

Poetry of the Baxtiārīs

Love Poems, Wedding Songs,
Lullabies, Laments

with

Introduction, Translation & Notes

By FERAYDUN VAHMAN & GARNIK ASATRIAN



Historisk-filosofiske Meddelelser **70**

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Abstract

This volume of the series “*West Iranian Dialect Materials from the Collection of D.L. Lorimer*” includes 27 pieces of Baxtiārī folk poetry – ballads, love songs, wedding songs, lullabies, mourning songs and lamentations, which have been chosen from the materials D. L. Lorimer had labouriously collected about a century ago.

The Baxtiārīs are one of the two biggest tribal confederations in Iran (the other being the *Qaşqā'is*). This tribe of approximately 1 million population occupies the central part of a mountainous tract in Southern Iran. Almost one third of them lead a nomadic mode of life and undertake two migrations per year.

Together with the text in Baxtiārī dialect the book provides an introduction to the language of the tribe as well as the translations and notes.

In the same series the following books have been published: *Materials on the Ethnography of the Baxtiārīs* (Copenhagen 1987) and *Short Stories of the Baxtiārīs* (Copenhagen 1991).

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ABBREVIATIONS

Arab.	Arabic
Arm.	Armenian
Ar.-Pers.	Arabo-Persian (i.e. Arabic Loanwords in NP)
Av.	Avestan
Bal.	Balūčī
Bax.	Baxtiārī
IE	Indo-European
Iran.	Iranian
Judeo-Pers.	Judeo-Persian
Kurd. (Kd.)	Kurdish
MIr.	Middle Iranian
MP	Middle Persian
NP	New Persian
OIr.	Old Iranian
Parth.	Parthian
Pers.	Persian
Phl.	Pahlavī
Skr.	Sanskrit
Sogd.	Sogdian
Turk.	Turkic

PREFACE

This volume of the series *"West Iranian Dialect Materials from the Collection of D. L. Lorimer"* includes 27 pieces of Baxtiārī folk poetry – ballads, love songs, lyrics, wedding songs, lullabies, mourning songs and lamentations, which have been chosen from the materials D.L. Lorimer had labouriously collected about a century ago.

The materials included in this volume are collected by Lorimer in the first decade of this century during his sojourn in southern Persia as the vice-consul of Great Britain. They represent typewritten texts accompanied by sporadic translations and notes – mainly the comments of the informants in Persian (**glosses**, as termed by Lorimer). These comments were used in preparation of the translation as well as the commentary section (Notes) of the present work.

As in previous volumes, the transcription of the texts is unified and modified. For the sake of convenience the phonological background of Lormier's transcription system is also provided (see: Introduction, § 2.2).

Although these texts were collected some eighty years ago, they were current among the Baxtiārīs for several generations. Therefore, they are probably more than two centuries old. It is no wonder then if today some of the pieces presented here – due to the overwhelming influence of Persian Language and the urbanisation of recent decades

– have either been completely forgotten or in certain respects undergone a change as to their form and even content.

Except in few cases Lorimer does not give information about the informants, from whom the texts are obtained, or the circumstances of the collection of the texts, etc. Such information would have been valuable in the examination of certain textual problems.

It must also be stated, that some of these texts are not consistent in style and content: some of them have interpolations from other similar verses and some are devoid of a certain plot. This is probably the result of the inevitable changes they have undergone during the oral transmission and, of course, because of certain omissions. These cases are dealt with in the notes to the texts.

A short preliminary chapter on the Baxtiārī dialect is given in the Introduction, in which we have quoted parts of our Introduction to the first volume of these Series (see: *WIDM 1*, pp. 7–13). This is partly due to the fact that it was published in a limited number and is therefore less accessible now.

The main setting of the Baxtiārī folk poetry is the tribal reality, inter-tribal rivalry, pastoral life, etc. In order to introduce to the reader the Baxtiārīs as a tribal folk, creating this wonderful poetry, we provide some general information about them in the Introduction, including their tribal structure, language, etc.

Fereydun Vahman, Garnik Asatrian

Copenhagen, October 1994

INTRODUCTION

§ 1. The Baxtiārīs

The tribal confederation (ایل), known as *Baxtiārī* – one of the two biggest tribal confederations in Iran (the other being the *Qaşqā'is*) – occupies the central part of a mountainous tract in Southern Iran, lying between *Shūshtar* (شوشتر) and *Isfahān* (اصفهان) – an area of approximately 75,000 kms², stretching from the *Dez* (دز) river, *Shūshtar*, and *Rām-hormoz* (رامهرمز) on the West to *Dārān* (داران) and the outskirts of *Shahr-e-kord* (شهر کرد) on the East. This area, which is considered as genuine territory of the tribe is called "*Baxtiārī country*" (خاک بختیاری) and is mostly inhabited by nomadic Baxtiārīs.

The traditional form of life of Baxtiārīs is a typical long-distance transhumance nomadism, which is manifested in periodic migrations – two per year – from a summer abode – *yēlāq* (ییلاق) in the high mountains – *Zarda-kūh* (زرد کوه) of *Zāgro*s (زاگرس) ranges, to a winter abode – *garmsīr* (گرمسیر), or *garmsēr* (as is termed by the Baxtiārīs themselves) – in the western foothills adjoining the *Xūzistān* plain (where they also grow some crops). The

bed of *Bāzuft* (بازفت) river can be indicated as a rough boundary between these two zones.

The Baxtiārīs are primarily breeders of sheep and goats, which provides a considerable part of their pecuniary income, as well as food and raw materials (wool, goat-hair, leather) for handicraft. They also breed beasts of burden (asses, mules, etc.); some tribes of the Baxtiārī confederation, being of Arab descent (cf. 'Arab-gāmēš-عرب گامیش) are specialised in the breeding of buffaloes. The presence of a considerable number of Arabic word-forms in the dialect of the Baxtiārīs, unusual for vernacular Persian and even for Classic language might be explained by the Baxtiārī-Arab interrelations and by the fact of the assimilation of certain ethnic groups of Arabic origin among them.

The number of the Baxtiārīs at present can be estimated approximately 1 million, and almost one third of them lead a nomadic mode of life, the rest being engaged in agriculture or in a combination of agriculture and various forms of nomadism.

The Baxtiārīs are predominantly Twelver Shī'īs (شیعه اثنی عشری), although among the Lurs as a whole, a considerable number are followers of Extreme-Shi'ite *Ahl-i-haqq* (اهل حق) sect.

As a tribal denomination (*Lur* being an ethnonym) the term *Baxtiārī* may have a rather late origin: it is connected, perhaps, with the name of a certain chief of the tribe, *Baxtiār* (بختیار), -renowned by his military-political activities, whose name may have posthumously acquired

legendary dimensions and thus, became an eponym for the whole tribe (cf. the origin of ethnonym *uzbek*).

The social structure of Baxtiārī society is based on a tribal system. The Baxtiārī tribal confederatio (ایل بختیاری) is divided into two main branches – *Haftlang* (هفت لنگ) and *Chahārlang*, or *Chārlang* (چهار لنگ). These two branches have always been in a state of intense rivalry, especially on pastoral and political hegemony. This rivalry is explicitly reflected in folklore, including the texts represented in this volume. Although the meaning of the foregoing designations for the main tribal divisions of the Baxtiārīs is apparent (being "seven-leg" and "four-leg"), there is not yet a convincing explanation of their origin (see, e.g.: Baxtiārī, pp. 7–8).

The *Haftlangs* preserve a mostly nomadic style of existence, while the *Chārlangs*, formerly also nomadic, are almost entirely a settled population, supporting themselves primarily by agriculture. Each of them is subdivided into numerous clans, the individuality and independence of which is more marked in the case of the *Haftlang* than in that of *Chārlang*. Up to the middle of the last century the combined leadership of the tribes rested with the *Chārlang*. However, with the fall of the *Chārlang* leader 'Alī-mardān-khān (علیمردان خان) in 1841, this state of affairs was changed. The leadership passed into the hands of the leading family of the *Haftlang* (in 1867 the head of the whole confederation was appointed *Husain-qulī-khān Haftlang* – حسینقلی خان هفت لنگ), who retained it until the 1950s (see also: Note 21 to Text XIX). This change of

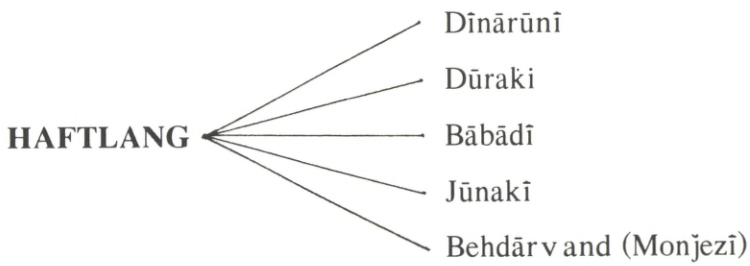
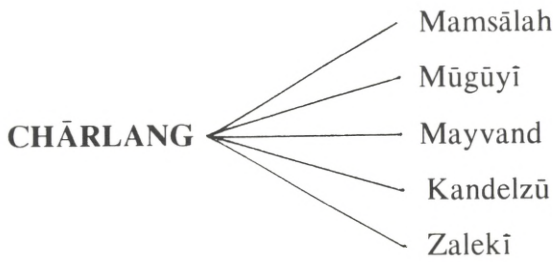
power were used to establish the dominance of the *Haftlang* and to reduce their rivals to a position of complete subordination.

The social structure of the Baxtiārīs can be represented as follows: 1) **tribal confederation** (ایل) → 2) two main subdivisions, tribes (قسمت، بخش) – *Haftlang*, *Chārlang* → **sections, subtribes, or clans** (باب، bolūk، بلوک) → **subsections** (طایفه) → groups of kindred encampments mainly during the treks (*tira*, تیره) → **encampments** (مال، مال), consisted of three to twelve tents, corresponding to the extended family (**tash** from *ātash*, آتش, meaning, perhaps, "hearth-fire"; cf. Turk *o jāq*) → **nuclear family**, comprising mainly one tent (**khānvār**, خانوار).

The hierarchy of leadership is as follows: **il-khān** (ایلخان), supreme head of the tribes (see: Note 21, Text XIX) **il-beg** (ایل بیگ), his assistant; **khāns** (خانها), hereditary chiefs of the main subdivisions and sections; **kalāntar**, **kalūntar** (کلانتر), heads of the subsections (طایفه); **kadkhudā** (کدخدا), chiefs of the *tira*; **rīsh-ispēd** (ریش سفید), heads of the extended families (**tash-s**).

The principal structure of the Baxtiārī confederation may be illustrated by the scheme (table), represented in the following page (sources: Baxtiārī, pp. 6–8; Digard, p. 555; Sālehī, pp. 427–29; Khosravi, pp. 73–100):

THE STRUCTURE OF THE BAXTIĀRĪ CONFEDERATION



§ 2.1. The Language of the Baxtiāris

Baxtiāri is one of the **Lurī** subdialects (besides *Mamasanī*, *Kuhgīlūyeh*, *Faylī* and proper *Lurī*) being akin with the dialects of Fārs, and belongs to the Southern (South–Western) «Persian» group of the Iranian dialects, as opposed to the Northern «Kurdish» (*Kurmānjī*, *Sorānī*, *Mukrī*, *Ardalānī*, etc.) and «Caspian» (*Tālišī*, *Harzan(d)ī*, *Aftarī*, *Zāzā* (or *Dimlī*), *Gūrānī*, etc.) groups. With Kurdish it shares some interesting lexical isoglosses; Cf.:

1) *pīyā* "man, individual", South Kurdish *piyāu* id. Eilers explains it coming from OIr. **padātaka-*: "Kurd. *piyāu* 'Mann' sich aus *payāda*ϑ, np. *piyāda* 'zu Fuss' entwickelt hat in Bestätigung der Reihe Mann → Fussgänger" (Eilers, S. 59). This Isogloss is shared also by *Gūrānī* (cf. Hadank, S. 272–73).

2) *kor(r)* "boy, son", Kurdish (*Kurmānjī* and South Kurdish) *kur* id. < OIr. **kur-* "to be born" (in detail: *WIDM I*, p. 113).

3) *bard* "stone", *Kurmānjī bar(d)* id., South Kurdish *bard* id. < OIr. **wṛtta-*, or **wartaka-* (in detail: *WIDM I*, p. 71).

4) *mul* "neck", *Kurmānjī mil* id. < OIr. **mr̥zu-*, cf. Avestan *mərəzu-*.

5) *rāhš* "yellow", *Kurmānjī rāš* "black" < **raxša-*.

6) As a **Baxtiāri(Lurī)–Kurdish(Kurmānjī)–Gūrānī** lexical parallel can be considered **Baxtiāri** *hōl*, *xōl*, Kurd. *xwalī*, *xōl*, *Gūrānī* (*Kandūlāyī*) *xul*, *hūl* "ash, earth, soil", also NP *xol*, cf. *xāk-o-xol* "earth and dust", but *xvāl* (obsolete lexical item) id. < OI. **hwarda-* < IE **suordo-*,

with **hw-* > *h(w)-*, vs. Zāzā *wal* id., with **h/xw-* > *w(h)-*, like in Parthian.

From grammatical isoglosses the formation of plural with the help of Suffix *gal-/yal-* can be mentioned: *pīyā-yal*, *kor-yal*; Kurmānjī *sa-yal* "dogs", etc.; also the topicalizer and vocative marker *-ak(ū)* is a common feature both in Baxtiārī and Kurdish.

The most conspicuous phonetic feature, which Baxtiārī shares with Kurdish dialect group is the transition of OIr. intervocalic **-m-* to *-v-*: *ĵōva* "shirt, garment" < **yāmak*, NP *ĵāme* (WIDM I, p. 108), *dawūn* "border, foot, hem", NP *dāman*; cf. Kurdish *dāv* "trap, snare" < **dāma-*, NP *dām*; *dū(v)* "tail" < **duma-*, NP *dum*; *nāv* "name" < **nāma-*, NP *nām*, etc. (in detail: WIDM I, p. 83). Nevertheless it must be noted, that unlike Kurdish, in Baxtiārī this phonetic development has not a common character, and is represented in a restricted number of lexemes; cf. *nūm* "name", *rūmb* "genital hair" < OIr. **rauma-*, NP *rōm(a)*, Kurdish *rōv*, etc.

Like other Lurī dialects, Baxtiārī has a coincidence with Kurdish in change of intervocalic **-d-* to *-h-*; cf.: *bahīg*, *bōhī*, *bahūn*, *gūn* (see below); Kd.: *buhust* "span", Av. *vitasti-*, MP *bidast*; *buhur* "ford" < **wi-tar-*; *gāluhān* "udder" (see below), etc. (in detail: WIDM I, p. 70).

In vocalic system as a common feature for Baxtiārī and Kurdish the narrowing of long *ū* to *ī* can be mentioned; cf.: *mī* "hair" < *mū*; *mīš* "mouse" < *mūš*; *pīna* "mint" < *pūna*; *rī* "face" < *rū*; *tīla* "puppy, whelp" < *tūla*, etc.; Kd. *šūr/šīr* "sabre"; *rūn/rīn* "butter"; *xūn/xīn* "blood", *xūšk/xīšk*

"sister", etc. In Bahdīnānī dialect of Kurdish the intermediate stage of this development is attested: *šūr*, *rūn*, *xūšk*, i.e.: $\bar{i} < \ddot{u}/\ddot{u}\bar{i} < \bar{u}$.

Gabrī also sporadically shares this phonetical tendency, cf.: *dīd* "smoke" < *dūd*; *dīk* "spindle" < *dūk*; *tīd* "mulberry" < *tūt*, etc.

Among Baxtiārī-Kurdish phonetic correspondences following changes shall be mentioned too: $-*ft- > -(h)d-$, Kd. $-t-$; $-*xt > -h(d)-$, Kd. $-t-$; $*-xm- > -(h)m$, Kd. $-v-$; cf.: Bx. *rāhdan* "to go", NP *raftan*; *guda/en*, Kd. *gōtin* "to say", NP *guftan*; *tāda*, *tahda* "cradle", NP *taxta* "board, plank"; *dōdaler*, Kd. *dōt* "daughter, girl, maiden", NP *duxt(ar)*; *tuhm*, *tōm*, Kd. *tōv* "seed", NP *tuxm*, etc.

And also $x > h$: *tahl*, Kd. *ta'l* "bitter", NP *talx* < OIr. **taxra-* (see: Vahman).

From the point of view of historical phonology Baxtiārī is a pure South-Western dialect with typical for this group developments: OIr. $*w- > b-$, $*wi-/ *wr- > gu-$, $*y- > \check{j}$, $*dw- > d-$, $*s (< \text{IE } *k̂) > h$, $*z (< \text{IE } *ĝ(h) > d$, $*sw (< \text{IE } *k̂u) > s$, $*ʒr > s$, etc.

Besides, it reveals also some later phonetical changes, which are traced mainly in this dialect:

1) $*x- > h$: *har* "donkey" < **xara-*, NP *xar*, Kd. *k'ar* (but *Zāzā har*); *hīn* "blood" < *xūn*, NP, Kd. *xūn*; *hāk* "earth, soil", NP *xāk* < OIr. **āika-*, with prothetic $*x-$ (cf. Kd. *āx* id.); *hūš/sk* "dry", NP *xušk*, etc.;

2) $\check{s} < *sy-$: *šāh*, *šeh* "black" < **syāwa-*, cf. Sogd. *š'w*, vs. NP *siyāh* (*WIDM I*, p. 11);

3) shortening of long \bar{a} before $-nd-$ and $-ng$: *mand-an*

"to remain" < **mānt-*, NP *māndan*; *bang* "shout, shriek", NP *bāng* (*WIDM I*, p. 71).

