

Within this workshop (of the world) as regards (measuring)  
this length and breadth (of the world);  
To whom other (than he) was such power?

When he began the design of world-wandering  
For applying the (measuring) line, he prepared lines

Of farsang, and of mile, and of halting-place,—  
Of the earth, to the extent of one span, he left not.

60 He had surveyors, measure-taking;  
A hundred scribes appointed to that work (of earth-  
measuring).

The measuring-line fixed, the dimension became evident;  
The limits of the stage became conspicuous.

On dry-land, wherever he pitched his tent,  
From stage to stage he measured the way.

Another time (to travel) on the surface of the sea was his  
lot.

The method of measuring was ready to him.

Two boats were fastened together;  
Between the two boats the measuring cord was tied.

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58 "Rishta zadan" here signifies—paimúdan, to measure.  
"Rishta sákhtan" signifies—ráhhá sákhtan, to make roads.  
See "Ancient Geography of India," by General A. Cunningham,  
page 3, plate II. :—

"The close agreement of these dimensions given by Sikandar's in-  
formants with the actual size of the country is very remarkable."

According to Strabo, Sikandar caused the whole of the country to be  
described by men well acquainted with it.

59 1 farsang = 3 míl = 3 karoh (about 2 miles)  
1 míl = 4000 gaz  
1 gaz = 24 angusht-i-dast

"Yala" here signifies—rihá.

At the end of each farsang they set up "a mile-stone" called farsang-  
sár.

64 Having bound a measuring cord to two boats, he urged one forward  
until he obtained the desired distance; then, moving the first boat, he  
kept the other in its place.

65 He left one (boat) at its anchor-place,  
 Urged the other forward to the limit of the measuring cord :  
 Gave the next time the foot (of motion) to this the fastened  
     one (for weighing anchor) ;  
 Gave a place in (of) rest to the hastener (the other boat) :  
 Would prepare the (measuring) cord sometimes for that ;  
     sometimes for this (boat),  
 —Consider the majesty of him (Sikandar) who thus would  
     play (with) the rope !—

With this subtlety, the measurer, the stage-recogniser,  
 Used to take measurement from shore to shore.

The world,—which he drew from grief into ease,—  
 By this geometry, he drew into measurement (surveyed).

70 To wit—of the earth, how much there is ; and of the road  
     to where it is (goes) ;  
 He made straight (evident) the balance of design (of  
     measurement).

Verily the inhabited quarter of the world became by him  
     conspicuous ;  
 —To that stage (of exaltation) which of us will arrive ?—

To every cultivated and uncultivated land to which he  
     urged his steed,  
 To that land he gave the portion of prosperity.

He exercised every design (of city-founding) on mountain  
     and plain,  
 When death came, he became remediless as to death.

66 "Pá,e dádan" here signifies—pá,e raftár dádan ; rawán kardan.

67 In some copies, in place of bákh<sup>h</sup>te (an active verb), the following occurs :—bafte ; táfte ; sák<sup>h</sup>te.

"Rassan báz" signifies—one who dances on a rope.

71 One-fourth of the world—twenty-six thousand farsangs—is inhabited, the other three-fourths are desolate.

Of the history (time) of that Khusrau (Sikandar), crown-  
possessing,  
This is useful (true) which has come into use (in this my  
abstract).

75 Except this (written), whatever the pen brings into  
scratching (writes),  
More or less has light weight (is untrustworthy).

Since verse-making was road-taking (pleasing),  
The mistaking of the path (of truth) was unavoidable.

Mine is work with beautiful uttering ;  
All my work, indeed, is (lies) in falsifying.

Yes, whatever of it I found unworthy of belief,  
I turned away my face from giving it place (in the “Sharaf-  
Náma.”)

I made its representation in (my own) mind, in such a  
way  
That to readers there might be no help for it.

80 To circulate much about a wonderful matter  
Draws the rein of speech into foolish talking.

---

74 In the second line, the first *ba kár ámad* signifies—*rást va muwáfiq-i-nafsu-l-amr*; the second *ba kár ámad* signifies—*nawishtá shud*.

The circumstances of Sikandar, to the extent of which I have written, are true; the rest is falsehood.

76 When it is necessary to versify the tale of the contests and banquets of Sikandar, the mistaking of the road (the uttering of falsehood) is unavoidable; for without a mixture of falsehood the tale cannot be versified. In couplet 77 the author goes further and says:—

Since my work consists of beautiful speeches (*nughz-guftári*), all my labour is falsifying (*ghalat-kári*); because, in choosing deeds of brilliancy (*kháb-kár*) falsifying is necessary.

80 The sages have said:—  
Of writers, the falsest poem is that most inciting to wonder

And if thou should utter speech without some wonder  
 (the subtlety of verse),  
 The old books (void of the imagery of verse) would have  
 no freshness.

Of speech, keep watch to this extent,  
 That in imagination one can believe it.

Although speech (verse) produces (in the orator's opinion)  
 the splendour of the jewel,  
 When it is not believed it seems the lie.

That falsehood that is like to truth,  
 Better than the truth, that (in man's sight) is apart from  
 truth.

85 O Nizami! be light (free from worldly affections); friends  
 have departed (died);  
 Thou hast remained, and grief; the grief-soothers have  
 departed.

Sikandar, the monarch of seven climes, remained not  
 (died);  
 None may remain (in the world), since Sikandar remained  
 not.

Drink not wine alone (think not of thyself) on this side the  
 stream (of verse);  
 Seek out (remember) the former companions (who have  
 died).

84 Shaikh Sa'dí, in the Gulistán, chap. i. says:—

That falsehood fraught with good advice is better than the truth  
 tending to strife.

Couplets 80-84 apologise for uttering the untrue.

86 Be not proud of this power of versifying, for the world's power is the  
 cause of permanence of none.

87 By the side of streams they drink wine; the passage refers to versi-  
 fying.

If they (the former companions) be present (to thy mind)  
 may the wine be to thee the water of immortality,  
 And if not, may the reckoning (of thy wine-drinking) be  
 forgotten!

Come, cup-bearer! from the jar of the old villager,  
 Pour wine (a portion of senselessness) into the goblet, like  
 honey and milk:

<sup>90</sup> Not that wine which is unlawful to religion,—  
 (But), the wine by which the true religion became complete.

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<sup>88</sup> In some copies, *ziyadah* occurs in place of *hisabat*, that (some think) here means—joy at the time of speech.

<sup>89</sup> Like honey and milk in sweetness and wholesomeness.

The viewing of God's majesty they call the old villager (the fire-worshipper, the wine-drinker); because it gives the rapture of senselessness to the lovers of God.

<sup>90</sup> In some copies, this couplet is omitted.

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## CANTO XIV.

ON DISPLAYING DESIRE FOR THE JOYOUSNESS OF THIS TALE;  
 AND ON INCLINING TOWARDS THE GARDEN AND THE  
 PARTERRE.

1 Come gardener! display joyousness!  
 'The rose has come; open the door of the garden.

---

1 In the Persian text of Muhammad Gulvi, pages 124 to 136, many poetical and Súfî,istical explanations of couplets 2 to 29 are given. In this translation those of couplets 2 to 18 only are given, as space cannot be spared.

At the time of revision, Nizámí put this tale here as a variegated garden.

Nizami has come from the city wall to the garden !  
Adorn the garden with painted silk.

To the lip of the rose-bud (the child) to which the smell  
of milk comes,  
Blow by desire of the red rose (its mother) pleasant per-  
fume.

Draw out widely (increase) the stature of the straight  
cypress ;  
Give news to the turtle-dove (the lover of the cypress) that  
the bough is green.

5 To the nightingale take secretly a piece of glad tidings,  
That the cradle of the rose (the branch) has come back to  
the wine-tavern.

- 2 Nizámí has come { (a) the closet of retire-  
ment  
(b) the closet of retire-  
ment  
(c) of corporeal affections  
and lust } from the city wall to the garden { (a) of verse  
(b) the spectacle of the  
morning hues  
(c) of inward purity
- Adorn the flower { (d) of verse  
(e) the air-space  
(f) of my interior, the place  
of manifestation of  
God's majesty } garden with the silk { (d) easy explanation  
(e) the whiteness of dawn  
(f) worthy of God's  
majesty } of Chín
- 3 To the lip of the { (a) simple meanings  
(b) the false dawn  
(c) Divine inspiration } rose-bud to which comes the { (a) being immature  
(b) immaturity  
(c) fancy and life } smell of milk
- Blow by desire of { (d) its mother  
(e) the true ruddy dawn  
(f) inward purity } the red rose pleasant perfume { (d) subtle meanings  
(e)  
(f) blessing
- 4 Draw out widely { (a) the lofty meanings  
(b) the form  
(c) } the stature of the lofty { (a) the Sikandar-Náma  
(b) the extended morning rain-  
cloud  
(c) the science of the knowledge  
of God. } cypress
- Give news to the { (d) the seeker of this  
book  
(e) the seeker of the  
rain-bloud  
(f) the seeker of God's  
majesty } turtle-dove that the { (d) poetic image  
(e) cloud  
(f) knowledge } bough is moist and  
fresh

5 In some copies *bustán faráz* occurs in place of *mai-khána*, which in Pehlavi signifies—*gulzar*, a rose bed.

Give secretly to the nightingale the glad tidings that the rose (its beloved) has blossomed to such an extent that its branches have reached the wine-tavern (in the desolate place). O nightingale! why art thou careless, when thy beloved has gone from her abode to the dwelling of another.

To the nightingale { (a) the seeker  
(b) the poet  
(c) the holy traveller } take secretly a piece of glad tidings,  
That the cradle { (d) the branch of varied  
subtleties  
(e) the cloud of rosy dawn  
(f) inward purity } of the rose has come to { (d) the Sikandar-Náma  
(e) the plain of the air  
(f) the heart of the holy man } the garden

Wash down the dust from the forehead (surface) of the  
verdure ;

For lapis-lazuli becomes luminous by washing.

The tulip's heart that with blood is agitated,—  
Smooth down (comfort) and cover its great blood with a  
little dust.

To the head of the narcissus, with its white hair,  
Give blackness with the shade of the musk-willow.

- 6 Lapis lazuli, that has been well washed, is used as a colour.

Wash down the dust {<sup>(a)</sup> of adulteration  
<sup>(b)</sup> the light cloud  
<sup>(c)</sup> of lust } from the surface of verdure {<sup>(a)</sup> speech freshly attired  
<sup>(b)</sup> the azure sky  
<sup>(c)</sup> the perfectly holy traveller

For lapis lazuli {<sup>(d)</sup> lustrous verse  
<sup>(e)</sup> the azure hue of the sky  
<sup>(f)</sup> the splendour of purity } becomes luminous by washing {<sup>(d)</sup> amending  
<sup>(e)</sup>  
<sup>(f)</sup> praying

- 7 "Faro mál" signifies—faro rez ; berún kun ; isláh kun.

The couplet may mean :—

Decorate the tulip and permit it not to lie in the dust.

If ma posh be read for bi posh, the second line will be :—

Rub blood on it, and cover it *not* up with dust.

When vicious blood in a man's veins brings forth overpowering lustfulness and upsets the equilibrium of the temperament—by bleeding, they pour the blood out of the body and cover it with dust.

The heart of the tulip {<sup>(a)</sup> varied verse requiring revision  
<sup>(b)</sup> clouds, ruddy and joyous  
<sup>(c)</sup> the holy man } that with blood is agitated {<sup>(a)</sup> rendered ruddy  
<sup>(b)</sup> rendered joyous and ruddy  
<sup>(c)</sup> in desire to reveal God's majesty through love to Him

Smooth down {<sup>(d)</sup> efface  
<sup>(e)</sup> efface  
<sup>(f)</sup> make quiet } and cover with {<sup>(d)</sup> a little  
<sup>(e)</sup> a little  
<sup>(f)</sup> much } dust {<sup>(d)</sup> little  
<sup>(e)</sup> little  
<sup>(f)</sup> great } blood {<sup>(d)</sup> ruddiness  
<sup>(e)</sup> ruddiness so that it may appear yellow  
<sup>(f)</sup> of tumult

In the case of the third (last) meaning the following remark is necessary.

God forbid that his passionate desire (of uttering God's mystery) should become manifest, and that he should be slain with the sword of punishment.

- 8 The flower of the narcissus is white ; of the musk-willow red. The meanings are :—

To the head of the narcissus with white hair (the ancient history of Sikandar),

Give blackness with the shade of the musk-willow (the colouring of varied verse).

The old man, by dyeing his hair, makes youths incline towards him in pleasure.

In the midst of the trees of the garden, all youths of rose-cheek,—the

Make wine-stained (ruddy) the lip of the pomegranate ;  
 Make the earth gold-encrusted (adorned) with safflower.

- 10 From the red arghaván give a salutation to the lily of the valley ;  
 Despatch water to the rose-bush.

Look towards the newly risen ones (plants) of the parterre  
 (needing nurture) ;  
 Draw not a line on (efface not) that delicate plot.

flower of narcissus with the hue of old age appears ugly. Dye it with the shade of the musk-willow that it may appear ruddy and young.

To the head of the narcissus with white hair { (a) white paper with light marginal line  
 (b) the whiteness of morn after ruddiness of dawn  
 (c) the splendour of the rays of God's majesty

Give blackness { (d) write  
 (e) conceal  
 (f) conceal } with the shade of { (d) Nizámi's pen  
 (e) the light cloud  
 (f) the veil concealing God's majesty

In the case of the third (last) rendering the following remark is necessary.

Lest the holy traveller should be effaced ; for, in this world, the beholding of God's majesty is difficult to man.

- 9 Make wine-stained (ruddy) the lip of the pomegranate { (a) the commentator  
 (b) the border of the extended light cloud  
 (c) the holy traveller

Make the earth { (d) the Sikandar-Náma  
 (e) the air-space  
 (f) the body of the holy traveller } adorned with safflower { (d) subtle passages of verse  
 (e) the yellowness and ruddiness of dawn.  
 (f) the knowledge of God

- 10 From the red arghaván { (a) pleasant phrases  
 (b) the ruddy sun at dawn  
 (c) the perfect holy man } give salutation to the lily { (a) decorated speech  
 (b) the whiteness of dawn  
 (c) the holy traveller of pure interior and luminous heart

Despatch water { (d) lustrous verse  
 (e) rain  
 (f) bounty } to the rose-bush { (d) the Sikandar-Náma  
 (e) the light ruddy cloud  
 (f) the beginners on this path

- 11 " *Khitta* " signifies—a piece of ground on which they draw lines of fencing so that none may there alight ; it now means—a prosperous city.

The meanings are—

(a) Yet look at the newly risen ones (freshly uttered verses) of the parterre (of verse) ;

Draw not a line on (efface not) this newly prosperous city (of verse).

(b) Yet look at the newly risen ones (portions of thin clouds) of the parterre (of the air) ;

Draw not the line (of carelessness) as regards those newly sprung regions (of cloud).

(c) Yet look at the newly risen ones of the parterre (of the world) ;

Draw not the line (of oblivion) as regards that delicate region (the sons of Ádam).



From the love of persons like myself—with freshness,  
Cause much salutation to reach every green thing (in the  
garden).

Temperate is the air; heart-alluring, the garden;  
For that reason, the desire of the heart of friends is happy.

The trees blossomed by the border of the garden;  
Each flower, lamp-like, lit up.

- 15 To the bird (nightingale) tongue-bound (on account of  
autumn) give voice,  
Saying:—Renew the flight (of song) of the past year.

Make the wail of the harp the speaker;  
Bring forth this (my) sorrowful heart to dancing.

- 12 The meanings are—

(a) From the love of persons like myself (matured poets), with freshness,  
Cause much salutation to reach to every green thing (portions of  
the sky or the cloud).

Note.—Poets love the morning slightly clouded.

(b) From the love of persons like myself (holy travellers), with fresh-  
ness,  
Cause much salutation to reach to every green thing (the perfections  
of the holy traveller).

Note.—For we are desirous of God. Come and cause us to reach  
the stage.

- 13 Temperate is the air (the Divine bounty has descended); heart  
alluring, the garden (of verse);

The desire of the heart of friends is happy by it.

- 15 To the bird tongue-tied (the seeker of Divine mystery) give voice,  
Saying:—Prepare the past song, and read this book, delight-  
giving,

- 16 If *murgh-i-zabán basta* (in couplet 15) signify—the setting sun, the  
first line will be:—

Make the wail of the harp the speaker (the rays of the sun pro-  
longed like the note of the harp).

