

SUMMARY OF PART II.

1. This study discusses the question of the sources of Goethe's Oriental knowledge (pp. 56—65).

2. To the conceptual pair wine/mysticism, in the theories of Goethe and Schaefer on Ḥāfiẓ' playing with stylistic devices, I have added the new component remunerative panegyrics/mysticism. Ḥāfiẓ has skilfully mingled these last two.

3. I have adapted the concepts wit and metaphysical poetry of Eliot and other modern critics to Ḥāfiẓ and Goethe. Goethe often speaks of how Oriental poetry (by which Goethe most commonly means Ḥāfiẓ) can gather together matters in themselves far apart. He calls this ability *Witz*. Modern critics, including Eliot, use the term *wit* for the same ability. This is a further proof that modern poetry and Ḥāfiẓ have something in common. On pp. 90—91, 93—94, 104—105 I have shown the connection between the stylistic ideals of Ḥāfiẓ, Goethe and Eliot, and how they form, as it were, a paradigm of the poetry in ageing periods.

4. This study, including the first part, attempts to give the Goethe scholar, in the light of examples, an idea of what the poetry of Ḥāfiẓ is. (Earlier students of *Noten und Abhandlungen* have either given examples of Ḥāfiẓ' poetry only in passing, or have not done so at all.)