Another characteristic of the Baxtiārī (resp. Lurī) is the formation of Pres. Ind. and Imperfect with the Prefix *ī-*, which is derived from *ēw-* (< OIr. **aiwa-*) "always", vs. NP *mē-* < MP *hamē(v)* (< OIr. **ham-aiwa-*) id., vs. Kd. *da/i/u-* (cf. *az di-kim* "I am doing", *az di-čim* "I am going", etc.) < MIr. *(*h*)*aδ* (< **hadǎ*) "always", cf. Skr. *sadā* "in einem fort, stets" (*WIDM I*, pp. 13, 93).

At the same time Baxtiārī has a number of very interesting typical lexical items (although having parallels in other Iranian dialects), most of which occur in folklore, primarily in cultic texts (i.e. mourning songs, etc.), some of which are included in this volume.

1) *āxūn* "threshing" – perhaps, a **-ǎna-* formation from OIr. **ā-xwāy-* < **xwāhaya-* "to beat, press", cf. Sogd. *Y/xw'y-* "to beat", Oss. *xuaston* id., MP *xvastan* "to thrash, beat" (see also: *WIDM I*, p. 12).

2) *bahīg*, *bihīg* "bride, daughter-in-law" – from OIr. **wadǎka-* (**wad-* "to lead") with typical change of intervocalic **d-* to **-h-*. Cf. also Av. *vadū-*, Skr. *vadhū-*, Sogd. *wδw*, *wδ*, MP *vayōk*, NP *bayō*, Judeo-Pers. *bayōg*, Kurd. *būk*, etc. (in detail: *WIDM I* p. 70; *II*, pp. 79–80).

3) *bahra* "ladle, little spade" – from **bahr-* < OIr. **badra-*, a thematic extension of **badar-*, IE **bheudh-*; cf. also Balūčī *bard*, Gabrī *bard(a)*, Semnānī *bāla*, Gazi *bard* (in detail: *WIDM I*, p. 69).

4) *bahūn* "black goats' hair tent"; the word seems to be

confined only by Baxtiārīs, the other parts of the Lurs use *čāer*, *siāh cādor*. – From OIr. **wi-dāna-* (**dā-* "put, build") with characteristic change of *-d-* > *-h-* (see above); cf. also Phl. Psalter *wδ'n*, Parth. *wyd'n(-m'n)*, MP *wy'n*, Sogd. *wy'n* (< MP), Judeo-Pers. *biyān*, *guyān*, *giyān*, Balūčī *gidān* (>Brāhūī *gidān*), Arm. (< Iran.) *vran*, etc. (in detail: *WIDM I*, p. 70).

5) *bist-an* "to put down, to cast (a foal before time)" – cf.: *àšnīdum māl a gyapē bār bist ba Lušter* "I heard that a big party have put down their loads at Lushter" (Text XXV, line 13, in this volume) (cf. also: *...bār wand ba Maurī* "(They) have put down their loads at Maurī" – same Text, line 11); *mōnas kurra bistē* "his mare has cast (a foal before her time)" (Text XXIV, line 24). – A very interesting archaic lexeme, attested only in ritual poetry. Undoubtedly it goes back to OIr. **waid-*: **wid-* "to shoot, throw, put". Based on the recorded materials it appears that in the whole New West Iranian area this lexical item is represented very vaguely: one can mention Zāza (Dimlī) *vistiš* "throw" (< **wista-*), and Galin-qaya *fest-*, *fesn-* "to throw, spread", also MP *vistan* "to shoot" (in detail: Asatrian).

6) *bōhī*, *bāhī* "arm, upper limb of human body from shoulder to hand" – from South West Iranian **bādu-* (see: Benveniste, p. 64); cf. also Judeo-Pers. *b'hv*, vs. NP *bāzū*, etc. (in detail: *WIDM I*, p. 70).

7) *g(y)ap* "big, great" – from OIr. **gap/b-*? Cf. Sogd. *Yrβ/xarfl* "much", Yaghnābī *Yaf-tar* "much, very", Wakhī *Yafč* "much", Kurmānjī (Xorāsān) *gap* "many, much", also

NP *gab, gap* "thick, dense, large" (Steingass), etc. (*WIDM I*, p. 91).

8) *burg* "eyebrow" – from Mlr. **brūk* (cf. MP *brūk*) < OIr. **brū-ka-*, cf. Sogd. *Br'wkh*, NP *abrū*, Kd. *brū*, etc. Among the other New West Iranian dialects Baxtiārī seems to be unique in preservation of old Suffix **-ka* in this form.

9) *gūn* "udder" – from OIr. **gau-dāna-*, cf. Av. *gaodana-*, Kd. *gāhān*, *guhān*, Balūčī *gōdān*, Gazī *gōn*, *gūn*, Paštō *Yulanja* id., etc. (*WIDM I*, pp. 12, 70).

10) *gyer* "mountain, cliff", cf. also *gyer-kūč* "mountain march" (*rahdan i mālā*, *gyer-kūč i lurūn è* "The camps have taken their departure; it is the time of the mountain march (loading up) of the Lurs" (Text XXVII, line 115, also: Note 47).– From OIr. **gari-* "mountain", cf. Av. *gairi-*, Sogd. *Yr/xar/*, Paštō *Yar*, etc. NP *Yār* (غار) is preserved with the meaning "cave". Among the New West Iranian dialects it seems to be only Lurī has retained the meaning "mountain" for this lexical item, although there are some Persian Eastern place-names (cf. *Yar/lča*, *Yarč/ĵistān*, غرچہ، گلچہ، غرجستان، غرچستان), where similar semantic connotation may be traced.

11) *hars* "tears" – cf.: *nuftis či šumšād wa harsā's ibilēvē* "Her nose is like a boxwood, her tears are glistening (on her cheeks)" (Text XXVI, line 68). – From OIr. **asru-*, cf. Av. *asru-*, Skr. *ásru-*, Kd. *hēs(t)ir*, NP *ars*, *ašk*, etc.

12) *Maurūn* "Land of dead" – is attested only in cultic poetry, being, perhaps, very archaic; cf.: *dilum sōd*, *dilum birišt zulf o gulālat*, / *mu tarsum Maurūn rīvī*, *šīrum*

halâlat "My heart burned, my heart roasted (at the thought of) your locks and top-knots, / I fear you may take your way to the Land of deads, may my milk be lawful to you" (Text VI, lines 9–10). – From Mir. **mahrvân* < OIr. **marðra-wāna*– "station or place of death"? Cf. Av. *mahrka*– "death", Khotan. Saka *vāna*– "dwelling place, temple", Arm. (< Iran.) *van-k'* "monastery", etc.

Perhaps, it is a unique genuine Iranian designation for the "Next World, Land of deads", preserved in the whole New West Iranian linguistic ground.

13) *nift, nuft* "nose" – perhaps, from **nust* < OIr. **nāstī*, cf. Av. *nāh*, Sogd. *ns, nns, nyc*, Sabzavārī *nus*, etc. Here also may be Kd., Gūrānī *lūt* id., with usual *n/l* phonetic variation (in detail: *WIDM I*, p. 124).

14) *sâr(-a-zan)* "old woman" – cf.: *būsīdan e sâr-a-zanūn cē yax a sard è* "The kissing of old women is like melting ice" (Text I, line 59, also 61). – The usual word for "old woman" in Lurī dialects is *dālū*. The form *sâr* in mentioned construction may be an archaism, going back to Mir. **sâr* (< OIr. **sarda-*) "year", cf. MP, Parth. *sâr* id., Arm. (< Iran.) *aw-sard* "old woman", etc.

15) *sīmka, sīmeka* "pin of a yoke" – from OIr. **sam(i)-* (in detail with full literature: *WIDM I*, p. 12).

16) *tart (tart i gâ)* "cow dropping", also: "threshed sheaves of corn ready for winnowing" – from OIr. **dr̥ti-* (**dar-* "cleave, split"): the initial *t-* in Baxtiārī form is, perhaps, due to regressive assimilation. Among the New West Iranian dialects this lexical item seems to be represented only in Baxtiārī. Otherwise it has some

parallels in East Iranian area, cf.: *Sogd.* *δrt-* /*δart-* "dung", *Wakhī δērt* "manure, dust heap", etc. From the semantical point of view it can be compared with *Arm.* *tart'* "dried dung used as fuel", which is derived from the same root, although in IE level (< IE **der-* "to cleave") (*WIDM I*, p. 12).

17) *tē*, *tī* "eye", pl. *tīā*, *tīyā*, *tīhō* – from OIr. **tai-* : **tī* "see, look, watch", cf. *Balūčī telə(g)*, *t'iləγ*, *Brāhūī* (< *Bal.*) *tela* "eyeball", vernacular Persian *tīlī* (تیلی) "glass-ball, globule (for play)" (*WIDM I*, p. 140).

18) *tū* "strength, power" – cf.: *na-mandē tū war dilum zè dardmandī* "No strength has remained in my heart owing to grief" (Text II, line 6, also Note 6). – Perhaps, as a reflex of OIr. **tāwa-*.

19) *v/wand-an* "to throw" – from OIr. **wan-* id.; cf. *Semnānī be-vandiun* id., *Yazdī venōdvūn*; here also Old Persian *van-* "aufschütten", *Arm.* (<Iran.) *van-* "push away, drive out". A rare lexeme in New Iranian.

20) *vast-an* "to fall" – from OIr. **awa-pasta-* (**pat-* "to fall"), cf. *Parth.* (Nisa) *'wpst/ōpast/* "fell down, poured out" (information is given by Prof. V.A. Livshits).

21) *vīr* "attention, heed, memory" – cf.: *xātirum ašufta bīd vīr wā's na-vandum* "My heart was troubled, I paid no heed to him" (Text XXVI, line 58), *bārt e dilum nē-id wur hōna's girum vīr* "I have no desire in my heart to look after his house" (Text XXVII, line 132). – From OIr. **wīra-*, cf. *MP vīr*, *Gūrānī*, *South Kurdish wīr*, *Kurmānjī bīr*, *Zāzā* (Dimlī) *vīrā*, *Nānī vīr*, *Balūčī gīr*, etc.

22) *wār* "enclosure, camping ground" – is attested in

Mourning songs; cf.: *wār o wuǰāq hōna bāvū'mī* "(You) are the camping ground and hearth of my father's house" (XXVII, line 182). – From OIr. **wāra-* "enclosure", cf. Av. *var-* (Bailey, p. 33), Kd. *wār(ga)* id.

23) *Wazan* "name of a mythical horse", also *wazana-(wazan-)sīyār* "rider on Wazan" (e.g.: Text XIV, lines 9, 14, 22–25, and *passim* in the texts, included in this volume). The word occurs, as far as we know, mainly in the language of folklore. Perhaps, from OIr. **waz-āna-* (**waz-* "to run") "runner, steed"?

§ 2.2. In preparing this volume, as in the case of the two previous ones, we have considered it convenient not to change the original transcription of Lorimer, although it is not based in a strict linguistic system, as the transcription adopted now in the works, dedicated to New Iranian dialectology. We have tried unify it and eliminate the inconsistencies.

In order to give the reader the key for understanding the real phonemic picture of Baxtiārī text, hidden under Lorimer's rendering, we give below his transcription (with slight modification) together with the phonematic values of each vowel sign, occurring in the records of Lorimer.

VOWELS

Lorimer's system of transcription **respective phonemes**

<ā>	/ā/
<ā̇>	/ā/, /ō/, and /ū/?
<a>	/a/
<à>	/a/

<ē>	/ē/, /a/
<è>	/a/
<e>	/a/, /i/
<ī>	/ī/
<i>	/i/, /a/
<ō>	/ō/, /ā/, /ū/
<o>	/ō/, /u/
<ū>	/ū/
<u>	/u/

DIPHTHONGS

ai, au, oi, ou

CONSONANTS

k, g, x (voiceless spirant), *γ* (voiced spirant corresponding to *x*), *q* (velar), *t, d, δ* (voiced spirant as in English *that*), *p, b, w/v, f, č, ĵ, s, š, z, ž, n, m, l, r, h*. Perhaps, the signs *γ* and *q* represent phoneme /*γ*/, as *v* and *w* – /*v*/ (on Lorimer's system of transcription see in detail: Lorimer 1922, pp. 12–20; idem 1930, p. 350).

For the glottal stop Lorimer uses a point (.), e.g.: *pā.s*. In our Edition we prefer an apostrophe: *pā's*.

The glottal stop appears mainly after a long (or long labialized) *ā* in the border of morphemes in post accented position from short *ā*, e.g.: *pā's* < *pā-as*, *niyā's* < *niyā-as*, *wā's* < *wā-as*, *isāy's* < *isāy-as*, etc. Cf. also when concurring two short *ā*: *na-zan'is* < *na-zana-as*, *na-gira's* < *na-gira-as*, *mēr's* < *mēra-as*, etc.

As it is known (see e.g.: Lazard, p. 41), Lorimer's records (not only Baxtiārī, but also Gabrī, etc.) very often

reveal inconsistencies in rendering given words, grammatical formants, or morphemes. The following cases can be referred to: the variation of *à/a*, *ā/a/â*, *è/e*, *ē/e*, *ī/i*, *ū/u*, etc. in just the same position.

To reduce the vocalic system to a consistent scheme and to choose a certain form of transcription, we have taken frequency of their occurrence into consideration, but in the cases, where the frequencies of variants were quite equal we gave preference to a form, which was historically justified. For example, in the case of 3rd. pl. encl. Pronoun *-sūn*, appeared in the texts almost equally long and short, preference is given certainly to the long variant of this morpheme. While the Prefix *i-*, forming Pres. Ind. and Imperf., also historically long (see above § 2.1), always rendered by Lorimer as short *i-*, has been retained unchanged. We have also preserved all the variants of word forms (e.g.: *bēyāvūn/bīyāvūn*, *mo/mu*, *tētī*, *burč/burj*, *ba/be/bi/wa*, *axū'ī/ixâyē/ixūē/ixū*, *mōn/mūn*, *tōltū*, *čè/či/ču*, *garmsīr/gyermasēr*, *kè/ki/kih*, *kēr/kīr*, *yak/yèk*, etc.), *izāfe* forms *a/e/i/u*, etc.), since they give some ideas on the directions of the phonetic tendencies of the dialect.

§ 3. Language and Character of Baxtiāri Folk Poetry

Although in the proper sense there is no Lurī (resp. Baxtiārī) literary normative language, it must be stated that in all likelihood the language of folk poetry, as a product of a poetic creation, and that of the folklore as a whole, differs considerably from the everyday language of the

Baxtiārīs. This can be observed in many aspects of the stylistic structure of the materials, included in this volume, i.e.: non ordinary word–order, archaic lexical forms (cf. § 2.1), original metaphoric expressions, vivid similes, ample use of idioms and phraseological units, etc.

The language of folkloric poetic texts may violate or deviate from the generally observed rules and norms of the given language in many different ways, some obvious, some subtle.

At the same time folkloric cultic poetry (poetry of ritual) in some aspects accumulates in itself the whole linguistic Tradition (literary, vernacular slang, high–style elements, archaic forms) and, of course, the entire bulk of the linguistic tradition of the dialects of the given language, thus acquiring the role of an inter–dialectal, or over–dialectal literary *koinē*.

The present volume is in fact the most complete collection of Baxtiārī folk poetry ever published in the West, perhaps with the exception of volume III of Žukovskij's "Materialy..." (see: Žukovskij), published in 1922 in Petrograd. Moreover, this book is the first to include mourning songs and lamentations, which constitute the most valuable and important part of folk poetry from the cultural point of view (although the Collection of Žukovskij also includes some mourning motifs). Therefore, the publication of these materials is particularly valuable, because the record and investigation of Baxtiārī lamentations has remained a completely forgotten field of study, and indeed this genre has not received the attention

it deserves as a whole. In this connection, the work of late Margarita Rudenko, dedicated to the Kurdish laments and mourning songs, which appeared in Moscow in 1982 should be mentioned (see: Rudenko). The number of the existing published laments in Iranian dialects, compared with the other genres of folklore, is small: the extant materials mainly concern the death rituals and burial ceremonies, leaving almost untouched the songs and recitations accompanying them, including the record of the texts, the study of their language, stylistic, poetics, etc.

The main reason for such a situation is probably concealed in the sacral character of the laments, which are only performed as part of ritual and therefore, are almost inaccessible for the researchers.

In this respect the efforts of Lorimer in recording the Baxtiārī mourning songs, should be considered as a significant achievement.

As with many other parts of folklore, lamentations have two facets: they reflect the life of the given people, realities of the society in which the lamentation are composed, being at the same time an aesthetic phenomenon. Therefore they are both the object of Ethnography and Philology. Mourning poetry is at the same time the most archaic genre of oral folk literature, since if wedding and military songs, lullabies, etc. change their form and content with the evolution of Society, with the change of social-economic relations, the attitude towards the death, as a constant value, has remained almost unchanged. Being closely connected with burial rites

which are the most conservative elements of the ritual system, mourning songs preserve the oldest elements of already disappeared cults, forgotten beliefs and superstitions, vestiges of extinct social institutions. Thus, they represent a unique base for the reconstruction of the various aspects of the cultural history and psychology of the peoples.

