزه کند خاقان
امروز گر از سلطان رندی طلبد توشه
فردا ز در رندی توشه طلبد سلطان
گر زاد ره مکه توشه است بهر شهری
تو زاد مدائن بر تحنه ز پی شروان
هر کس برداز مکه سبحه ز گل حمزه
بس تو ز مداین بر تسبیح گل سلمان
ین بخر بصیرت بین بی شربت از او مگذر
کز شط چنین بحری لب تشنه شدن نتوان
اخوان که ز راه آیند آرند ره آوردی
این قطعه ره آورد است از بهر دل اخوان
بنگر که در این قطعه چه سحر همی راند
مهتوک مسبح دل ، دیوانه عاقل جان

Explication and Criticism of the Sinieh Elegy :

For Bohtory poetry was a means of gaining wealth. For the same reason he praised people lower than himself, thus deceiving both them and himself.

When Bohtory was overcome by old age, he felt that the end of his life was near. Then he thought about the days past and his wasted dreams, about the things he used to think of as happiness, but which were not real happiness; so sadness came upon him.

Apparently the poet composed this elegy in spite of the differences existing between himself and his cousin. If we investigate the matter more closely we will find that these differences were not an important cause in composing this elegy.

From the contents of the Sinieh Elegy we can see that at the time of the composing of this elegy. Bohtory was a prey of despair under the influence of which he spoke of death, man's fate and the material world.

Bohtory went to Madaen to seek deliverance from his grief and pain, and as Ilia Alhavi in his book, *Namazej Fonnaghdel Adabi*¹⁶ said, Bohtory endeavoured to describe ruins of Madaen in order to comfort his own spirit, and not to please a Caliph or a king.

But it seems to me that the truth may lie elsewhere, because, having in mind the way of thinking and the moral specification of Bohtory, it is difficult to be contented with the idea that "Because Bohtory did not mention the name of the Caliph or a ruler from among the people he used to praise, it was only for the sake of healing his pain and the mentioning of the memorable deeds of Iranians and Sassanians that he wrote this poem. The mercantile poets often told things close to the truth, but at heart they knew this matter to be a way for reaching their goals, and, having written in hypocrisy, they didn't value the things that they have told. So we must look with a doubt at the words of Ilia Alhavi, of course, this argument is true about the mercantile poets like Bohtory,

Motanaby, Manuchehri and Anvari, while poets like Abn Farez. A bollalae Maari, Hafez and Saadi are free from this Fault.

Thus, in order to make the subject more clear, I am obliged to give some examples of that matter. For example we look at what Motanaby says:

وليفخر الفخر اذ غدوت به
مرتديا خيره و منتعله¹⁷
فخرا لعضب اروح مشتمله
وسمهرى اروح سعتقله

or where he says :

الخيل والليل والبيداء تعرفني
والسيف والرمح والقرطاس والقلم¹⁸

And when the blood thirsty group of Fatek Asadi surround him in the neighbourhood of Nomanieh in the region of Safieh, he decides to escape. But then suddenly Mofeh, one of his slaves, reads one of the epic poems by Motanaby and says : "Didn't you write this poem?"

Actually Motanaby goes to the battlefield out of shame not courage—and finally he is killed there.¹⁹

Another example. It is Hasan Ebn Sabet Ansari who is famous among the Arabs for his cowardice. The story goes that when there was a war between the Moslems and the infidels, a jew from the infidel forces passed through the village where Hasan and his friends were hiding.

Safieh, the daughter of Abdo Motaleb said to Hasan ; "Come down and kill him, lest he finds out our place and leads the enemies here." Hasan answered : "Daughter of Abdol Motaleb, the blessing of God be upon you! I am not the one who could challenge this person." So Safieh took a club in her hand, came down from the castle and killed the jew. Then she returned and said to Hasan : "He is a man, so I can't take off his clothes. Come

down and undress him. Hasan answered : "Daughter of Abdol Motaleb, I don't need his clothes", and in his elegy he says :

لنا الجففات الغر يلمعن بالضحي
واسيافنا يقطرن من نجدة دما²⁰

He sings thus about the prophet :

لقد غدوت امام القوم منتطقا
بصارم مثل لون الملح قطاع
يحفز عني نجاد اليف سابغة
فضفاضة مثل لون النهى بالقاع

and because the apostle of God knows him as a coward, these words make him laugh.²¹ Hearing in mind the above stanzas, the promise of the Al-mighty God :

الم تر انهم في كل واديهميون .
وانهم يقولون ما لا يفعلون²²

and the boundless greed of Bohtory, we may surmise that this elegy was written as a hint to some wealthy Iranian in the administrative organization of the Caliphate. Some of the scholars who are acquainted with the life of Bohtory also support this idea. For example, Dr. Ahmad Mahdavi Damghani has expressed such a view in the preface to the Sinieh Elegy (It is possible that Bohtory has written this elegy after the death of Motavakel and after he himself left Baghdad. This idea must not be considered very seriously and I myself have doubts about it, especially because in an elegy praising abn Savabeh he says :

قد مدحنا ايوان كسرى وجئنا
نستشيب النعمى من ابن ثوابه

(Bohtory's poetical works, 1819).

