

Dark night (the earth's shadow)—like a black dragon,
Brought forth its head from the fish (beneath the earth) to
the moon (in the heavens):

Darkened the road for night-travellers;
Swallowed the moon, as the dragon (swallows creatures).

45 From assaulting in that assault, the (auspicious) horseman
Rested and came at night-making (to his camp):

Became so concealed in the darkness of night,
That none in the world recognized him.

From the courage of that bold horseman—the king
Entertained the idea that that lion-heart was (verily) the
lion (of the forest).

At his prowess, the king was astounded;
At that hand and sword—was praise-utterer,

(And) spoke, in thought, saying:—"That expert horseman
"Who this day did such battle,—

50 "Alas! if his face I had beheld,
"To him I would have given two hundred unopened
stores.

"He displayed strong armedness and slew a nation;
"Made his back strong like my arm.

"A man, he was not;—the roaring lion, he was:
"A hundred praises be on that lion!"

44 When the moon comes within the shadow of Draco, it becomes black or eclipsed.

45 "Shab sákhtan" signifies—shab básh shudan.

48 This is couplet 39 repeated.

CANTO LXIII.

THE BATTLE OF THE FIFTH DAY.

1 The next day, when this vault of azure hue
 Brought forth the gleaming ruby (the sun) from the stone
 (the mountain Káf or the darkness of night),

An Alání, a horseman, like the roaring lion,
 Came forth,—a black dragon (a black steed) beneath him.

In his hand a mace fit for seventy men,
 That would shatter the brain within the head of the
 mountain Alburz.

He kept seeking the warrior-foe; circled alone;
 (And) brought forth the dust of destruction from the
 warriors of the world:

1 Caucasus. The appellation is neither Sanscrit nor Grecian; it must be Persian. The real name should be Kasus or Kas.

In Persian, Koh signifies—a mountain; in Sanscrit, Koh Kas would become Kasgar,—not to be confounded with Kashgar, east of Samar-
 kaud. The true Sanscrit name is Khasagiri, the mountain of the K'hasas, an ancient tribe who inhabited this range from the east of India to the confines of Persia, and probably as far as the Euxine and the Mediterranean Sea.

The name of K'hasagiri is confined to a few spots. In Sanscrit the range is called—Himáchal (the snowy mountain), hence Himálaya (the abode of snow). The Greeks derived Imaus from Hima; and called the western part of the range Taurus, the etymology of which is obscure.

The Barahmans (Barhamans, Brahmans) say that Tokháristán is corrupted from Tushára-sthán (in the Puránas); and Túrán from Tusharán. Hence, Taurus may be derived from Tushára, snow.—
 "Asiatic Resarches," vol. vi. p. 445.

3 In some copies the first line is:—

In his hand a mace of seventy "mans."

5 Of the army of Rúm, and of Írán, and of Khurásán,
Many—he overthrew in that contest.

Verily the Russian-overthrower, the bold (auspicious)
horseman,
Came forth from the ranks (of Sikandar's army) like the
male lion :

Fixed a bow-string of raw hide to the bow ;
Brought to the aim an arrow perfect in every respect.

By the power of his hand, bow-seizing,
The Alání fell by a single arrow of his.

Like the weaver's shuttle of Hind (filled) with colour,
His interior stuffed with the poplar arrow.

10 Again a Russian of cat-eye,—
Rage gathered like lions in his eye-brow,

Weapon-essaying (in his house) learned,
Much the armour patch-stitched,—

5 “Khávarí” signifies—Khurásaní, since Khurásán is to the east of Persia.

6 See canto lxi. couplet 25.

7 “Tír-i-tám” signifies—tír-i-tamám, a perfect arrow.

The second line may be:—

(a) Brought to the aim an arrow, large of point.

(b) Brought to the aim a small arrow. (In the language of Tús).

(c) Brought to the aim an arrow inscribed with his name.

In this case read nám for tám.

9 “Máshura” (minsaj) is a reed on which weavers wind coloured threads ; it is used by the jugglers of India.

11 The second line may mean:—

(a) With his blows in battle he had rent much armour, which rents his adversaries had patched.

(b) Much stitched armour he had rent.

For sword-exercise they used to put a suit of armour on a figure of moist earth, and to strike at it. When the armour was rent, they patched it again and again, and renewed the practice of cutting at it. Thus had this Russian exercised himself.

Came, with sword-play like lightning,
From head to foot immersed in steel,

The accepter of the tumult of battle,—
On the bay steed a suit of housing cast.

Although he had a heart like the hard stone
He was unproved in the dangers of war :

15 Had (only) in solitude (in his house) practised this trade
(of sword-play),
Had not trembled at the enemy's sword (in battle).

When that lion-heart (the auspicious horseman) cast forth
his breath (in the warning note of battle),
He saw a weak prey (and) recognized him :

Considered the war-weapons on him more than (necessary
for) battle ;
His housings and raiment better than the horse and the
man :

With a sword-blow, he plucked out his life from his body ;
Drew (passed) the flash (of the sword) within the veil of
the housings.

For battle, prepared another warrior ;
From him, he loosed his life with another arrow.

16 "Dam bar andákhtan" signifies—mánda kardan va dam girifta sákhtan.

Lion-hearted ones give notice of attack before attacking.

17 The weight of unnecessary weapons is a loss to the warrior.

18 If ba chil be read for ba jul, the second line will be :—

(a) Notwithstanding the forty (the numerous) coverings, he drew him within the veil (of the shroud).

(b) Notwithstanding the (garment) "chihil-táh" (worn beneath his armour), he drew him within the veil (of the shroud).

If ajal burka'ash rú,e andar kashíd" be read in the second line, it will be :—

(c) Death drew the veil (of the shroud) on his face.

20 With every arrow which sped from his arm,
A warrior came to his side (fell).

That excellent horseman, with ten wooden arrows,
Cleared the battle-field of ten warriors.

Again, secretly, from the spectators,
He came to the place of the sitters (Sikandar's women-
folk).

Thus some days that warlike horseman
Fought openly in disguise.

Again, to none (of the Russians) was power,
That he might impel forth his steed against him.

25 They (the Russians) reached such a state that, from fear
of (his) sword,
Dispersion came upon them, as the (dispersion of the) cloud
(from the sword of the sun).

They exercised a little patience (delay) for reputation
sake;
Aroused an idea for artifice.

20 "Shast" signifies—the fixing the notch of the arrow (súfár) on the
bow-string.

24 "Dígar yáragí" is *not* one compound word meaning dígar bár.

CANTO LXIII.

THE BATTLE OF THE SIXTH DAY.

1 Thus, until one day when this old sphere
Produced the jewel (the luminous sun) from the river of
pitch (black night).

The battle-field became again arrayed;
The war-cry from the limits (of the two armies) raised:

From the camp of the (ruddy) Russians the sound of the
 camel-bell
 Ascended, from front and rear, to the bright red star,
 Hyades-following.

The centre-holders (officers) of Russia drew up the ranks ;
 And from that centre arrayed like the bride,

5 One clad in an old hide came to the battle,
 As the crocodile rises from the deep sea :

On foot, in the fashion of a mountain-fragment ;
 His bulk greater than five hundred horsemen :

A violent one, such that when he made ardent his grasp
 for battle,
 He made the (hard) diamond soft (like dough) by
 squeezing :

Like an 'Ifrít for blood come ;
 Forth from hell's vestibule come (so black was he),

A chain about his foot bound ;
 Long and strong, conformable to his stature.

10 In that chain that lion-like demon
 Made the world full of noise and full of clang.

In every direction, in which he used to leap (to the extent
 of) an arrow-range,
 The earth, by his powerfulness (in leaping), used to become
 a pit.

His weapons, only iron (the horn on his forehead)—head-
 curved,
 By which he used to draw down the mountain.

5 The description of the demon-man extends from couplet 5 to 19.

9 The second line may be :—

Long and strong even to his height (the shoulder where it was
 attached).

In every direction, with that iron, man-drawing,
He employed his hand for man-slaying.

From the stiffness which was of his raw hide garment
(skin),

The undressed grained hide of his limbs became (the
harder) rough skin (like the crocodile's or like the
surface of a file).

15 When he used to gather resolution as to contest,
The steel sword used not to display efficiency against him:

Came—a dragon-fragment like that,
An angel (the handsome Rúmí)-slayer, a man-devourer!

That one whom he chanced to see, he used to seize like
an ant;

Used to pluck off his head with the force of one hand:

Used to show no other inclination for other work;

Used to pluck from the body,—sometimes the foot,
sometimes the hand.

By the force of his hand,—of the king's camp
He shattered the foot and the flank of many individuals.

20 A solitary horseman,—powerful and active,
Perfect in the matter of battle,—

Came that he might display neck-exalting,
Might play with that fiery spear (the demon-man).

When that raging crocodile (the demon-man) saw him from
afar,

It was at once to seize, at once to slay.

Another renowned one came boldly;
That fighting lion brought him also low.

14 “*Khil'at-i-khám*” signifies—a garment of raw hide worn by desert-dwellers.

In this way, with severe wounds,
He slew several of those renowned.

25 From the many hearts (of the slain) which that rending
lion shattered,
The (living) heart of the lion-men of the army broke.

The master of wisdom (Sikandar) was astonished,
Saying:—"He is neither man, nor animal, non-rapacious
nor rapacious."

When the black night shouted against the day,
The sun, world-illuminating, became head-lowered.

In astonishment at the work of that Ahriman, the king
Urged words hidden in the assembly,

Saying:—"This man-slayer,—what a calamity (of Time or
of heaven) he is!

"Since a nation is helpless as regards combat with
him.

30 "Not a weapon, in the grip of his hand,—
"All those weapon-possessing become low by him.

"On that I am (decided), that he is not man-born;

"Or, if he be, he is not of this prosperous soil (of
Russia).

"He is of the desert place, of desert nature;

"In form, man-like; not of man-descent."

An intelligent one, who knew that land (the natal place
of the demon),

Raised with majesty the standard of reply (stood up),

Saying:—"Since the king, justice-administrator, has
given the order,

"I will show to him the state of that animal.

- 35 “ Near to the Darkness (where is the water of life) is a
mountain,
“ To which the road is like a hair for fineness.
- “ In it,—such man-forms,
“ In composition, of dust ; in form, of iron.
- “ No one truly knows their origin ;
“ How, from the first, was their birth and being.
- “ All are ruddy of face and blue of eye ;
“ They fear not the time of rage of ilons :
- “ Are so strong and firm of step (in battle)
“ That one individual is sufficient for an army.
- 40 “ In conflict, whether it be the male or the female,
“ He excites the Resurrection Day in the world.
- “ In every contest (with the sword, the arrow, the spear,
the mace) which occurs, they are perfect and true ;
“ Save thus (standing firm), they have not prepared a
belief.
- “ Of these, none has seen one (quite) dead ;
“ But (half) living ; and that half living seldom.
- “ Each one has a few sheep,
“ From which sheep they prepare their own goods.
- “ Their market is in new cheese and (animals bearing)
wool ;
“ Save these, are no goods in their estimation.

35 The Darkness (Zulmát) is a land where the sun's rays reach not.

42 They do not quickly die ; they enjoy long life ; those half dead are few.

43 The first line may be:—

The wealth of each one is in sheep.

45 “ No one has a treasury ;
 “ They recognize only the black sable (which they cherish).

“ The sable, which is exceedingly black,
 “ Springs from no place save this place.