The following three cases as attested in Lorimer's materials, are good examples of the foregoing:

1) In a lament for a dead man (Text XXVII, lines 23–24) we read: *aspatè burdan, zīnat iškinādan, / zēna'tè xāstan wa nūmatè nahādan* "Your horse they have carried off, your saddle they have broken, / They have sought your wife in marriage and *have given your name (to another)*".

According to Lorimer's informant (see: Text XXVII, Note 11), **giving name to another** means *to a son, resulting from a new marriage*. Therefore these two lines may be reminiscent of the existence of a sort of *čakarīh* marriage institution among the South–West Iranian tribes as a far echo of a remote past, preserved in the Baxtiārī mourning song. In the Zoroastrian family law of the Sasanian period, as it is well known, if the husband died without leaving male off–spring, his successorship devolved upon his authorised (*pātixšāyīhā*) wife, i.e. she was obliged to institute a levirate marriage (or marriage with one of the near agnates of her late husband) in order, that the begotten *čakarīhā*–son might maintain his deceased father's lineage and name, administer his

property, and in the long run, to help the soul of his "institutional" father cross the *Činvat-puhl* for entering the Paradise.

The roots of this rite are hidden in remote past, going back to the time of Avesta and even earlier, (in detail: Perikhanian, pp. 94–98).

The Baxtiārī evidence denotes probably another form of *čakarīh* marriage, not attested in Sasanian tradition, i.e. the widow could conclude marital ties with any eligible person by her will (or by appointment?). However this may be a late adaptation of the text connected with the change of social attitudes towards levirate marriage.

2) The "*Ballad of Umēd–Alī from Lalarī tribe*" with obvious mourning elements has preserved the vestiges of an interesting funeral rite which has been completely forgotten. Cf.: *gulālā Umēd–Alī ba pas i pākiš, / Mam–Bāqir, šam'is bikaš, bid'is ba dākas. / gulālā U–A. pas a gēva's, / M.– B., šam'is bikaš, bid'is ba zēn'as* "U.–A.'s top–locks come down to the back of his ankles, / M.–B., rub it with wax and give it to his mother. / U.A.'s top–locks come down to the back of his shoes, / M.B, rub it with wax and give it to his wife" (Text XIII, lines 3–6).

The informant of Lorimer has said: "*The top–locks of defunct were rubbed with honey (i.e. beewax), cut and kept as a memorial to weep over*".

3) Another old funeral rite is traced in following verses (XXVII, lines 165–66): *dīn a Wazan'isè burīn, xailī durāz è, / ba dast i didū's bidīn, kè xūv ibāzē* "cut off the tail of his horse Wazan, it is very long, / Give it into the hand of

his sister, who dances well". This is obviously a relic of a once practised rite when the sister of the deceased man danced during the burial ceremony, holding the tail of her late brother's horse in her hand.

The idea of death as a kind of wedding is attested also in the culture of other old peoples (Greeks, old Germans, Slavonic peoples, etc.), and is reflected in funeral ceremonies and rites, concerning death and burial. In the Iranian area such an idea had found its representation e.g. in Kurdish ritual poetry (see: Rudenko, pp. 54–57). In examining the Baxtiārī mourning songs we can also find "wedding" motifs, although in a very subtle and somewhat concealed form. Among these motifs the following examples should be mentioned: the principal role of the "sister(s)" of the deceased man as composer(s) of the song and its performer(es) (cf. Text XXVII, lines 164–65, *et passim*); participation of the paternal cousin(s) (probably as his formally putative bride) in performance of lamentations (cf. *ibid.*, lines 181–82); the main role of the horse(s) of the deceased both in funeral rites and in the songs accompanying them, etc.

The mourning songs are very rich in stylistic devices, denoting death and idea of dying, cf. the symbols and metaphoric expressions such as: *kaug i tīledār ba kūh nā-vāistī* "Like a partridge with young ones you must not stay in mountain" (XXVI. linr 73) – Mountain (kūh) = Death; *ū na-dārē tāqat e rāh i bēyāvūn* "He has not the strength to endure the (hardships of the) desert road" (XXVII, line 18) – Desert road (rāh i bēyāvūn) = The way

to death, 'to die': Desert = Death; *dōḍarūn čāder zanan, ran māl i bāwūn, / dōḍarun čāder zaid, rahd ba bīyāwūn* "The girls pitch the tents and go off to their father's camps, / My daughter has pitched the tent and gone off to the desert" (XXVI, lines 11–12) – Desert / Father's camp: Death as metaphorically opposed to Life (Father's camp); *ze kai's kè āYā'm jāna vanda wā dīr* "From the day, that my brother took his bed away to a far place" (XVII, line 131) – Far place (dīr) = Death; *mo ba qerīvī nē-irivum, zè merg itersum* "I will not go off to a strange country, I fear death (XXVI, line 191) – Strange country (qerīvī) = Land of the dead (cf. also: XXVII, lines 191–92: "I will not go off to a strange country: I fear death, / The Angel of Death (is standing) over my head, I am trembling like a willow tree"); *na, xārum xudas xūv è, rahd ba zīyārat* "My sister too is fair: she has gone to visit the shrine (i.e. "she has died")" (XXVI, line 36) – Shrine (zīyārat) = Land of deads, grave; *nihēvē Wazan't bidē zè au derāhē, / mo tarsum tīr-i-qazā wur tū derāhē. /nihēvē Wazan't bidē zè jū bipèrē, / mo tarsum tīr-i-qazā wur tū bigirē* "Bid your horse come up out of the water, / I fear lest the arrow of Fate may strike you. / Bid your horse Wazan leap over stream, / I fear lest the arrow of Fate may catch you" (XXVII, lines 149–52) – Stream and Water as a dividing line (boundary) between the Death and Life; *bahūn i āYā'm diz min dizūn è, / rāhmistē zè pā, jābr zè hamamūn è* "My brother's tent is a fortress among the fortresses, / It fell down, (and) oppression came upon all of us" (XXVII, lines 141–42, also 137–38) – Falling down of the tent (or

house) as a metaphor, denoting the death of its owner; *zè kai's kè àYá'm jána vanda wà rī* "From the day, that my brother drew the bedclothes over his face" (XXVII, line 133) – Draw the bedclothes over one's face means "to die", etc.

The main topics of the Baxtiārī lyric songs are the separation of lovers, the beauty of the beloved, and the courage of men. What is more characteristic for Baxtiārī (and Lurī as a whole) lyric poetry is the rather direct but subtle approach to the corporal merits of the sweetheart, parts of her body (breast, legs, belly, etc.), which at the same time is devoid of any vulgar connotation, being only a reflection of the straightforward attitude of unsophisticated tribesmen towards the object of their love, expressed in a very high artistic manner. The everlasting themes of husband/wife relations, adultery, the tricks of women, their unfaithfulness (characteristic phenomena in polygamous societies) can also be noticed in the love poems and ballads.

The Baxtiārī lyric is full of various semantico-syntactical devices (cf., e.g.: Texts XXVI, Note 11; XXV, Note 13), original formulas (as in Lullabies, see, e.g.: Text XXIII, Note 11), similes, epithets, metaphors, etc. – Cf., e.g.: for membrum virile: *rifle* (V, line 22), *vein* (rag) (V, line 23); for vagina: *mushroom* (V, Note 19); for legs: *branches of tree* (V, Note 20); for coitus (to marry): *to sow* (II, Note 20); for being pursued (chased) to commit adultery: *have knuckles on the dough* (VII, Note 12), etc.

In Baxtiārī lyric there are many loci, also represented in this volume (cf. Text VIII), where passion, mostly sexual, is expressed towards the donkeys, which is, of course, one of the manifestations of bestial motifs in Iranian poetry, wide-spread especially in folklore.

The comprehensive analysis and study of Baxtiārī poetry is beyond the scope of this short Introduction, which is aimed, *inter alia*, to attract the attention of the researchers to this interesting subject. Lorimer's materials could be a solid base for such a study.

TEXTS



I

- Pas-i-pâ panîr-panîr, sîna qalamrêz,
 çâl i nâfat Hauz-i-kausar, mulk-i-Tabrêz.
 pas-i-pâ't panîr-panîr, sîna't qalamkâr,
 çâl i nâfat Hauz-i-kausar, sîna't milk-i-BaYdâr.
5. âh-i-dilum rau bigyer kift i Dilâna,
 jôwa ispêd, pâkaš ba pâ, xâlak tilâna.
 yûnûim Qala'-Zarâs, dilum gyera taš,
 âh a dilum bigyerit, kurr i Mûmbaş.
 yûnûnim Qala-Zarâs, šehništ a bûrûn,
10. z'âsiyau bâr ikunum, manzil ba Kûrûn.
 jôva ispêd, pâkaš ba pâ, vast wâ niyâsûn,
 Bâwâmad, gâ's a bikuš ba ser a Âstûn.
 šaulârâ't çè âsiyau hai ixuran kir,
 hama kas i mo tûnê, kad-šul o tê-pirr.
15. âh-a-dilum, rau bigyer kift i Čerîna,
 jôva ispêd, pâkaš ba pâ, qawâ zarîna.
 dôđar ai, dâ't šandîn è, naxânda-mullâ,
 xut zi dâ't šendîtarê, ašado-billâh.
 dindûnât yâ sadafan, yâ šîr-i-môhî,
20. yô amšau mêmûnitum, xâhî-na-xâhî.
 âšuq e tē'â siyâh dôđaritûn,
 mar qulâm e zarxarîd pidaritûn.
 âšuq i tî'â sîyâh, abrû dûtâitûn,
 mar qulâm e zarxarîd i xut o dâ'atûn.
25. čašmâ't çè čašmâ hafîn, haf pûra dârê,
 her âšuqê bizanê šafâ na-dârê.
 hōy azîzum, mo tûna dârum,
 kamûtar, tû rau bē'âr hawar zè yârum.
 î hama tahlî guzašt zè rûzigârum,
30. čašm a kâl dârî, burg i šâhtarûn a,
 či kamûtur bâl xaunîd rahd ba lûna,
 čašm a kâl dârî, burg i šûx-i-šaidâ,
 či kamûtur bâl xaunîd rahd ba naihâ,

- hama kas i mu tūnē, mo tūna dārum.
35. zi safar sauYāt čè ixūē sī't bē'ārum?
zi safar sauYāt awwal tandiristī,
kul-i-ālum zè mun è tā tū diristī.
xāyī azīzum, tū tī'āumī.
šau be xau dīdum; xair bā xau i dūšī:
40. nāzinīnum sōr ikand o sauz ipūšī.
šau be xau dīdum, dīdār i jamālat:
rūz ki wāibīd, vastum wa xaiyālat.
hōy azīzum, tū tī'āumē,
har wulāatē ki na-dārē kir a šaulār,
45. na xūv è dar ūn wulāyat bivanī bār.
har wulāatē ki na-dārē kir a činī,
na xūv è dar ūn wulāyat binišīnī.
sar a tul sail izanum, gyall'um dīyār è,
na-dūnum yār a xum è qailūn iyārē.
50. sar a tul sail izanum, gyall'um ba hauš è
hamohō yār i xum è mainā's binauš è.
qāh-qāh i kaugū, šifišt e tūhīyūn,
čè xūv è bāzī kunī wā nū-bahīyūn.
dūš-pasīn ba sar-a-au dīdum tatārē,
55. kad-bārīk, bālā-buland, bača-mayārē.
duš-pasīn ba sar-a-au šušt dast-o-rīna,
dast awēird o kand girdirīna.
gul-a-sūr i dōdarūn darmūn i dard è,
būsīdan e sār-a-zanūn čè yax a sard è.
60. gul-i-sūr i dōdarūn darmūn i taudār,
būsīdan i sār-a-zanūn čè yax a audār.
hōy azīzum, tū tī'āumī.
nāzinīn nāz ikunē ba dar i hūwa,
na-dūnum baxtimūn è, ya hamčūnūn è.
65. juft i rūnat čī tapūnča jauharī è,
čāl i nāfat mar pyāla auxurī è.
māmākōnat xat-xat è, ispēd i bē-tū,
bid'is kurr jāhilē b'is binehē bū.

- čašmā't či čašm a kalā garmsirī,
70. turnahā't čè yāl i badau siyāh o širī.
hōy azīzum, mā tūna dārum.
tū rahdī ba rōh, ba rōh sī buz alūsī,
jāhili avēd o rasīd tiā't a būsī.
xut malūs, maškat malūs, auwār malūs è,
75. čè xūv è ba zēr i mašk tihāt būsī.
hōy azīzum, mā tūna dārum.

II

- Kan-kan e mālā, namandē kalāhē,
 julāzè sīsambulē, lak i gīyāhē.
 ramdār ba ram rivē, mīsdār ba šilū è,
 manzil i dūstum amrūz Haud-i-nū è.
5. Haud-i-nū o Gūrišōm, Astōn-i-bardī,
 na-mandē tū war dilum zè dardimandī.
 b'ēl ki bibārē bārūn ba Čulwār,
 ter kunē zulf i siyāh ba gardin i yār.
 wurkišid šaulār, zēd war au Čulwār,
10. xāl a sauz, tik a ispēd wur yak izanan zāl.
 wurkišid šaulār jist war ū bard, wur ī bard,
 tik a ispēd, xāl u sauz wa halqa zard.
 Ārkalla ba jumjum è zè war i talmīt,
 mōnatè yawāš birān, dundāl bikunum sīt.
15. rag-rag e Munār igirum gūš i gā'ata,
 dast vanum ba gardanat, būsum tē'āata.
 rag-rag e Munār gyerum yāl i mōnat,
 dast vēnum gardanat, būsum do lauwūnat.
 rahdum ba rōhī-rōhī wā dī'ār è Šimbār,
20. bēd i Sarhūnī rīša zaid ba čendār.
 čašma i Sarhūnī harīf i zanūnī,
 jaring a pyāla, jang zè dōdarūn è.
 čivīl i Tārāz, barf i Dūl-i-ambār,
 iškana, rēz ikunē ba gardan i yār.
25. xam-xam o čam-čam pēt sar a Aurāz,
 kumēt i kurra-mayār bi činit kunum nāz?
 Mālāmīr, mulkas namīr, dēm-kālas farāwūn,
 berzīger tūm bi's na-vand, ba mu čè tāwūn?
 zār-i-mārum bā nūn i gandum i nū,
30. dūstakum ba sarhadd è, nāštā izanē dū.
 zār-a-mārum bā barf i dīn i dastum,
 na-ixurum, dast nē-inuhum, ahd wā tū vastum.

- zàr-a-mârum bâ au i ki tû iyârê,
kad i tō bārīk, tâv i mašk na-dârê.
35. ai čivīl, tû bû madê, mu zè bû tû sêrum,
mīsum e bû dâdanat mu ba gyermšêrum.
zulf i yârum wâ čivīl girau bastan,
râhdan be qâzī čivīl i šikastèn.
zulf i yârum wâ čivīl girau nihâdan;
40. rahdan be qâzī, čivīl iškinâdan.
yârukum Kift-i-čerī kerda hayâhê:
"čâl a kauk dīdum be zêr i kumâh è".
dūstakum Kift-a-čerī kišīd hūwê,
"čâl a kauk dīdum be zêr i zerūw è".
45. čašma Dizdârūn sardī's zè Millī è",
kauk i xuš-awâz zè Čift-i-čerī è.
âšnīdum, dūstak, šaxsê rī'te būsī,
andūh i min u dilum Bâzuft pūšī.
âšnīdum, dūstak, lau'at kanda taurī,
50. hūfišt è Tūf-i-kamâ rēsīstê ba Maurī.
andūh i min a dilum pur e Andakâh è,
nīm-manas Zarda, pârsangas Dilâh è.
mu čivīlê nê-ixâhum, čivīl gīyâh è,
zulf i yârum ixâhum, či šawak siyâh è.
55. mu čivīlê nê ixâhum, rīša zêd bi gīna,
zulf i yârum ixâhum, čamber zêd ba sīna.
ai šumâl i sarhaddī, rau ba zêr i mainâ's;
ya nišân sī'm bē'âr zè amber i nâ's.
ambar e bēxa-binauš, mohr-i-sauz-i-sultūn,
60. wurkêrdê pinj i palang, vandas dūl-i-pistūn.
ai šumâl i sarhaddī, rau ba zêr i gēlas,
ya nišân sī'm bē'âr zè nē'at a sawēlas.
tō šumâl i sarhaddī, mu līla-i-bâd,
bēyau kè yak bīnīm çè Šīrīn-o-Farhâd.
65. tō šumâl i sarhaddī, mu garmsīrī,
bēyau ki yak bīnīm či Xusrau-o-Šīrīn.
awâlit pursum zè kaugūn wâ tīl,

- yūnūīm Norī–kallā, zēr band i Dizfīl.
hawālat pursum zè kaug o kamūter,
70. yūnūīm Norī–kallā, zēr band i Šūštar.
hālumè dūnī, hālumè tū dūnī,
jāyī kâYaz nē–iδ igumat zivūnī.
jāzè be čivīl kunum, gyač ba barfau,
Andakā bikunum ba marg i Sūrau.
75. kanakat bāhum, band i kanakūnat,
wā titargī bām ki uftum ba dahūnit.
berzīgar, nū berzīgar, dākat bimīrē,
tū čunūn kanak ba sar ikašī, mer rāhat dīr è.
berzīgar, nū berzīgar, dāsat bidē sau,
80. māl ba Bāzuft nē–iδ dargyaštan ba Sūrau.
čivīl i maftīl či lāl–a–xatāyī;
jūnum zè kur–jāhilī šul kèrd ba bōhī.
gum i jāz, gum i čivīl, gum i čivīlauwurd,
birivīn, dākum bigōyīn dilum dī wurawurt.
85. kurkur e kamūturūn i garmsīrī,
igardin ī gačā jūst a au a šīrīn.
zè tūnak – barf i čivīl, zè munak – kunār kū,
bukunum bār a xarē, rūnum šau–o–rū.
zè tūnak – barf i čivīl, zè munak – kunār dār,
90. bukunum bār a xarē, rū’um rāh i māl.
garmsīrī’m ai! čè ixāyē sī’t bēyārum?
kilaus–panja, barfau ba kinārum.
barf–talla bikunī ba mašk–i–bulYār,
barīnas ba germsēr sī kurra taudār.
95. barf–talla bikunī ba mašk e rītē,
bārīnas ba germsēr sī kur silītē.
kaugūn, ma xān, ma xān, rēg ba sadāat è,
Koh–i–gyera ba zēr i pā’at, Zarda šā–ba–šā’at è.
wārašan berzīgerūn rī kerdan wur māl.