Abn Savabeh was an Iranian, who had a good position in the administration of the Abassids. There is no doubt that this matter does not decrease the importance of the good elegy.⁶³

Bohtory wrote this elegy on the basis of his thought on the freedom from the needs of a material world and his reflections on the meanness of the human beings.

The poet begins his elegy with the expression of his high aspiration and reflection on his incorruptibility and strength in these difficult times that break the spirit of man and draw him towards the whirlpool of non-existence. He also expresses his strife with time and his grief and pessimism.

He portrays time as a fraudulent tradesman who has no mercy on his poor customer and constantly decreases from his worthless life, leading him to his death. The treacherous time acts contrary to the laws of logic and reason. It looks after the mean and low and makes them the leaders but the great and the generous are forgotten by it and left behind.

Bohtory introduces himself as a headstrong fighter who contests with the treacherous time. The hatred of time lives in his heart, but in this struggle he perceives himself weak and helpless, and pain and grief overcome him. He leaves Sham for 'Aragh, but there it is not better for him either and it seems that he has lost this bargain with time. He is a strong man, with high moral values and generous character and he never surrendered to meanness and lowliness.

Some differences arise between him and his cousin, and Bohtory suffers a lot of injustice. He decides to travel and goes to the white palace of Madaen to find some respite for the difficulties of life. But when he reaches Madaen and stands face to face with the ruins of this once famous centre of government, he remembers the past glories of the palace, and sadness comes over him.

He sees the dwellers of this proud palace calmly sleeping in its shade, the palace, whose height and greatness the human eyes could not take in and if they, persisted on looking, they would get weary. The decree of its dwellers was obeyed from Khalat to Maks, and its gate closed on the Caucaz mountains.

In any case, after Bohtory finished describing the palace, he remembered the greatness and glory of the Sassanians who built it and say: "Oh, sorrow, that nothing remains from this palace but ruins. But if we say ruins, let the Arabs not think that its ruins are like the ruins of So'da—in the barren desert, where no water or grass exists. These great ruins were once the centre of an ancient and flourishing civilization, was built in the best possible way. On the other hand, the efforts of the master of this ruins in establishing peace and performing great deeds are such that the efforts and deeds of the Arabs can not be compared to them.

Then he describes Germaz (one of the Sassanian buildings) and because it is destroyed and empty of its dwellers, he sees it as a quiet, ruined cemetery.

Then the poet attacks time as the one, guilty of the destruction of the palace. He says: Once this place was a palace of happiness and today the time has turned it into a place of grief. After the glory and honour time has granted it poverty. Now why have these ruins remained and what do they tell us? They are here to remind you wonderous past of a nation, and to testify that everything that is being told of its greatness, power and glory is true.

At this point the poet's eyes settle on a picture of the battle of Antakia, pointed on one of the Germaz palace walls. The picture attracts his attention and he leaves the description of the palace to concentrate on the battle of Antakia.

It is here that the poet displays his powers of description, and points before the eyes of the reader a picture, vivid with movement and beautiful colours. He looks at the picture of the battle at Antakia and all of a sudden

he finds himself in the midst of the Iranian and the Roman armies. Fear and terror get hold of him and his description is so vivid that he succeeds in making the reader a part of the battlefield scene.

Staring at the battlefield the poet sees death, standing and swallowing the bold riders. Here Bohtory shows the courage and ingenuity of the Sassanian King, and says : "with death standing and preparing an ambush to reap the riders with its scythe, the battle is continuing and I see Anushiravan, who is guiding his ranks of riders under the Banner of Kavian."

The poet describes Anushiravan in a green dress, riding an orange coloured horse.

The poet has before this used in the description his powers of imagination, but in this poem, where he mentions the colours of Anushiravan's dress and horse, he has not used them any more—probably he describes what he really sees on the curtain.²⁴ Then his attention is attracted once again to the scene of battle, and he sees it in the picture, progressing silently.