“ From the forehead of each one, of man or of woman,
 “ Is a horn, springing out like (that of) the rhinoceros.

“ If their nature be not endowed with the horn,
 “ In form, whether they or the hideous Russians,—what
 difference ?

“ That one to whom the desire of sleep comes,
 “ Goes, like the flying eagle to a tree :

50 “ Presses his horn into a lofty bough ;
 “ Sleeps like a demon—in that demon-bond.

“ When thou beholdest him suspended to a bough,
 “ Thou seest a great dragon suspended.

“ He sleeps night and day through senselessness ;
 “ For sleep is the foundation of unwiseness.

“ When the Russian shepherds pass by him,
 “ At that sleeping demon, they look :

“ With caution towards that evil spirit
 “ Come ; assemble secretly ;

55 “ Bring ropes, and bind him ;
 “ (And) make his noose of chain of iron.

“ When the ligature becomes strongly bound on him,
 “ Him, they drag with fifty men from the tree.

45 Observe the agent in the singular ; the verb in the plural.
 “ Pínú ” signifies—jughrát.

- “ When that bound one becomes acquainted with the
matter,
“ He shouts a shouting, thunder-like.
- “ If he be able to break that bond,
“ He slays each one with one back-hander.
- “ If he be secure in that bondage,
“ They convey him with caution to Russia :
- 63 “ About him, they put a strong chain ligature ;
“ And through him, gather water and bread :
- “ Take him to every street and every house (as a show) ;
“ Take a grain (of food) by that their non-rapacious beast.
- “ And if fighting occur,—without their aid
“ Their battle is (done) by that raging elephant.
- “ They drag him, like the dragon, by the chain ;
“ They cannot loose his neck from the bond.
- “ When such a fire becomes battle-seeking,
“ In any, remains neither the colour nor the perfume of life.”
- 65 The world-possessor at the work of that foot-stumble
(the difficulty with the Russians),—
At that tale, remained distraught of brain.
- To the possessor of news (the informer) he spoke, saying :—
“ There is no wonder ;
“ Every wooden arrow is not from one forest.
- “ If my fortune concord,
“ His head will sport on the spear-point.”

66 The second line means :—

- (a) All the beasts of this mountain-land are not like this beast.
(b) All warriors are not the same. Some are bold ; some not.
(c) Time is not always the same.

CANTO LXIV.

THE BATTLE OF THE SEVENTH DAY.

1 When the whiteness (of the dawn) struck forth its head
 (appeared) from the east,
 The blackness of night lowered its head to the west.

The monarch of the west (Sikandar) arrayed the army
 In thought of that man-drawing demon.

Towards the right flank, the army of Rúm and of Barbarí,
 Like Gog (numerous) at the wall of Sikandar.

To the left flank, those of narrow eye of Chín,
 Earth distressed at their multitude.

5 In the centre, the king of Rúm, like the savage lion,
 Beneath him, a grey khatlan steed, like the moving
 mountain.

In another direction, the men of Alán, and Purtás, and
 Russia,
 Enraged like the stubborn war-horse.

The kettle-drum became consonant with the globular bell;
 Like the trumpet of the Resurrection Day, they blew the
 reed.

From the scratching of the drum, stone-splitting,
 The Símurgh, in the mountains of Káf, shed his feathers.

From the clamour of the trumpet of ox-tail (form)
 There went up (even) from the brazen jar (the drum)—
 'ala-llah (a cry of fear)!

8 "Par afgandan" may signify—to fly away and to become invisible.

10 On both sides, the army remained in hesitation,
Saying:—"Whom will fortune assist?"

That one of Ahriman-face, like the malignant,
Came like fighting elephants to the fight:

Trampled again some;
No one went before him, battle-displaying.

From the rear of the king's centre, one armour-clad (the
auspicious horseman)
Came, like a lion, to the combat-place.

From the fiery (flashing) sword, drawn forth like water,
By which the sun's fountain became obscured,

15 The king, from the army-centre, knew that that lion-man
Was indeed that one who had displayed the former
prowess.

He became anxious regarding his affair,
When he viewed his combat with the dragon.

Regret came his that such a hero
Should become shattered before such an evil spirit (like
live coal).

Such a horseman,—skilful, quick of stirrup,
Who recklessly cast his finger (the living body) on the fire
(the demon-man),

Angel-like, around that one of demon-face,—
Circled, like the heavens about the world.

20 The first combat which he planned,—
He rained the arrow on that malignant heart.

12 "Sipar kardan" signifies—to trample upon

15 See canto lxi. couplet 49.

When fear of the arrow came not to the malignant one,
The striker became angry with his own arrow.

A spear of steel of diamond-hue
He raised, and struck upon the bold crocodile,

In such a way, that if he had struck that spear on a male
camel,
It would have leaped forth whole from the other side.

Through the excessiveness with which he contracted his
body,
The steel-spear became shattered on that hard one.

25 That male lion hurled another spear
Against that one fit to be slain; it also was ineffective.

He broke a third spear, even so, against him:
—One cannot close up water with a brick.—

When he knew that that demon, of iron-nature,
Regarded not (cared not for) the war-weapons of the arrow
and of the spear,

He drew forth the crocodile (the sword), world-
consuming;
Came towards the snorting dragon:

Struck him on the shoulder-blade-place, and brought him
down from his place.
That tyrant came, even so, from his footing.

30 From beneath the dust he arose again;
Grappled, with vehemence, with his opponent (the
auspicious horseman):

Seized (closed) in violent passion his path to fortune
(victory over him);
Seized him firmly with that curved iron:

Brought him down, like the fierce lion, from his saddle ;
His helmet fell down from his head.

A spring (a blooming face) appeared beneath the helmet,
Much more beautiful and tender than the tulip-leaf.

He wished to pluck off his head, for it appeared soft to
him ;
When he beheld such a countenance shame came to
him.

35 He beheld two ringlets trailing on his skirt ;
He made his ringlets a rope about his neck :

Like the Hindú thief, he took him from the treasury
(Sikandar's army) ;
Snatched him from the army of Rúm ; consigned him to
the army of Russia.

When that angel became captive to the demon,
A shout (of joy) arose from the demons of the army of
Russia.

He again hastened for prey-making ;
For he obtained, from the first, a valuable prey.

At that misfortune, the king, the army-shatterer,
Writhed on himself like the snake.

40 He ordered that a huge black elephant
They should bring to rage within that battle-place.

The elephant-driver shouted at this huge elephant,
Urged him, like the river Nile, against that Ahriman.

When the dragon beheld that enraged elephant,
He opened his hand in anger :

Knew that that elephant, battle-essaying,
Would bring him, by his strong trunk, from his place.

He seized his trunk so firmly
That his land and soil (standing ground) became his
prison (so that he could not move) :

45 Shouted, and plucked his trunk from its place ;
The lofty mountain-like elephant fell.

In terror of that terrible sport, the king
Feared lest the army should fall on destruction (be
dispirited).

In that wrathfulness he spoke to the sage,
Saying :—“ Fortune wishes to conceal her face from me.

“ Adverse fortune has discovered me also ;

“ Otherwise why should I have sought this difficult
business ?

“ When celestial calamity descends

“ It turns the head of delicate (wealthy) ones from delicacy
(the delights of wealth).

50 “ Little are the strife and the contention of kings ;

“ Once in the year (seldom) is the strife of the lion (after
prey).

“ From assaulting no rest is mine ;

“ In this work I shall finish life.”

The sage (Balínás) gave him comfort, saying :—“ O
monarch !

“ Exercise patience in this strife.

“ Verily, thou mayst win victory,

“ Since thou possessest deliberation, and the sword is
thine.

50 They say that in the whole year the lion suffers not from headache ;
and that the strife of the lion (with other lions) is once in the year.

- “ If (though) the remedy be (concealed) in the hard
stone,
“ It becomes evident by deliberation and the sword.
- 55 “ When lofty fortune displays friendship for thee,
“ Thou mayst bring into bonds the head of a calamity (a
demon-man) like this.
- “ Although a single hair of the king’s limbs,—
“ To me, more precious than a hundred crowns,
- “ Yet in the stars, such is the mystery,
“ That when the world-king becomes contest-maker,
- “ By kingly fortune, and fortune’s strength,
“ That very vigorous one may come to the dust.
- “ Save this, is nothing ; for this form of hard hide
“ Has neither the sluggish foot (in battle) nor the soft
limb (vulnerable).
- 60 “ One only is he, notwithstanding that he is of brazen
body ;
“ If he be of iron, one can pluck him from his place.
- “ Against him, it is not proper to urge the wound with the
sword ;
“ For the cloud becomes not distressed by iron.
- “ But thou mayst bring his head into the noose ;
“ Thou mayst bring him to bondage in the curl of the
noose.
- “ If it be impossible to slay him with the sword,
“ —Because he possesses the firm foot and the hard
hide.—
- “ When thou bringest him captive beneath the chain (the
noose),
“ At him, strike either the sword or the arrow.”

65 At the glad tidings of the man, star-understanding, the
king
Accepted for himself (as necessary) thanks to God.

When he considered his own victory from God,
He brought his foot to that grey khutlan steed,

Which the king of the men of Chín had given to him ;
Which had been born in a stable (a pasture place) of the
men of Chín, full of fresh fodder.

He called for a noose and a valuable sword ;
Made the rein straight for the enemy :

Against that demon, came the river of majesty (Sikandar),
Like the black cloud that comes up from the mountain.

70 That crocodile shook in his place ;
For the king's fortune took down (overpowered) his grasp
(of power).

A noose, enemy-enslaving, —the monarch
Cast like the collar of time (with true aim).

It fell upon the enemy's neck ;
The sky gave the ground-kiss to the monarch !

When the noose came upon the enemy's neck,
The Khusrau, the demon-binder, hastened.

He drew his head within the curl of the noose ;
Dragging, dragged him even so towards the army.

75 That lion, prey (man)- consuming, wallowed,
Like the fawn under the panther's claws.

When in that overthrow that savage wild ass
Became broken, by falling and rising (while being
dragged).

From the camp of the victorious king
A (joyous) shout came forth to the lofty sphere.

In that joyousness the kettle-drum so went (was so struck)
That the sky came to dancing on the earth.

When the king saw that that demon-like form
Had come, by fortune's power, to his grasp,

80 He appointed him for the (black) day of the other
enemies ;

Consigned him to the dungeon of Ahrimans.

The heart of the Russians, at such powerfulness
Over that enemy (the demon-man) enemy-overthrowing,—
broke.

The king of Russia became like wax, the melter ;
The monarch of Rúm entered upon joyousness :

Prepared an entertainment of musicians ;
Opened the door of joyousness in the world :

Listened to the harp's wail ;
Placed water of rose-colour (ruddy wine) in his hand.

85 Made mention of his own victorious fortune ;
Drank wine, pleasant-tasting, joyfully.

When night fixed the blue lock (of its darkness) upon the
treasure (of day),
(And) the balance of camphor (the whiteness of day)
became musk-essaying (dark),

86 Otherwise :—

When night fixed the blue lock on the treasure (the sun),
(And) the balance of camphor (day) became dark.

The second line may be :—

(And) the balance of camphor (Libra) became musk (darkness)-
proving (by its own luminosity).

Verily, the king drank musk-scented wine;
Verily, the musician preserved the true note.

Sometimes he drank the pierced ruby (drops of ruddy
wine) in the goblet:
Sometimes placed the ear upon (listened to) the unpierced
ruby (the song void of defect).