III

- Dörgyèl i māl i Faylī rādan sar-i-au,
 Kur-Kamālè dīdan sã bardē ba xau.
 Kur-Kamāl o Bē-Āslī šaurī tanīdan,
 sīsad-o-šast-o-se tīr ya jā xarīdan.
5. kur šulumī, dōr gulumī, ču kunum sī't?
 haftbandē rāst bikunum zè qāv i tišnī't.
 sīsad-o-šast-o-se tīr, yakīa na-dārum.
 binī's bè čil-i-kawān kučīr berārum;
 pušt i mālmūn, pēš i mālmūn kištum zè gindī,
10. nar zi mālmūn wurburī Kamāl-i-hindī.
 pušt i mālmūn, pēš i māl perzīn i ter è,
 Bē-Āslī šī'sa na-kard, bača's kalār è.
 Kur-Kamāl, jūnum Kamāl, Kamāl i lēva,
 mustikūnè ixū bizan wur sar i gēva.
15. kur šulumī, dūr gulumī, ču kunum wā't?
 ainkē rāst bikunum sī čarx i tihā't.
 mu gudum: "šī'm ikunum sar a suwārūn",
 na-dūnum šī'm ikunum ba alat-bārūn.
 mu gudum: "šī'm ikunum hūwa-nahāda",
20. xut darauš, sīlīma-zan, dās-iškināda.
 ar axū'i biniyērī kisb biwuta,
 yō darauš, sīlīma-zan, hō mustikū't a.
 tū kurī, mo dōdarum, har dū - dū-tā nar,
 tū monè ba kārd bikuš, mo tōna ba xanjar.
25. mo kurum, tu dōdarī, har dūmūn - dū-tā šēr,
 tū muna ba kārd bikuš, mo tūnè ba šumšēr.

IV

- Ar birum kōh bigirum igun: "kār i dēvē",
 kur ba safar irivē dōdar igirēvē.
 xālak e nuftat bid'um sī bast i tufangum,
 mā čerīk čāvāyī'um, har pasīn ba ĵangum.
5. Ai mullā čerīk–nivīs, čerīk i nivīštī,
 dastatè mār izinā, dil i mu bireštī.
 xān i Šūšterī bigūyīn, mīrzā Bīhbaḥūn a,
 yāruma muraxxas bikun'as rawūna.
 tū kur ī, mo dōdarum, bēyau birīm ba jōyē,
10. harkas kè purs ikunē gōyīm "tātažā'im".
 tū bēyau sar i kamar, mo iyā'um lau–i–rū,
 gila wur yak ikunīm tā rū xušk wāibū.
 tū kurī, mo dōdarum, bēyau rīm gul bičīnīm,
 gul čīnīm xarmin zanīm, sāk i gul nišīnīm.
15. sāya be sè čī xūv è: bēd, raz o čendār,
 ĵāhil bā šumšērī xūv è, dōdar ba kasab i lār.
 sāya be sè čī xūv è: bēd o raz o girdū,
 ĵāhil bā šumšērī xuš è, dōdar ba kasab i nū.
 bisid o gū i tilā hāvandē ba dār è,
20. nāfas či jūm i nurYa, puras au anār è.
 kut i xālā dīdum či Parvēz ba ya ĵā,
 ya xumè kuštīn dahum, ya kunum tamāšā.

V

- Rūzī kil i mālī birasīdum dam-i-āftau,
 dīdum ba sar i čašma butē misl i mäh-i-nau.
 nuftis čè qalam, xālak i nurYa ba guras dāšt,
 dindūn či durr è, ya či brinj e Čam-a-sardau.
5. bīst riyāl pīl zè jēvum deravērdum bidāmas,
 gudum: "Inūna bidē kauš wa čāršau".
 handist, gud: "Mer band i riyālum, tū bivīn mūnā
 bawuma,
 wā rang šawak hēδ ki kunin mohra-i-šau-tau.
 mer mu zè hūnūnum tū kunī sūxī-i-bējā?"
10. tā ba izzat i xutī wurē az kil a mo rau,
 bī Sālih-Birōhīm! dil isūsē ba hālat,
 warna, bigōhum tā bivananat wur Au-i-gèrau.
 zī māza war ū māza hama's māl i qum-o-kēš,
 tarsum ki hawar ibūn, kunin āšūb-o-qurqau.
15. zangèl ba pīyāyèl sar-a-au ar ki bidādan,
 Šīrīn, tū bugō, sī čè gurōδ az war i Xusrau?
 Bījin, kur a Gīv, az pai i dil rahd ba čàh vast,
 jūnas ba Manīja bīd, jūm i Šàh-Xusrau.
 Bad-asl kilakčīn ki suxan guδ ba Farangēz,
20. dil war mo bidē ta barum Xusrau'at az au.
 ayar hawar būn, paņj tā gyagū'um,
 Tēhrūn birivī, iyāhan hama dast ba pēštau.
 hālā ki dast ne-wurdārī zè jūnum,
 dastat binē wā dastum ya-dam bina wā dau".
25. Rāhdīm rasīdīm ba min i Darra-qilī,
 sadā kauk, gurumnīdan i barf-au.
 sauzī, auwandūl, kilaus, qunča čivīl i ter,
 kaugūn ba sar i barf, farāwūn, hama wā dau.
 dumas bigušīdum, nišastum ba tamāšā,
30. dīdum yakī qārč ba pāyīn i barfau.
 rāhdum nišastum ba min i šāx i daraxtis,

bidār bikerdum fišangī tah a šašpau.
tufangum sar-a-pā bīd, ba mānind i kamānī,
či sīyādē ki vanē tīr i rau-a-rau.

35. yèk čī zè mo aroid či bača nādūn,
či barzīgerūnī ki zè germā bikunan tau.
handist, guδ: "Ai kur, mo hakīmum,
kerdum ragat narm, tū bivīn, jal zè pandau".

VI

Mo xudum ba Lurdagūn, xus sar e pīr è,
hamatūn dā'ā kunīn Alī'm na-mīrē.

tū kur i Said-Hāšumē, nišūn çè dāri?

kārd i sauz sar i kadat, nīla-suwārī.

5. bard a šērum bikašin ba nar gāmēš,
na xudat bād az xudum, pā bina wā pēš.
na-radum ba Lurdigūn, dōrī xarīdum?
n'avēdum ba kil i māl, bi's na-rasīdum?
dilum sōδ, dilum birišt zulf o gulālat,
10. mu tarsum Maurūn rivī, šīrum halālat.
dilum sōδ, dilum birišt rīš i būrat,
har dū dast wā sar zanum wujāq-i-kūrat.
mōn a būr, kul a kumēt avēd dar a māl,
didūyèl, gyap o kūčīr, sar-dast a tušmāl.
15. mūn a būr, kul a kumēt dar avēd ba bōzī,
didūyèl, gyap o kūčīr, sar dast i sōzī.
wurkišīd haft-čū, bahūn bahūn i mīrzā,
sāhāv i čār āsī'au, čār jufta wurzā.
ālxāluk čīt-i-qalum, šālat hazār-gul,
20. rasīdum sar a gudār, manzil Qala-tul.
Usō kè ŷangimūn bivast ba sar i kūn,
dastum rahd sī gurz e sūr, pā'm rahd ba zūnī.

VII

- Hul ai, hul kūčīr, ai, mīrat ba–murđai,
 dil a mun min a dilat sēr au bixardai.
 nurfīn ba mērum makun, ai kur a nāšī,
 nūn o raxtum ū kuni, yārum tū bāšī.
5. tāta–pīr, rau bimīr, ki mīsamat nē–īd,
 mu bahār pur–gulum, tū kūzar ispēd.
 Ar qawūlat hēd, kūzar'm tarāšum,
 bi–nērī i kur jāhilē wur't itarāsum.
 hul ai, hul kūčīr, ai, sardār i hulūnī,
10. išq a Maulā idumat, tū zè kū bahūnī?
 dōđar ba dā igōhē: "Močum ba havīr è".
 ī faqēr kil a māl sag na–gīrè,
 ī faqēr kil a māl xair b'is rawā nē–īd,
 tihā'as pernākī, hūšas pā ba jā nē–īd.
15. šau i māhī bīd, duz duzē wuristād,
 na–dūnum duz i xar è, ya duz i čārbā.
 sēristum čī mār, rahdum zēr a jājīm,
 dālū–pīr nikbatī niyašt o dīdum.
 dālū–pīr nikbatī, čitūn zaid ba kārūm,
20. ar ba azzat na–nahum, xudā na–dārūm.
 dast awērd, dastum girēđ: "tu čè jūrē?
 bāY a mardum sar–ba–mor, mer tū kūrē".
 bāY a mardum sar–ba–mor, mu sar tarīda,
 harfatè māqūl bizan, ai nūr–i–dīda!
25. harfumè čunūn zanum tā jūnat darāhē,
 hēč kurē zè kūčīrī paj dil nē–āhē.
 har kurē zè kūčīrī gūša dila sōđ,
 sad tarīda dar bēyāwūn ne–ikunas lōđ.
 hul–hulum! galla girēin, rahdan sar a au,
30. čè hulūn, čè māh–gulūn, čè xāl sar i lau.
 bahār igirum buzūn ifurūšum,
 idumsūn ba labās ipūšum.

bahâr igirat buzûn ifurûšî,
pâyîz ki ibû, kačil i kâsa ba dast, buzûn idûšî.

35. Dôðarûn biniyèr çè ba xusûn nahâdan,
"salâm" ikerdum, "aleykum" na-dâdan.
"Salâm" ikerdî, "aleykat" ba jûnum,
zè war e dâ'm o bavû'm lâl bî zavânum.

VIII

- Xudāya, na-murdum ba jāk e Perī,
 kè lābuδ birahdum ba pēš i xarē.
 barūn rahd Sohrāb ba pēš i pidar,
 ki: "ai bāb, nāmāwerī, pur-hunar,
5. agyer mail dārī tū bar māda-xar,
 barau min a bēša, bukun ya nazar.
 ba pāhlī tinīra ki sāxta ast a nau,
 mu dīdum dū-tā xar ba xau".
 nihēv dād Noiyub ba Ālī-verūn,
10. ki qāfil na-kunīd zè māča-xarūn.
 yakī kur e Nāsir ba mánind i mūr,
 girēda tamūm māda-xarrā ba zūr.
 sar e girdē dārē o rīš a durāz,
 girēda pas e māca-xarrā ba nāz.
15. niĵāt az dū kas dārē ūn pur-hunar,
 ki Bahrām ism ast, wa Nāsir pidar.

IX

Hajī'm rahd ba haĵ sī dil u mālis,
 Sāduq kīra kešīd, vast ba ayālis.
 Hajī, kō Hajī? Hajī Gyallīyal?
 kamā biđīnas sī tūm i xaryèl.

5. Māĵān zè tūrī laYa vandē,
 vandē ba Sāduq dū gīr zè's kandē.
 Hajī, kō Hajī? bā i Mahmad–Sainī?
 kullā ba dastis, kusān' ipainī.
 hai bainā, bainā, šukulat bainā,
10. sālār yašnē, iburē paihā.
 hai bainā, šukul mīrātī,
 kusè harum kèrd kur i Navātī.
 Hajī'mūn iyā zè rāh i Mekka,
 wā niyā's bārīn ya šala takka.
15. Hajī'mūn iyā zè rāh i Čerī,
 gundāna ĵuft kèrd, kēr a lauĵērī.
 Hajī'm muna zaid, mu na–bīdum dar band,
 Sāduq kusè kèrd, dast i mun' iškand.
 Gulī o Māĵān turkī ibāzan,
20. sar ī kīr i Sāduq wā yak nē–isāzan.
 Šaulār i māđā, šulētī ĵulī,
 Māĵān kus idēh zè dāY i Gulī.

X

- Mihri i Rākī, ma-rau sar i au, bača't girēhvē,
 hālā pas i pā't çè mäh ibilēhvē.
 hai Mābas, hai Mābas, Mābas Sarrēkī,
 çè kauk Rašdāl doiyum bihīgī.
5. dōrgèl i mālīmūn, dainum bi nā'tūn,
 her jā ki irīn Mābas nīyātūn.
 zè zūr i gyermā gyallum rau kèrdē,
 hālal pas a pā't dilum au kèrdē.
 Mihri, ai Mihri, Mihri Armandī,
10. āšūqum kèrdī, ĵangè darwendī.
 kākā'm, ai, kai rivī Širāz?
 alangū-tilā sī Mirhī bisāz.
 alangūn' sāxtum, sī dastas tang è,
 qīmat i alangū ĵuft i tufang è.
15. Mihri dīdum, gandum pāk ikèrd,
 bi šmār a gandum ĵāhil xāk ikèrd.

XI

Humsāda, čunūn bugō bīvī na-fāmē,
 kuštan Mullā-Nazar, tāifa na-rāmē.
 xum ya-sar, Taibī ya-sar, ya-sar ziyādum,
 Šāhīnē, kur a Mānā bi kušta dādum.

5. gauyèlum, Qurūn durōx nē-iδ,
 magō'in Mullā-Nazar, bigō'in Nazar-Šāh.
 kada bast, qatār i zaid, bē-āyīn wa tamāša,
 zè gudār Manjèrū xīn vasta wā ĩr.
 tāta-xān čè pāzan è, pušt kerda wā ĩ tīr,
10. gyauyèlum, Qurūn durō nē-iδ.
 kallak iyā, dōdar ba saras è,
 mūk iz ū dōdar bawū's pal-zanī's è.
 kalak iyā, dōdar ba mīyūnas,
 mūk iz ū dōdar, bā'ū's malahūnas.

XII

Mu sè mah ba Lahbārī xurākum tūlà,
 bād avērd, bārūn avērd, vandum ba šūra.
 ai amān, šūn murd zè gusnī,
 binivīsum kâYazē ba Hāĵī-bībī:

5. "Ar ba hālum birasī sī'm igirēvī,
 mu sè mah ba Lahbārī, xurākum kanger,
 ai xudā, muna bukuš zè dast i zangèl".
 zēn arbāb, ĵā'm biwan wur pāk i xūna,
 nūmustī kil igirē, xurhē ba lūwa.
10. ai amān, šūn murd zè gusnī,
 zēn arbāb, ĵā'm biwan zè pāk i pīlā,
 nūmustī kil igirē, xurhē ba sīlā.

XIII

- Čendār e sar i sakū sã vand zuwâlã,
 sar i zulf Umēd–Alī ċi gul a lâlã.
 gulâlã Umēd–Alī ba pas i pãkis,
 Mam–Bãqir, šam'is bikaš, bid'is ba dãkas.
5. gulâlã Umēd–Alī pas a gēva's,
 Mam–Bãqir, šam'is bikaš, bid'is ba zēn'as.
 kūrda–būr, kullãh–kezī, zulf kaĵerī è,
 haifum zè Umēd–Alī, igūn:"Lalarī è".
 pãtauwa sadaf–sadaf, gēwa sadafdâr,
10. gal' avalid, rōhna girēd,tund pã'ta wurdâr.
 kūrda–būr, kullãh–kazī, sar rōhna dârē,
 mandirē hōna xōsī's, zēn'as iyârē.
 kūrda–būr, kullãh–kazī, sar rōh nišīnē,
 mandirē hōna xōsī's, zēn'as bivīnē.