He looks at the heroes, who strike their spears with force and swiftness in the enemies' bodies. He observes the brave men who stand firm against their enemies and repel the thrust of the enemies' spears with their shields.

He says in his heart : "How alive is this picture ! one would say that the fighters are alive and moving, able to tell their thoughts.

But if there isn't any sound, it is because these people tell the thoughts hidden in their hearts through the language of gestures.

In the world of imagination, the poet sees himself at the scene of the battle. He is so deep in thought that he sees the real world in a maze." So, in order to find a relief from this confusion, he stretches his hand and touches the picture, thus proving to himself that he has been caught in an imaginary world.

"Its pinnacles are so high, that they surpass the peaks of the two mountains Razva and Ghods". This portico is so beautiful and its structure so strange, that Bohtory has doubts about the identity of its true builders. "Did people build this portico for the Fairies, or did the Fairies built it so that people can rest in its shade." But after reflecting on the matter he decides, that it was built by Kings, and without a doubt the one who has built it was not unknown among them.

Again in his fantasy world, Bohtory looks at the Sassanian palace and sees a lot of people crowding on the entrances. He listens to the musicians, who were signing in the royal halls and the singers seem so familiar to him, as if he has seen them the day before yesterday, and it is only since yesterday that they have been thrown apart.

"Then, out of the dream world again the poet says to himself." Once this palace was built for happiness and celebrations, but now one must grieve and weep over its ruins. So it is right for me to cry for its sake and help it with my tears, because this is the only thing I can do for these ruined vestiges :

I cry for it although its builders are not from my race or family, and this palace is not my home. I love it only because its builders have bestowed grace upon my race and have planted among my people the flower of goodness, and watered it. With their armoured riders they gave strength to our kingdom and rose against Aryat Habashy for the conquest of Yaman. Yes they were nobles and aristocratic and I love the noble people, no matter from which classes they are.

The comparison of Bohtory's "Sinich" Elegy and the "Noniah" Elegy of Khaghany :

If we compare the "Sinich" Elegy and the elegy of the Madaen portico by Khaghany, we will see that Bohtory came to the palace of Madaen seeking relief for his sorrows, and the wonderful building compelled him to compose an elegy, describing it and its builder. Bohtory composed the elegy in order

to praise the beauty of the Sassanian palace and the glory and power of its builders, as well as to remind of the good deeds they have done for the Arabs. While Khaghany has in mind giving advice, and this is obvious from the opening verse of his elegy.

هان ای دل عبرت بین از دیده نظر کن هان
ایوان مدائن را آئینه عبرت دان

Although some of Bohtory's verses are not entirely free of advice either, we can say that his basic motive in writing the elegy was praise of the great palace and its builders, not counsel and advice.

Also in his elegy Bohtory expresses the Arabic spirit and its strength in the face of the tide of events. Just as Arabic poets like Shanfara (in *lamiat ol Arab*), Tarafat abn Abd, Antaratebn Shadad and Motanaby have done it.

Since Bohtory's desire for riches was stronger than Khaghany's, and time has not helped him and has not made him wealthy, he is sad and always complaining about the state of things. On the other hand he, perceives the days passed in the pursuit of wealth as lost thus introducing time as his worst enemy.

بلغ من صباة العيش عندي
طففتها الايام تطفيف بخس
و بعيد ما بين وارد رفه
علل شربه و وارد خمس
و كان الزمان اصبح سحمو
لا هواه مع الاخس الاخس

Bohtory goes to Madaen only when Sadness and pain overcome him.

حضرت رحلی الهموم فوجهت
الی ابيض المدائن عنسی

While Khaghany is not in such condition when he travels through Madaen :

یک ره ز ره دجله منزل بمدائن کن
وز دیده دوم دجله بر خاک مدائن ران

Both Khaghany and Bohtory become sad and cried of the sight of the ruined Sassanian palace and its deplorable condition.

اتسلی عن الخطوب و اسی
لمحل من آل ساسان درس
فلها ان اعینها بدسوع
سوفات علی الصبابة حبس
بر دجله گری نو نو وز دیده زکاتش ده
گرچه لب دریا هست از دجله ز کاتستان
که که بزبان اشک آواز ده ایوان را
تا بو که بگوش دل پاسخ شنوی ز ایوان

It is not only Khaghany that cries, he perceives Daghla as crying too : In his poetic world Daghla is like a human being who cries in grief for the lost glory and greatness of the Iranians. The ruins of the Sassanian palace bring tears in his eyes, while his heart is burning in pain.