Scattered sorrow with every (exhilarating) draught of wine
he drank;
Gave much treasure to the asker:

90 Entered upon long stories;
Asked the mystery of every past event.

Of that swordsman, the man skilful in horsemanship (the
auspicious horseman),
He urged speech beyond limit in that assembly,

Saying:—"To-day that deceitful opponent (the demon),
him (the auspicious horseman),
"Whether he slaughtered, or bound, I know not.

"If he remain (alive) in the bondage of those highwaymen
(the Russians),
"We will bring him forth by the spear-wound.

"And if he have departed (in death), we will not pass by
(forget) that departed one;
"Verily, best that we drink wine to his memory."

95 When his (Sikandar's) brain by drinking wine became
ardent,
His heart became soft as to the prisoners.

He ordered that that tongueless captive (the demon)
Should come to the music-place of the lord of the marches.

88 "La'l-i-sufta" signifies—sharáb-i-khúb.
"La'l-i-ná-suftá" signifies—zan-i-bikr.

By the king's order,—that captive to bonds
Came, like the lofty mountain, to the music-place ;

By the king's power,—his whole body shattered
And withered. In that assembly,

With lamentation, he bewailed of that woundedness,
An intercessor,—no other than tongue-tiedness (pity-
exciting).

¹⁰⁰ When the tongue-tied man bitterly bewailed,
The monarch's heart compassionated him.

From that powerful body, violence-experienced,
He ordered that they should take off the fetters.

That king, the noble man, released him :
—No one injured a noble man.—

Caused him to sit with respect, and gave him victuals ;
Displayed towards him every favour :

Associated with his nature (caused him to drink) some
(cups of) wine ;

Made his real nature conspicuous with wine.

¹⁰⁵ When intoxication came to that one of distraught fortune,
He rolled like the shadow at the foot of the throne.

Although, from hard-heartedness, he agreed with none,
He recognized his own cherisher (Sikandar) :

Ran out thence, hurriedly,
Went in such a way (so fast) that no one saw his dust.

At that circumstance, the Khusrau remained astounded ;
He sought the trace of that matter from the chiefs,

Saying :—“ When that fettered one became joyous with
wine !

“ Why went he far from us when he became free ? ”

110 In respect to that searching (question), the great ones of
the empire
Fell into consideration about that matter (of the demon-
man's departure).

One said:—"He is a desert one. O wonder!
"When they cut his bonds he took the desert."

Another said:—"When wine worked upon him
"He bound his load towards his own house."

The king—to whatever passed, open or hidden (reply),
Listened, but said nothing.

He remained in that reflection, saying:—"This screen of
blue colour (the sky),
"What night-play brings it forth from the screen?"

115 When the king's heart became acquainted with this matter,
He became wish-seeker from his own cup-bearer.

Again, he held delay to be approved;
For he had in his eye the plunder of the enemy.

When some time passed that intoxicated elephant came,
The waist-place (the girdle) of a beautiful maiden in his
hand.

He placed her with reverence before the Khusrau;
Gave the ground-kiss according to usage of adoration.

When in this way he produced a prey from the road,
He again went forth from the king's assembly.

120 The king was amazed when he witnessed this matter (the
return both of the demon-man and of the damsel);
He looked at the jewel in the snake's head (the damsel),
not at the snake (the demon).

From shame of the king that delicate doll,
Like the doll, drew the sleeve (as a veil) over her head.

When in the tent the king beheld that moon,
The tent he made void of men :

Obtained power as regards that beloved one of (sitting in)
the tent ;

Shattered the veil-armour (the sleeve) of her face.

What saw he ? He saw a calamity (a lovely one) beyond
imagination ;

Not a calamity (of the heart),—a sun of splendour.

125 One of Parí-form, saucy and wanton,—come ;
Parí-like, at night, to his hand,—come :

The dweller of Paradise, face turned from the dweller of
hell (the demon-man) ;

From Málik (the demon-man) to Rizván (Sikandar) path
found.

Like a cypress with freshness adorned ;
And from her the ruddy rose borrowed :

With every arrow of the glance which she used to cast,
She used to make a prey of spiritualities.

Her lip,—what a lip ! the distraction of markets !
In it, candy and sugar (sweet speech) in ass-loads.

130 In her (white) bosom, the spectacle of the jasmine ;
The pink lobe of her ear—the spectacle of the ruddy rose.

When the Khusrau looked at that face like the (luminous)
moon,

In her appearance he beheld an idol-house (of great
beauty).

123 "Dast dar chíze áwardan" may signify—chíze mass kardan.

124 If máh be read for Turk, the first line may be :—
Obtained power as regards that moon (the damsel), halo sur-
rounded.

125 By incantation they make a Parí appear at night.

126 Málik is the chief angel of hell ; Rizván, the gardener of Paradise.

A prey—a damsel of sugar-laughter—he gained;
In whose market (of beauty) he found himself a slave.

—The damsel, whose master was slave!
Behold to what a degree hearts were in her skirt!—

He knew that that damsel of Chíní adornment
Was the token to him of the Khákán of Chín.

135 On account of the prowess which on her part he had
beheld,—

He had approved of her in the field of combat.

He was astonished how she fell out from the screen (the
haram);

More astonished,—how she fell again into his hand.

He inquired, saying:—“Unfold thy circumstances;
“Seek out my heart by this recital.”

The beautiful attendant (the damsel), the caresser (of her
lord),

Offered a prayer, reverence-displaying, for the king:

Prayed for the crown-possessor of the world,
Saying:—“Be not thy crown hidden from the world!

140 “Thou art that world-seizer, the territory-subduer,
“For, thee God created for justice and religion.

“Most clear, like the day, is thy pomp;
“More befriending is thy heart than fortune.

“By thee, the liberation (of wretched ones from the
vicissitudes of Time) on the day of hope;
“From thee, the splendour of the luminous sun (of justice).

132 The first line may be:—

A virgin prey of sugar-laughter he gained.

142 It is said that the luminosity of the sun is due to the acts of just
kings.

- “ Other kings, army-shattering,—
 “ One became crowned (king through ancestry) ; the other,
 the sword-striker (king through bravery).
 “ At this time thou art that sun ;
 “ For thou art both the sword-seizer and also the crown-
 possessor.
 145 “ When thou art in the assembly, thou art the world-
 Khusrau ;
 “ When thou essayest battle,—thou art the world-
 champion.
 “ One dusky like me possesses not that power
 “ That she may bring forth breath with the water of life
 (Sikandar).
 “ To whom, the boldness that here she should display great
 lamentation (for wrong done) ?
 “ For if she be Zuhra (of enchanting speech),—she will
 melt with shame (of thee).
 “ The earthenware (the tale of my distressed state) which
 is mine,—is unfit to be pierced (uttered).
 “ When thou saidst—Speak, a little (of that long tale) is fit
 to be uttered.
 “ I am that (humble) one, ear-pierced, whom the Khákán
 of Chín
 “ Made the favourite of his (ear-) unpierced ones (the
 ladies).
 150 “ He sent me to the king’s court, and spoke,
 “ Saying :—This casket (the damsel) has in secret pearls
 (of skill).
 “ Perhaps the king considered that speech unsuitable ;
 “ Through anger he looked not at me :

149 “ Ná suftagán ” may signify—doshízagán.

- “ Made me silent behind the screen (of the haram) ;
 “ Forgot altogether recollection of me.

 “ I grieved at the king’s alienation ;
 “ Came from sorrowing to the battle :

 “ First, displayed in the battle-field
 “ Those dextrous qualities by the king’s fortune.

 155 “ The second time, when I expressed a shout against the
 steed,
 “ I confounded an army of Russia.

 “ The third day, when fortune assisted not,
 “ I became in conflict captive to the enemy.

 “ Not the enemy,—a crocodile, to rage hastened ;
 “ Through the anger of God, a form fashioned.

 “ That crocodile, the tyrant, slew me not ;
 “ He took me, even so, towards the army (of Russia) :

 “ Consigned me to the Russians, the tyrants,
 “ Saying :—Keep closed the door of this treasure.

 160 “ Flew again towards the battle ;
 “ Prepared for conflict in elephant-overthrowing.

 “ When the fortune of the monarch of elephant body
 “ Cast him down like an elephant in that multitude,

 “ At the king’s victoriousness in that battle-field,
 “ My head, by the king’s power (of arm), ascended (in joy)
 to the sky.

 “ When I saw that thy snare (noose) was dragging the
 rapacious beast,
 “ That thy noose was dragging to itself the calamity (the
 demon-man),

157 “ Sákh_hta ” stands for—sakh_hta shuda.

- “ In a great measure, I became not free from fear of him
(the demon-man),
“ When I saw the dragon yet unslain.
- 165 “ In a little measure, my heart became triumphant
“ That a demon of that form had entered thy noose.
- “ Of all Russia the heart became full of sorrow;
“ Their red rose (ruddy, joyous complexion) became yellow
(sad) safflower.
- “ For me,—watch-keeper became an army,
“ All discordant (of tongue), unpleasant of speech.
- “ He, like the night-demon, prepared the path of evil;
“ Began to take men from the road.
- “ Demon-like, rope bound on the hand and the foot,
“ For me, they (the Russians) made a place in a house.
- 170 “ When less than a half of the night passed
“ There came to my ear—há hú! in the desert,
- “ A cloud like darkness (the demon) entered;
“ (And) rained stones on those stony ones (the Russian
guards).
- “ The guards who kept night-watch (over me),—
“ All left the place in fear of him.
- “ I saw only the head which he plucked from the herd
(of Russians);
“ He continued plucking and casting against another.
- “ With the many skulls of heads which he had plucked
off;
“ With those skulls, he had heaped a mountain.
- 175 “ He came; took me up from my place;
“ Took the path to the army of the king of the country:

“ Caused me to reach the foot of the king’s throne ;
 “ Caused me to reach from the profundity of the fish to the
 (sublimity of the) moon.

“ Until now, I have been like treasure in prison ;
 “ Now, I will make pastime with joy.

“ Best that woman, whose foot bears decoration (the gold
 anklet),

“ Consider not the woman whose place is in the prison.

“ My prosperous heart displays to me, in such a way,
 “ That in a dream I behold this desire of my heart (the
 sitting before Sikandar).”

180 When the one of Parí face unfolded her tale,
 The king’s face expanded with joy like the rose.

He gave a kiss on her sweet jewel-casket (mouth) ;
 Uttered (sparkling) words like the (jewelled) ring in her ear,

Saying :—“ O fresh rose-leaf, dust unseen !

“ With the love of God (who gave thee release) a (lovely)
 form in the veil (of chastity).

“ By (God’s) love for thee my resolve has become
 stronger ;

“ For thou art the ornament of the assembly and the
 ornament of the contest.

“ In the contest-place I beheld thee soul-spoiling ;

“ Saw thee strong of arm and skilful of rein :

185 “ In the music-place also I consider thee beautiful ;

“ In these two qualities thou hast not a rival.

“ I am thy companion ; arise ; play the stringed instru-
 ment ;

“ Cause my heart to become fresh by the sound of
 melody.”

The one of Parí-face arose and played the harp ;
The bow (the harp) of white poplar, and the arrow (the
plectrum) of white poplar.

Of fresh songs she uttered a song ;
The song of new order from the heart of the Pahlaví
nation,

188 Pahlaví is a term applied to all the varying forms of the mediæval Persian language, from the time when the grammatical inflexions of ancient Persian were dropped till the period when the modern alphabet was invented, and the language became corrupted into Modern Persian by the adoption of numerous Arabic words and phrases.