XIV

- Dēn a mu ba gardinat, Islān-i-čārlang,
 dūdāmūn rāst ma-kun sī māl a Haftlang.
 mo xudum ba lāmardūn, Hajī'm ba burč è,
 ĀYa-Husēn ahd iškinād, šērūn' kuštē.
5. ĀYa-Zamūn ba min a burj čand ikunē xau?
 kâfirūn daurum girēd ba kârd o pištaw.
 Hajī'mè Bandar bi-wurd, na-dârē fandis,
 vandis ba gyall' i gurāz, zè asp wurāndis.
 Wazan e kūr, wo Hajī pīr, kaj i Saidāl,
10. aramūn mand ba dilum taqās i Abdāl.
 Alī-dād, Alī-dādum, ai, šaulār a xārā,
 Jang vast ĀYa-abdāl, Bāzuft-bālā.
 ai didū, sī xâtirum baxōn zè dangyum,
 yekī wur Waznum buxō, yakī tufangum.
15. ai didū, si xâtirum ma-xur zè xīnum,
 čārlangūn šādī kunan ba asp-e-zīnum.
 sad daram ba sang i šāh tīr i tufangum,
 har-kas kè noh dālè dīd, niyā ba jangum.
 har-kas kè noh dālè dīd, ba pāk i perzīn,
20. čārlangūn ba ram rivèn zè war i Hajī'm.
 šam a fānus, gul a mailis,
 Wazan-sīyār murdē, beyau rīm ba sailis.
 qulumūn dādanis yakī qawāhē,
 Wazan-sīyār dādanis qama talāhē.
25. Wazan-sīyār' ma-nhīn gūr a tangē,
 jāk i aspīs bikunīn, jāk i tufangīs.
 šam a fānūs gul a mailis,
 Alī-dād murdē, bēyau rīm ba sailis.

XV

- Xânâ awēdin mils i malaq,
 yè-tâ qawā asbūn' laq.
 au-turušī min u tawaq,
 qurqur kunin či tīl i baq.
5. ai xānâ, zēr i bēdī,
 čand sai-kula na bīdī.
 Kallāhšūm, sardārī-zard,
 muškē girēδ, zēd til i bard.
 ai xân, wurē hargūš xardat,
10. ar girēδat, dī nē-iverdat,
 tē'â kâl o rang i zardat.
 ai xân, wurē, hargūš avēid,
 dēg i sīyâh ba jūš avēd.
 AYa-girza qasam xurē ba baxt i Tahmās:
15. "Hīnumè rāst nē-ikunum bi zan i zèxās".
 AYa-girza qasam xurē baxt i Xalīl-xân:
 "Hīnumè rāst nē-ikunum tā māl ba Sarhōn".
 AYa-girza qasam xurē: "Balkè bimīrum,
 Turba-rēz harāv kunum jā i tīl-i-šēr".

XVI

- Haft-čū bahūn čukā's è,
 tal i bahūn pūlā's è,
 bēša Bundūn rūmbā's è,
 dō-tā lahāf gušā's è.
5. sè gīrī birinj šumas è,
 dū gīrī gindī tumas è,
 gūrau auwī jūmas è,
 hamīyō qāda kūmas è.
 garhast ī gā halālas è,
10. balēt i Sāh-čirāY asā's è.
 ai xān, tū'a! ai xān, daxīl!
 wāibīdīm xār a zalīl.
 wā xud maiyār Abdu-xalīl,
 Tāifana kard xār o zalīl.

XVII

Balītum bigirē, buzum bizoihē,
 kalg o dū'm yak igirē, minat xudāy è.
 balīt i kâl, balīt ai, kašk i sâ-sâ,
 har-kè dârē na-xurē, hūna's xarâ-bâ!

5. balīt i kâl, az kul kulâwa sar daravērd,
 har lurē wâ jilt i buland bâlâ saras awēd.
 lur e dūY-xâr e mast
 zēyd ba sarum, qūlī zè sarum wast.
 rēiðum ba wâlâ,
10. burdum dar a bâlâ.
 avērd bâlâ sarum kârd i jūn-sitūna,
 iškamum dard, daravērd lâš i nâzinīna.

XVIII

- mun' igūn Allāh–Murād, Allāh–Alī–jūn,
 har–kas ki Mēraf' burd nēlum barē jūn.
 mun' igūn Allāh–Murād, pīštau i haft–tīr,
 har–kas ki Mēraf' burd, wur's biwanum tīr.
5. mun' igūn Allāh–Murād, pīštau i werwer,
 hālūyèl māl ba Čilau, wurtūn xurum der.
 Mēraf ai, murdum zè dāYat!
 Yūnūnīm , Gyal–a–sagā, ya–dam nišastum,
 kumēt e čāl zēr a pā'm, jaksan ba dastum.
10. ba xudā! tā na–zanum amsāl sè jāna:
 Sī–gīcūn, Rīt–e–kōh, Būna–fathāna.
 Mēraf ai, murdum zè dāYat!
 mun' igūn Allāh–Murād, Bāzuft–nišīnum,
 Xum ruwum ba BāY–čendār, Mēraf' bīnum.

XIX

- Ā-čivīlē guḍ: "Zan ixuum", Ā-kilauṣī guḍ: "Ba čašm".
 čašmatūn ba hēl o mēhak, astar bēyār, bār bikaš.
 pul bibandīn čū anār, tarka kunār,
 tā bēāyē, bigudartē ĀYā-čivīl e kad-huwār.
5. pul bibandīn čū kunār, tarka āvènūs,
 tā bēāyē, bigudartē ĀYā-čivīl e kad-malūs.
 Bībī-Zēnaf igirēvē: "Kūčīrum šī nē-ikunum,
 hiĵl'um zè-nū biwandīn, ūn avēd, ču vurs kunum?"
 saḥāb e dōdar, Ā-kilauṣī, pā'na zaid wa bard e rust:
10. her-kè qumī wā tū kèrd dil o gurda's wurbirišt.
 bāz-avēdīm, jūvamūn lāl o qatūn,
 zan bidīn o urz mayārīn, asl i mā bālā xutūn.
 daurī-daurī rōhana dād ba lingīrī;
 tū bifarmā, mo bēyārum zan a xūv zè Gandilī.
15. daurī-daurī rōhana dād ba maĵmahā;
 tū bifarmā, mo bēyārum zan a xūv zè tāfahā.
 ašnīdum Ā-Karam-Alī zargar i šāhī nišūnd,
 sar a dast i zēn i gyagū's durr marwārī nišūnd.
 Wazna i ĀYā-Karīm bīst-o-čār mēx ixurē,
20. suwār wōibīd ĀYā-čivīlī čī šāhīn der-ixurē.
 sar a kad ĀYā-karīm xanĵar i dōna-nišōn,
 Kišīdas ĀYā-čivīlī, dādasè ĵā rīgušūn.
 sar a kad ĀYā-karīm xanĵar i must a tilā,
 kišīdas ĀYā-čivīlī, dādasè ĵā šīrbahā.
25. ĀYā-čivīlī ĵis bahūna: "Dōderat zēn a mun è".
 ĀYā-kilauṣī ĵis ba gyalla: "Qūč gyallat zè mun è".
 bāz avēdīm, bāz avēdīm, jūvumūn zangālī è,
 zan bidīnmūn, urz mayārīn, asl i mā Īlxānī è.
 ašnīdum šērum dūmā zè Terūn zaida ba der.
30. kulīĵa astar-simūr, raxtā dūmādī's bi war.
 šērum dūmād, ya-nafar, mālè kèrd zè tang ba der;
 hawar bārēn sī xōsī's, šērum dūmād kèrd huner.

- bârūzīnè bâr kunīn az kahra alūs,
kè ihrē tahwīl bidē? ĀYā-čivīlī kad-malūs.
35. hālā ki avēdīm, rāh'mūn dīr-e-durāz,
didūyèl i ĀYā-čivīlī, wuristīn, turkī biwāz.

XX

Z' i galâl wur ū galâl gim-e-gim i sâz iyâ,
 qa na-xurî, Â-balitî, haramat ba nâz iyâ.
 taxt e rēhūn min u maidūn, Â-Balitî wur saras,
 xus o zēna's dast ba gyerdin, šūm ba dast i nūkeras.

5. bēyāyīn bārīmas tā Kunâr-i-haiderî,
 gul birēzīn, gul bipāšīn, biškanīn angušterî.
 mōna būr-čâl wâ kurra, dum izēd ba Hâr-darra,
 suwâr wāibīd Â-balitî der xerd ba Mārbura.
 ramana rūndan, mōn e būr au iškinâ,
10. qasam xârd ÂYâ-balitî: "Nē-idumas jâ šīrbahâ".
 xānum ārūs, bībīyèl bangat ikunan,
 sar i Tax-i-Šâh-Sulēmūn girderī't wâ-kunin.
 Â-kunârî, kauš i suhr ba nuk i pā't,
 sad suwâr zè Â-balitî suv iyân ba sar i jâ't.

XXI

- Lâlâ, lâlâ, lâlâhî!
 arax kèrdî, šâla rûdum na-čoihî.
 gurg i pîr i dindûnî,
 agar avêd, ixurat, xut dûnî.
5. lâlâ, lâ, bēyau biwaras,
 saras a maxur, bixur zè mama's.
 lâlâ, lâlâ, lâlâhî!
 arax kèrdî, šâla bač'um na-čoihî.
 sar e kûh i buland faryâd kèrdum,
10. Amîr-ul-mûminîn' yâd kèrdum.
 Amîr-ul-mûminîn, ya šâh i merdûn,
 dil e nâšadagûn šâd-gerdûn.
 gèhî sîvî, gèhî zardâlî tō,
 gèhî xâvî, gèhî xauwâlûî tō.
15. lâlâ, lâlâ, lâlâhî!
 arax kèrdî, šâla rûdum na-čoihî.
 šau i šamba ki sardâr i šauvûn è,
 qam e âlum ba kûl i âzavûn è,
 ilâhî xair na-bînèn zan qašangûn,
20. ki doiyum kînisûn wâ âzavûn è.
 lâlâ, lâlâ, lâlâhî!
 arax kèrdî, šâla rûdum na-čoihî.
 dô-tâ nâp, dô-tâ nârinj i yèzdî,
 ba qurbûn e sarat herjâ ki hêdî.
25. šau i šamba ki gurgûn iberan mēš,
 dô zulfûnat hamâyil kun, bēyau pēš.
 lâlâ, lâlâ, lâlâhî!
 arax kèrdî, šâla rûdum na-čoihî.
 sar i časma rasîdum, tišna bîdum,
30. dô-tâ murY i spêd rašta dîdum,
 na zûr dâštum, na mâl i bisiyârê,
 ba tē'm dîdum, ba dil âhî kišîdum.

- lâlâ, lâlâ, lâlâhî!
arax kèrdî, šâla rûdum na-čoihî.
35. gurg iyâ ixurat,
na, na, bač'um na-xurî, hama'sa na-xurî!
sarasa b'el, mama'sa bixur.
hai gurg, bēyau biweras!
na, na, nēyâhî! bač'um ixausē, dungē nē-iðē.
40. àl-illâ, dindûni, gurg avēd, xud dūnî.
hai-ba-tanga! hai-ba-tanga!
Â-šimbârî zēda palanga,
palanga dam a tanga.
didūyèl mainâ xurûsî,
45. tâ rasîd dastas ibûsî.
ba Dumdum è, bi Dumdum è,
aspas kuĵa biwandum è?
mīyûn i jō o gandum è,
na jō ixurē, na gandumè.
50. wur rîš a zardas xandum,
kurum rahdē ba Dinârûn,
gire'sa barf u bârûn.
mīyûn i Čâr-kunârûn
kurdî sûra takundē,
55. xusa wur hâlû's rasûndē,
kauwa ba šahr iberē,
bau'us amrûz nīyâ's iyâhē,
qasab sî pâ's iyârē,
mainâ sî dâ's iyârē.
60. ar nēyârē hîcî,
mainâ iyârē sî kîcî.
dōdar i hâl Nâd-âlî, xuš āwuðî!
zēn i hâl Nâd-âlî, xuš āwuðî!
dâlû pîra, tû sî çè āwuðî?
65. xum sīyâ, baxtum sīyâ, duwâ'm Šihû è,
šîrbôhî ÂYâ-šera har i kihû è.
hai-hîsa! hai-hîsa!

- avēd Bī-Zumzuma,
 šurum dērīzuma.
70. raxtā i ĀYā-šimbārī ba war i zēna's a.
 zēna's tīl-a-zan è,
 dastā's ba havīr è,
 sin'as či panīr è,
 ti'ā's – gau i kūhī.
75. hai-bi-hīsa! hai-bi-hīsa!
 būrīda band a xaima'sa,
 avērda šaulār i zēna'sa,
 ū zēna pal-burīda'sa.
(Waxtī xausīd nāz ikunē ba bača's:)
 Hamčunūn ki iyāhī dam i bahūn,
80. dardit zinā ba Māmā-žōn.
 hamčunūn ki iyāhī zēr i kapper,
 dardit zinā Hālū-Safer.
 bawas avēd, kērasa ixurām.
 hamčunūn ki irivī ba sar-a-hauz,
85. Dardat zinā ba šāl-i-sauz.
 čunūn ki rivī darra wālā,
 dardat zinā ba Fathillāh.
 kō Fathillāh? kō Fathillāh? Fathillāh, Kal-Fathillāh,
 bau Audillāh, gyau Haivtillāh,
90. kur i Saifillāh, tâta Haivillāh.
 Haivillāh sar-tungurī,
 bīgyal nar iwurburīd.
 hamčunūn ki dam a qala,
 dardat zinā ba xān-šela.
95. ū xān-šela, tâzī lara,
 nūn na-dād ba Wēs-alī,
 rahda zè firgas.
 Qurbūnas bām Mahmūd-xān,
 zēd min u markis.
100. yè-hā karbèlāyī, wo-hā karbèlāyī,
 rīš-ispēd, turna sīyāhī.

To daughter:

Dōḍar bau gyaladār,
 čāder ispēḍ, rībanda-dār.
 hai, dōḍarum šī'sa na-kèrd:

105. man' ba sarum.

bau' dōḍar tāḷ a sarum,
 hālū dōḍar qasam xarum,
 mēra dōḍar gūz a xarum.

dōḍarum zè Haud-i-nū wa Gūrīšūm mašgū's ruftē,

110. kur a kūr, dā čuràh, rāh bi's giruftē.

kur a kūr, dā čuràh, rāh ma-girat bā!
 sad suwār zè Haiderī pušt i sarat bā!

XXII

- Kunārī wābā bergyèl i, bā bergyèl i,
kil a tē's wā dōrgyèl i,
izanē jār a haiyā:
"Didū'm ai, čāšt sī'm bēyār,
5. dū maiyār, kih turuš è,
māst maiyār, lur ikušē,
čingāl i čarb i nāzinīn",
či kauk avēdum ba qāzinīn.
hālū's avēd ba justas,
10. ayer dīd ikuštis.
hālū's avaid zè urdī,
nahā's ba bāl i kurdī,
mà gallawār, mà gallawār, mà gallawār,
tū nē'idī bawā kurum, Wazena-suwār?
15. bi rāh biyā!
kalāh-qār-qār, ayer dūnī, bāw a kurum iyā?
ya-dafa bā qahr kurdī suhri takundē,
xus wur hālū's rasūdē.
doiya rūdum, bārūn zinā tarit kunā!
20. āftau darā xuškat kunā!
xarsī darā, tilūjarat kunā!
bīst-o-yè manzil rahdīm ba Xizil.
rahdīm ba Jāzī,
wā tul-o-tāzī,
25. hama's ba bāzī.
na-dā'mūn jēra, wābūhīm rāzī.
doiya rūdum, nē-irīm wābāsūn,
pāča mayūnat kus a dāsūn.
doiya rūdum, dardit zinā bi haf suwār:
30. zè xān i gyap bi šahriyār,
bi Šālūyèl, ba ramahā,
bi Īmèrī, ba gyallahā,

- bi Rūstamī, ba wurzâyèl,
bi Sīlagūn, ba mīrzâyèl,
35. zè Tušmālūn dōwā Farhād,
zè Yatīmūn ba Āḡa-Bahār,
zè Gyergyerūn ba Niādār,
ī Šâh-Murād, ū Šâh-Murād,
āl-ul-xusūs Mašhadī-Ali-yār.

XXIII

- Alalâ, xau i xergûš,
 morhahâ's ba jēv i hâlû's.
 aurēšumē bā-dāda,
 ba jēv i hâlû's nahāda.
5. lâlâ, bēyau biberas,
 Seras a ma-xur, buxur zè mama's.
 pasasè ma-xur, rē dârē,
 sīna'se buxur, pē dârē.
 lâlâ'ē kèrd - jūnum pā gāhwāra,
10. Kušundī xus čī mäh i nū, tulfas čī astāra,
 dastā's kul ispēd, pā xâl-xâl.
 Ser a sīna Kušund'um, jā mustī-mâl.
 Amšau dō šau è hēč xau na-kèrdum,
 dasmâl ba dastum mu dīyer tau kèrdum.
15. yâ Qâzī'um, yâ ser dast i Qâzī'um,
 lūna bisāzum ba Kift-i-rāzūn.
 tū ba Qâzī, mo Qulundī,
 her-dūmūn lūna bisāzīm ba kōhē bulandī.
 lâlâ, lâlâ, lâlâhī!
20. arax kerdī, rūdum, na-čāhī,

XXIV

Ai xudum, lūla xudum! dīdī çè kèrdum?
 gumūn e rūz i çinūn ba xum na-burdum.
 ai xudum, lūla xudum! bīdum xudā-gīr,
 çè daraxt sar i rāh, šērum ba zanjīr.