If *murgh-i-zabán basta* (in couplet 15) signify—the holy traveller,  
possessing internal grace, the first line will be:—

Make the wail of the harp the speaker (shake the chain of desire),

Make a collar of (twist) the ringlet-tip of the beloved one;  
(Then) cast the collar on this neck (of mine).

Bind a handful of odoriferous herbs (as a bouquet);  
Scatter (them) on the stature of the (flowerless) lofty  
cypress.

With that silver-like (white) coin of the fresh spring (the  
white rose newly blossomed),  
Scatter coin at the fountain head of the stream (the  
Sikandar-Náma).

- 20 About the lake (the Sikandar-Náma), water (verse) con-  
taining,  
Cast a carpet of silk from the water lily (of lustrous  
verse).

- 17 "Tauḡ sákhtan-i-sar-i-zulf" signifies—twisting the ringlet-tip, or  
adorning speech with the twist and turn of varied meanings.

"Gardan-i-tauḡ-báz" signifies—the neck, collar-playing (wearing), or  
the obedient neck (person); for servants wear the neck-collar of service.

Make a collar (of rare imagery) of the ringlet-tip of the beloved  
(the bride of verse).

Cast it on this my neck, collar-playing (obedient).

"Ma'shuḡ" may signify—God Most High, Who, in the form of a  
painter, sometimes ravishes the heart.

- 18 "Dasta" may signify—a bouquet.

"Dasta band" may signify—collect and versify.

The meanings are:—

- (a) Bind (bring into verse) a handful of odoriferous flowers (lustrous  
poetical images);  
Scatter them on the stature of the lofty cypress (the Sikandar-  
Náma).
- (b) Gather (collect) the succulent herbs (portions of moist morning  
cloud);  
Scatter them on the lofty cypress (the long cloud).
- (c) Gather the succulent herbs (the splendours gained by the austere  
holy traveller);  
Scatter them on the lofty cypress (the stage of the knowledge of  
God attained by the holy traveller).

- 19 See footnote, couplet 1.

Move proudly in that kingly banquet (of Nasratu-d-dín);  
Cast the royal wine (the Sikandar-Náma) into the cup (of  
preparation).

Give (it) to me; for I have learned wine-drinking (tale-  
uttering of past kings);  
Especially when I am parched with thirst (the desire of  
relating),—I drink

To the memory of friends (past poets, or holy travellers)  
journey-taking (to the next world),  
Of whom I behold none in his place.

In a season so joyful and concordant,  
I went towards the lofty cypress (Nasratu-d-dín) in the  
garden (the Sikandar-Náma).

25 Through the perfume of the rose (the nature of Nasratu-  
d-dín), and the shade of the cypress tree (his perfect  
justice),

The joy of singing came to the nightingale (Nizámí).

For rose-plucking (hidden inspiration taking) came into  
the garden (of the lofty world, the poet's own) a bride  
(the luminous mind of Nizámí),

Resplendent of face, like the luminous lamp.

23 It is the custom to drink to absent friends.  
"Mai" (wine) and "tushnagí" (thirst) may each signify—senselessness.

24 The *season* may signify—  
(a) The time of the blessing of hidden inspiration in Nizámí's heart.  
(b) The time of the sun's rising at the moment of appearance of the  
ruddy cloud-portions.  
(c) The time of the descending of Divine thoughts.  
'Arús" may signify—the sun; or hidden circumstances from the  
hidden world.

26 "Gul" may signify—scattered cloud portions; or inward purity.  
"Bágh" may signify—the time of morn that, with varied clouds, is as  
a rose-bud; or the heart of the holy traveller.  
"Ba gul chídán" may signify—for the sake of plucking away  
(putting far) the rose (scattered cloud-portions). For, when they pluck  
the rose, it becomes far from its place.

Drawing the (long) ringlet-tip (lustrous verse) into the fold  
of her skirt (the completed chain of decorated speech),  
Scattering roses (subtleties), from her face; sugar (plea-  
santries), from her laughter.

A face—ruddy like the rose; and on the rose sweat (fresh-  
ness or bashfulness) expressed;  
She gave me a cup (of verse) full of milk (sweetness) and  
wine (joyousness),

Saying :—In memory of the World King (God), drink!  
Save this, whatever thou hast (in mind) forget.

30 I habitually sate with the world-experienced ones (the  
historians);

Of the approved ones (past kings), stories I uttered.

Of some tales, beautiful and strange,  
That I sifted from the fountain of blood of the brain,

My tongue is not yet wearied of uttering;  
When the arm (power of verse) is,—no fear of the sword  
(of the critic) is.

I prepared many old treasures (tales of former kings);  
Cast into them new subtleties of verse:

Summoned resolve first towards “the Makhzanu-l-Asrār.”  
In which work (of subtlety), I displayed no idleness at all.

28 Nizámí's poetical nature gave to his corporeal nature a cup of milk  
and wine.

“Jám púr az shír va mai” may signify—the mouth and lip of a  
mistress; the wine of paradise; the stream Kausar. But these meanings  
are inapplicable.

The couplet may mean:—

A face (the sun) like the rose (ruddy), and on the rose freshness  
expressed,

Gave to me a cup of milk and wine (its orb, whose whiteness and  
ruddiness—joy-exciting—are like milk and wine).

34 In couplets 34 to 38 Nizámí names the five books forming his work,  
called “the Khamsah.”

35 And than that (Makhzan), evoked (a work) more lustrous  
and pleasing;  
I saturated (my soul) with (the tale of) Shírín (the lady)  
and Khusrau Parvíz (the king).

And out thence, I pitched the screen (completed the  
tale);

Knocked at the door of the love of Lailá and Majnún.

When I completed that tale,

I urged the steed (of eloquence) towards "the Haft  
Paikar."

Now, on the carpet of eloquence,

I beat the drum of the fortune (sovereignty) of Sikandar!

Urge speech regarding his pomp (of sovereignty) and skill  
(in knowledge);

Exalt his crown and throne.

40 (Of Sikandar's life) many the events that formerly (long  
ago) passed,—

Them, I make living by my own water of life (lustrous  
verse).

Sikandar,—who took the path of truth (spirituality),  
Tracked out the fountain of life (the water of immortality):

Wandered, so that by the path of good-fortune,  
He might, by the fountain of life, become living:

Sought the road to the fountain of life (Nizámí's lustrous  
verse),

—Found now that fountain, which then he (vainly) sought.

35 If bar angekh<sup>h</sup>tan be read for tar angekh<sup>h</sup>tan, the couplet will read:—  
From it (the Makhzan) I arose, complacent (of temper) and sweet  
(of tongue);

I engaged in (the tale of) Shírín (the lady), and Khusrau Parvíz  
(the king).

Khusrau Parvíz (A.D. 591) married Irene (Shírín), the daughter of  
Emperor Maurice.

41 The author proceeds to summarize the tale of Sikandar.

43 Although Sikandar was disappointed as to apparent life, he is not as

The king of speakers (Muhammad) expressed a saying  
such as this—

Namely :—“ Seekers are finders.”

- 45 O Nizámí! when thou drinkest wine (of lustrous verse)  
with (to the memory of) Sikandar,  
Preserve respect, so that thou mayst enjoy benefit of thy-  
self (thy mention of him).

When thou art sitting at the same table with the prophet  
Khizr on this side of the stream (of verse of the  
Sikandar-Náma),

Wash (carefully) thy lip with seventy and seven waters.

to real life. For until the Day of Judgment, they will read his history  
from this book.

Arrian (A.D. 100) says :—

“ Alexander pronounced Achilles happy in having Homer to herald  
forth his praise. And, in truth, Achilles might in this light be justly  
pronounced happy by Alexander, as he himself did not experience his  
general good fortune in this respect. Neither have his deeds been  
worthily blazoned among men, either in prose or in heroic verse ; nor  
has he been sung in lyric strains like Gelo, Theron, Hiero, and others  
not to be compared to him. Thus his exploits are far less known than  
the most trifling ancient deeds. Even the ascent of the ten thousand  
that aided Cyrus against Artaxerxes ; the sufferings of Klearkhus, and  
of the generals captured with him ; and the retreat under Xenophon’s  
command are, through Xenophon’s own writings, far more renowned  
among men than the achievements of Alexander, who stands unrivalled  
among Greeks and barbarians, both for the multitude and for the magni-  
tude of his splendid actions. This was the reason that induced me to  
undertake this history, as I regard myself not unworthy to spread among  
men the renown of Alexander’s deeds.”

- 45 Nizámí here apologizes for couplet 43, in which he has attributed  
Sikandar’s fame to the immortality of his own verse.

- 46 Since in this tale thou art fellow-sitter with Khizr (Sikandar’s obedient  
servant), utter the name of each with respect.

O Nizámí! thou art of the same rank as Khizr. For even as he had  
honour with Sikandar, thou also before Naşratu-d-dín (like Sikandar in  
disposition) art like Khizr. Then wash with caution thy lip in speaking  
of Naşratu-d-dín.

Khizr. See canto x. couplet 1, and Sale’s “Kurán,” chap. xviii.

Come, cup-bearer! that water of immortality, pleasant  
tasting (pleasant speech),  
Entrust to the glory-reciter of Sikandar (Nizámí).

So that fortune may give the kiss on his (Nizámí's) head,—  
He (Nizámí) gives wine to Sikandar's inheritance-enjoyer  
(Nasratu-d-dín).

47 The second line may be:—

Give to the *palace* of Sikandar.

See canto vii. couplet 68.

48 At the time of giving the cup, the cup-bearer kneels, kisses the lip of  
the cup, and then presents it to the king. See canto lxiv. couplet 211.

The inheritance-enjoyer may be Nizámí, who extols Sikandar.

In the text "tá" signifies—cause; if it mean condition, the couplet  
will be:—

That *when* fortune gives the kiss on his (Nizámí's) head,  
He (Nizámí) may give wine to Sikandar's heir (Nasratu-d-dín.)

## CANTO XV.

THE BEGINNING OF THE BOOK, AND THE RELATING OF THE  
TRUTH OF SIKANDAR'S BIRTH.

1 The relater (Nizámí) of the book of royalty (the Sikandar-  
Náma)

Gave freshness to the verse of the story, thus,

Saying,—Of all the crown-possessors of Rúm,  
There was one, of that land and clime, favoured by  
fortune.

A renowned king,—his name Faylikús (Philip of Macedon),  
Rúm and Rúss accepters of his command.

2 "Jawán-daulat" signifies—*jawán-bakht*; *ṣáhib-i-iqbál*; or, he for  
whom fortune is happy, or on the increase.

See canto xvi. couplet 35; xix. 29.

"Pazíra" signifies—*pazíranda*.

The word *فيلقوس* is said to be composed of—*فيل*, army, and *قوس*, chief,  
and may be spelled—*فيلوقوس*; *فيلوقوس*; *فيلواوس*.

Philippus became *Filibbús*; *Fílifús*; *Fílikús*

His abode was in the Greek-land ;  
His place (dominion) more particularly in Makedonia.

5 He was the best of the kings of the world ;  
Was the maternal uncle-born one of 'Iys (Esau), son of  
Ishák (Isaac):

Was such a dispenser of justice that, by his own justice,  
He bound the (powerful) wolf's tail to the (weak) sheep's  
foot.

He crushed the neck of tyranny in such a way  
That Dárá bore envy in regard to that sway (of neck-  
crushing).

Dárá surpassed him in sword and crown (sovereignty) ;  
He sent a messenger, that he (Faylikús) should remit  
tribute.

The King of Rúm (Faylikús) possessed true judgment ;  
He sought concord ; and with him (Dárá) sought not  
strife.

10 The one (King of Rúm) whom fortune assists,  
—Who is there who is able to exercise sway over him ?

He (Faylikús) sent to him treasure and property to such a  
degree,  
That the enmity of the malicious one (Dárá) went far from  
him.

The King of Rúm became pleased (at giving) that  
tribute ;  
He preserved the wax (his own body) from the fire, the  
burner (Dárá).

5 " Nau-á, in " signifies—árásta, pírásta ; nau padíd ámada.

" Niya " signifies—the mother's brother, the paternal or the maternal  
grandfather.

10 The second line may be :—

Was of the offspring of . . .

" Kase " may signify—either Faylikús, or Dárá, to whom Faylikús  
was submissive.

As the passage is written, it is uttered by Nizámí.



When Sikandar's victory came into action (occurred),  
Time's revolution became of another kind.

He left—not sovereignty, nor the world, nor Dárá ;  
—He caused the spear-head to pass through the hard  
stone.—

- 15 In this tale (of Sikandar's birth) are many disputes :  
My ear is intent on everyone's speech (to discover the true  
historian).

From the sages (historians) of Rúm thus it came  
That of that land and clime (Rúm), the wife of a devotee

Became helpless on the day of bringing forth ;  
She became a wanderer from her city and husband.

When her time of burden-casting came near,  
The pang of delivery became strong upon her.

She deposited her burden in a desolate place, and died ;  
She suffered grief for the child and resigned her life (to  
God),

- 20 (Saying :—) “ I know not who will cherish thee ;  
“ What wild beast will devour thee.”

14 “Guzáshtan” signifies—guzarídan.

The second line is uttered by Nizámí.

16 In the second line, záhid-zane may signify—a devotee-woman.

As to Sikandar's birth, see—Malcolm's “History of Persia,” vol. i. p. 55 (*Zínatu-l-tawárikh*) ; Shea's translation of the Early Kings of Persia, by Mírkhond, pp. 360, 369, and 378 ; Plutarch's Lives, by Langhorne, 1879, p. 459 ; the *Sháh-Náma*, by Firdausí ; “The Life of Alexander the Great,” by Archdeacon John Williams, 1829 ; and an Ancient History, by Philip Smith, 1868, vol. ii. pp. 10–88.

Alexander, the twenty-second in descent from Caranus, who made himself master of Makedonia, B.C. 794, was thirty-eighth in descent from Hercules. His father was Philip of Makedon ; and mother, Olympias, the daughter of Neoptolemus and sister to Arymbas. He was born in July, B.C. 354, on the day on which the temple of Diana at Ephesus was burned. Thus he traced his descent from Jupiter by the three different lines of Perseus, Achilles, and Peleus.

—Of this, news none hers,—how the Omnipotent  
Would cherish him (Sikandar) in His bosom :

What treasures He would draw within his load ;  
What fortune He would draw into his bosom.—

When the woman died, that child remained friendless ;  
The person of the friendless ones (God) caused him to  
arrive at such a place,

That, by wisdom and judgment, King of the World—  
He became ; from Káf to Káf, territory-conqueror !

25 From the enjoyment of the plain, King Faylikús  
Advanced, game-overthrowing, towards that woman.

He beheld a woman dead in that pathway :  
At her feet a child, head uplifted.

From want of (the mother's) milk, the child sucked its own  
finger,  
(And) *bit* its own thumb (in grief) for its mother.

He ordered,—so that the servants hastened ;  
They accomplished the task (of burial) of the dead  
woman.

He took up the child from the dust of the road ;  
He remained astounded at the sport of that day.

30 He took, reared, and cherished the child ;  
He made him, after himself, his own heir-apparent.

21 “ Ash ” refers to the devotee-woman.

Couplets 21 and 22 form a remark by Nizámí.

27 It is the habit of babes, wanting (the mother's) milk, to suck the  
finger ; and of Orientals, expressing grief or surprise, to bite the finger.

30 Here ends the first account of Sikandar's birth.

It is said that—Faylikús, having fought with Dára Akbar (Darius  
Nothus, B.C. 425), the son of Bahman Daráz-dast (Artaxerxes Longi-  
manus, B.C. 465), and suffered defeat, took shelter in a fort, and sought  
quarter from Dára. According to agreement Dára (binding him to send

The villager, the fire-worshipper (historian), in another  
way  
Makes his descent go back to Dárá.

When I took thought of (these) histories,  
Also of the history of the man, God-knowing (Firdausí),

In those two accounts, was no credence ;  
In foolish speech, was no correctness.

From the language of every country it became true  
(certain)  
That that monarch (Sikandar) was descended from Fay-  
likús.

35 When other sayings had not the proof-mark (of truth),  
The orator (Nizámí) attached no credit to them.

That old man of ancient years (Firdausí) thus relates  
The tale from the history of former kings :—

That, in the private pavilion of King Faylikús  
Was an idol (a lovely woman), a delicate new bride :

In appearance, auspicious ; in stature, tall ;  
Drawing, with the eye-brow, the bow ; with the ringlet,  
the noose :

Like a cypress that in the parterre displays—  
Violet from the ringlet, jessamine from the cheek.

yearly to his treasury 40,000 miškals of gold), gave him the country of Rúm, and married his daughter Náhíd ; but finding her foul of breath, he sent her back pregnant to her father. As a remedy she took the seed of garlic (sír), which the people of Rúm call Iskandarús, and became fresh of breath. Hence they called her son, Iskandar. See canto xiii. couplets 25, 39.