Practically, Pahlaví begins with the inscriptions on rocks and coins of Ardashír Bábágan (A.D. 226-240), and ends with religious writings of the priests (A.D. 881). Any fragments of Pahlaví composition of later date than A.D. 1000 must be considered as modern imitations of a dead language.

The word Pahlaví is properly connected with the Parthva of the cuneiform inscriptions, the land of the Parthians (known to the Greeks and to the Romans), and of the Pahlavás of Sanskrit writers.

Strictly—mediæval Persian language is only called Pahlaví when it is written in one of the characters used before the invention of the Modern Persian alphabet, and in the peculiarly enigmatical mode (adopted in Pahlaví) whenever it is transcribed, either in Avesta characters or in those of the Modern Persian alphabet. Freed from this peculiarity, it is called Pázand.

The peculiar mode of writing Pahlaví was first explained by Haug in his "Essays on the Pahlaví Language," 1870, pp. 33-37.

As we write Xmas for Christmas, so in Pahlaví logograms were used called Huzváris (an abstract noun from *zuváridan*, to grow old); and these were the last remnants of older writings.

Pázand (*Ávestá paiti zanti*, re-explanation) is a term applied not only to the purely Persian words in Pahlaví texts, but also to transliterations of the said texts, either in *Ávestá* or in Modern Persian, in which all the Huzváris words are replaced by Pázand equivalents. These Pázand texts retain the exact idiom and construction of the Pahlaví original and represent the mode in which it was read.

The difficulty of Pahlaví texts lies in the Pázand, and is occasioned by the ambiguity of some of the Pahlaví letters. The meaning of nearly every Huzváris logogram (in its proper Pázand equivalent) was recorded in an old glossary preserved by the Pársís.

Pahlaví literature reached its zenith in A.D. 566, when it included the whole of the literature of Persia; its destruction began in A.D. 636-651;

Saying :—“ O king ! O sovereign ! O world-helper !
 “ O lover of the wise ! O cherisher of wisdom !

190 “ Be thy verdant head far from the chastisement (of being
 slain) !

“ Be thy luminous heart the fountain of light !

“ Be thou young in fortune, victorious in judgment !

“ Powerful, and wise, and territory-conqueror !

“ Thy life,—loin-girt with repose !

“ The coat of thy body,—far from stain (of sin) !

“ Of good and bad, wherever thou turnest thy face,

“ May God be thy shelter, and wisdom thy ally !

“ Be it so that the star may be to thy desire ;

“ All countries of the world be under thy command ! ”

115 Then she began her own mystery (desire) ;

Expressed (sang) her ardour of love on her own harp,

Saying :—“ Into the garden (of youth) came a beautiful
 tree (a damsel) ;

“ It kindled like the luminous lamp.

“ In the garden (the bloom of youth) was a rose
 unblossomed ;

“ Verily, the narcissus half asleep in the parterre.

and its death-blow came with the subsequent adoption of the Modern Persian alphabet.

The oldest Pahlaví manuscript (A.D. 800) extant consists of several fragments of papyrus recently found in a grave in the Fayum district in Egypt, and now in the Royal Museum, Berlin. Next come four manuscripts on Indian paper, all by the same hand (A.D. 1323–1324)—two copies of the Yasra and two of the Vendidad, containing the Ávestá, with its Zand (Pahlaví translation and commentary) ; of these, two are in Kopenhagen, one in London, and one in Bombay.

The last remnants of Pahlaví are contained in the few manuscripts preserved by the Pársís in Western India, and by their brethren in Persia.—“ Pahlaví Texts,” translated by E. W. West, 1880.

See canto xiii. couplet 18.

197 “ Nargis ” here signifies—parda,e bikárat ; and “ gul ” signifies—
 ghuncha,e bikárat.

“ The red wine (of joy) in the cup (the unblossomed rose) was untasted ;

“ An unpierced (unblemished) pearl was hand-untouched.

“ In the hope that after the pursuit of prey (kisses), the king

“ Would bring joy from the hunting-place (the lip and the mouth) to the (unblossomed) rose ;

200 “ That the pale spring (the fair Sikandar) would pluck a red rose (my ruddy complexion) :

“ Would behold sometimes the tulip (laughter and the rosy lip) ; sometimes the musk-willow (the black mole and the tress).

“ Perhaps the king has no leisure for the garden (my roseate person),

“ That he turns not his glance towards the resplendent lamp (my luminous state),

“ Otherwise a spring, with this joyousness,—

“ Why should it fall for nothing to the ground ?

“ I am fearful of the autumn wind (the toughness through age of the once tender body),

“ Lest it should scatter such a spring (of joy) to the dust.”

The monarch, who heard the voice (of song) of the heart-ravisher,

Heaved from his heart the sigh of those whose hearts have gone.

198 “ Durr-i-ná suftá ” signifies—zan-i-bikr, bákirat.

200 Otherwise :—

(The king) would pluck the red rose (the inside of the unblossomed rose) and the pale spring (the outside of the unblossomed rose) ;

Would behold sometimes the tulip (the red mark on the damsel's body from embracing her) ; sometimes the musk-willow (the black mark from tightly holding her).

204 The first line may be :—

The monarch, who heard the heart-ravishing voice.

205 Her pleasant voice and the wail of the harp,
With her face of rose colour, gave him tidings

That—"A face like that, an agreeable voice like this;
"A desire (of union) like this (prohibitors none)—be it
not unlawful to thee!"

When the king's heart became acquainted with that matter
(the damsel's desire),
Of that desire he became desirer.

Again he considered delay (till leisure occurred) proper;
For he kept in his eye the plunder of the enemy (the
Russians).

On the part of the cup-bearer, he was contented with wine
fit to be given;
For he put the road-provision (the damsel brought from
the far road) for the halting-place.

210 He made full a golden cup with wine,
And drank it to the memory of the cheek of that Parí-born.

Another cup, ruby-drinking (full of red wine),
Having given to that sweet lip, he said:—"Drink!"

The moon (the damsel) took (it), kissed (its lip), and put
it to her lip (to drink);
She took the cup with a kiss, and returned it with (another)
kiss.

The monarch—with one hand drawing the wine-cup;
With the other hand drawing the tress of the heart-ravisher—

Would sometimes kiss the lip of the cup;
Would sometimes bite (kiss) the lip of the heart's-ease.

215 In that way (of wine-drinking with friends) which way is
heart-alluring,—
Bitter wine with sweetmeats (kisses) is pleasing.

212 This describes the custom of respect.

When they poured sweet wine into the mouth,
They sweetly embraced (on one couch) in sweet sleep.

In that wish-place (Sikandar's tent), void of the prohibitor,
They desired naught save kissing.

Come, cup-bearer!—that coloured (grape-) juice (the
purified wine of senselessness),
Whose colour the old villager gave with (red) blood.

Give me, so that when it comes to my grasp,—perhaps
Its water and colour may give me the water (the lustre)
and the hue (of youth).

216 The wine was bitter, not sweet; but, inasmuch as it was drunk by way of mirth, it is called sweet.

217 In some copies *bá dúr-básh* occurs. The first line will then be:—
In that tent, possessed of the hinderer (the perplexing thought of the design of the battle of the next day).

CANTO LXV.

SIKANDAR'S GAINING A VICTORY OVER THE ARMY OF RUSSIA.

1 When the army of the morning brought forth the
standard,

The world drew the pen upon (effaced) the word night

From the sun's effulgence,—earth's brain (earthy ones,—
creatures possessed of soul)

Came from sleep (awoke) to the phrenzy of madness.

The bird of the morning-time (the cock) uttered the crow,
Like the phrenzied at light, or the epileptic at the demon.

3 The Persians call the epileptic boy—*dev-kulúkh*, the demon's clod.

In tumult, the king raised his head from sleep ;
He made the pure heart free from thought (not of God) :

5 Came to the prayer-place ; made supplication ;
Essayed the tongue in thanks :

In that contest (with the Russians),—from his own aid-giver (God)
Desired sometimes power (victory) ; sometimes (inward) aid (without which man's power is useless).

When for a while he rolled on the surface of the dust,
He bound his loins and opened the skirt of his armour (to bestride his steed).

His throne, they placed on the elephant's back ;
Two miles around him they drew the sword.

In that spacious battle-field, the river of majesty,—
Out of the wave of the army, he raised a citadel (lofty and firm) like the mountain.

10 According to the regulation of former days, the army,—
The commander, world-illuminating (Sikandar), arrayed.

Left and right, around that citadel,
With steel they bound the dust on the road.

On the other side, the Russian, head-exalting,
Arrayed the army according to regulation and order.

The Russian bells went sounding ;
The brain from anger's flame went boiling.

From the flashing of the sword-point and the lighting of
the spear,
The head went from the (true) path, and the hand from
the rein.

8 At the time of battle an elephant furnished with a throne used to accompany the king.

15 The twanging of the bow passed into the brain of the
mountain ;

Against every crowd,—the arrow whizzing-making.

From the steeliness (the hardness and the heaviness) of
the mace of the neck-slayers,

The brains poured forth from the mouth.

At the tyranny (the heavy beating) of the mace of the
elephant-overthrowers (of both armies),

(Even) the (merciless) sky (kept) casting its garment in
the jar of indigo (in mourning).

Terror at the damascene (on the surface of the uplifted
swords), like the wings of the ant,

Emptied power from the wings of the eagles.

From the inverted small cup (below the spear-head) the
spear-head (imbrued with blood)

Poured down upon its tassel (the tail of the mountain-ox)—
the cup of blood :

20 With blood (red) like cornelian, the hoof of the wind-fleet
steeds,

Immersed in blood up to the saddle-cloth :

15 “Fasháfash” signifies—the noise of arrows cast one after the other.

19 Otherwise :—

From the inverted small cup (man’s head),—the spear-head

Poured down the cup of blood on the tassel (man’s hair).

The tassel (parcham) is placed below the ball of the spear (tásak) of
the spear-head (sar-i-neza). When the spear is lowered to thrust, the
tassel hanging over the tásak gives the appearance of a cup brimming
over with blood.

Hence :—

The spear-head from the inverted cup,—

The cup of blood poured down by (means of) the tassel.

Couplet 18 describes repeated blows of the sword ; couplet 19 those
of the spear.

The spear (-point, driven) on the (boss of the) shield (was like) the kindled constellation ;
 The shield (pressed) within shield,—the army stitched together :

From the many iron javelins that went to the destruction (of warriors),
 The blood (of the javelin-wound) and the dust (of the earth) established a tomb (brick-made) over those slain :

The point-brandishing of the sword, the neck-traverser,
 Produced the tulip-bed (the bloody heads of men) from the stream of blood ;

Like the needle, the spear stitched the chest (of man) ;
 (And) learned severing from the forked arrow :

25 From every hand (the warriors of both armies),—a dagger in haste (for blood-shedding),
 Like the dragon, head brought forth from sleep.

From the many slain round about the road
 The battle-field became (strait) like the market of the place of assembling (the judgment place).

In every direction the Rúmí, hate-displayer,
 Brought forth the Resurrection Day from the Russians.

The armies of (ruddy) Rúm and (yellow) Russia commingled ;
 In ruddiness and whiteness like the face of a bride.

In that battle, Sikandar, like the raging elephant,
 A warrior's war-weapon in his hand.

21 In some copies the first line is :—

Spear within spear (uplifted)—the constellation kindled.