5. wā-wēlā sī taš-i-kūr, dil i pur dī!
 ī hama sail izanum, nē-idat ba urdī,
 ā-wēlā sī taš i kūr, dil i pur!
 ī hama sail izanum, nē-idat ba laškar.
 sar a Xarsān kašin b'ī çul-çul i bard.
10. ašnēdum asp i xudat sikandarī xàrd.
 mandē ba garmā, jāhil tarma-dārum,
 wā nīyā's bāhrīn Xarsān tāza-nālum.
 mandē ba garmā, jāhil tarme-pūšum,
 wā nīyā's bāhrīn Šarrāq e pur-qurūšum.
15. ai suwār, kēhū suwār! arab i Šīrāz,
 tū çinūn rūn o rikāb xut kunīn nāz.
 nīla sīyārum, çè kasī, kè nē-darāhī?
 jālau e Wazna'is girīn qailūn iškinādē.
 nīla sīyārum, çè kasī, kè nē-inišīnē?
20. jālau e Wazna'is girīn qailūn ne-kišīdē.
 avēdèn sīyārūn, sīyārum nē-iδ wābāsun,
 jūwum a qawā kunum, rum wā nīyāsun.
 avēdan sīyārūn, sīyārum nā-dirist è,
 ū xudas bīmār, mōnas kurra bistē.
25. sar i sīyār sangīnum ba šau gurōdē,
 ī hama lāl-o-liwās ba kè furōdē?
 mo dilum kārđ axurā sī kur e bē-dā,
 sar nahād ba qāš i zīn, rahd ba wulā'ata.
 mo dilum kārđ axurā sī kur kūçira,
30. sar nahād ba qāš i zīn, rahd ba jāzīra.
 ai suwār, Tehrūn rawum, hau kun dūwāra,
 dast i çapit ba jīlau, rāstat qaddāra.
 ai suwār, Tehrūn rawum, hau kun ser i zēr,

dast i čapit ba ĵilau, rāstat ba šumšēr.

XXV

- Dā'm o didūnum, čul-čulè bijūrīn,
 aušūrum bi xīn, gēlisa bišūrīn.
 dā'm o didūnum, kē'itūn sī'm ba tangīn?
 aušūrum bi xīn, gēlèsa biwandīn.
5. dā'm o bàwū'm ai! kē'itūn sī'm ba tangīn?
 sāwātē zè par-a-gul sī'm biwandīn.
 sar a mūnum bikašin bi čul-cul i bard,
 àšnīdum mūn a xudat sikandarī xàrd.
 sar a mūnum bikišin bi čul-čul a dār.
10. àšnīdum māl a xudat Čīlau wana bār.
 àšnīdum māl a gyapē bār wand ba Maurī,
 buz kušum, pilau pazum, āsal ba daurī.
 àšnīdum māl i gyapē bār bist ba Lušter,
 lerāh e mēš o barra, šēništ i aster.
15. àšnīdum māl a gyapē bār wand ba Dīngūn,
 lerāh e mēš o barra, šēništ i čārbūn.
 Zarada-kūh, barfas na-rahd, giyāh'is wurawēd,
 àšnīdum māl i lurē wur pā's daravaid.
 Zarada-kūh, barfas na-rahd, giyāh'is hamīn è,
20. àšnīdum māl i lurē wur pā's nišinē.
 dilum čè Zerda zēr bār i qamūn è,
 barf a kōhna nē-irivē, nūna rasōnē.
 āramūn ba dil è, āramūn ba dilum mand,
 hamčunīn barfau ba gyal i kūhē mand.
25. her-čè xāstum nasībum na-hištum,
 wāibīd amr i xudā wā tīk nawištum.
 rahdum ba rau-rau, dargyaštum ba Rūmiz,
 čārnīdum gyalla ki bīdum šūn i bē-miz.
 dākum ai, dākum, šīr bikun hallālum,
30. ba Maurūn ki irivum tāqat na-dārum.
 dākum ai, dākum, dīyer bè't nē-igūhum dā,
 či gūwer gā'i kūhī wer dādī'm wur jā.

- dākum ai! dākum, dāk i mo tū nīstī,
čè gūwer gā'ī kūhī wer dādī'm, jistī.
35. ō, falak dāqē nihād wur sar i dāqum,
nē'ilē kih tū girē ū kōhna dāqum.

XXVI

Amrūz panjšambad è, xum ruwum sar i pīr,
 ai didū, sī xâtirum tulfum bidē šīr.
 amrūz panjšambad è, xum ruwum sar-i-šâh,
 ai didū, sī xâtirum tulfume wâ-dâr.

5. mōn i talmīti's pūz nahād ba gūrau,
 māšāllah, nūm i xudā, sī sar o čâršau.
 mūn i talmīti's pūz nahād ba čašm' au,
 māšāllah, nūm i xudā, sī sar o rašma.
 ai didū, wur rī't ma-zan, ī au sard a,
10. či mâhī čārdah šau a , zēda ba Zerda.
 dōdarūn čāder zanan, ran māl i bāwūn,
 dōdarum čāder zaid, rahd ba biyāwūn.
 ai gyigū, sī xâtirum barau biyāras,
 narm-o-narm wā's bigō, bēyâr, biderâras.
15. ai gyigū, sī xâtirum barau ba dīnas,
 narm-o-narm wā's bigō sī tulf-i-šīras.
 kunâr i sar i pīr gērist ba mainā's,
 na, gyagū's Wazna-suwâr der-xârda wābā's.
 kunâr i sar i pīr gērist ba kīšas,
20. na, gyagū's Wazna-suwâr der-xârd bi dīnas.
 na, didū qālī tenīd ba sar der i pīr,
 tilab zè âŸā's bikèrd kârd i nuxun-gīr.
 na-xârum qālī tenīd ba sar der i šâh,
 tilab zè âŸā's bikèrd yak kârd i mīnā.
25. rangā't ser i dukūn zè šahr iyârē,
 dastasè kerkīt bizaid, hālē na-dârē.
 sar i pīr xudis xūv è, au i hamūmas,
 na, xârum xudas xūv è, rahd ba salāmas.
 sar i pīr mau bizanīn, gulau i būstūn,
30. amârat râst bikunīn, mānum tauwistūn.
 sar i pīr mau bizanīn, gulau i šiša,
 amârat râst bikunīn, mānum hamīša.

- ai kunâr i sar i pîr, tû dîdabûnê,
her wakê mâlâ iyân, tû lik isûnî.
35. ser i pîr hawâ's xuş è, sâxtum amârat,
na, xârûm xudas xûv è, rahd ba zîyârat.
ser-i-zêr wâibîd zanê zè buzurgûn,
bidînas sarikû, ki âYâ's bîdê mêhmûn.
ser-i-zer wâibîd zanê zè buzurgwâr,
40. bidînas sarikû, ki âYâ's bîdê bîmâr.
ai didû, haula bikun wur min a bâda,
na, âYâ't mêhmûnat è, wâ sad pîyâda.
ai didû, birinj bikû wo bipaz âş,
na, bâvû't mêhmûnat è, wâ sad qazilbâş.
45. âšnîdum wur sar i pîr sôdê çirâhê,
na, xârûm ba sî âYa's dâdê qawâhê.
âšnîdum wur sar i pîr dâdê rûšnâyî,
na, didû ba sî âYâ's dâdê dûlôhî.
çè zanê, tîl-a-zanê, zanê çè nâzuk!
50. wur-girêd tâ'ada, dargyašta ba Bâzuft.
çè zanê, tîl-a-zanê, zanê çè taurî!
wur-girêd tanjik, dargyašta ba Maurî.
şul-o-mol wâibîd, rahd wur dam i xurjîn,
der-avêrd ausâr, kêrd wur ser i nûzdîn.
55. şul-o-mol wâibîd, rahd wur dar i mahda,
der-avêrd ausâr, kêrd wur sar i rama.
tâtaza'm zè Lûdilôhî kêrda bangum,
xâtîrum aşufta bîd, vîr wâ's na-wandum.
tâtaza'm zè Lûdilôhî kêrda awâz,
60. xâtîrum aşufta bîd, wur's na-nahâm râz.
hamçunîn ki rivî kullâ't wâ'm dîyâr è,
xâstum harfâ zanum, rî'm nê-wurâhê.
ai didû, yêr au bid'um, suwâr i aspum,
jûm ispêd wo au i sard wur sar i dastum.
65. ai didû, yêr au bid'um, suwâr i môn-um,
au i serd wo jûm ispêd ba min i jûnum.
na, xârûm xus igôhê, xus igirêvê,

nuftis či šumsād wa harsā's ibilēvē.
ai qarībum, ai, šahr i tū kūsūn è?

70. šahr i mu Širāz, mulk zè merdumūn è.
gūr i qarībī hawā'ē na-dārē,
rī's wur watan kunī, bāl ewurārē.
kaug i tiledār ba kūh na-vāistī,
tīlūnat inišīnan dast ba āstīn.

XXVII

- Sar i Čât-i-kihū laškari dardâ,
 či palang nahra kašid, či šēr javāv dâ.
 ba sar i Čât-i-kihū lašker i pēznid,
 či palang nahra kašid, či šēr qurumnid.
5. mullâ'm zè mastī qalum rahd ba rūnas,
 nazarband bikunīn sī xus o mūnas.
 mullâ'm zè mastī qalum rahd ba dastis,
 nazarband bikunīn sī xus o aspis.
 ar mullâ i mūnī, tauwīt kun ba sīmūn,
10. balâyī zè āsmūn avēd girēdmūn.
 sad tuman wa asterē dādum ba mīrzâ,
 ismumè kūr na-kunī ba dafter i šâh.
 aster e maiy't-kaš't avēd der i mâl,
 dušmunūn šādī kunin, dūstūn zanin zâl.
15. aster e maiy't-kaš't avēd der i dēh,
 dušmunūn šādī kunin, dūstūn girēvēn.
 bi safar ma-fišnīn jāhil i nādūn,
 ū na-dārē tāqat e rāh i bēyāvūn.
 aspat o zīnat, zīnat wo laqūmat,
20. dīdumas wur Andakâ dast a qulūmat.
 aspat o zīnat, ba min e laqumzâr,
 dīdumas wur Andakâ dast a ĵalaudâr.
 aspatè burden, zīnat iškinādan,
 zēna'tè xāstan wa nūmatè nahādan.
25. her waxtē āšnī zēn'it ikunē šī,
 bifirišn kârdat, zi-nū buwurum mī.
 her waxtē āšnī zēn'it ikunin mahr,
 bifirišn kârdat, zi-nū buwurum pal.
 na, gyagū'm min a hūna, tik'is ba tāq è,
30. zēn'isa mahr ikunèn, xus bē-damāq è.
 ai ĵivūn, amsāl na-mīr sī dil i dâkat,
 pātauwa šīrīn biband wur pas-i-pâkat.

- ai jivūn, amsāl na-mīr sī dil i zēn'at,
pātauwa šīrīn biband wur pas-i-gēv'it.
35. her-kis na-īdē bālā ī jivūna,
bēyāhē, bivīnē bēdā dast-nišāna.
her-kis na-īdē bālā ī pīyāna,
bēyāhē, bivīnē bēdā Sar-i-šāhna.
jāhil b'ī xūvī, panja b'ī derāzī,
40. ba bilūrī gardinis qailūn bisāzī.
ai jivūn ī jāhil, ai lau kāYaz i nū!
ar didū't xun' ikušē, na tājuvē bū.
ai jivūn ī jāhil, ai lau kāYaz isbēd!
ar didū't xun' ikušē, na tājuvē bīd.
45. či birinj tūlukī mandī ba pāriyau,
mandī ba gyermā, tarsum bikunī tau.
či birinj tūlukī xailī malūsī,
imanī ba gyermasēr, itarsum bisūsī.
zè kujè iyāhī sar i rāh'ta dārum,
50. dast kunum par a kadat, bahrum derārum.
kèrdī nālbandī, dārī mail i urdī,
dōderūn bē-bavū wur kè ikunin rī?
asp i xudat nāl wandē ba Zerda,
mo tarsum langat kunē zè pai i jērYa.
55. asp i xudat nāl wandē ba Čerī,
mo tarsum langat kunē zè pai i urdī.
šāhumī, šāzād'umī, šāh kèrda bangat,
sarat be mohr-i-namāz, qurūn ba čangit.
šāhumī, šāzād'umī, šāh talavī'tē,
60. sarat be mohr-i-namāz, qurūn ba rī't è.
qaurumè silā kunīn, māl ba ravišt è,
biniyèrum bačayèlum ba čè zihīšt è.
qaurumè silā kunīn, māl ba gudār è,
biniyèrum bačayèlum ba čè hāl è.
65. yō kēin è bālā sarum, duvūn i pā'm è?
azīzum, ĀYā-niyāz šarbatē dā'mè.
her-kis dildār è, wur mo bizanē zāl,

- na gyigū wa na bāwū, na kas i qamxār.
 min e bāY der–ixurē, čūqā's durāz è,
 70. au ba ātauwis kunīn, waxt i namāz è,
 nihēvē kurat bukun čè tīla bāz è.
 wur ser i qailūn binē angišt i jāzē,
 nihēvē kurat bukun čè tīla šēr è.
 wur ser i qailūn binē angišt i bēdē.
75. kur a kulahī'm kulāna bilā kèrd,
 igyašt o ijust, dilumè sīlā kèrd.
 her–kis kè xus imīrē, hōna's xarāv è,
 her–kes kè rūdis imīrē, dilas kavāv è.
 tū čit è, bār nē–ikunī? hōna't duvūn i,
 80. hōna'tè duvēr girēd b'ī čast i pišī.
 tū kè kurat na–girēd bāl a qawā'ta,
 mo bi dast kè bidum asās i šāh'ta?
 rahdan e mālā čè wur mu girūn è,
 dālum bi zanjīr, kaukum ba qamūn è.
85. rahdan e mālā čè wur mu nā–xaš è,
 dālum bè zenjīr, kaukum ba kafas è.
 kilītā sar i kadat gerdī ba jērīda,
 ba sī e mōna kumēt dīnburīda.
 kilītā sar i kadat gerdī ba tanhā,
90. ba sī e mōna kumēt e kurra šāwā.
 Kerbelā sè mā rah è, mo pā na–dārum,
 ai didū, qam na–xurī, wābā suwārum.
 ayer Kerbelā sè mā rah è, mu šal o šīkum,
 ai didū, qam na–xurī, wābā čerīkum.
95. ar nē–āiyī amsāl, kuštanum ba tāhna,
 yā bahārmūn bīyau, yā ba gyert i xarma.
 ar nē–āiyī amsāl, imīrum ba andūh,
 yā bahārimūn bīyau, yā ba xarmin i nū.
 bēl ki buxurum ya gurg i sīyāhē,
100. mo zè xum dāštum yè tahl i pīyāhē.
 bēl kè buxurum ya gurg i kihū'ē,
 mo zè xum dāštum yè tahl e gyigū'ē.

- ai suwâr, kihû suwâr, zè kuja iyâhî?
mo rahdum tai xân i gyap sî kâxudâ'î.
105. sergerdûn wâibîd dil a xum nâdûn,
hamĉunûn buz ba kamar, dauras siyâdûn.
sergerdûn wâibîd dil i xum i nâšî,
hamĉunûn buz ba kamar dauras tufangĉî.
ai xudum, lûl i xudum! šêrum ba band è,
110. ĉi daraxt i ser i râh par wur na-mandê.
âsemûn girêd quwâr, titerg ibârê,
na, âYâ'm xudas ba kûh, ĉûqâ's ba mâl è.
âsemûn girêd quwâr, titerg i dûna,
na, âYâ'm xudas ba kûh, ĉûqâ's ba hûna.
115. rahdan i mâlâ, gyerkûĉ i lurûn è,
mûk z'û lurê kè hōna's auwudûn è.
kasê sî kas na-murd, mu sî tû bimîrum,
bikanum siyâh-ĉâl b'is binišinum.
yû kâr i xûvê na-bîd kè tû kèrdî,
120. hîrdiyêl ba xau, bē'ârsûn na-kèrdî.
ai didû, birinj bikû, båd e pasîn è,
na, âYâ't mēhmûnat è, dēr-waxt rasîdê.
didû'm ai, birinj bikû, båd iyârê,
na, gyigû't mehmûnat è, dēr-waxt iyâhê.
125. bē-kur ai, bē-dōðar ai! aulâd na-dârî,
ĉi siyâd e šau bi kōh ašufta-hâlî.
tufang e âYâ'm nâla dâd ba tange,
muštuluk ixûm, zaida palangê.
tufang e âYâ'm nâla dâd ba lûrê,
130. muštuluk ixûm zaida, simûrê.
zè kai's kè âYâ'm jâna burda wâ dîr,
bârt e dilum nê-ið wur hōna's girum vîr.
zè kai's kè âYâ'm jâna vanda wâ rî,
bârt a dilum nê-ið wur hōna's kunum rî.
135. tû gudî: "Mo kasê bē-kasûnum",
her-wakê tangat ibû xumè wur-rasânum.
bahûn e âYâ'm diz e min e sahrâ,

- rāhmistē zè pā, ĵabar zè dōḍar o dā.
 angištē zè āsemūn wasta ba kapper,
 140. zulm wāibid, sitam wāibīd ba dā wa dōrgyèl.
 bahūn i āYā'm diz min dizūn è,
 rāhmistē zè pā, ĵabr zè hamamūn è.
 zè kuĵa iyāhī, araxit rī-ā-rī?
 "zè Kunār-kankanūn, zè māza Lālī".
145. zè kuĵa iyāhī, araxit gul-ā-gul?
 "zè Kunār-kankanūn, zè māza Tumbul".
 čuqā šul, gēl ba hawā, zè kuĵa iyāhī?
 "rahdum bīd tai xān a gyap sī kaxudāhī".
 nihēvē Wazan't bidē zè au derāhē,
150. mo tarsum tīr-i-qazā wur tū derāhē.
 nihēvē Wazan't bidē zè ĵū bipèrē,
 mo tarsum tīr-i-qazā wur tū bigērē.
 suvël i xudit dīn i ušdahā è,
 mo tarsum zè nāgahūn mergit derāhē.
155. suvël i xudat dīn e uždahā kūr,
 mo tarsum zè nāgahūn dard wur't girē zūr.
 ai ĵuvūn i ĵāhil, ai! mergit harām è,
 tā suvël sauz bikunē rīšit tamūm è.
 mo tarsum zēr i zamīn hamūm na-būhē,
160. ser a zulf i maxmalī't xarāv ibūhē.
 dēn a mo ba gerdinit, ai mār-o-mūrī,
 na-xurī rīš a siyāh, tišn-i-bilūrī,
 dēn a mo ba gerdinit, ai šāh-i-mārūn,
 na-xurī rīš a siyāh ser e suwārūn.
165. dīn a Wazn'isè burīn, xailī durāz è,
 ba dast i didū's bidīn, kè xūv ibāzē.
 gyauyèlum, zè ruxsat è rahdum zè mālītūn,
 na-čīdum gul a bahār zè mergizāritūn.
 gyauyèl ai, zè ruxsat è rahdum zè èltūn,
170. na-čīdum gul a bahār zè gyermstertūn.
 her-wakē mailis girin gyauyèl bi ya ĵā,
 puštumè mailis kunum, rīm ba Ser-i-šāh.