33 The two accounts refer to Sikandar's birth—by a devotee-woman, or by the daughter of Faylikús.

36 The second line may be rendered :—

From the history of kings of former time.

37 "Pákíza" is compounded of—pákí and zah (contracted from záda).

39 They plant the rose and the jessamine near to the cypress and box trees.

40 A beauty, as the sun in mid-day ;  
The narcissus (the eye) half-asleep, glance-making :

Curling like the black snake, the ringlet-tip ;  
By it, the king's seraglio became musk-scented.

Towards that sun-lord (the lady of beauty as the sun), the  
king, so loving—

That save (the word of) recollection of her, naught came  
to his tongue.

One night, in love the king took her in (his) embrace ;  
The date-tree (the lovely one) reaped fruit from the date  
(seed) of the king.

40 "Nargis-i-ním-khwáb" signifies—the eye of the mistress intoxicated.  
"Mushkú" signifies—but-khána ; haram-khána, e mulúk.

41 The word "seraglio" is derived from—sará, a palace or house ; and  
ahl, family.

In the first "mihrbán," the word mihr signifies sun, and refers to the  
42 lovely one of sun-like beauty.

"Bar giriftan" signifies—bárwar shudan.

43 The impregnating of the female date-tree is effected by inserting the  
flowers of the male date-tree into those of the female. The male flowers  
resemble ears of corn, of which one or two are sufficient to impregnate  
the female tree. The dates of the male tree are worthless ; and so, those  
of the female tree, unless impregnated.

By mixing the species, different sorts of dates are produced. The  
Balúchís prefer the pullen of the wild male date-tree, growing at a  
distance from any grove, as the produce is finer.

The date-trees of Madína are celebrated. They have lofty columnar  
stems, unmutilated fronds, and clusters weighing eighty pounds, hanging  
by a bright yellow stem as thick as a man's ankle.

The Arabs reckon a hundred and thirty-nine varieties, of which  
sixty-seven are well-known, each distinguished by its peculiar name.

The best kind is El Shelebi, packed either in skins or in flat round  
boxes covered with paper. The tree is rare, and not so productive as  
the other species. The fruit, two inches in length, has an aromatic  
flavour and smell ; its value is from two to ten piastres per pound.

The Ajwah date is eaten but not sold, a tradition of the prophet  
declaring that whoso breaketh his fast every day with six or seven of  
these fruits need fear neither poison nor magic.

The El Halwah derives its name from its exceeding sweetness ; of  
this, the Muslims say that the prophet planted a stone, which in a few  
minutes sprang up and bore fruit.

The oyster (the lovely one) became fruit-possessing from  
the April-cloud (Faylikús);  
A royal pearl appeared.

- 45 When nine months were accomplished in pregnancy,  
The vein of escape (parturition) came into motion.

At the time of birth, the king ordered  
That the sage (astronomer) should look towards the star  
(of nativity):

Should give to him a trace of the concealed mystery (of  
fortune):

And give ease to his soul, as to (by) that motion (of the  
natal star).

Those acquainted with astronomy took up their instru-  
ments (astrolabes);

Sought out the mystery from the revolution of the  
heavens.

The El Birní date "causeth sickness to depart, and there is no sick-  
ness in it."

The Wahshí made salutation to Muhammad as he ate of its fruit,  
hence even now its lofty tuft turns earthwards.

The Sayhani (Crier), when the prophet, holding 'Alí's hand, passed  
beneath it, cried:—"This is Muhammad, the Prince of Prophets, and  
this is 'Alí, the Prince of the Pious, and the progenitor of the immacu-  
late Imáms!"

The people eat dates as medicine as well as for food.

In January and February the date-gardener (Nakhwalí) opens the  
female flower in each cluster, inserts the inverted male blossom, and  
binds them together. The fruit ripens in May.

The date-tree can live in dry and barren spots, but it loves the beds  
of streams and moist places. The trees depending on rain-water pro-  
duce fruit inferior and less in quantity.

- 47 The second line may be rendered:—

And give ease to his soul as to that motion (of parturition).

- 48 The Aştrólabe (Arabic, Uştarláb; Hindí, Gantra Raj) consists of a  
dial, on the back of which is a movable copper tube, attached to a flat  
narrow plate, each end pointed.

The border is divided into three hundred and sixty degrees, and sub-  
divided into fourths by a vertical and a transverse line, which intersect  
each other at the centre of the dial.

Assembled for the (investigation of the) wandering of the  
heavens ;

Raised the balance (astrolabe) of the stars.

50 Leo, the Lord of Force, was rising,  
By which the eyes of enemies became blind (with envy) :

The sun, honour obtained from Aries,  
An incliner from theory to practice.

Mercury hastened to the Gemini ;  
The Moon and Venus in the mansion of the Bull consorted :

In the front (anterior) side of the dial the border is divided into sixty "gharís," each equal to twenty-four minutes, and subdivided into four minutes. A moveable brass circle, attached by a pin to the centre of the dial, bears on its border the twelve signs of the zodiac, each sign being divided into fifteen degrees.

To use the instrument—Raise the tube so that the sun's rays may pass through it; mark the position of the tube with reference to the degrees on the border, counting from the transverse line; ascertain from the Kalendar in what sign of the zodiac the sun is, and its degree; bring both the sign and the degree to bear both on the inner circle on the anterior side, and on the transverse line; mark the degree opposite to the projection of the inner circle. The degree marked on the posterior side of the dial should be traced on the flat plate on the anterior side.

Bring both the sign and the degree of the upper circle upon the plate, and mark again the degree opposite to the projection of the circle.

The "gharís" contained between the two marks opposite the projection will be the time of day. See the treatise on the Astrolabe, by Chaucer, in A.D. 1390; and the "Journal" of the Asiatic Society of Bengal, vol. ii. July-Dec. 1842, p. 720, and "Journal," No. 118.

50 Leo, the most powerful of the constellations, is the sun's mansion.

The first line may be :—

Leo was the natal constellation of the Lord of Force (Sikandar).

51 Aries is the sun's place of honour in which it gathers force or light.  
Every star in its own house thus gathers power.

The second line may signify :—

The sun, after theory (in the winter), began (in the summer) wandering among the villas and gardens (stars).

They call Aries (ninth house from Leo) the house of theory ('ilm), and Taurus (tenth house from Leo) the house of practice ('amal).

Practice ('amal) is the fruit of theory ('ilm).

He who is born in Aries is a theorist possessed of practice.

52 They call the Gemini the third constellation, or Mercury's place of

Jupiter adorned Saggitarius ;  
Saturn (was) as a sporter in Libra :

Mars (the soldier of the sky) made the sixth mansion  
(Capricorn) his dwelling ;  
Like servants, service-rendering become.

55 Such a horoscope, with which that son (Sikandar) came !  
What shall I say ? Bravo ! Far, from him the evil eye.

When that precious one with such an omen was born,  
The garden (the father and mother) became illuminated by  
such a plant (Sikandar).

When they engaged in the establishing of the horoscope,  
They established his name—*Sikandar*, the king !

In the judgments of the seven stars it appeared  
That the world desires the key (of fortune) given to him.

Of that prosperity—the man, star-understanding,  
Gave news ; so that the Khusrau (Faylikús) offered thanks.

honour ; and Taurus (in which conjunction between the Moon and Venus takes place) the second constellation, or the place of honour of the Moon and Venus.

Hence, their being there was auspicious. The Moon and Venus are regarded as the two beneficent planets of the heavens.

53 These two positions are auspicious, each planet being in his own house. Since Saturn is called—*Hindú*, e falak, the poet calls his action—*bázígarí*, because the *bázígar* (the sporter, or spectacle-maker) comes from Hind (India).

54 Capricorn is the sixth house from Leo. See Bentley's "Astronomy of the Hindús" ; the "Calcutta Review," No. 1, p. 257, Astronomy of the Hindús ; and No. 13, p. 65, Astronomy of the Orientals ; Lilly's "Astrology," Bohn's Series (circa 1729) ; the "Journal" of the Asiatic Society of Bengal, vol. xiii. July-Dec. 1844, p. 632 ; and Kazvin's 'Ajá,ibu-l-Makhlúqát.

55 The latter part of the second line is not a prayer but an assertion of God's power.

57 If az be read in place of ba, the first line will be :—  
When they finished the Kalendar.

58 If dád be read for dáda, the second line will be :—  
That the world will give . . .

60 From love of the boy of victorious fortune, the king  
 Opened the door of the treasury and ascended the throne :  
 Turned to joy from grief and sorrow ;  
 Gave much treasure to the beggars :

In triumph for that moon, musk-scented (Sikandar),  
 Poured wine and musk (both joy-exciting) by the marge  
 of the stream.

When that cypress-branch (Sikandar), delicately nurtured,  
 Became the proud-mover, like the strutting-partridge,

He brought his foot from the cradle to the steed ;  
 Went from the bondage of the cradle, plain (of battle) seeking :

65 Desired the bow from the wet-nurse ; and the arrow from  
 the quiver ;

His butt was sometimes paper, sometimes silk (not hard  
 material).

When he became further grown, he practised sword-contest :  
 After lion-overthrowing (with a weapon), he made contest  
 (with the hand) with the lion.

And after that, he took pleasure in horsemanship ;  
 He pursued royalty and sovereignty.

Come, cup-bearer ! that wine mixed with odorous herbs  
 (the sight of God's majesty)

Give to me, for Paradise has come much to my memory.

Perhaps, by that wine I may become one whose bark is well  
 (over-) freighted,

And if I become drowned (in God's splendour), I shall be  
 a dweller in Paradise.

63 The partridge is the lover of the cypress.

65 If *chúba gír* be read for—*az ju'ba-tír*, the first line will be :—

Desired from the wet-nurse the bow and the arrow-taker (the quiver).

69 Since the over-freightedness of a vessel is sometimes the cause of its  
 foundering, the poet says :—If I founder I shall go to Paradise.

“*Kishtí*” may signify—a cup, in the form of a boat.

“*Ábád kishbí*” may signify—one whose bark is over-freighted ; the  
 filler of the wine-cup.



## CANTO XVI.

THE INSTRUCTING OF SIKANDAR BY THE SAGE LUKUMAJISH,  
THE FATHER OF ARISTOTALIS (ARISTOTLE).

O happy indeed the time that a person has,  
Whose market of avarice is not brisk!

To the extent of sufficiency, opulence (of mind) is his;  
He performs the work (of religion) if he be a man (capable)  
of work:

Causes the world (time) to pass by living well (in con-  
tentment);

Keeps within limit the gallop of the steed (of expenditure).

Neither profuseness (in alms), that brings a deluge upon  
wealth;

Nor niggardliness, that brings hardship to the state (of  
the body).

- 5 Every hardship is consequent on tightness (of resource);  
When thou breakest the door (squanderest), the house is  
full of fuel (void of wealth).

So live that from that living  
May be—profit to thee, loss to none.

The narrator (Nizámí) of the folded record, folded (and  
written) by the villager (the historian),  
Made mention of the past ones (Faylikús and Sikandar) thus,

1 The terminal alif signifies—in kushá, excess; and in rosgára, praise.

2 “Basand” signifies—kifáyat.

“Yasar” signifies—sarwat.

5 This may be rendered:—

When thou breakest the door, the house is full of the fuel of the  
wood of that broken door.

7 “Guzárandagán” may signify—sharh-kunándagán; ráwiyán.

“Dihkán-naward” signifies—nawardída, edihkán mu,arrikh.

Saying :—When the King of Greece, King Faylikús,  
Adorned the country of the world like a bride,

He became exalted by the wise son (Sikandar) :  
For the precious jewel is auspicious.

- 10 When (from the horoscope) he found his son wise,  
He became happy that he had found the worthy son.

—The father has nothing more worthy,  
More deserving (precious) than the deserving son.—

He placed him for learning ;  
For the (black) stone by the kindling (of the sun) becomes  
the jewel.

Lukúmájish (Lysimachus), who was wise,  
Whose son was Aristo,

Took pains with him in teaching ;  
Taught him what one cannot reckon :—

- 15 Kingly manners ; wonderful arts,  
That are the strength of the heart and the light of the  
brain.

With every knowledge—which is in the imagination,  
And from which reflection becomes truth-recognising,—

He adorned that pure jewel,  
As the stars that adorn the heavens.

He gave him information of whatever was hidden (mys-  
terious),  
—One has seldom reared such a son.—

Every year the prince of quick understanding  
Used to admit to his ear science only (far from sport and  
play).

11 This couplet is uttered by Nizámí.

13 “Lukúmájish” signifies—Naḡumájish ; Laḡúmáj.

20 When he hastened to a subtle matter,  
He would discover (display) subtle words.

Aristo, who was the prince's fellow-student,  
Had given his heart in service to him.

Whatever capital (of wisdom) he used to gather from his  
father,

He would, explanation-making, teach him.

When the wise teacher (Lukúmájish),—by (his own) skill  
and judgment,

Beheld the prince foot on the (master of) treasure,

He endured greater trial in instructing him ;

For treasure-guarding makes the man happy of heart.

25 When he related before him (Sikandar) the decree of his  
fortune,

He inscribed within it the lettering (the fortune) of his  
own son.

In that day, when fortune was the accepter (of deeds and  
words),

(And) the seal-ring of speech was the seal-accepter (became  
decorated).

He consigned the son (Aristotle) to the prince (Sikandar) ;  
He added an oath to the agreement,

Saying :—“ When thou bringest forth thy head (in exalta-  
tion) to the lofty sphere ;

“ Causest the dun steed (of empire) to leap from the school  
to the plain (of battle) ;

21 When Sikandar was eight years of age, Lysimachus (an Acarnanian) was his tutor ; and, at the age of fifteen years (B.C. 342), Aristotle, who left him not till the invasion of Asia (B.C. 334) occurred.

25 “ Manshúr-i-ikbál ” here signifies—zaycha, a horoscope.  
When, before Sikandar, Lukúmájish read the horoscope of his fortune, he wrote in it the name of his own son (Aristotle), with the title of—Sikandar's Attendant, Counsellor, and Minister.

- “ Bringest the head of enemies to the earth ;  
 “ Bringest the world (in submission) beneath the seal of  
 the seal-ring ;
- 30 “ Makest the throne auspicious beneath thy crown,  
 “ (And) they send thee tribute from the seven climes (of  
 the world) ;
- “ Exercisest sovereignty over the horizons (of the world) ;  
 “ Displayest world within world (mighty) royal sway,—
- “ (Then) thou wilt bring to mind this (my) teaching and  
 instructing ;  
 “ Wilt not adore gold and silver (as is the wont of the  
 kings of the time) ;
- “ Wilt not withhold thy regard from my son (Aristotle) ;  
 “ Wilt perform the right due to my son ;
- “ Wilt become, by his ministership, experienced in affairs ;  
 “ —For the wise minister is better than property (the  
 Amír’s) and treasure (the official’s).
- 35 “ Thine ally is fortune ; his, skill :  
 “ The skilful one is necessary for the master of fortune.
- “ Wherever skill found its full value,  
 “ It brought forth renown for the lord of wealth.
- “ Verily, the lord of wealth, who realised preciousness,  
 “ Obtained loftiness from the judgment of the lofty ones.
- “ When thou wishest that thou mayst cause thy throne to  
 reach the moon,  
 “ Of this ladder (Aristotle’s aid), no help is thine.”

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33 “ Paiwand ” signifies—nisbat.

35 See canto xv. couplet 2.

36 “ Daulat-khudá,í ” signifies—mard-i-daulatí.

37 Skill and wealth are helpers of each other.

The prince (Sikandar) gave his hand to him :  
In accepting he bound a compact with him,

40 Saying :—“ When royalty makes work straight for me,  
“ He shall be my minister. God is witness against me.

“ Neither will I turn my head from his judgment or  
order ;

“ Nor will I gird my loins, save at his command.”

In the end, when fortune assisted,  
The king displayed firmness as to that compact.

When the teacher (Lukúmájish) knew that that wise child  
Would take away the ball (of superiority) from the arro-  
gant ones (potentates),

He drew a diagram of that arithmetical character (the  
Abjad),

In which the conquered and the conqueror appeared.

39 “Pazíraftgárí” signifies—paziraftan.

40 Whoever calls God witness to a lie becomes an infidel. In the opinion  
of the sect of the Şanaví (the two principles), Izd is the creator of light-  
ness and goodness ; and Ahriman of darkness and badness.