24 In some copies the couplet is :—

From the needle, the spear-point stitched (or stitching) ;
 From the forked arrow, shearing—learned.

30 The steel-clad elephant—how is he?
The roar from the raging lion—how issues it?

Resembled that elephant, and that lion—the king,
Who closed the path against the elephant and the male
lion.

Every sword-possessor, with whom he met,—
He loosed, with one sword (blow), his head from his body.

His umbrella (the emblem of majesty), black-clad like the
raiment of the house of 'Abbás,
Cast the stone (of fracture) on the goblet of the men of
Purtás (and shattered them).

By the force of his (sword-) arm and the (sword-) blow
(while standing in) the stirrup,
He cast, left and right, countless heads.

35 In place, both his foot and also his army,—
When will his star (the standard of victory) ascend from
the mountain (the lofty army)?

The balance of the sun (the astrolabe) of the sage
(Balínás) towards the sun.
For horoscope-taking, like the (swift-moving) moon in
quickness.

When fortune appeared in victoriousness,
(And) Time made the king's sword the key (of victory),

32 "Báz *khurdan*" signifies—*sáz kardan*; *muḡábil shudan*.

34 "Riḡab afgandan" signifies—*rawáu kardan*, as Nizámí says:—"Riḡáb afshánd sue ḡiṣr-i-Shírín."

The first line may be:—

By the force of his (sword-) arm and the blow of the stirrup
(supporting the spurred heel against the horse's flanks).

"Riḡábí" (or *zer-riḡábí*) signifies—a sword fastened to the horse's
flank.

"Zaḡm-i-riḡáb" may signify—hurling blows with force. Because
at the time of delivering a sword-blow the warrior places his feet firmly
in the stirrups.

He said to the king :—“ Strike ! for aid is thine :
“ In this strife power is thine.”

The Khusrau, like the river Nile moved ;
He cast the enemy's head at the elephant's foot :

40 Against the Russian (Kintál) he made an assault,
Like the savage dragon, mouth-opened.

The king's victory brought forth its hand (appeared) ;
Defeat came to Kintál, the Russian.

When he broke them (the Russian warriors) by breaking
them small,
He took them in one assault from his own place.

By the curl of the noose, the king of elephant-form
Brought Kintál into bonds.

Flight fell upon the enemy ;
Time gave sovereignty to the king of the world (Sikandar) ;

45 (And) from the many cast heads of the Russians
Made a field of red wood (bakam) with the slain.

They poured many a stream of blood from the Russian ;
They took, and slew, and grappled.

45 If kish be read for kushta, and gashtí for kishtí, the second line will be :—

The red wood (bakam) used (through fear) to be void of its (ruddy) nature, (saying :—Let not the Rúmí spill my blood as he spills that of the Russian).

If kish (signifying—arrow-casting) be read for kushtá, the second line will be :—

(Time) made a field of red wood (bakam) with arrow-casting.

If the second line be :—

Niḡm kishí az kish pardákhta,

it will read :—

(Sikandar) emptied vengeance-seeking from their nature (or religion).

The steel-clad elephant,—how
Became it captive,—the swordsmen a-shouting?

The rest became slain by the sword and the arrow;
Of slaying calamity (the Russians, calamity-exciting), was
no help.

A few escaped without chattels and means;
Those flying went back towards Russia.

50 Not so much treasure reached the Khusrau
That a computation of it may appear.

Of silver and gold, and beaver, and ruby, and pearl,
Many trays, each a camel-load, became full.

When the king became successful over the enemy,
He became, from the prosperity of his work, like the
painting.

He alighted from the grey khutlán steed of stately gait,
For whatever was his purpose he saw complete.

In thanks to God he rubbed his face in the dust,
Saying :—“ From God came victory. Dust was he ! ”

55 When he uttered praise of his own Ruler (God),
Verily, he gave treasures to the Darvesh :

Beheld the world a place void of the enemy;
Turned his pleasure to ease and music.

Come, cup-bearer! that cup jewel-scattering (bring);
Scatter a jewel (the wine of senselessness) on my composi-
tion (body).

47 The text being erroneous, this couplet should be :—
Of the lions of Purtás and of the Russian land,
A hundred thousand swordsmen became captive.

51 The text being erroneous, the second line should be :—
Ox-hides, (each) a camel-load, became full.

By it my soul (rust-eaten with carelessness) may, perhaps,
 become fresh (and lustrous);
 For the rust (blight) of the jewel departs by the (rubbing
 of the) jewel.

CANTO LXVI.

SIKANDAR'S LIBERATING NÚSHÁBA, QUEEN OF BURDA',
 FROM THE HAND OF THE RUSSIANS.

1 When Sikandar (son) of Faylikús became free
 As to the booty of Purtás and the plunder of Russia,—

In that quarter he sought out an abiding place
 That might keep the dweller vigorous :

Its tree,—more delighting than the Túbá (tree of
 Paradise);

Its grass,—more sharp of tongue (blade) than the lily.

In it, limpid waters running,—

Pleasant-tasting like wine,—if it be lawful wine (of
 Paradise, not of earth) :

5 In its vicinity, forests of white poplar,
 Branch wi^h branch tightly intertwined :

Its trees (in amplitude) greater than fifty arsh,
 Obtained nutriment from water and air.

When a place of this sort came to his hand,
 To him, in that happy place abiding came.

“Nishistan” signifies—búdan; mándan.

The arsh=the distance from the finger-tip to the elbow.

On it, he spread a carpet of Rúm ;
He continued to sport with those of fresh face.

When the kings sate at the king's banquet,
The circle of the banquet-place became adorned.

- 10 The king ordered that the treasure-bearers
Should give an idea of the computation of the booty.

Regarding that treasure which was stuffed mountain on
mountain,

From Russia and Purtás and other confederations,—

The secretaries should exercise inquiry ;
Should bring it into reckoning less or more.

To the monarch's door, the booty-draggers
Drew plunder beyond computation.

They opened the fastened treasuries,
From (seeing) which ease of hearts arises.

- 15 The wealth in the treasury was not to that degree (little)
That its reckoning was clear :

Gold of the mine (pure), and silver reduced by mercury
(pure),

Which gave want of splendour to the moon's splendour :

Emeralds in ass-loads ; enamel in "mans" ;

Leaves (shields) of gold and war-garments of hard hide :

- 16 The silver reduced by mercury is purer than the silver of the mine,
and is very brilliant.

- 17 "Zabarjad" may signify—the best kinds of emerald, very green,
lustrous, and easily shattered ; and mína—the inferior kinds of
emerald.

An ass-load=700 lbs.

700 lbs of grain was, in 1829, worth 1 tumán=20 shillings.—Malcolm's

"History of Persia," vol. ii. p. 356.

In his "Notices of Persian Poets," 1846, p. 371, Sir Gore Ouseley
says :—1 tumán=£2 10s.

Of fine linen, weighing a miskál (a piece), house-woven,
Like the mountain of Káf, mountain heaped on mountain,

Garments, gold-woven, unstitched;
Shields like the resplendent constellation.

- 20 The fur of the glossy beaver in ass-loads;
The black sable fur also beyond computation:

Of the fur of the ermine not so many (few) loads tied up,
That it is possible to narrate—how much:

The gleaming fur of the red fox;
Verily, colts of horses, shoe-unseen (newly-born):

Garments of the soft belly-skin, bed-chamber illuminating;
(In colour) like the (black) mole of night fallen on the face
of (the bright) day:

Besides these articles, much treasure,
From the reckoning of which the mind comes to sorrow.

- 25 When the king glanced at that furry stuff (of various
kinds),
He beheld the spring (the glory) of Iram in the banquet-
place;

Recognized each article to the extent of its value;
Knew what (garment) it was proper to make with every
kind of article:

20 If *tegh-dár* (signifying—having a long line) be read in place of *áb-dár*, the first line will be better.

21 “Band” signifies—a load that a man can carry a stage on his back.

23 “Washk” signifies—a beast having fur of white colour with black spots like the fox in Turkistán.

The first line may be:—

The belly-skin of the washk

The second line means—the piebald steed of time (represented by)—dark night and bright day.

26 Observe that *khud* in the first line is used as *ash*.

Beheld, far from reflection, a great mass heaped up
Of the (skin of the) heads of the ermine and the boneless
heads of the sable,

Old become, and from them the hair fallen;
From the most suitable place suspended (so that the stench
might be wafted away).

When for a while he looked at those skins,
That heaped up skin,—he knew not for what it was.

30 He asked, saying:—“These old hides,
“From their intrinsic and innate quality,—for what deco-
ration (of garment) are they fit?”

To him, a Russian gave a delightful reply,
Saying:—“All this brain (wealth previously mentioned)
is produced from this skin.

“Look not with contempt at this dry skin,
“Which is the most resplendent (current) coin of this
territory.

“In my opinion, this ignoble hide
“Is more precious than much soft hair (delicate fur).

“Everything furry which here appears
“It is possible to purchase with this hairless hide.

35 “If the silver (the coin) of every country,—in impress
“Changes (like changing Time) in every coinage (on the
accession of a new sovereign),

“No coin is ours save this hair (the hairless hide of the
ermine and of the sable);

“Of this hair, (the currency to the extent of) a single hair
becomes not less.”

27 “Lafch” (lafcha; nafkh) signifies—the skin of the head and the flesh
without bones.

At that fear (of the king of Russia), surprise came to
the king (Sikandar, and he said) :—

“ How became this multitude (the Russians) slave to the
order (as to the currency of hides, at the bidding of)
the Russian king ? ”

To the sage he spoke, saying :—“ In royalty,
“ Governing makes the king’s hand strong.

“ Behold to what extent governing produces reverence
“ When it makes hide like this better than silver (inasmuch
as it never becomes dull in the market) !

40 “ In this territory, of whatever I have seen,
“ This (governing) is best ; and of this I have approved.

“ If this jewel (of Kintál’s governing) had not been this
people’s
“ None would have bound his loins (in obedience) to a
person’s (a chief’s) order.

“ None (of the chiefs of Russia) has kingly qualities ;
“ With this one quality only (of governing on Kintál’s part),
they (the chiefs) are king (through the awe inspired
by him).”

When the king became possessed of plunder through his
superiority (in battle),
He reckoned thanks for treasure gain.

To the world-creator a full thanks (-giving),
He offered ; then asked for the cup.

45 Through the pleasant music and the wine, pleasant-tasting,
He came into motion like the spring-cloud.

To the chiefs of the army who endured toil (in battle with
the Russians),
He gave dínárs and treasure in ass-loads.

He made them rich by gold-casting
By preparing a dress of honour anew every moment.

Of the army there remained not even a camel-leader,
On whom was not a long piece of brocade.

He summoned the man, tongue-bound,
The desert one of broken bonds (who had broken Sikandar's
bonds).

50 The desert one, mountain-wandering, entered;
He performed, like other persons, obeisance to the king.

At the head and feet of that animal,—the king
Gazed much for warning's sake (for he possessed not
man's qualities) and shook his head (in sorrow).

Of the decoration of jewel, and gold, and silver,—
A magnificent present he gave to that animal.

He accepted them not, for the reason that of treasure
and requisitions
Is no need to the desert ones.

He cast a sheep's head before the king,
(And) showed to him :—for me, a sheep (for milk and flesh)
is necessary.

55 The king—of those sheep (with milk) fit for fattening
(one's self);
And of those (without milk) that were fit for eating,—

Ordered them to give to him without counting;
The desert one took, and offered him thanks:

Placed the herd numerous beyond limit before him;
Came with joy to his own dwelling (a mountain near the
land of Darkness).