خود دجله چنان گرید صد دجله خون گوئی
کز گرمی خونابش آتش چکد از مژگان
بینی که لب دجله چون کف بدهن آرد
گوئی ز تف آهش لب آبله زد چندان
از آتش حسرت بین بریان جگر دجله
خود آب شنیدستی کاتش کندش بریان
گر دجله در آمیزد باد لب و سوز دل
نیمی شود افسرده نیمی شود آتشدان

Bohtory does not include anyone else in his grief, but he sees the portico itself as a grieving human being.

يتظني من الكأبة اذ يبدا
ولعيني مصبح او ممسي
سزعجا بالفراق عن انس الف
عز او مرهقا بتطليق عرس

Both Bohtory and Khaghany consider the destruction of the portico.

از نوحه جفد الحق مائيم بدرد سر
از دیده گلایی کن درد سر ما بنشان
آری چه عجب داری کاندرا چمن گیتی
جفد است پی بلبل نوحه است پی الحان
نقل الدهر عهد من عن الجدة
حتى غدون انضاء لبس
فكان الجرماز من عدم الانس
و اخلاله بنية رسم

Khaghany remembers the justice and goodness of the palace residents, while Bohtory describes only their pomp and greatness.

ما بار گه دادیم این رفت متم برما
بر قصر متمکاران تا خود چه رسد خذلان

Bohtory blames the destruction of the palace on time, while Khaghany considers the destruction as the will of God.

نقل الدهر عهد من عن الجدة
حتى غدون انضاء لبس
لو تراه علمت ان الليالي
جعلت فيه ماتما بعد عرس

عكست حظه السليالي
 وبات المشتري فيسه وهو كوكب نحس
 گویی که نگون کردست ایوان فلک و ش را
 حکم فلک گردان یا حکم فلک گردان

In order to support my argument, I will cite a verse by Shaikh Ali Bolvardy (Abivardi).

گفتی که فلک فرمان فرماست در این گیتی
 نی نی به فلک فرمان دادست فک فرما

And here, where Khaghany says :

دندانه هر قصری پندی دهدت نو نو
 پند سر دندانه بشنو ز بن دندان

This is the allusion to the coming of Hazrat Mohammad to the world and this point that at that night broke Tagh Kasra and to the will of God come injury to its pillars. So I will mention some poem of the famous mosamat of Adibol Mamalek Farahany.

گر خواب انوشروان تعبیر ندانی
 از کنگره قصرش تصویر توانی
 بر عبد مسیح این سخنان گر برسانی
 آرد بمدائن درت از شام نشانی
 بر آیت میلاد نبی سید مختار

Bohtory remember the past glories of Iranian kingdom during the period of the Sassanids, and says that its residence lives with joy and happiness in that palace. He also speaks about the power and grandiose of its builders and the wonderful building of this palace. He sees this building so strange and wonderful that he thinks that fairies have built it. But there isn't any thing like this in Khaghany's poem.

لیس یدری أصنع انس لجن
 سکنوه أم صنع جن لانس
 غیر انی آراه یشهد أن لم یک
 بانیه فی الملوک بنکس
 فکانی أری الموائب و القوم
 اذا ما بلغت آخر حس
 وکان القیان وسط المقاصیر
 جعن بین حو و لعس

Buhtury describes the design and painting of Germaz's wall and also speaks about the battle of Antakieh. Khaghany sees the past glories of the Sassanids in his world of imagination and speaks about the story of Noman Monzar (Monthir).

پندار همان عهد است از دیده فکرت بین
 در سلسله درگه در کوکبه میدان
 از اسب پیاده شو بر نطح زمین رخ نه
 زیر پی پیلش بین شهمات شده نعمان

Then he pays attention to the counsel and advice and says :

نی نی که چو نعمان بین پیل افکن شاهانرا
 پیلان شب و روزش گشته ز پی دوران
 ای بس شه پیل افکن کافکنده به شه پیلی
 شطرنجی تقدیرش در ماتگه حرمان
 مست است زمین زیرا خورده است بجای می
 در کاس سر هرمز خون دل نوشروان
 بس پند که بود آنگه برتاج سرش پندا
 صد پند نو است اکنون در مغز سرش پنهان

Khaghany has used some of the meanings of Koran.

پرویز بهر خوانی زرین تره آوردی
 کردی ز بساط زر زرین تره را بستان
 پرویز کنون گم شد از گمشده کمترگو
 زرین تره کو برخوان رو کم تر کوا برخوان

Kam Tarako' is the hint to the twenty-fourth verse of "Ad-dukhan" Surah which is forty-fourth Surah of the Koran.