42 This couplet is a parenthesis.

44 They make a diagram (as below) in four compartments, which they  
fill with the letters of the Abjad. Beneath every letter of the names of  
the two persons whose lot is thus to be decided they write the numbers  
of those letters of the Abjad, and from the total reject the nines (this  
seems unintelligible) ; then victory will be as follows :—

Both odd ; more or less (unequal) The less (in number) conquers	Both even ; less or more (unequal) The less (in number) conquers
Both equal The less (in age) conquers	One even ; one odd The greater (in number) conquers

Maşnaví—

With one similar (both odd or even), it is pleasant to be less ;

With one diverse (one odd, the other even), it is pleasant to be  
great.

If in reckoning both be equal,

He whose age is less is conqueror.

On this subject see “Suráju-r-raml,” by Maulaví Roshan 'Alí ;

45 And gave it to him, saying:—“ At the time of action  
(battle) this letter (the reckoning of the conquered  
and the conqueror)

“ Calculate in the name of thyself and of thy enemy.

“ If thy name be the conqueror of the circle (the diagram  
of the Abjad),

“ The reckoning of victory is within thy accomplishment.

“ And if of this (thou knowest) that thou art not con-  
queror in the reckoning (of the Abjad),

“ Fear (be cautious of) the conqueror greater than thy-  
self.”

The king (Sikandar) took that diagram from the old wise  
man ;

That judging (of the conquered and the conqueror) became  
in his opinion heart-pleasing.

When, at times, he used to inscribe that diagram,  
He used to gather intelligence of his own triumph.

50 In this way he continued living possessed of judgment and  
sense,

A cauldron of every art brought to boiling (ready for use).

He both possessed the spirit, keenly reflecting ;

And also kept before himself the reflection of the wise (his  
followers).

He acted according to the order of those acquainted with  
affairs,

And by this intelligence made fortune vigilant.

“ Mişdáķu-r-raml,” by Muḥammad 'Ittár Mál Láhúrí, in Persian, which  
can be obtained from Munshí Newul Kishore, Lucknow, East India.

“ Haraf-i-hindisí ” signifies—the writing of numbers according to the  
Abjad.

49 With his own name and the name of his adversary.

50 By the boiling of the cauldron they know that the food within is  
cooked and ready to be eaten.

Of the teacher (Lukúmájish) the skilful son (Aristotle)  
—Who was fellow-student and equal of age—

Was wonderfully (very) kind to the Lord of the Marches  
(Sikandar);  
And the heart of the Lord of the Marches was gracious to  
him.

55 He (Sikandar) used not to put on the roasting spit (of  
action) even a bird (a light matter),  
In respect to which Aristo used not to be opinion-expresser  
(counsellor).

He sought not distance (separation) from his (Aristotle's)  
judgment;  
He sought leave from him for everything.

When from over mountain and plain, the compass of the  
sphere  
Wandered some time on this circle (of revolution of the  
sky),

King Faylikús took his chattels from the world (died);  
He entrusted the world to the new monarch (Sikandar).

What is the world? Pass beyond its sorcery;  
Bring within thy grasp escape from its enchantment.

60 It (the world) is a tree of six sides (of great bole) and of  
four roots (of firm foundation);  
Some persons (in the bond of its lust) bound to four pegs  
(at its root).

54 "Bán" signifies—

ṣáhib	as	míhr-bán	or	ṣáhib-míhr
gíranda	„	báj-bán	„	báj-gíranda
ḥáfiz	„	marz-bán	„	ḥáfiz-marz

59 This couplet is uttered by Nizámí.

60 This answers couplet 59.

"Chár-mekh" signifies—a cross or gallows; and also a form of  
torture (used in the time of Pharaoh) in which the hands and feet

One by one our leaves from this tree  
Fall beneath it when the wind (of vicissitude) is strong.

Thou beholdest none resident in this garden (of the  
world);

Each one sports (for the space of) one breath.

Every moment a fruit (one newly born) arrives afresh  
within it (the garden);

One departs, another arrives.

Willingly or unwillingly, thou wilt resign the world;

Why is it necessary to press the foot (urge) in self-  
interestedness?

65 Within these four directions (the world) is no crowd,  
Where the man purse-cutting (death) is not self-seeking.

Thou, by reason of its loan (worldly affections) art in the  
world's snare;

Give back its loan. Thou mayst escape from its snare.

One night,—a shoe-fastener (farrier) and a pack-saddler  
Demanded their rights (the shoes and saddle) from an ass.

The ass, from his foot distressed (with the shoe) and back  
(galled with the saddle),

Cast before them the shoes and pack-saddle.

When the ass became free from the borrowing (of the  
shoes and saddle),

He rested and became pleased with himself (forgetting his  
sore foot and galled back).

of the victim (cast on his face) were fastened to four pegs widely  
apart.

The second line may mean:—

Some persons (leaves) bound in four pegs (firmly).

64 “*Khud-kámagí*” signifies—*khud gharázi*.

65 “*Char sú*” signifies—the market-place (the intersection of four  
streets) where the punishment of malefactors is carried out.



70 O one dusty become (care-stained) with the (vile) dust (of the body)! do thou also  
Give (back) the loan (of worldly affections); and leap out of the snare of the dust (of the world).

Come, cup-bearer! give me release from myself (senselessness and rapturous delight at beholding God's majesty);  
Give me luminosity (of brain) from the gleaming wine (of senselessness).

That wine which gives release from the trouble (of the world),  
Gives to those wearied the preserving substance (the soundness of state of the lovers of God).

70 The first line may mean:—

O one dusty become (in the world's contempt) with the (vile) dust (of wife, and son, and worldly goods)!

71 Self-worshipping (cherishing) is darkness; the wine of senselessness is the bestower of lightness.

## CANTO XVII.

SIKANDAR'S SITTING IN ROYALTY ON THE THRONE OF HIS FATHER FAYLIKUS, IN RUM.

1 A speech-weigher (a poet) came, the balance (of verse) in hand,  
He continued shattering the coin (of verse) gold-encrusted (base-uttered).

1 In Nizami's time a poet (a master of verse) came from some place, and according to the rules (scale) of verse assayed the poetry of poets; corrected the inflation and exaggeration; and discriminated between the base and the pure.

I interfered not in regard to that coin (of verse);  
For I knew of that silver (of defect) within the gold (of  
my own verse).

If my finger make criticism,  
I know no one who will do the work of a scribe (before  
me).

But when my back (reliance on outward and inward excel-  
lence) became strong,  
My finger became not the criticiser of any.

5 With malevolence I look at none (of my calumniators);  
For I also have many enemies.

My path (of life) is all poison-drinking (calumny-enduring);  
Skill-seeking, and defect-concealing.

On that road (of holy travellers) which I first made for  
myself,  
I kept my foot true to the end.

(Through austerity) I gave to this leather (the skin of my  
body) such a tanning (dressing of purity),  
That it should turn away (from me) the rage and the love  
(of men).

From the pure Omnipotent I desire to that degree,  
That at the last I may not wander from the path.

10 The representer (Nizámí) of the picture (the Sikandar-  
Náma), representation-receiving (written),  
—For, as regards redelineation, the picture has no help—

---

2 This alludes to Nizámí's good disposition in not revealing the defects  
of others.

If he had interfered (criticised), the defect of the coin (of speech)  
would have become known.

3 From my being acquainted with the rules of verse, none will be able  
(through fear) to take up the pen to write.

8 The second line means—that, in all conditions, Nizámí was contented.

9 The path is described in couplet 6.

10 The second line is a parenthesis.

Delineates the picture in this way, that when the King of Rúm (Sikandar)

Expressed the picture (of dominion) like wax on the country of the world,

The country became full of renown by his justice ;  
The crown and throne of his father became fresh by him.

Of his father, every custom that he had witnessed,  
—Whatever was acceptable to his judgment,—he practised.

Verily, he kept in place (preserved) the old treaty ;  
Kept on foot (confirmed) former works (of the peasantry).

- 15 Gave that very treasure and gold to Dárá ;  
Pressed his foot on (remained firm to) that ancient treaty  
(of sending tribute).

Of the order-bearers (attendants) of King Faylikús,  
None in that administration (of sovereignty) were refractory  
with him.

For than his father, he was a greater befriender of the friend ;  
For enemy-slaying,—his sword, sharper.

Of such sort he became that in force his arm  
Weighed none (of the warriors of the world) in its balance  
(of equality).

When he used to twist his limbs in strife,  
He would fix a knot on the lion's ear (overpower him).

- 20 Of the sphere (the powerful) bow he used to make the  
weak (practising) bow,  
In every circling used to cast (fire) the arrow :

---

11 An impression on soft wax is truly impressed. Sikandar stamped his will on the world as though it were wax.

17 "Dost angez" signifies—sarfaráz kunánda, e dost.

20 It is difficult to fire an arrow when circling on horseback, hence the mention.

"Charkh kamán" signifies—a powerful bow, such as is used on a rampart; the mansion of Saggitarius; a bow having rings, that, without a chain, cannot be strung.

Used to hunt the lion in the wild-beast place,  
Of the wild ass and stag (slain by him) reckoning used to  
be his :

Snatched superiority from the bold ones ;  
Became, by superior wisdom, chief of the wise ones.

When his beard drove the pen (wrote) on the sun (the cheek),  
And raised a marginal line of pure musk :

The sky (the world's work-shop) on account of that  
(newly) up-reared encircling (black) beard,  
Poured the sweat (of envy) of the blackness of Ethiopia.

25 He brought (into consideration) before himself the calcula-  
tion of world-conquering ;  
Considered the world weak in his hand.

Both sense of heart was his and also force of arm :  
With (the aid of) these two, one may sit on the throne.

In every work in which he sought reputation,  
As to it, the sky also gave him power.

By that cypress (Sikandar), newly-risen, all Rúm  
Became adorned with the odoriferous herbs of the freshness  
(of justice).

Of his justice,—in every house (of Rúm) a great picture  
fixed ;

A tale to every country reached.

The first line means :—

Sikandar drew with ease the powerful bow.

If Kushádan be read for kabáda in the first line :—

(Without the chain) Sikandar used to draw the bow having rings.

If kushtaní be read for gashtaní in the second line :—

At every object worthy of being slain he used to cast (fire) the  
arrow.

29 In every house, in honour of Sikandar (not for worship, as in the  
time of Pharaoh), they wrote books and painted pictures.

Otherwise :—

Of his justice in every house (of Rúm) a picture (a laudatory song)  
established.

30 Sometimes he laid (his newly-found) mystery (of philosophy)  
before the assembly (of sages);  
Sometimes unfolded the knot (of difficulty) by the mystery  
(aspect) of the stars:

Took wine in the assembly with the young men (of his own  
age and station);

Sought in private those knowing (holy) affairs (holy men).

Through liberality he did to the men (of Rum) not that  
Which enters into man's idea.

He delivered not judgment for the harassing of a person;  
Planted not his foot beyond the line of justice:

Surrendered the tribute to the merchants;  
Sought not the tax from the citizen-residents:

35 Took away the fear (of tyranny) from the villager's place  
of administration;  
Took off (surrendered) the dirham (of taxation) in respect  
to those without property:

Kept building cities, and scattering gold;  
Plucking up every thorn (of tyranny) and planting the  
rose (of justice):

The fame of his renown reached to every quarter;  
The perfume of his garden (of sovereignty) reached to  
Egypt and Ethiopia.

Like the flashing lightning, his two hands out-stretched;  
One became the sword-striker; the other, the crown-  
bestower.

---

31 In Sikandar's time wine-drinking was lawful.

37 In some copies, between couplets 37 and 38, the following couplet  
occurs:—

He appointed a vice-regent in every territory;  
He exercised sovereign sway in every region.

“*Nám-dágh*” is like—*alif-dágh*; *la'l-dágh*; *khanjar-dágh*.

Best indeed that balance that has two extremes (scale-pans);

One the place of the weight (the iron sword); the other, the place of the gold (reward).

40 In every matter which is necessary for fortune  
He was like iron (hard) with iron (one of hard face); like gold (soft) with gold (one of laughing face).

He became an administrator of justice in such a way that  
(the men of) every land and clime  
Used to utter this speech:—"O happy land of Rúm!"

Aristo—who was the minister of the court,  
Was in every good and bad matter the king's confidant.

By the deliberation of the wise minister, Sikandar  
Became in a short time world-seizer.

A minister like this! A monarch like that!  
How may not the world take ease like that!

45 Every deed of kings world-seeking  
Acquires grandeur by the judgment of the ministers.

Malik-Sháh, and Mahmúd, and Naushiraván (all just monarchs)

—Who took the ball (of superiority) from all Khusraus—

Were accepters of the counsel of ministers  
(So) that they became of the number of world-seizers.

46 Malik Sháh (who died A.D. 1092, at the age of 38 years) was the father of Sinjar, King of Khurásán.

Mahmúd (A.D. 997) was the son of Sabuktagín (A.D. 976), who was in Khurásán just like Naushiraván the Just.

Naushiraván (A.D. 561), in whose time the prophet Muhammad was born (A.D. 570), was the son of Qubád, King of Irán. See the Sháh-Náma.

Our king (Nasratu-d-dín), who shattered the malevolent  
one.

Took the ball from (conquered) the world by the counsel  
of the ministers.

Though the foot—mine and thine—becomes sluggish,  
It is necessary that the king's person should remain  
perfect.

50 God forbid that foot-stumbling (error) should reach the  
king ;

That the (people of the) country should become distraught  
of brain (harassed) !

When the evil eye (misfortune) sports with (fascinates)  
the king,

The demon makes partnership with calamity (of Time).

The world is justice-seeker ; and the king, hand-seizer  
(helper) ;

For the world is no help as regards the justice-bringer  
(ruler).

May light be, by the master of the world (the king), for the  
world !

May the evil eye be far in that sovereignty !

Come, cup-bearer ! that wine, soul-refreshing,  
Give me ; for I have sorrow, soul-gnawing.

55 Perhaps, when by that draught I gather joy,  
I may roll up the carpet of some grief.

---

50 From not listening to the counsel of the ministers.

52 "Dáwan" signifies—dád-áwár.

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## CANTO XVIII.

THE EGYPTIANS MAKING AN ACCUSATION OF TYRANNY AGAINST  
THE PEOPLE OF ZANG BEFORE SIKANDAR.

1 When the true dawn struck forth its tongue from the  
wolf's tail (the false dawn)

Dog and watchman went to sleep :

The sleeping cock beat down (flapped) his wings (awoke) ;

The drum-striker struck the leather strap (the drum-stick)  
on the drum (of slender waist) :

I arose, rested from sleep ;

I prepared my soul for jewel-drawing forth (of verse).

The jewel-seeker who digs the precious mine (of verse)

Digs out his precious life (severely toils) in the fancy of  
hope.

5 Who, with a torrent of blood (strenuous effort), brings a  
ruby to his grasp,

Makes contest with the heart of the hard stone (the  
mountain-mine).

1 "Dum-i-gurg" signifies—zanabu-s-sarhán, the wolf's tail. But here it means—the false dawn, during which the spreading of light resembles (in whiteness and blackness, and in the upward extending of rays) a wolf's tail. The true dawn appears broad and low on the horizon of the earth. See the "Journal" of the Asiatic Society of Great Britain and Ireland, New Series, vol. x. part 3, July 1878, page 344.

In Ouseley's Oriental Collections, 1797, vol. ii. No. 3, p. 302, it is said :—

"Zang is bordered on the north by Yaman ; on the south, by deserts ; on the east, by Nubia ; on the west, by Habsh.

"The inhabitants are never sorrowful, the cause being that Suhayl (Canopus) rises over them. The men of Zang are descended from Zangí, son of Kush, son of Kana'an, son of Ham ; and are called man-devourers, because they devour the enemy whom they slay. See couplet 59.

"They are supposed to be the Troglodytes of the ancients."

2 When the cock crows he lowers and shakes his wings.

5 Otherwise :—

For a red ruby,—that he may bring (it) to his grasp,  
He contends with the heart of the hard stone (the mine).



O man, idle listener! What thinkest thou?—  
That it is easy to fill the ear with pearls (of eloquence)?

If the fig-eating birds had been many  
There would not have remained a single fig on any branch.

The representer (historian) of the form (accusation of  
tyranny) of this silk (Sikandar)

Made representation to the picture-painter (Nizámí) thus,

Saying:—When in the morning the lamp of heaven  
Illumined the face of the beauty of the world,

10 The sun brought forth his hand in splendour,  
(And) sate bride-like on the chair of gold (crepuscule of  
dawn).

Sikandar, according to the regulations of former kings,  
Prepared a banquet in his own hall;

Slaves, rose-faced and heart-ravishing,  
On foot, girdle on the waist, before the Khusrau.