In that place abounding with birds, pleasant and heart-opening;
To the king it appeared pleasant, because it was a delightful place.

He drank pure wine to the sound of music;
The sky caused blessing every moment to reach him.

60 When he became greatly intoxicated with wine, pleasant-tasting,
The rose (of his cheek), with water of rose-colour (wine),
brought forth sweat.

He called the king of the Russians to him;
Established a place more worthy of him:

Cast the iron (fetter) from his feet and hands;
Prepared a dress of honour of gold-woven stuff:

Placed in his ear the ring as a mark of servitude;
Forgot as regards him the passed malice:

The other fettered ones (the chiefs of Russia) from the
tyranny of bonds
He adorned with dresses of honour and rendered estimable:

65 He ordered that they (the Russians attending on Kintál)
should bring Núshába;
Alone he drank not such pure wine.

At the king's order, a Russian (a noble) hastened
He caused the moon (Núshába) to reach the sun
(Sikandar);

Verily, the dolls (the lovely women, her attendants)
tyranny-experienced (through captivity);
(And) verily, the approved decoration (of garment) and
the gold (of adornment as before).

He adorned Núshába like the spring,
With bejewelled clothing:

Gave to her much treasure from the plunder of Russia ;
 Arrayed her again like the bride :

70 Drank wine some nights with her in pleasure ;
 When the time of joyousness became full (ended),

Over her, he gave power to Daváli ;
 On it (that power), Daváli's leathern belt was knotted.

When he gave them the jewelled decoration
 He gave them the repose of wife and of husband :

Sent them without injury to Burda'
 That they might loftily uprear that town (the capital of
 Burda').

For the edifices in that place of ruin (through the
 attacks of the Russians),
 He gave them much treasure besides road-requisites.

75 When he made this arrangement with suitableness,
 He favoured, one by one, the chiefs of the army (of
 Daváli and of Núshába).

The king of Russia also, with collar and crown,
 He released, and imposed tribute upon him.

When the Russian brought his chattels to his own city
 He again became joyous with the crown and the throne :

Turned not after that his head from his justice ;
 Drank wine every year to his memory.

Night and day, in that place abounding in birds, the
 Khusrau
 Enjoyed sometimes pleasure, sometimes hunting.

80 Beneath the straight cypress, and the willow, and the poplar,
 He drank red wine to the sound of the harp :

Enjoyed happiness when he beheld his heart happy ;
 Increased heart-happiness by that state of heart-happiness
 (through wine and music).

Youth, and royalty, and lofty fortune,—
 Why may not the wise man's heart be happy ?

Come, cup-bearer ! (the promise of union with God),—that
 water, the fire of fancy (the ruddy wine of sense-
 lessness),

Cast upon this amber-like (yellow) earthenware (my body
 weak and withered with old age and from not beholding
 God's majesty) :

A water, pleasant-tasting,—by which, from this obscure
 dust (my body),
 It is possible to wash sorrow entirely away.

CANTO LXVII.

SIKANDAR'S TOYING WITH THE DAMSEL GIVEN BY THE
 KHÁKÁN OF CHÍN.

1 A luminous night more resplendent than the day,
 A moon more effulgent than a sun :

From the freshness of the glittering (moon-like) dome (of
 the sky),

The tablet (tilled land) of the children of dust (vegetation)
 emerald become.

2 The freshness of the earth is said to be due to the moon's rays.

On that tablet of beauty (the tilled land), the star (the
luminous moon) with silver (its effulgent beams),
Wrote many a word of hope (of full harvest) and of fear
(of scanty harvest).

The scribe who recognized those words (of hope and of fear),
Made not his lodging in this cave (of the earth) with the
ghúl (the toil of the world).

5 To suffer toil in the world's business,—what advantage?
Since it is impossible by endeavour to increase one's daily
food.

Not worth care is the world; incline to joy (contented
with what thou hast);

Not for care,—have they made this mansion.

For the sake of joyousness and gladsomeness—is the
world;

Not for injustice (-doing to one's self) and toil-enduring.

Let us not strive in this place of hardship (for the world
devours its own hard-striver),

But draw up our chattels from this bottomless pit (and
remain void of attachment):

Let us place with (for the sake of) joy joy-bringing wine
(the goods of delight and ease);

And give with joy that established for joyousness (to the
needy).

10 Since yesterday has departed and to-morrow will appear,
It is necessary to purchase with joy this one night (the
present moment).

3 The second line may refer to—the diagram in which (from the effects
of the seven planets) the good and the bad circumstances of life are
depicted.

“Lauh-i-zeba” may signify—falak; lauh-i-tiflân-i-khák (meta. the
earth).

8 See couplet 33.

Thus best,—that we enjoy the spectacle to-night ;
And do to-morrow's work when to-morrow arrives.

One cannot by force suffer grief uncome ;
For one cannot go to the grave before death.

Exercise not thought in (enjoying) wine (the goods of
delight) save joy (of the present moment) ;
The market (splendour) of every trade is apparent.

Why is it necessary to preserve tyranny over thyself (by
putting off the joy of to-day till to-morrow) ;
To keep thyself in grief every (all the) year ?

15 Why do we writhe in this world of twisting and turning ?
For that to be is nothing, and that been nothing.

Let us fly (void of attachment) from this march-place of
departure,
Before that we fall at the elephant's foot (at the end of life
in toil) :

Let us enjoy whatever after us they (our descendants)
enjoy of us ;
Take whatever they take from us in plunder.

If thou desire to take,—take such property (of good
deeds)
As other forerunners took.

If thou fear the highwayman or the tribute-demander (the
Sultan),
Who plunders whatever he sees on the road,—

20 Give first to the darvesh whatever thou hast ;
For no one seeks the store-place of the (poor) darvesh.

* Seest thou not that the tribute-takers of one-tenth
Bring the tribute to the vestibule of the darvesh ?

21 "Dah yak sitán" signifies—báj va khiráj giranda.

How sensible was that man, *dínár*-estimating,
 Who made the desolate spot the abode of his treasure.

Since the world has the date of one day's space,
 Why keepest thou concealed the treasure of a hundred
 years ?

Come, so that we may sit and display joyousness ;
 May make a single night in the world like *Kay Kubád*.

25 May this one night take justice from fortune ;
 May bring to mind nothing of yesterday or of to-morrow :

May not ask of those things from which is no profit ;
 For reflection of this sort (regarding the increase of ease)
 is not happy.

As to whatever power is man's
 May strive so long as the breath issues happily (not
 unhappily through excess of strife).

For the remedy (the cause of ease) of our own heart we
 may pleasantly strive,
 Not to such a degree that we make the body of the food of
 the fire (of avarice).

The breath, which is the capital of life,
 To give with bitterness (to respire bitter breath, to acquire
 great riches)—is not happiness.

30 Express this breath in such a way that thou mayst give it
 justice (in remembering God),
 For the wind takes it if thou give it to the wind (of
 bitterness in acquiring more wealth than necessary).

22 In the second line, *wairána* may signify—*fukará*, the poor, or a desolate place.

28 In the acquiring of the predestined (*muḡaddar*) daily food, we may strive to the limit (*ḡádr*) of our power (*maḡdúr*); but not to such a degree that we make our body food for hell.

Sacrifice the diram (expend but little); prepare for heart-happiness;
For it is cheap to purchase the (joy of the) heart for nothing.

Be not fierce and of bad temper,—for the sake of (gathering) dirams;
It is necessary that thou shouldest be. Say to the diram:—“Be not!”

Be not a hard-striver as to world-reckoning;
For every hard striver is a hard die-er.

Reckon a breath (pass life) in lightly abandoning (the world at death and not grieving at shattered hopes);
For the man lightly abandoning lightly lives.

35 An auspicious night and a precious hour,—
In it, the gladness (through lightly abandoning the world) was heart-pleasing.

The jeweller (historian) makes representation of this sort,
Of the matter relating to the Sikandrian ruby,—

That Sikandar, in perfect love, that night
Filled the cup to the memory of the lip of his love (the damsel of Chín):

Drank the cup to the sweet lip (of the lovely one):
Put the ring into the ear of the cup with his lip (placed on it to drink).

33 “*Sakht-mír*” is one whose soul, through love of wealth, departs with pain from the world.

36 “*Yakút-i-iskandari*” signifies—the ruby that Sikandar brought from the darkness; or the tale of Sikandar.

Sitting in the manner of the young cypress,
 Scattering sometimes the tulip, sometimes the arghaván ;

40 A line of ambergris (the beard) raised on the rose
 (Sikandar's cheek) ;
 On that rose, rose-water (the lustre and radiance of joy)
 scattered by the world,—

Both pleased was his heart through the victory over the
 enemy ;
 And also prosperous was his house through his wealth
 (the plunder of Russia).

He summoned the mistress, the heart's ease,
 The Parí-form of tender limb ;

(And) made the tent void of strangers,
 Of singers and minstrels belonging to the tent.

The idol (the lovely woman), the parting of the head and
 the tresses adorned,
 An object desired with a hundred desires :

45 The lip,—more heart-clinging than the pomegranate-
 grain ;
 The tongue,—more sugar-scattering than rose-serve :

39 To the branches of the flowerless cypress they fasten bouquets of
 flowers.

Tulip-scattering may signify—Sikandar's giving the cup to the cup-
 bearer stained with wine ; or casting the dregs on the ground.

“ Arghaván-scattering ” may signify—drinking the ruddy wine.

42 Of Ahasuerus (Artaxerxes Longimanus, Ardashír Daráz-dast, B.C. 465)
 it is stated in the Book of Esther :—

He appoints officers in all the provinces of his kingdom, that they
 may gather together all the fair virgins into Sushan the palace.

It takes an entire year to fit these damsels for presentation to the
 king—six months with oil of myrrh and six months with sweet odours.

43 The couplet may be :—

Of strangers,—void made the tent,
 The tent-singers and the minstrels.

A mouth and an eye,—within limit both narrow :
 One (the eye) struck the heart (with amorous glance) ; the
 other the harp (in singing) :

The (long, coloured) hood of the tress, amber-scattering
 (black and odorous),
 Trailing, rope-like, on the skirt-border :

The adorning of the assembly and the banquet-place (by her
 beauty) ;

The player of the harp at the king's banquet.

At the king's order, she tuned the harp,
 Opened the door of the lip of the jewel-casket (the mouth),

50 Saying :—“ To-night, through gladsomeness, there is
 freshness for the world ;

“ All joyousness is from the Khusrau's fortune.

“ Pleasant is time at the season of the rose (Sikandar's
 victory over the Russians) ;

“ The world laughs when the spring laughs (blossoms).

“ When the effulgent sun (of victory) ascends to the
 zenith

“ The light strikes up the wave from the luminous world.

“ When the morning breeze comes to embroidery (grass-
 producing),

“ The earth produces Rúmish, and the atmosphere
 Shustarí.

46 The narrow eye is not considered beautiful. The damsel, through modesty, looked at Sikandar with half-closed (tang) eyes.

See canto xxxii. couplet 63 ; lii. 31.

47 “Itf-i-dámán” signifies—firávez-i-dámán.

The gísú-posh is a bag three yards long, having at one end a hood which they place on the head. They cast the tresses into the hood and pass the end of the bag under the arm under the left shoulder-blade.

53 Rúmish embroidery signifies—green silken cloth of Rúm.

Shustarí embroidery signifies—white silken cloth of Shustar.