”کم تر کوا من جنات و عیون وزرع و مقام کریم و نعمة کانوا
 فیها فاکهین“ -

Khaghany does not pay any attention to the description of wine in his Elegy. But Bohtory has taken a cup of wine from Abul-Ghauth and drinks it and describes that it the best way.

But in my idea Bohtory is better in the power of description than Khaghany and in his poems pays less attention to poetically exaggeration than Khaghany. But Khaghany's poem is more philosophical and we can say that Bohtory has recited Poetically Poem, but Khaghany Philosophically Poem.

Also if Boktory has cried for the ruins of Madaen, it has been from his culture. This kind of weeping has hade genuineness and the upper part of Islam.

But weeping to the ruins of lover has not been in the culture of Khaghany and he cries for the past glories of Iran and Iranians from his attachment which he has to his nationality and meanwhile he describes the Instability and unfaithfulness of the world.

NOTES

1. Eleventh verse of Sinieh Elegy. "Poetical works of Bohtori"—a research paper of Hasan Kamel Sairafi, second copy, Page 1153, Zagherolarb, Darolmaaref.
2. Prose translation by Dr. Ali Asghar Hariri, Yaghma Magazine, Sixth number, year 1441.
3. The first verse of khaghany's elegy.
4. Professor Arthur Kristan Sen, Iran in the time of Sassanian, Translation by Rashid Yasami, Page 408.
5. This poem makes the Eleventh part of an Elegy which Bohtory has composed in Praise of Abosaghr Esmallehn Bolbol. And this is the first poem of that.
 ننهی الی الایام تقلیها و فری وخذلانها ایای ان سمتها نصری
6. In the preparation of this biographical note Dr. Ahmad Badavi's book on Al-Bohtory has been consulted.
7. Poetical Works of Bohtory, Hasan Kamel Alsairafi, second Volume, Page 1152.
8. Yaghma Magazine, No. 6, Shahrivar of 134 year of 15, page 263.
9. Aineh Ebrat by Dr. Mohammad Ghavad Shariat, the Publication of Esfahan University, Page 267.
10. The History of Arabic literature from Pagan Times to the Present, Dr. Ahmad Torjani Zadeh, Page 267.
11. Regrets of Khaghany from Tazis' Poets—Magazine of the Faculty of literature of Tabriz University, tenth year, Number of Summer, Pages 114-115.
12. The complete text of this poem may be seen on page 19 of Aineh Ebrat.
13. The complete text of this poem is on Pages 19-20 of the *Aineh Ebrat*.
14. For more information refer to the treatise of Dr. Mahadavi in Yaghma Magazine cited before.
15. Albosairi, Poetical works, the investigation of Mohammad Saied Kilani, Egypt, Page 194.
16. Namazej Fnnaghdel Adabi, Ilia Salim Alvavi, pages 437-438.
17. Altabian fi shathaldivan, Abolbagha Alakbari, correction of Mostafa Alsagha, Ebrahim Alabiare, Abdol Hafiz Shabli, volume 3, pages 267-268.
18. Eltaban fe Sharhe Aldivan, volume 3, page 369.
19. Vafayat Al-Aayan, Abn Khale Kan, look at Biography of Motanaby and the Book of Alomdeh, Ebn Rishigh, about the harmful effects of the poem.
20. Alhadiseh, Second volume, page 23.

21. Hasan ebn Sabet—By Mohamad Ebrahim ghomah, page 27, Darolmaaref.
22. Sureh Aishoaroa, verse 226.
23. Yaghma Magazine 'The First number of Farvardin, 1341, Eleventh year, page 23.

واذا تقصينا ذكر الايوان في
 شعر البحترى وجدنا أفد وارد في قصائده التي نظمها في سنة ٨٢١ هـ أي بعد مروره بالايوان،
 فهو بقول في مدح ابن ثوابة في البيت ١٩ (صفه ١٣٥) من القصيدة . ٥ :
 تدمدحنا ايوان كسرى وجئنا نستثيب النعمى من ابن ثوابه
 ويقول في القصيدة ٨٦٣ و هو يمدح عبدون بن مغالد :
 زورة قيصت لايوان كسرى لم بردها كسرى ولا ايوانه
 ديوان البحترى ، حسن كامل الصيرفي ج ٢ ص ١١٥٢ .

24. The kings of the period before Islam in Iran wore dresses of definite colours.
 For example, Anushiravan wore with his dress blue trousers.
 Look at the Book of Seny Molokel Arzval Anbia, By Hamzeh Esfahany,
 page 39, printed in Berlin.