Sometimes he drank wine in memory of Kay (former  
kings);

Sometimes he scattered treasure on music (the minstrel)  
and wine (the cup-bearer).

Thus seated like the fountain of light (the sun),  
When a cry for justice came from the far road.

6 O man! art thou careless of the torrents of blood which they devour  
who bring the ruby (of delight) to thy hand.

“*Ásán niyosh*” signifies—one who has no power of hearing and  
understanding subtle speech; or one who has not perfect understanding  
in verse.

7 This couplet, probably inserted by the copyist without connection with  
the other couplets, will be found in canto ix. couplet 10.

10 The sun is both masculine and feminine.

12 “*Kamar bar kamar*” may signify—crowded together; or belt (*fúṭa*)  
on the waist (*kamar*).

13 Since Sikandar was tribute-payer to Dára (of the lineage of Kay) the  
word Kay is here mentioned.

- 15 The news-master took the news to the king,  
 Saying:—"A handful of men, tyranny-experienced, justice-seeking,  
 "Are tyranny-complainers to the King of Rúm,  
 "Saying:—"Land and clime have become narrow for (void of ease to) the Egyptians:  
 "The black men of Zang have arrived to such a degree,  
 "That the thoroughfare in the (Egyptian) desert has become strait:  
 "They have rolled up the environs of the world (Egypt) in such a way  
 "That blackness (from their numbers) has come on that mountain and plain:  
 "Desert-ones, like black pitch,  
 "More in number than the (blades of) grass in the desert.
- 20 "Like one with little beard, all old and childish;  
 "Though they are ugly, they go in joyousness.

18 About the cities of Egypt, of which the air is agreeable, were gardens and villas. Hence they call Egypt—*sawád-i-jahán*; just as they call Samarkand—*bihisht-i-jahán*, the Paradise of the world.

According to Sir H. Rawlinson, Eden was the region of Ganduni (Kardunias), in Babylonia. In the inscriptions of Tiglath Pileser II. (B.C. 745–727) it is stated that four rivers—the Euphrates, the Tigris, the Ukni, and the Surappi—watered this land. See the Bible, Genesis ii. 8, 17.

Eden ('Adn) signifies—a settled abode, delight, tranquillity.

"Saudá" may signify—a brain disease. Anyone afflicted with it was put in a dark place, in the belief that darkness was pleasing to him.

Otherwise:—

By reason of the black army of Zang, the outskirts of Egypt became so strait and dark that you might say—an affection of the brain has befallen Egypt, so that it is in the midst of the darkness (of the men of Zang, black in colour).

19 "Kaṭran" (*katrán*, *katírán*) signifies—pitch; or a gum (very hot, black, and readily taking fire) of the mountain cypress (*ubhul*; 'ar'ar); they rub the sore back of the camel with it.

20 A man of scanty beard is considered ugly.

The first line may read:—

Like one of little beard, all old of childish nature;

" " " all old but joyous;

See couplet 59.

“ Among them,—not a face that displays shame ;  
 “ Among them,—not love nor reverence towards any.

“ All—man-devouring and man-injuring ;  
 “ Egypt, in this matter, has no foot (of resistance).

“ If the monarch come with assistance,—(well) ;  
 “ But, if not, that country (Egypt) will pass away in  
 rapine.

“ Nor Egypt, nor Afranja, nor Rúm remains ;  
 “ They melt like wax by reason of that stove of fire (the  
 army of black men).

25 “ From such a multitude (of the people of Zang) we are  
 heart-distressed ;

“ The rest,—Command is the king’s ; we are slaves.”

The king, administrator of justice, just ruler, religion-  
 shelterer,

When he knew that the people of Zang had brought an  
 army,

Became affrighted at the countless array,  
 —It is not proper that a wise man should be fearless.—

He summoned Aristo, vigilant of heart,  
 And urged much speech with him on this matter.

The wise minister of victorious (true) judgment  
 Became a guide to the king’s victory.

30 Saying :—Arise and once display fortune-essaying ;  
 “ Make destruction of such a great dragon (Zang).

24 A commentator observes :—“ Afranja is the name of a city, made prosperous by Naushíraván, on the banks of the river of Egypt (the Nile) ; of the country of Zang ; and of the land in the West (Europe).” See canto xxi. couplet 20.

27 His fearfulness was better than fearlessness, for it was from knowledge.

“ Perhaps from the king’s hand may issue a deed,  
 “ That may make the king’s power more powerful.

“ Egypt and that territory (of Zang) may become subject  
 to thee ;

“ Thy name may come forth (renowned) for manliness.

“ And if thou bring the enemy (men of Zang) to the dust,  
 “ The friend becomes victorious, and the enemy (the rest  
 of the world) infamous (ruined).”

Sikandar, by the counselling of the guide,  
 Carried the standard out of Makedonia.

35 He raised an army—that with helmet and sword  
 Its flashing lightning ascended to the cloud.

Sikandar exercised judgment from the river (Nile) to the  
 dry land ;

His guide (Aristo) became the path-displayer to Egypt.

All the Egyptians—citizens and soldiers,—  
 Went to meet him ceremoniously on account of his good  
 fortune.

The king ordered that—from the bank of the River Nile  
 His army should march towards the desert.

For contest the men of Zang went hastening ;  
 Two horses apiece, they went towards the desert.

36 The army resembled the thunder-cloud by the black helmets ; and the lightning by the sword-sheen.

37 “ Pazira ” signifies—paziranda ; istiḳbál kunanda.  
 See canto xxii. couplet 11.

39 The Turkomans, divided into many tribes (the chief being the Yamuts, the Goklans, and the Tekès), inhabit the county between Khíva, the Oxus, and the north Persian frontier.

The Yamuts (forty thousand tents) occupy the shores of the Caspian ; the Goklans (twelve thousand tents) the Upper Gourgán, the Attrek, and Simbur ; the Akhal Tekès (thirty thousand tents) at Tajand, and on the northern slopes of the Keven Dágh mountains ; and the Marv

40 The warriors dragged their chattels to (halted in) the desert.

For fighting the men of Zang, waist-belt made tight.

Tekès (thirty thousand tents) the oasis of Marv and the banks of the Murgháb river.

The Turkomans are of the Sunní sect of the faith of Islám; live in a Republican manner, tribal feeling being the leading sentiment; have rarely more than one wife; subsist on milk and millet; are rough, but brave and hospitable; and understand not suffering, however terrible, being merciless to the last degree.

The Turkoman horse is probably descended from the Arab, which (as well as the English thoroughbred) he now excels in height, speed, and endurance.

He is fed in spring time on green food, and at other times on barley, chopped straw, and clover hay. He is carefully clothed with hoods and rugs of thick felt, enveloping the whole of the body; the clothing is carried by a baggage-horse.

Every horse is carefully tested by being raced over long distances of forty or fifty miles, and over shorter distances of five or six miles.

A good horse may be purchased for £20, and one of high class for £500. A horse that will not gallop 50 miles without stopping the Turkomans consider not worth having.

At Sháh-rúd Valentine Baker saw a horse that had (they said) been ridden from Meshed to Tahrán (five hundred and fifty miles) in four days.

When a chief is intent on a foray, he plants his lance in front of his tent, while a crier invites the people to range themselves under his banner and join in the raid against the Persians (Shiahs).

Those who have confidence in the chief strike their lances into the ground near his. When the chief thinks he has a sufficient following, he names that day month as the day of departure.

During this month the daily forage consists of six pounds of hay, three pounds of barley or a pound and a half of corn. This diet decreases the flesh of the horse, but increases his speed. The horse is then daily put to full speed for half an hour, and is not fed for some time after he comes in; very little water is given.

Thirty days having elapsed, the Turkomans take the field, each with *two* horses; one the charger, the other the sumpter, that follows without saddle and bridle, and that never strays from the party.

The marches are—first day, 3 parasangs=13·5 miles; second day, 4 parasangs=18·0 miles; third day, 5 parasangs=22·5 miles; fourth day, 6 parasangs=27·0 miles.

The daily forage, given in balls, then consists of—four pounds and a quarter of barley-flour, two pounds of maize, and two pounds of raw fat of a sheep's tail chopped fine, all well mixed.

When the men of Zang obtained intelligence that the army  
 (of Sikandar) had come,  
 The world became black to the eye of the men of Zang.

The two armies became arranged opposite (to each other);  
 All compassionate feelings, risen to go, departed.

From the steel-nail hoof of the war-steeds;  
 From the agitation,—earth's foundations fell.

From much shouting, which came forth from the ambush,  
 The (glass of the) sky (cracked and) fell upon the earth.

45 From the mace, heavy of weight, of the warriors,—  
 The head of the fish and of the ox became heavy.

The horses thrive on this diet, on which, after four days, they can endure the longest forced march. Then their masters mount them to pillage.

After assaulting a village they fly with their booty thirty or forty parasangs (a hundred and eighty miles) without drawing bit; and in an incredibly short space of time reach their encampment. Thus trained, their horses are not knocked up. "Clouds in the East," by V. Baker.

In his "Ride to Khíva," page 150, Burnaby says:—"A Kirghiz chief galloped with a Cossack escort (two horses per man) two hundred miles in twenty-four hours.

Plutarch says that, after the battle of Arbela (B.C. 329), Alexander marched three thousand three hundred furlongs in eleven days, or forty miles per day. This is nothing compared with Hannibal's march along the African coast.

44 The tumult of the cry of the soldiers is likened to the crashing of the (glass of the) sky, (unable to endure loud reports) upon the earth.

45 By Muslims it is supposed that God first created water and supported the eternal throne upon it. From the water there arose vapour, out of which He formed the sky and the earth, which He divided into seven parts.

God then created a fish. Then there was supported—the earth by the fish; the fish by blocks of stone; the stone by an angel; the angel by a rock; and the rock by the wind. The movements of the fish causing the earth to be violently agitated, God fixed mountains as pegs to keep it steady.

The heavens are seven in number. That nearest to the earth, or the first, is formed of emerald; the second of silver; the third of ruby; the fourth of pearl; the fifth of gold; the sixth of topaz; and the seventh

From the clamouring of noise, like the Resurrection  
Day,  
Flight came upon the beasts of the desert.

When their weapons were prepared for battle,  
The demon, on account of their uproar became a flee-er.

They accepted the battle-place in such a place  
That the heat brought forth dust from (distressed) the  
men.

A land,—more waterless than red sulphur ;  
An atmosphere,—more liver-scorching than hell.

50 Neither in it cold water,—save pure poison (hot water,  
bitter and deadly) ;  
Nor in it warm affection,—save the sun.

By reason of large serpents (swords) the caves (wounds)  
came into commotion ;  
In them (the caves) the day (of splendour) of markets as  
regards tumult (of bloodshed).

of fire, where the angels chaunt:—"There is no God but God, the Lord  
of the glorious throne!"

Around the earth is the circumambient ocean; around the ocean the  
mountains of Káf, formed of green chrysolite, inhabited by Jinns.  
Before the creation of Adam the Jinns dwelt on earth; but for quar-  
relling with each other and shedding the blood of animals, God sent  
troops of angels against them, who killed some and confined others in  
the mountains of Káf. See canto xix. couplet 15; and Sale's *Kurán*,  
art. "Earth."

50 "Zuhr-i-náb" here signifies—*áb-i-talkh*; *ábhá*, e shor.

"Mihir" signifies—love short of *muhabbat*.

51 "Tanín" signifies—a large serpent; a constellation, one extremity of  
which they call *rás*, and the other *zanab*; a white serpent in the sky,  
whose body is in the sixth mansion and tail in the seventh.

The journeying of Sikandar was like that of a wandering star.

In that land the caves, by the coming and going of serpents (dragons)  
came into commotion; and in those caves there was the splendour of  
commotion and tumult by reason of bloodshed and slaughter.

In that place of ghúls (the battle-field, void of water) they  
(the men of Rúm) made their abode (for embassy-  
sending);

They (the champions on both sides) galloped like ghúls in  
every direction (for man-slaying, camp-guarding, and  
supply-bringing).

When the ox of the earth swallowed his own hump (half  
of the sun),

The black lion (night) leaped forth from ambush (appeared).

The Bull of the celestial sphere (Taurus) went boldly to  
(appeared on) the horizon;

The stars, like lions' teeth, came forth (fearful).

55 Night displayed from its own navel something like musk  
(darkness);

The world laid aside the jewel of light.

The officer of the advanced guard (of the army), enemy-  
recognising, went forth;

The watchman bound his loins on the guard-place (about  
Sikandar's tent).

52 A ghúl is said to be a monster (male and female), half flesh, half  
spirit, tangible yet ever changing form, endowed with speech and reason  
for evil only; hating man and ever seeking his harm; mortal, but, when  
killed, disappears or appears only as a piece of burned leather.

In Arab records the ghul disappears and is replaced by the Jinn and  
the 'Ifrit. The ghúl appears fearful to man, whom, leading astray at  
night, he destroys. See Sale's *Kurán* under the head of Devils and Genii.

53 When the sun reaches the horizon it assumes the form of the hump  
of the ox.

The ox, earth-supporting, swallowed the hump (half of the sun at  
the time of the sun's setting).

"Koha" signifies—earthly shade.

When the ox of the earth swallowed its own hump (earth-shade  
from the eastern horizon).

The ha in "koha" is by way of affinity, as án in "kohán."

55 "Sá" signifies—mánind, like.

They rub (sáyand) musk in a shell that its perfume may be increased.

56 The first line may mean:—

The enemy-recogniser (Sikandar) advanced guard-holding,—went  
forth.



The stars began shining (in the pure air);  
The men rested from moving.

(Separately) in one place (the men) both of Rúm and also  
of Zang;

The men of Rúm and of Zang listless as to action (of  
battle).

Come, cup-bearer! that wine (of senselessness) that is like  
the men of Rúm (red and white)

Give me; for my temperament is happy like the (tempera-  
ment of the) men of Zang.

60 Perhaps with (opposed to) me this fearless panther (the  
traitor, Time)

May not be of two colours (deceitful) like the men of Rúm  
and of Zang.

58 The meaning may be:—

Wonderful it is that the armies of Rúm and Zang are in one place  
and that they do not fight!

The two armies are not in one place. Nay, they are encamped far  
from each other. That is, Rúm had encamped in one place and Zang in  
another.

59 When the orders of Muhammad the prophet, regarding the accepting  
of the Islám faith, reached the seven climes, the men of Zang listened  
with the ear of acceptance. On hearing this Muhammad prayed that  
the Zang nation might always be joyous. For this reason it is that the  
people are of laughing face.

## CANTO XIX.

SIKANDAR'S SENDING A MESSAGE TO THE KING OF ZANG,  
AND OBTAINING AN ANSWER FROM HIM.

1 This far-road (the world) is a deceiver-road;  
Because one beholds its light on the seventh heaven  
(exceedingly distant).

1 The light by which one travels on this road is in the seventh heaven;  
anything which is so lofty and distant appears not to the sight.

On this path (of the world) the angel (the pure man) will  
depart from the path (to the stage of God);

If one demon (the man of demon nature) come, ten will  
depart.

For the assaying (of gold) of these four directions (the  
world), a wayfarer

Weighs not two grains (of property) so long as he steals  
not one grain.

First, particle by particle, he (the wayfarer) takes;

When it becomes the coin (a dinar) they (greater rogues)  
take it away from him.

5 To the extent of a grain, he (the amir's lieutenant) takes  
from the (poor) old villager;

To the extent of a "man," he sends to the court of the amir.

May the chattels (society) of these (bad) fellow-travellers  
(the people of the world) be far from me!

May my tongue, as to this matter (of complaining of the  
world), be excused!

2 In this place the good becomes bad, and the bad worse.

This couplet describes the deceitfulness of Time. If an angel, whose work is entirely good, were to come to this world, he would leave the path of safety and become lost. And if a demon, whose acts are entirely evil, were to come, ten would go away, or his ill-doing would be increased ten-fold.

3 The people of the world are traitors and thieves.

4 The gold *dīnār*, weighing  $1\frac{1}{2}$  *miṣkāl*, passed for 20 to 25 silver dirams, marked A.H. 78.

The silver dirams were of the following value, when the pound of silver is coined into 62 shillings:—

The first kind of diram	=	$1\frac{1}{2}$ <i>miṣkāl</i>	=	$8\frac{1}{8}$	pence
„ second	„	=	$\frac{1}{2}$	=	$4\frac{1}{8}$ „
„ third	„	=	$\frac{3}{8}$	=	$5\frac{3}{8}$ „
„ fourth	„	=	$\frac{7}{10}$	=	$5\frac{4}{10}$ „

The medium value of the gold *dīnār* would be = 10s.  $7\frac{1}{2}$ d.