“ When the red rose establishes a pavilion (blossoms) in the garden,

“ It illumines a hundred lamps with every rose-bud (of its own).

55 “ When Sikandar brings victory to his grasp,

“ Not beautiful is the mirror (the goods of ease) under the rust.

“ When Kay Khusrau (Sikandar) becomes seizer of the cup (of ease) with wine (the victory over the Russians),

“ Why is the cup empty on the throne?

“ If the king be more lofty than Jamshíd,

“ My face is more adorned than Khurshed (Jamshíd's mistress).

“ If the king be Firídún of golden shoe,

“ For his victory, I am the standard of Kávah.

“ If the king be a Kay Kubád of lofty diadem,

“ Mine is the diadem of musk and amber (the fragrant tress);

60 “ If the king be Ká,us of turquoise crown,

“ For him it is necessary to ask from me for the ivory throne (the lily bosom):

“ If the king be demon-binding like Sulaimán,

“ For me, some are in the world (distraught) like the demon.

“ The king seized the world's throne,—O wonder!

“ I captivated him (Sikandar) who captured the world.

54 “ Killa ” signifies—a small mosquito tent.

From the perfume and blossoming of one rose other roses begin to blossom.

56 In the second line, the cup means the one in the fortress of Sarír.

Canto 42.

- “ Although the king’s noose, world-seizing,
 “ Has fallen on the neck of the sun and the moon (so easy
 to him is world-seizing).
- “ For him I make a noose of my tresses ;—
 “ I fear not ; I cast it on his neck.
- 66 “ If his be a noose, moon-seizing,
 “ Mine is a noose king-seizing.
- “ If he cast an arrow by the power of his army,
 “ Mine is a glance, arrow-casting.
- “ If he have the dagger for blood-shedding,
 “ I know how to excite (draw) blood by a glance.
- “ If he resolve upon sword-playing,
 “ My tongue sports with (fascinates) the sword (of
 the king).
- “ If he bring a heavy mace of gold on his shoulder,
 “ My two locks about the ear are two maces.
- 70 “ If on his steed be a (golden) collar,
 “ Behold me, in whose full throat are ten collars !
- “ If he have caskets full of rubies,
 “ Mine is a casket (the mouth) full of ruby (the lips) and
 pearl (the teeth).
- “ If his ruby be now of the mine,
 “ Mine is the lip like the red ruby.
- “ If he be star-recognizer of the sphere,
 “ For me,—the stars of the sphere keep watch.
- “ If his be the standard above his head,
 “ Mine are a hundred standards outside the door.
-
- 74 Outside my door a hundred persons, standard-bearing, are standing
 to purchase my beauty.

- 75 " If through pre-excellence he became sovereign of the world,
 " By soul-cherishing I am sovereign of the lovely ones!
 " When I cast up my veil from my face
 " I purchase the world for a single hair of mine.
 " When I draw a perfumed tress across the moon (my face)
 " I draw the moon with the tress to the earth.
 " When I bring the sugar-lump (sweet speech) into the cornelian (the ruddy lip);
 " (And) produce the finest wine (weighed and subtle speech) from the pistachio-nut (the small mouth).
 " My wine (weighed and subtle speech) brings (pure, crystal) water to dancing (in envy);
 " My cornelian (the ruddy lip) gives ease (even) to sleep (naturally full of ease).
 80 " Desirest thou a collar from the moon (my resplendent face)? Behold my ample throat!
 " Askest thou for relish from the ruddy nut? Behold my lips!
 " In this sugar (the sweet lip), you my say is sweet laughter;
 " Look at this sweetness (of the ruddy lip) that is of Samarkand (candy-producing).

80 " Namak " here signifies—lazzat.

" Finduk " is a fruit of red colour and round kernel.

81 The second line may (with a slight alteration) be:—

In it (the sugar of the sweet lip) behold the kiss—how it is of Samarkand.

" Samar " signifies—afsána, a night-tale; or (simply) talk.

" Samarkand " signifies—a well-known city, kand (candy)-producing; the sweet lip, sweetly-talking; or the night-tale of sugar (the sweet right-tale).

“ If alchemy make the stone gold,

“ My fragrance (from the musky tress) makes amber of
(the dry) dust (the clay used for head-washing).

“ (The intrinsic quality) of Canopus, Yaman-illuminating,
as regards the fragrant leather of Yaman,

“ Is just as my fragrant hair with the morning breeze :

“ With one (amorous) glance I make roast meat of the
wounded heart ;

“ With another glance I make plunder of his life :

85 “ On this side (with the first glance) I make a prey and
favour him ;

“ On that side (with a second glance) I cast him into the
sea (of love, and trample on him).

“ (Him) I fascinate by remedy (union), and consume with
pain (separation) ;

“ She am I who do this ; save me, none did this !

“ If from the far road the priest (the ascetic muslin)
behold me,

“ He performs adoration (to my fire-like cheek) as the fire-
priest before the light.

“ And if there be an austere recluse of (nature like) the
hard stone,

“ I bring him to dancing (restless with love) with one note
of the harp.

In the Bústán, chap. iii. couplet 96, Sa'dí says :—

One had a mistress in Samarḡand ;

Thou wouldst have said :—In place of sweet talk (samar) she had
sugar (ḡand).

It is possible that ~~سمرقند~~ should be written ~~سمرکند~~, in which Samar
~~ر~~ is a king's name, and ~~کند~~ means (in the language of the Turkáns)
a city.

- “ I practise silver-working (the fascinating of men),
because I am silvern of body ;
- “ But I shatter not the lock (of chastity) of the treasure
(the body).
- 90 “ Of the door (of chastity) of our garden (the body), which
became hidden (behind the screen of neglect),
“ No one save the gardener (Sikandar) knows the key.
- “ Although I have many fresh dates (charms),
“ No one sees me save the dry thorn.
- “ I am rose-water (head-ache dispelling) ; but I give head-
pain ;
- “ To my salt (favour)-desirer (i.e. lover), I give his own
liver (to devour).
- “ Perhaps black night beheld the loveliness of my face
“ That it became my slave like my (black) hole.
- “ Perhaps the new moon, which does the act of a new
moon (empties its form),
Makes its mansion empty in hope of me.
- 95 “ When my tress enters upon wantonness,
“ It brings the foot of the mountain - partridge (the
vigorous youth) into the snare.
- “ If the veil display the lobe of my roseate ear,
“ The mouth of the red rose becomes full of water (in
envy of its colour).
- “ When I prepare from the tress the ligature for the chin,
“ I bring the noose (the tress) to the suspended water
(the sky).

89 “ Ganjína ” (couplet 89) and “ bágh ” (couplet 90) each signifies—
halka, e miyána yá mahall-i-bikárat.

92 I cast him into pain and torment ; for he obtains no joy from me and
passes his time in vexation far from me.

97 The second line may be :—

I bring the noose (the tress) to the suspended water (the chin with
the full throat).

“ When I reveal the grace of my limbs,
 “ I render defective the brain (the smooth white kernel) of
 the almond.

“ When I display the wrist of my soft (white) arm,
 “ I fold up in shame the leaf of the water-lily.

100 “ Sugar is the taster of my sweetness ;
 “ The moon is the ring-in-the-ear (the slave) of my ear.

“ My (small round) mouth, pledged to Jupiter (the Kází
 of the sky, ring-wearing),
 “ Won the bet from him. Behold the seal-ring (my
 pouting mouth).

“ Luscious be the wine which I drink with the rose
 (Sikandar) ;

“ Remembrance (sense) be mine, and forgetfulness (com-
 plete intoxication) to the rose (so that I may take my
 heart's desire).

“ A little of the sorcery of my eyes reached Babylon,
 “ From which issue these magic arts.

101 If ko dárad be read for az o ainak, the second line will be :—

Won the bet (from Jupiter) who has the seal-ring.

102 This couplet should properly be at the end of the last. The renderings
 are :—

(a) Rapturous be the wine (union) which I drink with the rose (my
 tender body) ;

Be remembrance to me (my soul) and forgetfulness to the rose (my
 body).

Note.—The remembering of delight is the work of the soul, not of
 the dusty body that forgets.

(b) Luscious be the wine which, with the rose (in spring-time), I drink
 (from the king's hand) ;

Remembrance be mine and forgetfulness to the rose (that it may
 tell none that I enjoyed such pleasure).

The second line may be :—

May (shall) remembrance (of rapture) be mine ; and forgetfulness
 to the rose (Sikandar) !—(Nay, Sikandar will not forget me).

103 Babylon (Báb-il, the gate of God) was famous for magic arts. See
 canto v. couplet 25 ; Revelations, chap. xvii. 5 ; xviii. 2, 10, 21 ; and
 Smith's Dictionary of the Bible.

“ From my curling ringlet there passed into Chín perfume,
 “ From which (in envy) the musk of the deer in the desert
 became dry.

105 “ When I bring the amorous glance into my intoxicated
 (wanton) eye,

“ I bring to my hand (to sense) a hundred (lovers of mine,
 hearts) gone from the hand.

“ When I make the tress a curl on the shoulder-side,

“ Come, that thou mayst see (a hundred lovers of mine)
 heart gone from sense.

“ To the heart whose head I turn towards the path (of
 love to me),

“ I show the (dimple or pit of the) chin, so that I may
 cast him into the pit (whence he may not turn aside).

“ By (showing) a single hair of mine, I give the collar and
 the crown (of sovereignty) to the lover;

“ By (giving) a particle of perfume from my tress, I take
 tribute from (the beauties of) Khallakh :

“ Place the wax-seal with the sovereignty of Chín ;

“ Strike five drums for the plunder of Rúm (far distant
 from Chín).

110 “ Am a liver-piece (a cherished one) of the men of Chín
 by my mole ;

“ Am the lamp of the heart of the men of Rúm by the
 omen (of beholding my beauteous face) :

105 The second line may be :—

(Of women of the world) I bring to my hand a hundred (lovers'
 hearts) gone from the hand (and make them desirous of *my*
own beauty).

108 By (showing) a single hair (of mine), I give the collar (with the fold
 of my tress) and the crown (with the poll of my head).

- “ Give the rose-serve (to the lover) when I become
sleepy ;
- “ Strike the red heavy stick (on him) when I display the
keen glance (of punishment).
- “ My lip befits (gives ruddiness to) the ruby ;
- “ My (beauteous) form sports with the sun (and makes it
distracted with love).
- “ The fire-worshipper of the monastery calls me the
silvern idol (heart-pleasing) ;
- “ He considers me the idol-house of the garden of Íram.
- “ When my pomegranate-breast became upreared,
- “ The heart of the pomegranate of the garden became shed
(in envy).
- 115 “ Of my pomegranate (breast), which is the orange (of
delight) of the ‘Nau-roz,’
- “ To whom—share and power? To whom,—is such daily
food?
- “ The auspicious tree am I, who am the friend of my own
fruit ;
- “ I am the rose, fruit-producing, although I am in the
skin (in bud).

114 “Nár-rekhtan” may possibly have the same meaning as—nár
afshándan, which signifies—excessive weeping and shedding bloody
tears.

“Dil rekhtan” signifies—losing the heart (in love).

115 The orange of the Nau-roz, kings and nobles pass round for good
luck.

116 “Bar dost” signifies—dost dáranda, e bár-i-khud, (meta.) a woman’s
bosom.

The first line may be :—

(a) The auspicious tree am I, who am the friend of the fruit (the
bosom).