- ar xumè xanjer zanum, ba tū çè fāda?
 jiyèrum zè xīn, dilum panja-pāra.
175. xumè xanjar zanum, ba tū çè sīdē?
 jiyèrum sīlā, dilum čert zè xīn è.
 ai šumāl, ai bād, birau, bigō: "Birādarat murd",
 ustuxūnum taš girēd, gūš e dilum sōuδ.
 gyaugū māderī, bēyau ba bākum,
180. mo dilum juš izanē sī šīr a dākum.
 tātažā'm bīdī, mer gudum: "Gyagū'mi",
 mo guδum: "Wār o wuǰāq hōna bāvū'mī".
 dast wur ī jēvum ma-nē, amūnatī è,
 ba tai e dōrgyèl ruvum, dastum pētī è.
185. her-kas kè či mun è, dil ma-kunē xāš,
 či pīyār e pāyīz vastum ba ser i taš.
 her-kas kè či mun è, dil ma-kunē šād,
 či pīyār pāhīz vastum ba ver i bād.
 ai didū, sī xātīrum baxun surūhī,
190. yekī wur xum bigō, yekī wur kihūī.
 mo ba qerīvī nē-irivum, zè merg itersum,
 Malk-i-mīt bālā serum, çè bēd ilarsum.
 ram'it ba dīn i kamer ovēd ba bāzī,
 aster šīrī nē-iδ, ham'is kul o nūzdī.
195. ram'it ba dīn i kamer bagurōhistē,
 dō-dast e mōn a kahar wā'm nē-iwurstē.
 ai javūn i jāhil, ai! nūker i xūnī,
 kēin è kè bāwar kunē tū zè lurūnī?
 ai javūn i jāhil ai! nūker i mīrzā,
200. kēin è kè bāver kunē tūnè lurezā?
 na, āYā'm ya tē nahād, yakīna wurdāšt,
 na-dūnum zè gyauyèlas kūsūn dilās xāst.
 šumšēr ba āsā't bidē, derau zè aspit,
 na ba čār, na ba haft, na-dārē rasmit.
205. šumšēr ba āsā't bidē, derau zè mōnat,
 na ba čār, na ba haft, na-dārē zōnat.

TRANSLATION



Love Poems and Ballads



I

My Beloved

The backs of your ankles¹ (are white as) cheese,
 (smooth as) cheese²; your bosom is tattooed (with
 veins)³;

The hollow of your navel is *Hauz-i-kausar*⁴, the
*land of Tabrīz*⁵.

The backs of your ankles (are white as) cheese,
 (smooth as) cheese; your bosom is covered with a
 patterned cloth⁶;

The hollow of your navel is a *Hauz-i-kausar*, the
*land of Baghdād*⁷.

5. Sigh of my heart go forth and seize the *Dilā*-pass,
 (Stop) the one with white shirt, stockings⁸ on (her)
 legs, (and with) golden nose-stud.

Here am I at *Qala'a-Zarās*⁹, my heart is catching
 fire,

May the sigh of my heart seize you, son of *Mūmbaš*
 (*Īmāmbaš*).

Here am I at *Qala'a-Zarās*: the neighing of chestnut
 horses,

10. I shall load up from the mill, my halting place will
Kūrūn.

(With) white shirt, (and) stockings on (her) legs, she
 set out before them¹⁰,

May *Bābā-Ahmad*¹¹ kill her cow¹² at the top of the
*Āstūn*¹³.

Your trousers¹⁴ keep whirling round like a mill,
 To me you are everyone, (with) your supple waist¹⁵
 and big eyes¹⁶.

15. Sigh of my heart, go forth and seize the *Cherī*-pass,
 (Stop) the one with white shirt, stockings on (her)

legs, (and with) golden coat¹⁷.

O girl, your mother is a clever¹⁸ woman, self-learnt¹⁹,
(But) I bear witness to God, that you, are cleverer
than she²⁰.

Your teeth are either of pearl or ivory²¹.

20. This very night I shall be your guest, whether you
will or no.

In love, girl, with those black eyes of yours²²,

I might be the bought slave of your father.

In love with your black eyes and your two eyebrows,
I might be the bought slave of yourself and your
mother.

25. Your eyes, like the eyes of a viper²³, have seven
lids²⁴,

For any lover whom you smite there is no recovery.

O my Beloved, I have (only) you,

Pigeon, go forth and bring back news of my Friend.

All this bitterness has come upon me from the
conditions of my life²⁵.

30. You have dark²⁶ eyes, and eyebrows (that move) like
swift messengers²⁷,

(You are like) the pigeon that furled²⁸ its wings and
swooped down to its nest²⁹.

You have dark eyes, and eyebrows coquettish and
mad with love³⁰,

You like the pigeon that furled its wings and shot
into the reed-brake³¹.

You are everyone to me, I have (only) you.

35. From my travels what gift do you want me to bring
for you?

The first gift (to bring back) from (your) travels is
good health,

All the World³² is mine so long as you are well.

To tell the truth, o my Beloved, you are my eyes³³.

At night I had a dream; may³⁴ last night's dream be

of good omen:

40. My Beloved took off red garments and put on green ones.

At night I had a dream, a vision of your beauty:
When day came I fell into thought of you.

O my Beloved, you are my eyes.

It is not well that you should set down your loads

45. In any country that has no whirling of trousers.³⁵

It is not well that you should take up your abode

In any country that has no whirling of pleated-coat skirts.³⁶

On the top of a hillock I look around: my flocks are in sight,

I do not know if that is my Friend, who is bringing a *qaliān* (water-pipe).

50. On the top of a hillock I look around: my flocks are in the (thorn-)pen,

This is my friend:³⁷ her head-cloth is violet-hued.

The cry of partridge, the swish³⁸ of sandgrouse,

How good it is to sport with new-made brides.

Yesterday afternoon, at the watering-place, I saw that you are fair.³⁹

55. Slender-wasted you are, tall of stature, bearing no child.⁴⁰

Yesterday afternoon, at the watering-place, she washed her hands and face:

She put her hand and took off her face ornament.⁴¹

The red flower⁴² of maidens is a cure for pain,

The kissing of old women is like cold ice.

60. The red flower of maidens is a cure for the fever-stricken:

The kissing of old women⁴³ is like melting ice.

O my Beloved, you are my eyes.

My fair one practises coquetry in front of the house,

I know not whether that is my (lit. "our") good

fortune, or whether it just so happens.

65. Your two thighs are a beautiful⁴⁴ (double-barrelled) pistol,
 The hollow of your navel might be a drinking-bowl for water,
 Your breasts⁴⁵ are veined,⁴⁶ (and) white (like a) shell-less egg,⁴⁷
 Give them to a young lad that he may inhale their fragrance.
 Your eyes are like the eyes of a crow of the Hot-country,⁴⁸
70. Your tresses are like a horse's⁴⁹ mane, black and sweet.
 O my Beloved, I have (only) you.
 You went from hill-top to hill-top (seeking) for a white she-goat,⁵⁰
 A youth came along and went up to you and kissed your eyes.
 You are fair, your water-skin is fair, the sling⁵¹ of your water-skin is fair,
75. How nice it is (that) he kissed your eyes beneath the water-skin.
 O my Beloved, I have (only) you.

II

The Parted Lovers
(*Ārkalla*)

MAN:

The camp has loaded up (and departed),¹ not a crow
has remained,

Save for the *sīsambul*, there is not a blade of grass.²

The man with the herd (of mares)³ hastens along;⁴ the
shepherd is all in confusion,⁵

My Friend's halting-place today is at *Haud-i-Nū*.

5. *Haud-i-Nū* and *Gurishōm*, *Āstān-i-bardī*,

No strength has remained in my heart owing to grief.

Let⁷ the rain rain down at *Chulwār*,

And moisten the dark locks on the neck of my
Beloved.

She pulled up her trousers and struck into the
Chulwār-stream,

10. The green tattoo-marks and the white shank (of leg)⁸
go well together.⁹

She pulled up her trousers and sprang from stone to
stone,

The white leg, and the green tattoo-marks and the
yellow anklet.

Ārkalla is in a quake because of¹⁰ the multitude of
mounted women,¹¹

Drive your mare along slowly, that I may sing you a
song.

15. On the cliffs¹² of *Munār* I shall lay hold of the ear of
your cow,

I shall throw my arms round your neck and kiss your
eyes.

On the cliffs of *Munār* I shall lay hold of the mane
of your mare,
I shall throw my arms round your neck and kiss your
two lips.

GIRL:

I went along the hill-tops:¹³ *Shīmbār* is in sight,
20. The willow of *Sarhūn* struck its roots into the *chenār*.
The spring of *Sarhūn* is (the object of) rivalry¹⁴ of the
women,
The clashing of bowls: there is a fight among the
girls.
The *chivīl* of *Tārāz*: the snow of the *Dūl-i-āmbār*,¹⁵
It breaks (and) sheds (itself) on the neck of the
Beloved.¹⁶

MAN:

25. Winding and winding¹⁷ up to the top¹⁸ of *Aurāz*,¹⁹
A bay mare, bearing no foal, for what am I to flatter
(pet) you?

GIRL:

Mālamīr, its land is well watered; it has unwatered
cultivation too in abundance,
(If) the cultivator does not sow it, what blame rests
on me?²⁰

MAN:

May the bread from the new wheat be snake-poison
to me,
30. My Friend is in the border and is churning

buttermilk, while starving.

GIRL:

May the snow at my hand²¹ be snake-poison to me,
I will not eat it, I will not touch: I have given you
my pledge.

MAN:

May the water that you fetch be snake-poison to me,
Your waist is slender, you have not the strength (to
carry) the water-skin.

35. O *chivīl*, do not give out fragrance, I am sick of your
fragrance,

I am in the Hot-country at the time when you give
out fragrance.

My Friend's tresses and the *chivīl* made a wager,
They went to²² the *Qāzī*: the *chicīl* lost.

My Friend's tresses and the *chivīl* laid a wager,
40. They went to the *Qāzī*, they worsted the *chivīl*.

On the *Cherī*-pass my Friend raised a cry:

"I have seen a partridge's nest²³ under a *kumā*²⁴ bush".

On the *Cherī*-pass my Friend cried out:

"I have seen a partridge's nest under a thorn bush".²⁵

45. The spring of *Dizdārūn*:²⁶ its coldness is from the
Millī (mountain),

The partridge with its pleasant melody is from the
Cherī-pass.

Friend, I heard that someone has kissed your face,
The grief in my heart has covered up *Bāzuft*.

Friend, I heard that a boil²⁷ has broken out on your
lip,

50. The splashing (waters)²⁸ of *Tūf-i-kamā*²⁹ have flowed
into the *Maurī*.³⁰

The grief in my heart fills *Andakā*,
 Half a mound of it is (equal to) *Zarda*: *Dilā* is a
 (mere) make-weight to it.

I do not want *chivīl*, *chivīl* is a (mere) herb,
 I want my Friend's tresses, they are like (a necklace
 of) black beads³¹

55. I do not want *chivīl*, it is grown with *gina*,
 I want my Friend's tresses, she tucked³² her
 side-plaits into bosom.

O North Wind of the borders, go in under her
 headcloth,

And bring a token for me from the amber on her
 necklace.³³

The amber with violet root,³⁴ a green *Sultānī* bead
 (?),³⁵

60. It is strung with leopard's claws, and she hung it over
 her tits.³⁶

GIRL:

O North Wind of the borders, go in under his turban,
 (And) bring a token for me from the hair³⁷ of his
 moustache.

MAN:

You are the North Wind of the Highlands, I am a
 whirlwind³⁸ (of the Hot-country),
 Come that we may see each other, like *Shīrīn* and
Farhād.

65. You are the North Wind of the Highlands, I am of
 the Hot-lands,

Come that we may see each other like *Khosrau* and
Shīrīn.

I ask all about you from the partridge with their

young,

I am (here) at *Nōrī-kallā*,³⁹ below the *Dizful* dam.

I ask all about you from the partridge and the pigeon,

70. I am (here) at *Nōrī-kallā*, below the *Shūshtar* dam.

You know my state, you know my state,

It is no place for letters, I shall tell you by word of mouth.

I shall make *jāz* into *chivīl*, and gypsum into snow water,⁴⁰

I shall make *Andakā* into the meadow⁴¹ land of *Sūrau*.

GIRL:

75. May I be your loading-net,⁴² the sling of your loading-net(s),

I must become a hailstone and fall into your mouth.

Harvester, untried harvester, may your mother die!

You carry the loading-net on your head, as though you had a long way to go.

Harvester, untried harvester, whet⁴³ your sickle,

80. The camp (and flocks) are not at *Bāzuft*, they have gone over⁴⁴ to *Sūrau*.

The lovely *chivīl*⁴⁵ is like fine Chinese material;⁴⁶

My Beloved from the time that he was a young lad worked (but) slackly⁴⁷ with his arms.

MAN:

The flowering head of the *jāz*, the head of the *chivīl*,
the head of the *chivīlauwurd*,

Go, tell my mother that my heart has given out smoke.

85. The cooing⁴⁸ of the pigeons of the Hot-country;

They are wandering about the gypsum-land⁴⁹ here

looking for sweet.

From you – snow and *chivīl*, from me – flour of the
kunār (berries),⁵⁰

I shall load (the flour) on a donkey and drive it along
night and day.

From you – snow and *chivīl*, from me – *kunār* wood.

90. I shall load up a donkey and drive it along the track
to the camp.⁵¹

GIRL:

O my Friend in the Hot-country, what do you wish
me to bring for you?

The buds of the wild celery⁵² (coming up through the
snow); there is snow-water at my coat-skirts.⁵³

Put melting snow⁵⁴ in the water-skin of scented
leather,⁵⁵

And carry it to the Hot-country for the
fever-stricken youth.

95. Put melting snow in the hairless water-skin,
And carry it to the Hot-country for the
smooth-faced⁵⁶ youth.

Hill partridges, do not raise your voice, there is sand
in your cry,

Koh-i-gyera is under your foot, *Zarda* is in one
level⁵⁷ with you.

The harvesters are released⁵⁸ (from their labour) and
have set their faces towards the camp.

III

Lad-Kamāl

The maidens of the *Faylī* went to the watering place,
They have seen the Lad Kamāl, he is sleeping in the
shade of a rock.

Lad Kamāl and the Lady Āslī took counsel,¹
Three hundred and sixty-three arrows they bought at
one time.

LADY ĀSLĪ:

5. You are my handsome lad, you are my lovely maid,²
what am I to do for you?
I shall made a flute³ from your windpipe.⁴

LAD KAMĀL:

(Of the) three hundred and sixty-three arrows I have
(but) one left.

L.Ā:

- Put it to the bow-string⁵ (and shoot), my young
brother;⁶
Behind my camp, before my camp, I have sowed
lentils,
10. (All) the males of my tribe the *hindu* Kamāl has cut
off.⁷

L.K:

Behind my camp, before my camp, there is a fence of

green thorn,
The Lady Āslī has not taken a husband: the child in
her womb is big.⁸

L.Ā:

Lad Kamāl, my life Kamāl, Kamāl the mad,
Beat hard on the soles with your pounder.⁹
15. My handsome lad, my lovely maid,¹⁰ what am I to do
with you?

L.K:

I shall make a pair of spectacles for your eyes.

L.Ā:

I said: "I shall wed a leader of horsemen".
I do not know that I will wed one (of those), whose
loads are made up of tools.¹¹
I said: "I shall wed one with an established home".
20. You (have but) an awl, a leather-parer¹² and a
broken sickle.¹³
If you wish to see what your father's trade is,¹⁴
This is your awl, this your leather-parer, and that
your pounder.¹⁵
You are a lad, I am a lass: both of us are he-men,
Do you slay me with a knife, I (will slay) you with a
dagger.