„ „ silver diram „ = 0s.  $5\frac{3}{4}$ d.

5 One "man" =  $82\frac{2}{7}$  lbs. according to the regulations of the present Government of India. It varies in different places. See canto xxi. couplet 55, and the tables of measures in Clarke's "Persian Manual."

6 In extreme misery words of anguish issue from the tongue.

Of these friends of alien temperament (who love not  
God),  
Behold the one of double face (of hypocrisy); seek not  
(spiritual) union.

Like the fox, deceit-practising,—two holes :—  
One towards lust ; the other towards avarice ;

But, like the Scorpion at the time of rage,—  
Neither the aperture of the eye, nor the aperture of the  
ear.

- 10 The representation-maker of hidden mysteries  
Of the history of the villager (the historian, the fire-  
worshipper) spoke thus,

Saying :—When the King of China (the sun) placed his  
saddle on the dapple grey steed (dawn),  
The sky placed the hoof of darkness (the sun) into the  
fire.

7 “Do rú,e” signifies—nifák.

“Yak zabání” signifies—ittihád ; yagánagí.

8 The fox has two holes to his earth.

Lust signifies—khurdan va poshídan va jimá' kardan.

Avarice signifies—the acquiring of unlawful property and the seeking  
of worldly dignity.

9 It is said that the scorpion has power neither of seeing nor of  
hearing.

11 The sun is called King of China because in the East he appears to rise  
out of China.

When they wish to make a person ill at ease,—they put his name  
on a horse-shoe, breathe on it some enchantment, and cast it into the  
fire. See Sale's *Kurán*, chap. cxiv.

Before the sun rises the sky is *dappled* with stars.

“Na'l” signifies—the foot (or hoof) of the sun.

At night the na'l (under the earth) is the foot of night ; in the ruddy  
morning the na'l is in the fire.

Otherwise—In the morning the men of Zang were restless, saying :—  
Behold Sikandar has mounted and will do battle with us !

The sky caused the die (of the sun) to leap from ambush  
(of the horizon);

The stars cast their dice (of night) from the hand, saying  
—We have lost!

Of warriors, army-shattering,—the world (the battle-place)  
Drew up many an assembly like the stars.

From the steel-mirrors (or the bells) of the elephants and  
bells of camels,

In place of the pearl of the oyster a worthless black stone  
escaped.

15 From the moving (of elephants or of camels) that on earth  
pressed the foot,

The bones in the limbs of the ox (earth-supporting) became  
shattered.

The King of Rúm renewed the custom of great kings;  
Made the world full of clamour with the drum:

12 “Muhra az kaf berún afgandan” signifies—to lose at dice.

When they find a rival’s play much superior, they cast the dice from  
the hand, saying:—“We have lost!” So the stars, on the rising of the  
sun, threw up the game.

Bakhtan, to play, to *lose* a game; burdan to *win* a game.

14 From the shining of the sun on so many polished steel plates and  
burnished bells the atmosphere became so hot that the pearl concealed  
in the oyster became a black stone, worthless and mean.

It is said—that the drop of the April cloud, that in the oyster-shell  
has become a pearl, sometimes (from the crash of thunder) changes, and  
(its essence being poured out) appears as a black stone.

15 “Púya” signifies—

(a) A motion betweed jaulán-i-maidán and áhistá raftan.

(b) The causing horses to move in a challenging manner in the midst  
of the army before engaging with the enemy. The agent to the  
verb (pressed) will then be púya. But the time for doing this  
had not arrived as they had not risen up to battle.

(c) Moderate motion, caused by bringing elephants and camels for  
water and forage, some time before engaging with the enemy.  
The agent to the verb (pressed) will then be the elephants and  
camels mentioned in couplet 14. At the time of battle they  
kept these animals steady, not in motion.

See canto xviii. couplet 45.

Arranged the army according to the regulations of Rúm,  
Like the decoration of a picture on a wax-seal.

There was one of the army of Rúm, very courteous  
(respected);  
An orator (bold of tongue) acquainted with every lan-  
guage.

Bold and speech-uttering, and knowledge-worshipping;  
Dexterous with arrow and sword.

- 20 An orator,—his name, Tútiyá-Nosh;  
His (fascinating) breath (speech) drew parrots to the  
snare.—

By sweet words man-fascinating,  
The patience of hearers ravished.

Sikandar's companion, out of season (evening) and in  
season (morning),  
As to the laws of sun and moon a mathematician (astro-  
loger).

Sikandar,—for the sake of message-bearing (embassage),  
Called him to himself, on account of his reputation.

He ordered,—that he should use no delay;  
Should go hastening towards the chief of Zang.

- 25 Should cause the fear of the king's sword to reach him;  
—Perhaps he may listen; may turn back from the road.—

Should in the Zang language exercise guidance,  
Saying:—“Iron (men of Zang) in the fire (men of Rúm)  
displays softness.”

19 “Gustákh-dast” signifies—chábuk-dast.

20 In some places the lines of this couplet are transposed.

26 See couplet 32.

The brave man, rose-faced, cypress-tree,  
Caused this speech from the man of Rúm (Sikandar) to  
reach him (the King of Zang),

Saying:—"The holder of crown, and sword, and throne  
"Has, by fortune's power, advanced the standard.

"He is prosperous (in fortune) and very impetuous;  
"He is the burner like fire at the time of anger.

30 "When he draws (the bowstring of) the wild ass-hide  
(fixed) upon the deer-antler (bow-shaped),  
"He stitches (with the arrow) the head of the ant to the  
foot of the ant.

"Thus best, that to him ye should display courtesy;  
"Should bewail, and offer apology.

"It is not proper that that fire (Sikandar) should come to  
flaming;  
"Because then with a sea of water it will not be ex-  
tinguished.

"The world, which tried him in peace and war,  
"Experienced loss in war with him, and profit in peace.

"It is proper to prepare the soul for love towards  
him;  
"It would not be auspicious to seek revenge from  
him."

29 See canto xv. couplet 2; xvi. 35.

30 In some copies, in place of sar-i-mor bar páe mor, the following read-  
ings occur:—

Sar-i-mar bar páe mor, the snake's head to the ant's foot.

Sar-i-mor bá par-i-mor, the ant's head with a (kind of) arrow.

32 "Nishastan" here signifies—*itifá pazíraftan*, to be extinguished.

At that time, when Sikandar's fire of anger is aroused, apology is  
ineffectual.

35 The King of Zang, when he gave ear to this speech,  
Writhed on himself like the old snake.

From heat (of passion) his brain began to boil;  
He raised a shout like rumbling thunder.

He ordered—that Tútiyá-Nosh  
They should withdraw, and take sense out of his body (by  
slaying him).

Those demon-like ones took him away from the place  
before the king,  
Like the stone (amber), straw-attracting,—the grass-  
blade.

They cut off his head; in a golden basin  
His delicate form became bathed in blood.

40 When that basin became full of blood—what did the man  
of Zang do?  
He drank it (the blood) like (simple) water, but drank not  
(simple) water!

Those persons who were with him (Tútiyá-Nosh) on the  
road  
Went before Sikandar, water in the eye (weeping).

35 The King of Zang is likened to a snake on account of his contortions, blackness, and injuriousness.

37 Tútiyá-Nosh has been described as a man of sense; hence the Zang king ordered them to take away his sense.

“Dev sár” here signifies—*kalán sar*, the alif in *sár* being redundant.

Observe—*kardigár*, *kardigar*; *sangsár*, *sangsar*; *gurgsár*, *gurgsar*.

39 Casting some sand in front and bringing a basin, they used to cut off the victim's head so that no drops of blood fell on the king's carpet.

40 “*Áb-khurdan*” signifies—

(a) The subsiding of anger; because the drinking of water tends to quench anger.

(b) Making haste.

Notwithstanding that Palangar drank the *blood* of Tútiyá-Nosh, his wrath subsided not.

They represented, saying:—"That man of Rúm of  
 beautiful countenance (Tútiyá-Nosh),  
 "How much ill he experienced from that man of Zang of  
 cold (little) love."

The king on account of that box-tree-like cypress,  
 Burned as the poplar from the heat of the fire.

By the (Zang) blood-shedding, his heart became aroused;  
 (And) on account of the blood spilt of such an innocent one.

45 The colour went wholly from (the face of) the men of Rum  
 When they saw (heard of) blood-devouring of that kind.

By that deed, the black men of Zang—white of teeth (full  
 of laughter);

The lip of the men of Rúm,—hopeless of laughter.

That night best that is teeth-concealed (starless);  
 For that moment it expires when it laughs (is star-lit).

Sikandar, with deliberation one or two days,  
 Put out of his head anger, thought-consuming.

When the night stuck up (its) smoke (darkness) from the  
 mountain (of Káf),

The bird (the owl) on the resolution of nightfall, uttered a  
 plaintive tale.

45 The men of Rúm paled at the thought of being devoured by the men of Zang.

46 "Dandán-i-safaid" here signifies—*khúsh-hál wa khandán*; *ṣubh*.

47 This couplet is dependent on the first line of couplet 46.

Their joy is the cause of decline; just as the night, which expires when it displays its teeth (stars) and assumes an appearance of cheerfulness.

48 Anger that renders a man void of reason is said to be—"thought consuming."

49 (a) When night brought forth smoke (darkness) from the mountain, or from the skirt of the sky, the birds, on the resolution of night, began to sing.



50 When the Hindú of the sky (Saturn) hung from his  
waist

Bells of gold (stars) for watch-keeping over the king.

The king's messenger, bell-striking (standing in attend-  
ance), spoke,

Saying:—"May the king be worthy of crown and the  
enemy ruined!"

The advanced guard went for road-holding ;  
The picket for drum-place guarding.

The next day when the sphere displayed haste,  
The sun stuck forth its head from the shoulder of the  
mountain (of Káf).

The drum at the monarch's door roared ;  
The world, like the clamour of bells, became restless.

(b) "Ahang" signifies—the dog star called "sháb-kash," that appears  
at the end of night.

"Koh-i-dúd" signifies—the sky.

When the constellations of night appeared in the sky, the birds,  
at the resolution of night (falling), began to sing.

(c) When night at the manifestation of darkness (twilight) uttered a  
cry, the evening bird (the woodcock and others) began to utter a  
tale at the night's cry.

As a minstrel utters the voice of melody, and another minstrel, in  
consonance with it, strikes up.

"Koh-i-dúd" signifies—the darkness (twilight) at the coming of  
night.

50 This describes the shining of the stars, as couplet 49 the singing of  
the birds.

The Hindú of the sky may here mean—the azure sky.

"Ba harúní jaras bastan" here signifies—istáda búdan ba *khidmat*.

Messengers used to fasten bells to their bodies. See canto v.  
couplet 38.

51 As the sky in revolving shakes the stars, so the guards clash the bells  
on the waist and pray for the king.

"Jalájal" is a small bell giving a pleasant sound.

52 "Ṭalí'at" signifies—ṭiláyat.

55 The drum-striker, with the throbbing of the raw hide (on the drum),  
Cast the nose-strap into the throat of night.

The breath (voice) of the ox-tail (Rúmish trumpet) began to shriek;

The raw hide of the brazen drum began to clap its hands.

The balance (spear) of those steel-weighing (the warriors) by inclining downwards,

Urged a torrent (of blood) from one scale-pan to another (both armies).

The spear-point of the javelin, khaftán-piercing,  
Passed through the fleshy part of the back (surface) of the navel.

From the short sword and the spear and the arrow of willow-leaf form

Armour and helmet became rent.

55 "Labísha" signifies—labása, labásha, labáshan, lawísha. It consists of—a cord passing through a curved, or a perforated piece of wood, or a stag's horn, which they attach to the upper lip of a restive horse. On giving it a twist the horse becomes helpless.

From the violence of noise of the drum the night thought—Behold, this is the rising of the sun; I must go to my place!

The nose-strap was applied to night (the restive horse), so that, being overpowered, it departed and day came.

56 "Khumbuk zadan" signifies—dast bar dast zadan; do dast barham zadan.

"Dam" may signify—the mouth.

57 When one pan of a balance is heavy and the other light,—they say that the balance is má,il (inclined).

58 "Fulaka" signifies—pára,e zamín; chirkha,e rísmán; pára,e gosht; gird-toda.

It means here the wooden, or the leathern, disc through which a tent-pole passes, and on which the canvas of the tent-roof is supported; or the leathern disc at the end of a spindle.

"Pusht-i-náf" signifies—rú,e náf, as "pusht-i-chaman" signifies—rú,e chaman.

That is—the spear passed through the back of a man, as the tent-pole passes through the disc supporting the tent-roof.

59 "Kuwárat" literally means—a slice; a strip (of cloth).

60 From fear of the assault, (and) from the flash of the sword,  
The water in the heart of the stern thunder-cloud (the two  
armies) became blood.

When army to army turned its face,  
The warrior came forth from both sides.

Much they grappled with each other;  
Much the blood which they shed of each other.

The (army of) Zang prevailed over the army of Rúm;  
Like the panther over the wild ass, limbs out-stretched  
in flight.

60 Note the difference between—hurrá, fear; and harrá, splendour. These two may each mean—a terrible sound.

63 Zang and Habsh are two distinct districts.

See canto xx. couplet 64; xix. couplet 242.

The Special Correspondent of the "Daily News," dating his letter Tchekislar (engagement of the Russians with the Teke Turkomans), 25th September, 1879, says:—

"I saw a wild ass of the desert run down and surrounded by a party of irregular horse. Its height is that of a small donkey; its head, but slightly larger in proportion to the body than that of the horse; its hoofs are not larger than those of a small fallow deer; the back and sides, of a reddish cream colour; the belly and under part of the neck, white; the eyes, large and dark (see couplet 279); the ears, much smaller than those of the English donkey, and delicately edged with black. The captured wild ass bit and kicked at everyone that approached."

In 1879 Sir William Merewether presented a pair of wild asses from Sind (a province in the west of India, bordering on Balúchistán) to the Zoological Gardens of Calcutta.

The male ass died soon after arriving; the female killed itself by dashing its head against the iron rails of the paddock. A post mortem examination showed that the animal had been in perfect health. Mr. Jamrach ascribes the death to hippomania. This breed is now very scarce.

In his book, "Clouds in the East," Valentine Baker says:—

"In Persia, wild asses abound in the desert of Abivard, in the plains of Muḥammadábád, in the open vales of the Attrek river, in the plains six miles south of Sanghos, and in the reedy banks of the stream between Sanghos and Jah Jarm (thirty-two miles). The wild ass is of a yellow dun colour, with a black stripe down its back; as large as a small mule, and pleasant to eat."

The man of Zang brought destruction to Rúm ;  
The owl (the filthy bird!) from every desolate land uttered  
its cry (of desolation),

65 Saying :—“ The men of Rúm feared the previous repast  
(the relish of blood-drinking).”

Saying :—“ What did the man of Zang with Tútíyá-Nosh ?

“ He (the man of Zang) cast the blood of the hero into the  
goblet ;

“ He, from wrong-headedness, drank that raw (pure)  
blood.”

When the men of Zang displayed such great dexterity,  
Cowardly rein-urging (to the rear) came not from the men  
of Rúm (they stood their ground).

The chief, army-understanding (Sikandar), knew  
That fear of the men of Zang had come to the men of  
Rúm.

When the army becomes timid as to fight,  
It reflects not, save as to flight.

70 He (Sikandar) summoned before him the wise minister  
(Aristo) ;

He gave him information of his own concealed secret,

Saying :—“ This valiant army has become faint-hearted ;

“ Of the sword-wound unsuffered it has become sated.

The Khurds, describing the swiftness of a good horse, will say :—“ He can run down the wild ass.”

Between Sanghos and Jah Jarm, Valentine Baker, Capt. Gill, R.E., and the Persian escort, coming to within a third of a mile of a herd of fourteen wild asses, gave chase. Baker got within two hundred yards of the herd ; but by that time his horse was done, as was also Capt. Gill's and the escort was nowhere.

The Bible, Psalm civ. 2, says :—They give drink to every beast of the field ; the wild asses quench their thirst.

Of wild ass hide, which is stronger than other hides, they make bow-strings.

65 “ Nesh khurdan ” signifies—suffering injury.

“ Pesh khurdan ” signifies—taking a relish before meals.

67 Both armies remained on the field of battle.

“ With an army, one can urge this contest ;  
 “ Alone, what may issue from a single horse-soldier  
 (myself) ?

“ Of the blood-devouring of Tútiyá-Nosh, the hero,  
 “ The whole of the army will die of fear.

“ Each one displays the form of fear ;  
 “ No work comes from timid ones.