(b) The auspicious tree am I, who am the fruit of friendship.

(c) The auspicious tree am I ; for mine are two fruits (breasts).

The second line may be :—

Bring forth (pluck) my rose (of pleasure) ; for I am in bud.

- “ I and red water (wine) and the king's fresh head (are enough) ;
- “ Say to the world :—Wash (down) thyself with black water (the salt sea).
- “ On that I am intent, that I may employ song ;
- “ May draw him (Sikandar), like my harp, into my bosom :
- “ May sometimes give a kiss to his intoxicated eye ;
- “ May sometimes give my tress into his hand :
- 120 “ May make my own life his place (of love) in such a way
- “ That I may not turn my head from (the order of) his foot.
- “ For the sake of that sun (Sikandar), I so (soundly) sleep
- “ That I raise my head from sleep on the Judgment Day (not before).
- “ If there be a water (of life) which gives life,
- “ Or a Darkness (ease of the world) which gives youth,—
- “ Conjunction with me renders life long ;
- “ I give youth when I enter upon amorousness.
- “ Sikandar goes to the water of life,—a mistake !
- “ I here ! where goes Sikandar ?
- 125 “ If for him,—the road to the Darkness (where is the water of life) be necessary
- “ To him,—my (dark) tress-tip shows the path.
- “ And if he seek colour (lustre) from the (guiding) ruby on that account, that
- “ He may verily bring the water of life to his grasp,—
- “ (Behold) my life, in which is flashing ruby ;
- “ In which is many a fountain of the water of life.

“ O world-Khusrau ! how long exaltest thou thy neck ?

“ Be not fiery as to this water of life.

“ I am of Parí-face, and like the Parí (adorned) beneath
the veil ;

“ When thou art heart-attached (to me) shut not the door
(of thy heart) on the Parí.

130 “ With thee, let not mine be the closing of the door !

“ Be the tress-curling or the skirt waving, but let there
not be separating !

“ Enough—evoking this hard stone (against me) from (thy)
heart ;

“ Not associating with tender hearts.

“ O love!—I towards thee exercise not tyranny ;

“ I am thy beloved ;—nay, thy slave !

“ With this heavenly nature,—I am thy earth (prostrate
before thee) ;

“ Am from Chín (producing saucy disloyal ones) ; yet am
thy sorrow-plucker.

“ My rose (person) is not a rose shade-cherished ;

“ For shade is unfit for the sun.

135 “ Fruit (a person) like me,—only in the shade of the
house—O leave not !

“ For fruit, shade-ripened, is unpleasant.

128 The being dusty (humble) is best, so that thou mayst remain long.

130 The second line may be :—

Be—the twisting together (in perfect love) ; but let there not be
the shattering (of the heart).

133 The second line may be :—

(By my sauciness to others of the house) I am (apparently) from
Chín (producing saucy, disloyal ones) ; but am (yet) thy
sorrow-plucker.

134 The rose, shade-cherished, withers on once being touched.

The second line hints at her warrior-like qualities.

- “ Thou thyself (art) my fragrant herb-seizer,
 “ For the house, no help is of the fragrant herb.
- “ Let go the hawk (Sikandar) for the hunting of this
 partridge ;
- “ Fear the eagles (callosities that through age come to
 women) making prey (of beauty).
- “ When the date shall have ripened on the date-tree,
 “ If thou take it not firmly (to pluck and eat), it reaches
 rottenness (and is worthless).
- “ Thou mayst not obtain a greater liver-devourer (a
 tormentor of lovers) than me ;
- “ A liver-devourer ! nay, a sugar-lump (one of sweet gait) !
- 140 “ How many hearts that have become blood through my
 devouring the blood (of their livers) !
- “ How much blood that has remained on my neck.
- “ (In sale) I became opposed to (was put in competition
 with) sugar-lumps ;
- “ Than for them,—the markets were brisker for me.
- “ I am pleasant and heart-alluring in voice and face ;
- “ That (the voice), indeed pleasant ; this (the face), indeed
 beautiful. I am exceedingly lovely !
- “ When I become the cup-bearer, wine (from my hand) is
 not unlawful ;
- “ When I become the minstrel I scatter sweetness (of song)
 from the palate.

137 The second line may be :—

Fear the eagles (the vicissitudes of Time) making prey (of
 pleasure).

139 “ Shakar-khwára ” signifies—a lover who, in grief of his beloved,
 devours his own liver.

“ Jigar-khwára ” signifies—a lovely one who devours the liver of her
 lover and casts him into torment ; or the sorrow-bearer of the grief-
 stricken one.

“ Shakar-para ” signifies—a mistress of sweet gait ; shakar-púra ;
 shakar kalam (a kind of halwá, or sweetmeat).

“ When happy, I place my hand on the stringed instrument
of melody,

“ I make (the hearer) intoxicated with love, and then
become the (slayer) of the intoxicated.

145 “ Thus at a distance I display heart-allurements ;

“ In the embrace I display soul-cherishments :

“ To the eye (of beholders), I give with (on showing) the
eye-brow heart-happiness ;

“ When they draw me into the embrace I display heart-
ravishingness :

“ I and the harp’s lament, and the drinking of wine,—

“ Of me,—how may lovers be patient ? How ?

“ A (youthful) monarch like thee is my lover,

“ My occupation,—what is it save joyousness (one with the
other) ? ”

When the heart-entangling harper, with the harp,
struck up

Such a song from sugar of jujube colour (lips ruddy and
sweet).

150 The king,—through love of that sweet and graceful one—
came

Like a white falcon to that young partridge (the damsel).

144 “ Mast kush ” signifies—*ifráṭ-i-mastí*, excess of intoxication of love.
in which the state of being dead comes to one.

“ Dost *khúsh* ” signifies—*dast mál va isti’ mál-i-nawákhtan va guftan*,

147 If *shikebandagí* be read for *shikeband kay*, the second line may be :—
Of me,—the patience of lovers, how ?

149 Otherwise :—

When with the hand she struck up a heart-entangling harp,
(She sang) such a song (in praise of joy and union) from the sugar
of jujube colour (the lip ruddy and sweet).

150 If *jurra* be read for *chúza*, the second line may be :—

Like a male white falcon to that bold partridge (the damsel, valiant
in battle).

If *jurra, e chang* be read for *chúza, e chang*, the second line may be :—

Like a male white falcon to that one bold with the harp.

A spring-pheasant (the damsel) entered upon amorous
glancing ;

The orange (the rounded breast) issued from the golden
cradle (the decorated busk).

The pavilion empty, and the heart-possessor (mistress)
intoxicated (with love),—

The heart's rein passed altogether from the hand.

A night of privacy and a beauteous one like that !
From her,—how can one draw the rein ?

The lion (Sikandar) cast the young deer (the damsel) ;
Boldly he came for the plunder of her place.

155 The eagle (Sikandar) came for the prey of the (white)
pelican (the damsel) ;

The sun went to the entertainment of the moon :

Awhile he tasted her sugar-like lip ;
Awhile he sipped her like the sugar-cane :

Took that lily-bosom into his embrace ;
Took off the seal from the door of the treasure :

Beheld a wine (of delight) untasted, bright, pleasant-
tasting ;

A garden, door-closed, full of the apple (the chin) and the
pomegranate (the round, firm breast) :

A cornelian—on its own seal—injury not done ;
A seal-ring,—by the diamond uninjured :

151 The second line may be :—
She came forth from the litter of golden orange (bosses) ;
but it is inappropriate.

153 The first line may be :—
Such a night ! such a privacy ! such a beauteous one !

159 " Almás " signifies—álat-i-mard.
" Muhr " signifies—muhr-i-bikárat.

160 A rose unplucked, the thorn up-plucked,
Save by the gardener (Sikandar), one unseen of man.

From the increasing of that ardency of fire,
The blood desired to flow forth from the rager (the
diamond).

They evoked sugar with the sweet tongue (the diamond);
Mixed it together like milk and sugar :

Two lofty cypresses together crept ;
Candy fell into (and sweetened) the oil of the almond (the
lustrous limbs of the damsel).

The two lovers became two jewels of coral ;
(And) dashed the two particles of one kind together.

165 When the ruby pierced the unpierced gem,
The gem indeed rested, and the ruby indeed slept.

At that fountain of life, Sikandar
Enjoyed much happiness and joyousness :

Gave thus some nights his heart to happiness,
And took not forth his chattels from that stage.

160 " *Khár* " signifies—*dast-andází*.

161 " *Khún* " signifies—*máda,e áb-i-mání*.

162 " *Shakar* " signifies—*áb-i-maní*.

" *Zabán* " signifies—*álat-i-mard*.

163 " *Kand* " signifies—*áb-i-sapíd*.

164 The second line alludes to a rule of grammar, by which, when two letters become joined, the contracting of them into one (*ildighám*) is permissible.

In some copies the second line is :—

(a) Both bent together like J and \—(that is 9).

(b) Became both like the twisting, intertwining snake.

167 " *Marhala* " may mean—Sikandar's tent void of strangers, or the halting-place in Russia. See canto lxvi. couplets 2 and 79.

Come, cup-bearer ! that cup of gleaming wine (of senseless-
ness),

Take in the hand to the melody of reed and flute.

Wine which, by the decision of wine-bibbers (those perfectly
senseless on beholding God's majesty),

Remedies the work of the helpless ones (those desirous of
that cup).

168 The reed and flute signify—the causes of senselessness, or the abandoning of the work of the world.

CANTO LXVIII.

SIKANDAR'S BECOMING DESIROUS OF THE WATER OF LIFE,
ON HEARING OF ITS QUALITIES.

¹ When the voice of the cock came from the court,
The king's messenger bound the bell to his neck (and
shook it to arouse the army) :

The leather strap of the drum-striker came into agitation ;
Clamour issued from the beak of birds :

The people, prayer-making (to God), arose ;
They prepared the requisites of worship :

The king raised his head from sweet sleep ;
Began to make praising anew ;

⁵ Made mention of his Goodness-giver (God) for goodness ;
Made the world prosperous by that worship of his.

When he (had) performed the condition of worship,
He exercised judgment on the matter of wine and the
assembly :

Sometimes drank wine to the notes of music ;
 Sometimes gave blessing to those of good faith (deceased
 prophets) :

With rosy wine, fresh, like rose-water (the pain-dispeller),
 Took pain from the head, and torment from the brain :

Opened the door of pastime (merry jest) to his intimate
 friends ;
 From the door (of the court),—far the clamour of
 strangers.

10 Speech passed on every subject in secret (hidden and
 abstruse) ;
 No one uttered a tale void of a mystery.

One related a tale of Khurásán and Ghúr,
 Saying :—“ Thence one can obtain gold and power (of
 body).”

Another mentioned a tale of Sipáhán,
 Saying :—“ Firídún conquered the treasure of that place.”

Another said :—“ Kaisúr is better than this country,
 “ For it gives camphor and sandal-wood beyond compu-
 tation.”

Another uttered the tale of Khwárazm and Chín,
 Saying :—“ Its musk is such (most fragrant), and its
 brocade such (soft and beautiful).”

15 Another said :—“ Hindústán is better ;
 “ For its fuel is all aloe-wood ; and dust, ambergris.”

12 Firídún, after conquering the country of Sipahán and slaying Zuhhák, won treasure.

13 Kayşúr is a city, musk-producing, beyond the river of Chín, near the Durya, e Akhzar (the sea washing the coasts of Arabia, Ethiopia, and China) ; or a mountain on the river of Hind (the Indus).