75 “ Since this army, battle-seeking, has become faint-  
 hearted,

“ Bring water, and wash the hands of valour.

“ All the men of Zang display boldness ;

“ Display recklessness (of desperation) like raging ele-  
 phants.

“ What artifice can one bring to the hand (use)

“ By which defeat may come to the men of Zang ?

“ Deliver that opinion that may render assistance

“ And may give me deliverance from this dread.”

The world-experienced minister, grievance-redresser,  
 With knowledge of affairs, expressed breath,

80 Saying :—“ O king ! may wisdom be thy guide !

“ May victory be thy friend ; and thy enemy weak !

“ The World-Ruler (God), Creation-Shelterer,

“ —O king, world-seizer,—may He be thy shelter !

“ In every place, from mountain and plain (difficult matter),  
 to which thou turnest thy face,

“ May thy prosperity be from the sphere, victorious in  
 revolution !

72 “Tanhá” here signifies—tan-i-tanhá. It relates to Sikandar.

76 “Áshufta” signifies—baham bar ámada ; pareshán-hál.

79 “Nafas kushádan” signifies—sukhan guftan ; ba sukhan ámadan.

81 In some copies bádá is written for bád in the second line. The final á signifies *much*, as in basá, khúshá.

- “ The black men, who are snakes, man-striking,  
 “ Are not men ; but verily Ahrimán (the evil principle).  
 “ If the army of Rúm hesitate as to conflict with the army  
 of Zang,—  
 “ It is not wonderful ; for this (the man of Rúm) is a fish  
 (little injuring), and that a crocodile (man devouring).  
 85 “ Of man-slaying is much fear ;  
 “ Of man-devouring,—how may one not fear ?  
 “ If we ask for peace from these stone-hearts,  
 “ The wise will not call us wise.  
 “ And if we make the place void of (forego) contest,  
 “ They will at once bring forth the dust (of destruction)  
 from the world.  
 “ Yes ; if they had possessed fear of us,  
 “ The (coming of the) mediator (Tútiyá-Nosh) would  
 have placed obligation upon them (and they would  
 have considered his coming gain).  
 “ Of what use is the coming of a mediator, when they are  
 very senseless ?  
 “ And,—if thou desirest truth—are mediator-slayers !  
 90 “ It is proper to employ one remedy ;  
 “ To counterfeit by artifice man-devouring.  
 “ To capture some of the men of Zang on the path ;  
 “ To confine (them) in this court.  
 “ For thee,—to sit silent and angry ;  
 “ To cast down the men of Zang on the dust :

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85 Read otherwise:—

Of a man slayer . . .

Of a man devourer . . .

90 “ Chara bar andákhtan ” chára ba ’amal áwardan.  
 “ Sákh<sup>h</sup>tan ” here signifies—muwáfikat kardan.

- “ To cut off, with torture, the head of one from his body ;  
 “ To send it to the cook for the purpose of eating :  
 “ To say in the Zang tongue :—Wash this ;  
 “ Cook it, that the Khusrau, name-seeking, may eat it.  
 95 “ Order that the cook secretly  
 “ May place a sheep's head ; and make it dust-sleeping (in  
 the grave).  
 “ May boil (half cook) the head of a black sheep ;  
 “ May bring it boneless to the king :  
 “ The king—that leather, uncooked, half-raw,—  
 “ Will rend, and with great avidity eat it :  
 “ Will order that they bring also his (the Zangí's) brain,  
 “ Saying :—No one has eaten anything better than this.  
 “ If at first I had known, in the least,  
 “ That such food would keep me healthy,  
 100 “ I would not have cherished the captives taken by the  
 warriors of Rúm ;  
 “ I would have devoured every man of Zang, pleasant of  
 taste.  
 “ When that pitiful man-devourer (Palangar) obtains news  
 “ That there is a terrible man-devourer (Sikandar) worse  
 than he,  
 “ He will, by reason of this fear, abandon that hot  
 malice ;  
 “ For one can make iron soft by iron.

95 “ Lafcha ” signifies—pára, e gosht be ustukhwán ; sar-i-biriyán ; but here it signifies—chafta, a sheep's head.

96 “ Joshídan ” signifies—to half cook.

The head was to be half-cooked, so that in rending and gnawing it sufficient time might pass for the men of Zang to witness the spectacle. Half-cooked flesh is less readily eaten than that fully cooked. See couplet 97.

99 “ Hech ” has two meanings—one is a general negation (salb-i-kully) the other a small quantity (miqdár-i-kam).

100 “ Khúsh-namak ” signifies—khúsh-zá, ika.

“ If we accomplish this remedial measure,  
 “ We may bring defeat upon those bold ones,  
 “ From wolves (the men of Zang) we can escape by wolf-  
 ishness (the rending of flesh half raw) ;  
 “ For only (the action of) ignorance (wolfishness) can bring  
 defeat upon (flight to) ignorance.”

105 The king ordered—that the warriors of Rúm  
 Should display endeavour in that land and clime :

Should lay an ambush in the way of the men of Zang ;  
 Should seize some of the men of Zang.

Those warriors, order-accepting, went ;  
 They took captive some of the men of Zang :

Conducted them to the king's drum-place,  
 And consigned them to the officer of the guard.

The king's watch-keeper brought them  
 The back of the head red (with blows), blood-like, and a  
 great face, black.

110 The king—with fury, like the roaring lion,  
 That brings low the heavy stag,—

Ordered so that—of one of that number of the men of  
 Zang

They cut off the head, like a mountain-fragment ;

Gave it to the cook, saying :—“ Take it ;  
 “ Prepare whatever is fit for the king.”

104 Quatrain :—

When an ignorant one comes, it is proper to turn the face towards  
 ignorance ;

It is necessary to let down the veil upon the face of speech.

To one non-understanding why expressest thou the boast of intel-  
 lectuality ?

To a child it is proper to speak childishly.

108 “ Sarhang-i-naubat ” signifies—piyádagán-i-bár-gáh ki ba naubat-gáh  
 házir báshand.

109 “ Naubatí-dár ” signifies—kase ki muháfiz-i-naubatí bashad ; or kase  
 ki kárash nigáh bání,e ashkhás bashad.



He (Sikandar), on the other hand, uttered the secret to  
the cook—

How it was proper to prepare for him this repast.

On foot before the Khusrau the other men of Zang  
Were at that custom and usage helplessly astonished.

115 When the Khusrau ordered that they should bring the tray;  
Should lay the victual (table) -cloth.

The intelligent person (the cook) brought the tray,  
On it boneless pieces of meat (a sheep's head).

That food,—the king rent in pieces with force,  
Like a lion that rends the hide of the wild ass.

He ate with satisfaction, and wagged his head,  
Saying :—“ I have never seen better food than this.

“ Since a man of Zang is in eating so heart-attracting,  
“ To eat any other roast-meat to me is not agreeable.

120 “ Always I will devour the leg of a Zangí with wine;  
“ For I may not obtain roast-meat of better flavour than  
this.”

The king, elephant-binder (powerful), in thought of the  
black men,  
Continued eating of that counterfeited sheep's head.

When he made them fearers of the dragon (himself),  
He released them, like snakes in the desert.

Those black men went to the King of Zang;  
They unfolded the news of that sorrowful day.

Saying :—“ This one, dragon in disposition, man in  
fashion,

“ Is a crocodile that has brought loss upon us.

125 “ He devours the men of Zang raw,  
“ As men of Zang eat the almond-kernel.

“ When he brings into bonds the heads of the men of  
 Zang,  
 “ He eats them like the head and boneless pieces of flesh  
 of a sheep.”

Terror came into the heart of the men of Zang,  
 Because the coarse canvas (harshness) brought forth its  
 head from the painted silk (delicateness).

Their fire (of battle) -exciter (the army-leader, Palangar)  
 became pale ;  
 His fierce fire (of wrath) from the ardency (which it had)  
 settled down.

The next day, when the cock (the sun) expanded its wings  
 (arose in flight),  
 The brain of heaven (the sky) became void of fancy (stars).

130 The (white) cock (the sun) uttered a shout (crowed) at the  
 black ghúl (night) ;  
 The sound of the drum began to throb.

The clamour of the trumpet of shrill sound,  
 (Was) like the trumpet (tumult-exciting) of (the angel)  
 Iráfil on the Resurrection Day.

On account of the clamour-bringing forth of the ox-tail  
 (the Rúmish trumpet),  
 The power of Taurus (alarmed) became lost from the sky.

130 A demon is afraid of the crowing of a cock ; because it utters the call to prayer. In the traditions it is stated :—

“ The white bird sends blessings upon me.”

Whenever the (white) cock of the ninth heaven begins to crow, the cocks of the earth also crow ; and in the early morning, when the earthly cock, on beholding the world, utters a crow, you may make prayers, which will be answered.

In the crowing of a cock are many excellencies, the foremost of which is—that assuredly devils, on hearing it, will flee. For this reason it is customary to keep a cock in the house.

132 The second line may mean :—

Venus (the minstrel of the sky) became lost (went forth) from  
 Taurus (her house).

Drums of wolfish hide, by reason of tumult,  
Brought to boiling the brain of the world.

From the screaming of the clarion, wound-scattering,  
The brain of the sphere (became) pierced by the sharp  
wound.

- 135 In that hold and seize (tumult) the heart of the warriors  
(of Rúm)  
Brought forth (encouraged) with the scream of the Turkí  
reed.

The earth-shaking (sounding) of the whip (the mace)—in  
the brain (of warriors),  
Produced a fiery whip (a flame, wick-brain consuming) like  
the lamp.

The arrow, steel-gnawing (weapon-shattering, kept), pro-  
ceeding  
Through the limbs of lions (warriors) steel-devouring.

The lustre of the surface of the sword so gleamed  
As the star from the dark cloud at night.

Again the two armies arose :  
They arranged their ranks in another form.

- 140 Two clouds from two directions began to shout ;  
Two seas of fire came into agitation.

134 "Tumbuk" signifies—a small drum that conjurors play.

"Tumbuk" signifies—a clarion.

135 "Dár o gír" signifies—hold and seize. They give the order some-  
times for holding (arresting) the criminal ; sometimes for seizing and  
slaying.

136 Since on suffering a severe blow something like a flash of lightning  
("stars") is fancied, they say in Persia :—

"Chirágh az chashm jastan," the leaping of the lamp from the eye.

137 "Paláarak" signifies—jawhar-i-shamsber ; áhan-jawhar-dár. The  
arrow, steel-filing, went into the bodies of men, steel-biting, and passed  
through.

"Rau árau zadan" signifies—rawán gardídan, coming and going suc-  
cessively without delay, so as to cause the sound of—fasháfash ; just as  
the crashing of the sword-blow causes—chakáchak.

The armies of Rúm and Zang commingled ;  
White and black (hostile), like the boar of two colours.

The hoof of horses, wind-fleet, steel-shod,  
Made the earth red with the blood of warriors.

The twang (of the strings) of the bows, arm-breaking,  
Snatched from themselves (made senseless) many individuals.

The flashing of the sword, mirror-shining,  
More gleaming than the fountain of the sun.

145 The army of Rúm planted high the standard ;  
The earth (hidden) in the bow ; the sky in the noose !

Within the centre of the army Sikandar, (son) of Faylikús,  
Drew up a wing, like a bride (in splendour).

The chief of the army of the men of Zang, of pitch colour,  
Brought forward a wing of an army like the mountain  
Besitún (hard).

The ranks of terrible elephants, in one place a crowd ;  
Like the circumference of a declivity (and like) the loins  
(flanks) of a mountain.

Eye-lashes, spear-like (sharp) ; eyes cornelian-like (red) ;  
From trunk to tail immersed (clad) in iron.

141 The boar is very pugnacious.

143 "Tarang" means—the twang of a bow-string ; the crash of a mace-blow ; and the crackle of glass breaking.

145 The earth was concealed with the number of bows ; and the sky with the number of nooses attached to lofty spears, bound—nay, lost so that it could not be seen.

Possibly,—the earth was bound to the bow ; and the sky to the noose.

147 Be-sitún is a mountain, one league from the town of Kirmansháhan, on the road from Hamadan to Bághdád. According to Diodorus, the sculptures were hewn by the order of Semiramis ; according to the Persians, of Khusrau Parvís, A.D. 591. See supplemental volumes to the works of Sir W. Jones, 1801, vol. ii. p. 763 ; and Sir W. Ouseley's "Travels in the East," vol. iii. p. 333.

150 On each elephant, an ivory throne of a different kind ;  
 On it, a man of Zang becaped with a musk (black)-crown,  
 When he (the man of Zang) used to shout at the head-  
 strong elephant,  
 If he (the Zangí), had shouted at fire, he would have con-  
 sumed (destroyed) the fire.

By reason of the many elephants which came forth for  
 contest,  
 The earth, from the elephants' feet, became of blue colour  
 (black).

He (Sikandar) sent the footman (the pawn at chess) for  
 the elephant (bishop) manoeuvre (chess-move).  
 In every corner (of his army) a hundred elephants secured  
 (for battle, unable to run away).

When the order of battle was prepared,  
 The nature (of the combatants) was disengaged from love.

155 A tyrant, a black one, by name Zarácha,  
 Moved from the army-place of the men of Zang.

Elephant-like (screaming) he came, in hand a (crocodile's  
 back-) bone,  
 By which he was wont to break the elephant's bones :

A great black snake,—wolfish enchantment, his ;  
 From head-largeness (conceitedness), head-swellingness, his :

150 On every elephant he spread a throne of different fashion, and on it  
 sate an Ethiopian, black of head.

151 If that man of Zang had shouted at his refractory elephant, he would  
 have consumed him (the elephant) with his terrible voice. Why speak  
 of the elephant?—If he had shouted against (consuming) fire, he would  
 have consumed the fire.

152 The second line may be :—

From the elephants' feet the earth became (full of waves) like the  
 river Nile.

153 See couplet 168 and canto xi. couplet 51.

157 "Afsún gurgí" signifies—an enchantment that they utter on the  
 warrior who first approaches. The enchanter appears in the sight of  
 others as a wolf ; and the others appear in his sight as sheep. When  
 the enchanter utters this on himself, no weapon is effective against him.

A mouth,—large and black like the cauldron,  
From which the eye of the beholder became white (senseless);

(His head) a jar—evoked from a reddish black stone,  
With jars of foul fluid over it poured :

160 A great shoulder and chest like the steel shield (expanded  
and hardened) ;

Ask not in truth the tale of the robustness of that one.

Thou hast seen a standard, (the black) tassel at its head ?  
He (Zarácha) differed not from its form a hair.

If there (at the standard's head) there were a small  
inverted cup,

In his head were two eyes like the cup (full) of blood.

158 When senseless, the blackness of the eye is concealed, and the whiteness revealed. The eye becomes dazed at beholding anything exceedingly black, and gladdened at anything fresh and green.

159 "Sirka áhan" (sikáhan) signifies—

(a) By the dictionary—a tincture of pomegranates and vinegar.

(b) According to a commentator—a stinking black fluid of iron and vinegar, used for dyeing cloths and leather (black). See canto xxvi. couplet 43.

"Khamáhan" signifies—

(a) According to the dictionary—a black shell, inclining to redness.

(b) According to a commentator—a black, hard stone, inclining to redness, of which they make seal-stones.

"Zarácha" is likened—as to form, to a jar (khum); as to colour, to the blackness of khamáhan; and as to odour, to the stench of sikáhan.

His head was a great jar made of black stone, over which many jars of foul fluid were poured.

His head was black, covered with black, foul hair.

161 The second line may be:—

His form differed not from it a hair.

In former times the shaft of the royal standard used to be fifty arash in length.

162 Zarácha was—in stature, like the standard; and in blackness of face, like the tassel at its head.

They used to attach the tassel to an inverted cup at the head of the spear-shaft.

In the Zang language he praised himself much,  
Saying:—"Than the (consuming) fire beneath the smoke,  
I am more consuming (beneath my blackness)!

"I am Zarácha, the elephant, steel-devouring (greatly  
intoxicated with lust),

"Who, on elephants' backs, drag my (ponderous) píl-pá  
(mace).

165 "When I put wine into the píl-pá cup,

"(Intoxicated), I sever the elephant's tendon with a píl-pá  
(war-weapon).

"When in the battle-field I draw forth the sharp sword,

"I make the mountain, by the assault (of my sword-point),  
stone-shedding.

"If the lion (of gentle nature) come before me, or if the  
lion (of savage nature),

"Like the rumbling thunder-cloud I pour on him a torrent  
(of blows).

"My ebullition (wrath) casts down the horse (of ebullition)  
of the Nile;

"My face (the mighty mountain bird, the roc) makes the  
(mighty) elephant the (feeble) footman.

163 Zarácha compares himself to fire beneath smoke; for he possessed  
both the colour of blackness, and the fire of audaciousness.

164 "Píl-pá" signifies—an Ethiopian war-weapon; or a large long-necked  
flask like an elephant's foot.

I am Zarácha—the elephant, steel-devouring,

On the back of (such) elephants I drink the píl-pá (goblet).

165 In some copies:—

When I put wine *from* the píl-pá into the cup.

At the present time in Africa it is common, before slaying a wild  
elephant, to ham-string him.

166 Otherwise:—Like the rumbling thunder-cloud I pour on him a torrent  
(of blood from his wounds and thus slay him).

168 "Faras afgandan" signifies—to overcome.

"Rukh" signifies—the great mountain bird, the roc, which carries off

- “ Weapons (the hand and foot) like the male lion from my  
body spring ;  
“ Besides, I have the weapon of steel (the sword).  
170 “ Like the diamond (the steel sword) and iron (the mail  
armour)—my veins and body !  
“ Of diamond and iron—mine, what need ?  
“ When in neck-extending (arrogance) I extend my neck,  
“ I fear neither the watery (the pitiless crocodile) nor the  
fiery (the merciless demon) :  
“ I rend with the sword the loins of heroes ;  
“ Devour pitilessly the kidneys of brave ones :

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the elephant and the rhinoceros ; and in the form of which the *rukḥ* (the castle at chess) is made. See Lane's charming translation of the “ Arabian Nights' Entertainments.”

The meanings may be :—

faras, the knight at chess	pīl, the bishop at chess
rukḥ, „ castle „	piyáda „ pawn „

In “ Dissertations Relating to the History and Antiquities of Asia,” 1793, p. 258, Sir W. Jones says :—“ The game of chess, invented by the Hindús, seems to have been immemorially known in Hindústán by the name of Chaturanga, or the four members (elephants, horses, chariots, and foot soldiers) of an army. This word became in Persian, Chatrang ; in Arabic, Shatrang (the king's distress). Thus, the Sanscrit name has by successive changes given birth to—axedrez, sacchi, echecs, chess, check, exchequer. It was probably carried into Persia from Cányacubja by Borzúieh, the favourite physician of Naushiraván, in A.D. 560. *The Castle*.—The name comes from rath (Hindí), a chariot ; *rukḥ* (Persian), a hero ; roc (old French), a fortress. The English, French, Spaniards, and Italians retain the form of the castle (without the elephant) ; the Danes, Germans, and Indians—the elephant (without the castle) ; and the Russians—the boat. *The Queen*.—Farz, farzín (Persian), a minister ; fierce, fierges, feers (old French). *The Knight*.—Asp (Persian), the steed. *The Bishop*.—Fīl, pīl (Persian), an elephant ; alfyn, awfyn, alfin (old English) ; aúfin, fol (old French) ; alfin (Spanish). *Checkmate*.—Sháh-mát (Persian), ‘ the king is dead.’ When playing with their sovereign, they say :—Sháham, ‘ O my king !’ A king of Persia ordered that instead of saying this, they should exclaim :—Nafs mát, ‘ the person is dead.’ ”

171 Then man made of dust is as nothing before me.

The natal constellation of Dáráwas watery—Pisces ; and of Sikandar, fiery—Leo, the sun's mansion. See canto xv. couplet 50.



“ Am of dragon-form for man-slaying ;  
 “ Am not man-slayer, but man-devourer !

“ Shame of none in the world—is mine ;  
 “ Contention is great ; and peace is not.

175 “ Softness keeps the striver languid (as regards his  
 opponent) ;

“ The (refractory ass) comes forth proper (obedient) from  
 beneath the housings of labour.

“ At that time, when a Zangí like me is laughing,

“ He is (you may say) a black lion of diamond teeth.”

This he said, and cast on his eye-brows a fold ;

Like a snake that, from passion for the treasure, casts  
 itself in folds.

From the army of Rúm a horseman, powerful and skilful,  
 First cast himself against that fire (Zarácha).

He displayed bravery for fire-quenching (Zang-slaying) ;  
 Like a moth whose blood comes into agitation (at the sight  
 of a candle).

180 The man of Zang, war-tried, came against him ;

He (the Zangí) snatched his head with one blow from his  
 body.

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175 In the second line is the cause of the first. If they put not the pack-  
 saddle on the ass and employ him not on work, he becomes lazy. Even  
 so the man of war, if he practise not prey-seizing (muzáwalat), becomes  
 soft and languid.

“ Gardan,”	signifying—	neck,	makes in the plural—	gardanhá
”	”	warrior,	”	gardanán
“ Sar,”	”	head,	”	sarhá
”	”	chief	”	sarán

176 How terrible must he then be in rage !

179 “ Gosh malídan,” usually signifying chastising, here means—display-  
 ing bravery and skilfulness.

Otherwise :—

Like a moth whose (time of) being slain comes near.

180 “ Jang-súd ” signifies—

(1) Kase ki súd-i-khudrá dar jang dída báshad.

(2) Kase ki súda yá farsúda,-i-jang báshad.

But here—kár-azmúda ; jang-dída.

Another man of Rúm went like the fierce wind :  
While he winked his eye he laid down his head (in death).

Another revenge-seeking one (of Rúm) came to battle ;  
The sky brought his foot also to the stone (dust).

Thus,—to the number of seventy men,  
Of the men of Rúm, in conflict, came to the sword (of  
slaughter).

The wish came to no other warrior  
That he should go battle-making with that one of hell  
(Zarácha).

185 The heart of the army of Rúm departed from its place  
(became perturbed),  
As (the heart of) wax from the fiery stove.

When that one of hell made the army (of Rúm) weak (from  
fear),  
No one come forth for battle with him.

The chief of warriors, the king (Sikandar), sphere-inclining  
(of lofty ambition),  
Made (his own) place void in the body of his choice  
troops.

He resolved upon battle with the man of Zang (Zarácha);  
Gave the spear a twist for Zangí-slaying :

182 "Pá,e ba sang ámadan" signifies—falling ; for when a person's foot  
"comes against a stone," he stumbles and falls.

184 "Zabání" signifies—

(a) (If derived from zabána,e ádash, a fire-flame)—of or belonging to  
hell ; or the angel guardian of hell.

(b) (If derived from zabán, the tongue)—an eloquent one, or a boaster.  
See couplet 163.

If zamání be read for zabání, the second line will be :—

That he should go battling with him (Zarácha), even for a little  
while.

Zarácha, an infidel, was, according to the K̄urán, hellish.

The jewel-studded belt girded on the waist ;  
The Indian steel (sword) drawn forth by the hilt :

190 On his graceful body a sky-coloured (azure) coat of mail ;  
Like the twisted locks of the men of Zang, knot within  
knot :

A Yaman sword, with poison-water boiling,  
Suspended, sword-belt-like, from his shoulder-side :

(And) a noose, curved like the eye-brow of the people of  
Tughmách,  
In curvature like the bow-corner (bow-horn) of the men  
of Chách :

He cast a (padded) cloth over the back of his bay horse ;  
(And) that warrior of elephant-strength came to the  
saddle :

Entrusted the rein of his swift bay steed to fortune ;  
Displayed superiority over that one of strong hand (Zarácha,  
fortuneless).

195 How descends the black eagle upon the mountain-  
partridge ?

How leaps the sun (at rising) upon the earth ?

Swifter than that,—the Khusrau, stout of body,  
Attacked with fierceness that Ahriman (Zarácha).

He shouted at him, saying :—“ O old crow (black of body,  
great of age) !

“ A young eagle has come, rest-taking.

“ If thou turn not the rein from the path,

“ I will make the world black to thee like thy face.

190 “ Marghúl ” signifies—mú,e pechída.

192 The people of these two towns in Turkistán are very handsome.

194 Zarácha trusted not to fortune, but to his own valour.

The crow on seeing the eagle is, through terror, unable to fly, and  
becomes a prey.

“ For the reason that thou art black of face (confounded),  
—from the sharp sword,

“ Thou shalt flee in this battle-field.

200 “ Go not, until I make thy (black) face red with blood ;  
“ Until I make thee more interlocked (in death's throes)  
than thy hair-lock.

“ Rust falls on the mirror-like sword,—

“ I am that mirror (lustrous sword) ; for from me (by  
continuous warfare) rust has fallen.

“ Rúmish white lead takes away eye-pain (and eye-  
redness) ;

“ My sword takes through fear redness (ruddiness) from  
the yellow (black) face.

“ Why boastest thou, saying,—I am the demon, man-  
devouring ?

“ Devour me, who am greater than the demon-man.

“ Thou knowest not the strife of the sword and the  
mace ?—

“ I will with a strong arm teach thee.

205 “ If thou come from the (terrible) place (Zang)—guard  
thy place ;

“ Otherwise, I will put thy head beneath my foot.

“ I am that chief of Rúm, of Arab (keen) sense,

“ Who, like the morning-dagger (the true dawn), am Zang-  
slayer (darkness of night destroyer).

201 Rust falls not on the sword of him who is perpetually engaged in warfare.

202 In the idiom of the Persians, *yellow* is synonymous with black.

203 “Dev-mardum” may signify—a *masnás*, a man having only one leg and one arm, moving by leaps.

Why boastest thou—I devour the *masnás* ?

Devour me, who am greater than the *masnás*.

“ When I strike the Indian steel (the sword) against the  
head of the huge elephant,

“ The elephant-driver casts his garments into the jar of  
indigo (in mourning over the slain elephant).

“ When with iron (sword) I make a hole within the stone  
(and make the mountain-stone slave to my sword),

“ The sense of the chief of Zang (Palangar) goes to  
Zang.”

When he (Sikandar) uttered this speech he stood in the  
stirrup,

Raised the arm ; loosed the rein (gave rein to the steed) :

210 Assaulted him like the raging lion,  
A mace (the head) of lion form in his hand.

From the severity with which he struck the mace on his  
(Zarácha's) head,

Fever-trembling fell upon the mountain Alburz (Zarácha).

With one wound (blow) of that mace of hard steel  
He took the life of that ebony-tree.

Head, and neck, and chest, and foot, and hand,  
He shattered to pieces, from head to foot.

When the work of (slaying) Zarácha reached a conclusion,  
Another toil (of combat) appeared.

207 The Indian steel may signify—the two-edged sword, invented by the  
people of India.

208 (a) So long as here, fear-stricken of me, he goes not to (his country)  
Zang, he will remain stupified and senseless.

(b) When with the iron (spear) I make a hole in the mountain-stone  
(and cause a mournful sound to issue from the mountain), the  
chief of Zang (living) in Zang (far distant) goes (becomes) sense-  
less. See couplet 274.

211 “ Alburz ” signifies—

(a) A mountain in Mazandarán.

(b) The name of a hero of great stature.

See couplet 160.

215 A black, in form the lofty date-tree,  
—The eye of the gardener trembling at it,—

Attacked the Khusrau like a savage dragon,  
Delivered against him a sword-wound (blow) like fire.

Against the king's armour the sword was not effective :  
The man of Zang growled (with vexation) like the black  
thunder-cloud.

When the Dára of Rúm (Sikandar) beheld that black,  
He drew forth the black crocodile (the sword) from the  
scabbard.

He struck such a blow with his sword at that date-tree,  
—Like the ravening lion at the old stag,—

220 That the head of the man of Zang fell from the lofty date-  
tree,  
Like the Zang-man who fell from the date-tree.

Another man of Zang went to battle ;  
He opened his tongue with a handful of boasting,

Saying :—“ The black cloud has come from the mountain  
(army) of Zang ;

“ It rains not, save dragons and crocodiles (sword-blows) :

“ I am Siya Gúla of hero-arm (powerful) ;

“ Am equal in the balance to the ponderous mountain :

“ Pluck up the elephant's neck from the body ; .

“ Drink in a breath the fountain of the Nile (render it  
dry).

225 “ For that one, whose life I pluck with iron-weapon,

“ I stain many garments in the foul fluid (black colour).”

215 No gardener had seen such a lofty date-tree.

223 “ Gúla ” (gulúla) may mean—a musket-ball ; a large ball thrown from  
an engine ; the name of the Zang warrior.

225 I cause many to wear garments of mourning. See couplet 159. .

When that world-seeker (Sikandar) saw that that foolish  
speaker

Made his own navel (person) musk-smelling (odoriferous)  
with (his own dried) blood.

He raised the sword-point against his (Siya Gúla's) neck;  
And cast down his head from that foolish talking.

A powerful black, more terrible than that one,  
Urged his rein for battle against the Khusrau.

He (Sikandar) struck against him the sword, poison-water  
drunk, in such a way

That the man of Zang came, from wandering (in battle), to  
the dust.

230 Another black placed the saddle on the black horse;  
Sikandar, with another wound, laid his eyes together (slew  
him).

Again, until the night,—of the renowned ones of Zang,  
To none desire of battle came,

The world-possessor, in possession of victory, became con-  
soled;

He turned in the time of evening to the place of rest.

When (at the time of setting) the form of the sun of the  
hue of pomegranate flowers (ruddy)

Took blueness (darkness) from the jar of pure indigo (night),

226 The second line means:—

He displays what is wanting in himself.

As long as the blood of the deer's navel is raw, the navel (musk-  
containing) gives no perfume. When it dries and the colour of the  
blood departs, it gives forth the fragrance of musk.

229 "Tegh-i-zingár-khurd" may signify—

(a) A sword, rust-eaten or old.

(b) A sword, zingár-coloured.

(c) A sword, constantly moist with blood, for cleansing which there is  
no leisure.

It is said that this is an erroneous reading, and that "zühráb" should  
be read for "zingár." See couplet 191.

The care-keeper (the sky) of the standard (Draco) of snake  
form (night)  
Plastered gold (the stars) on its painted silk of blue colour  
(dark night).

235 The guards (pickets) of the army, according to the regula-  
tions of watching,  
More vigilant than the man star-recognising (the astro-  
nomer)—

Put not away from the eye guard-keeping ;  
(But) kept the watch-keeping that is the custom.

When in the morning-time, with happy star, came  
The red rose (the sun) on the arch of the water-lily (the sky).

Sikandar came forth from his sleeping-place ;  
He arrayed the army for conflict with the enemy :

Urged the steed, rein-turning (obedient) ;  
Urged that water (the steed) like fire :

240 Pressed his foot (remained firm) within the centre of the  
army ;

Entrusted a section (of the army) to every warrior-hero.

Established the left and the right (wing) with (out of) the  
iron-fortress (the army armour-wearing),

Carried down its strong foundations like the mountain.

Verily the army of Zang and the tribe of Abyssinia  
Became in every corner sword-drawing.

234 "Nigabbán" may signify—God.

"Durafshidan" signifies—larzidan, quivering (in the breeze).

The first line may mean :—

The keeper of the standard of snake-form (the standard-bearer).

The form of a snake used to be embroidered on the silken banner.

240 "Pá fishurdan" signifies—pá muhkam kardan dar já, e.

The first pahlú means—pahlaván ; and the second—taraf.

242 From couplets 242 and 243, Habsh and Zang are two different countries.

The people of Habsh (Abyssinia) are said to be a tribe of the men of  
Zang, desert-dwelling. See canto xviii. couplet 1.

See canto xx. couplet 64 ; xix. 63.



On the right flank the men of Abyssinia; on the left the  
 men of Barbary;  
 In the centre the man of Zang (the chief) demon-like.

When the king's drummer beat the drum of battle,  
 The Zangí bell-holder shook the bell (of battle).

245 The black cloud (the army iron-clad) began to roar;  
 The heat (flash) of the sword went from the fish (*beneath*  
 the earth) to the moon.

The shout burst from both armies in such a way  
 That from terror of it the demon's brain became dis-  
 tracted.

The dust fastened a lump on (choked) the throats (of  
 warriors);  
 Their limbs from sleeplessness (during the past night)  
 became yellow (and powerless).

On account of the mace of heavy weight and the sharp  
 sword,  
 The mediator sought the path of flight.

From much screaming of the (Rúmish) clarion (and) Zangí  
 brazen bowl,  
 Fear came to the revolving sphere.

250 From (terror) of the trumpet, empty of brain,  
 Earth cast out of its head its brain,—the mountain!

From the brazen fortress (body) of the drum of thunder  
 noise,  
 Tumult fell upon the brazen (strong) fortress.

245 The second line may be:—

The *sound* of the drawing of the sword went from the fish-like  
 scabbard to the moon.

248 Such was the conflict that the mediator (to whom no loss could occur)  
 sought flight.

“Miyánjí” signifies—mutawassit; risálat-pesha.

251 The drum of brass is likened to a brazen fortress.