L.K:

25. I am a lad, you are a lass: both of us are lions,
Do you slay me with a knife, I (will slay) you with a
sword.

IV

The Conscript and His Beloved

GIRL:

If I go and take to the hills they will say: "You are
the work of the devil",¹

(Merely) the man goes off on a journey, and the girl
weeps.

MAN:

Give me your nose-ornament for a band for my rifle,
I am an enrolled footman² of *Chāva*, every afternoon
I am fighting.

GIRL:

5. *Mullā*,³ who writes the roll of the footmen, you have
written him down as a footman,
May a snake bite your hand: my heart is scorched.
Tell the *Khān* at *Shūshtar*, the *Mirzā* at *Behbahān*,
To let my lover go and send him off.
You are a lad, I am a lass, come, let us go away
somewhere,
10. To anyone, who questions us let us say that we are
cousins.⁴
You come to the top of the cliff, and I will come to
the edge of the river,
We will make plaint together till the river dries up.
You are a lad, I am a lass, come, let us go and gather
flowers,
Let us gather flowers, and heap them up, and sit

down in the shade of the flowers.

15. The shade of three things is good: of the willow, of the vine and the *chenār*,

A youth is well-off with a sword, a girl with fine silk raiment.⁵

The shade of three things is good: of the willow, of the vine and of the walnut,

A lad is happy with a sword, a girl with new silken garments.

Coral⁶ and golden balls are hanging on the tree,⁷

20. Her navel is like a silver goblet: it is full of pomegranate juice.

I have seen a number⁸ of tattoo-marks clustered together like the Pleiades,

I will view the sight, or let myself (in the attempt) be killed.

V
The Love Poem

One day at sunrise¹ I arrived near² a camp,
 I saw at the spring a woman³ like the new moon.
 Her nose (was) like a reed,⁴ she had silver studs⁵ in
 her nose,⁶

(She had) teeth like pearls, or like the rice of
Cham-a-sardau.⁷

5. I took twenty *qrāns* cash out of my pocket and gave
 it to her,

I said: "Give these for shoes and head-sheet".

She laughed and said: "One would think I was in the
 bonds of money. You (go and) have a look at my
 father's mares.⁸

They are the colour of the black beads with which
 they make a bracelet for (the sufferer from)
 night-fever.⁹

Am I one of that sort, that you made improper
 jokes?¹⁰

10. Till you return to your self-respect, get up and quite
 my side,

By this (Imāmzāda) of *Sālih-Ibrāhīm!*¹¹ my heart
 burns for your unhappy state,

Were it not so, I would bid them throw you into
Au-i-gerau (river).

From this level stretch,¹² to that level stretch all
 belongs to my kith and kin,

I fear that they will get to know and make a tumult
 and outcry.

15. If women had intercourse¹³ with men at the
 water-side,

Tell (me, pray,) why *Shīrīn* fled from *Khusrau*?¹⁴

Bījin, son of *Gīv*, pursued his heart's desire and fell

- into a well,
 His life depended on *Manīja* and the Bowl of
Shāh-Khusrau.
 (Remember) the low-bred craftsman who said to
Farangēz:
20. 'Bestow your heart on me, so that I may get *Khusrau*
 out of the water'.
 If my five brothers get to know (about you),
 Should you flee to *Tehrān*, hand on pistol they will
 all come (after you).
 Now if you won't withdraw your hand from my life,
 Put your hand on mine and flee without waiting".¹⁵
25. We went off (together) and arrived in the
Darra-Qīlī,
 The call of the partridge, the thundering of the
 snow-water,
 Verdure,¹⁶ *auwandūl*,¹⁷ parsley (celery), buds of the
 fresh *chivīl*,
 Partridges on the snow, in flocks, all on the run.
 I undid her waist-string and sat down to view the
 sight,¹⁸
30. I saw a mushroom¹⁹ under the snow-water.
 I went and sat down between the branches of her
 tree,²⁰
 Stealthily I placed²¹ a cartridge in the breech of the
 gun.
 My gun was cocked (tense) like a bow,
 Like hunter, who lets off shot after shot.²²
35. A thing came out from me like a new-born babe,
 (I became slack) like the field-labourers when they
 get fever from the heat.
 The woman laughed and said: "Ah, lad, I am a doctor,
 See you! I have quickly relaxed your *membrum*
*virilae*²³ from its stiffness".

VI

The Ballad of Saiyid–Hāshim jūnikī

SAIYID–HASHIM:

I am at *Lurdagūn*, he¹ is at the shrine,

Pray all ye that my Alī may not die.

You are the son of Saiyid–Hāshim, what token have you?

You have a green dagger at your waist, you are riding a grey horse.

5. Have my lion–tombstone fetched hither by a bull buffalo.

You are next to me (in succession to the headmanship),² step forward (and lay claim to it).

HIS WIFE:

I went to *Lurdagūn*,³ I purchased medicines,

I returned again to the camp and arrived (in time) to his (bedside).⁴

My heart burned, My heart roasted (at the thought of) your locks and top–knot,⁵

10. I fear you may take your way to the Land of the dead,⁶ may my milk be lawful to you!

My heart burned, my heart roasted (at the thought of) your tawny beard.⁷

With both hands I beat my head (at the thought of) your cold, deserted hearth.⁸

The chestnut mare, the yearling bay⁹ came to the entering of the camp,

Sisters, old and young, (range yourselves) above the musicians.¹⁰

15. The chestnut mare, the yearling bay came out to the

dancing,¹¹

Sisters, old and young, (range yourselves) above the band.¹²

He set up¹³ the seven-poled tent, as the tent of *Mīrzā*.¹⁴

He was the owner of four mills and four yoke of plough-oxen.

Your under-coat was of printed chintz, your waist-cloth of *hazār-gul*.¹⁵

20. I came to the crossing-place over the river, my (next day's) halting-place¹⁶ was *Qala-tul*.

What time our fight began on the precipitous bank of the river,¹⁷

My hand went out for the red club, I fell on my knees (and died).

VII

*An Old Lur Speaks to a Young Married Woman**MAN:*

O Sweetheart,¹ little Sweetheart, may your husband
die,²
May my heart drink its fill in your heart!³

WOMAN:

- Utter⁴ not curses against my husband, o ignorant⁵
fellow,
Let him provide my food and clothing, and you may
be my lover.
5. Old guy,⁶ go and die, it is not your time (for love),
I am spring, full of flowers, you are white like (ripe)
ears (of wheat).⁷

MAN:

- If it pleases you, I will cut off my beard,
And come⁸ to you in the semblance of⁹ a callow
youth.
- O Sweetheart, little Sweetheart, you are the chief of
(all) Sweethearts,
10. I swear to you by the love of the *Maulā*¹⁰ to what
tent do you belong?

POET:

The girl says to her mother: "My knuckles¹¹ are on
the dough".¹²

MOTHER:

Let no dog seize this beggar,¹³ who is near the camp;
It is not right to give alms to this beggar,¹⁴ who is
near the camp,
His eyes are dilated,¹⁵ his senses are deranged.

MAN:

15. It was a moonlight, thief began his work,¹⁶
I do not know whether it is a donkey-thief, or a
horse-thief.
I crept along like a snake and went in under the
bedclothes,
A repulsive old woman¹⁷ looked round and saw me.
The repulsive old woman, why you interfered¹⁸ with
my business,
20. If I do not fuck your asshole,¹⁹ I have no God.
(The girl) put out her hand and seized my hand
(saying): "What sort of a person are you?
The garden that belongs to others is sealed,²⁰ are
you blind?"
The garden of others is sealed, but I am the leader of
a robber gang,
Talk reasonably, o light of my eyes!

WOMAN:

25. I will talk just so till your life leaves you,
No young man from his youth attains his heart's
desire.
Any young man, whose heart has suffered in his
heart's desire,
A hundred robber bands in the desert (will not be
able to) strip him.

MAN:

(All) my sweethearts²¹ have flocked together and gone to the waterside.

30. What (a wonderful) maidens²² (they are), what moon-flowers (they are), what tattoo-marks on the lips.

When spring comes on me, I sell goats,
I give them for the clothes which wear.

WOMAN:

When spring comes on you, you sell goats,
When it is autumn, you are a scald-headed and bowl
in hand milk the goats.

MAN:

35. See how the lasses are all in league together!
I said a *salām*, they did not return me the *aleikum*.²³

WOMAN:

You said a *salām*, (I say) *aleik* to you with all my
soul,
Because of my mother and father my tongue is dumb.

VIII
Bahrām and Parī

O God, I did not die in the place of *Parī*,
 And so perforce I had recourse to a donkey.
*Sohrāb*¹ went out to his father.

"O Father", he said, "you have a great name and are
 full of valour,

5. If you (really) have a taste for she-donkeys,
 Go to the wood and have a look round.
 Close beside the mill-shoot,² which has recently been
 built,

I have seen two donkeys asleep".

*Nāib*³ gave warning to the *Ālī-verūn*:

10. "Don't be neglectful of your she-donkeys,
 A certain son of *Nāsir*,⁴ like an ant,
 Has forcibly laid hold of all the female donkeys.
 He has a (small) round head, and a long beard,⁵
 He has with blandishments laid hold of the
 she-donkeys' hindquarters".

POET:

15. That valiant man has a means of escape in two
 persons,
 In that his name is *Bahrām*, and his father (was)
Nāsir.⁶

IX

The Ballad of Hājī and His Two Wives

My *Hājī* went on the *Haĵĵ* because of his heart and much property.¹

Sādiq drew out his penis and fell on *Hājī*'s wives.

Hājī, which *Hājī*? *Hājī* of the *Gyalla* tribe.

Give him *kamā*² grass that he may raise up seed from these donkeys.³

5. *Mājān* savagely⁴ kicked out,

She kicked *Sādiq* and knocked out two of his teeth.⁵

Hājī, which *Hājī*? He is the father of *Mahmad-Husain*,

Hat in hand he measures *pudenda muliebria*.⁶

Ever playing, playing, with that penis of yours,⁷

10. If the chief hears, he will hamstring you.⁸

Ever playing, the penis is passed on from generation to generation,⁹

The son of *Navātī*¹⁰ has violated the *pudendum*.¹¹

My *Hājī* is coming by the road from Mecca,

You must take a bag of cow-dung fuel (and go out) to meet him.¹²

15. My *Hājī* is coming by the *Cherī*-pass,

He has bound his testicles¹³ together and muzzled his penis.¹⁴

GULI:

My *Hājī* beat me, I did not heed it (I did not mind that),

Sādiq committed the violation: (it was) my arm (that) was broken.¹⁵

POET:

- Gulī* and *Mājān* dance in the Turkish fashion,¹⁶
 20. They do not agree together over *Sādiq*'s penis.¹⁷
 A woman's trousers¹⁸ and under-trousers¹⁹ of
jul-cloth,²⁰
Mājān surrenders her *pudendum* out of vexation with
Gulī.

X
The Ballad of Mihrī

Mihrī from *Rākī* (tribe), do not go to the water: your
 babe is crying,
 The tattoo-marks¹ on the backs of your legs shine²
 like the moon.

O *Mābas*,³ *Mābas*, *Mābas* of the *Sarrēkī*!

Like the partridge of *Rashdāl*,⁴ you are ever a bride.⁵

5. Maidens of our camp, my sin be on your necks,
 Everywhere you go *Mābas* is ahead of you.⁶
 From the fierceness of the heat my flocks have
 started on the move,⁷
 The tattoo-marks on the backs of your legs have
 turned my heart to water.

Mihrī, o *Mihrī*, *Mihrī* of *Armand*!⁸

10. You have made me fall in love, you have started a
 war.⁹

MIHRĪ:

O my big brother,¹⁰ when are you going to *Shīrāz*?
 Have golden bracelets made for *Mihrī*.

LOVER:

- I had bracelets made: they are too tight for her arms,
 The price of the bracelets is equal to that of a rifle.
 15. I saw *Mihrī*, she was cleaning wheat,
 She was laying in their graves (her) young (lovers) in
 number (equal) to (the grains) of wheat.¹¹

XI

The Ballad of Mullā-Nazar from Kūhgilū in Fārs Territory

O, neighbour, tell it so (secretly) that his lady wife
 may not know,
 They have slain *Mullā-Nazar*, may the tribe not take
 to flight.¹

MULLĀ NAZAR:

- I am on one side,² the *Taibīs*³ are on the other: I am
 the stronger,
Shāhīn,⁴ the son of *Mānā* betrayed me to death.
5. My brothers, the *Qur'ān* does not lie,
 Not say *Mullā-Nazar*, say *Nazar-Shāh*.
 He has girded up his loins, he has donned his
 pouch-belt, come and look at him,
 From the crossing-place of *Manjerū* blood began to
 flow down.⁵
 The *Khān*, my uncle, is like an ibex, he turned his
 back on the bullets,
10. My brothers, the *Qur'ān* does not lie.
 A raft is coming, a maiden is in it,
 Happy that maiden, whose father is the rower (of the
 boat),
 A raft is coming, a maiden is in it,
 Happy⁶ that maiden, whose father is the boatman
 (who guides the boat) for her.

XII

The Ballad of the Hungry Shepherd

For three months at *Lahbārī*¹ my food was *tūla*,
The wind came, the rain came and flung me into a
watercourse.

O, have mercy! the shepherd is dying of hunger,
I shall write a letter to *Hājī-bībī*:²

5. "If you enquire into my sad plight, you will weep for
me,

For three months at *Lahbārī* my food was *kanger*,
O God, kill me, (that I may escape) from the hands
of the women (who refused me food)".

Wife of my master, put down bedding for me beside
the household gear:

"Nine Hands-breadths"³ is crying out⁴ to go⁵ into the
den.

10. O have mercy! The shepherd is dying of hunger.
Wife of my master, put down bedding for me below,
where the money is stored:⁶

"Nine Hands-breadths" is crying out to go into the
hole.⁷

XIII

The Ballad of Umēd-Alī from Lalarī Tribe

The *chenār* tree on the platform threw its shade
across the river,¹

Umēd-Alī's locks are like poppy flowers.

Umēd-Alī's top-locks come down to his ankles,²

Mām-Bāqir, rub it with wax³ and give it to his
mother.

5. *Umēd-Alī*'s top-locks come down to the back of his
shoes,

Mām-Bāqir, rub it with wax and give it to his wife.

He has a tawny felt coat,⁴ a hat of goat's down⁵ and
curling⁶ locks.

I grieve for *Umēd-Alī*: they call him a *Lalarī*.⁷

His putties are garnished with pearls,⁸ so are his
shoes.

10. A herd (of ibex) have come and taken their stand on
the ridge; quick, up and (go) after them.

He with the tawny felt coat and hat of goats' down is
holding the top of the ridge,⁹

He is waiting for the household¹⁰ of his
father-in-law, who is bringing his wife.

He with the felt coat and hat of goats' down is sitting
on the top of the hill,

He is waiting for his father-in-law's household to see
his wife.

XIV

The Balled of Agha–Alī–dād, Zarāsband

My sins be on your head, *Islān Chārlang*!¹

Do not stir up treachery² among the *Haftlang*.³

Myself I am in the reception room, my *Hājī*⁴ is in
the tower,

*Agha–Husain*⁵ broke faith: he has slain the lion(–like)
brothers.⁶

5. How long will *Agha–Zamūn*⁷ lie sleeping in the tower?

The infidels surrounded me with daggers and pistols.

*Bandar*⁸ carried off my (rifle) *Hājī*: he doesn't
understand⁹ the working of it,

He fired at a herd of boars, and it knocked him off
his horse.

The Blind *Wazan*, the aged *Hājī*, the sword of
Saidāl.¹⁰

10. Regret remained in my heart (that I had failed of)
revenge¹¹ for *Abdāl*.

Ali–dād, o my *Ali–dād* with the silken¹² trousers,

Battle fell on *Agha–abdāl* in Upper *Bāzuft*.

ALĪ–DĀD:

O sister, for my sake sing (something) from the song
(composed in my honour),

Sing a stave in honour of my *Wazan* (horse), and one
in honour of my rifle.

15. O sister, for my sake, drink not of my blood,

The *Chārlangs* are rejoicing over my horse and
saddle.

The bullet of my rifle weighs 100 *darams* King's
weight,

Let no one, who has seen nine carrion-eagles come forth to fight me.

None, who has seen nine carrion-eagles beside the thorn-hedge,

20. The *Chārlangs* are fleeing away from fear of my (rifle) *Hājī*.

The candle in the lantern, the flower in the assembly;¹³

The rider of *Wazan* is dead: come, let us look on him.

To their retainers they have given a coat each,

To the rider of *Wazan* they have given a gold(-mounted) sword.

25. Lay not the rider of *Wazan* in a narrow grave,
Make a place for his horse, made a place for his rifle.

The candle in the lantern, the flower in the assembly;
Ali-dād is dead: come, let us look on him.

XV

The Khāns and Master Rat

The *Khāns* have come like (a swarm of) locusts,
Each has (but) one¹ coat, their horses are (starved and)
thin.²

There is (pomegranate) pickle on their platter,
They are grumbling like young frogs.

5. O, *Khāns* beneath the willow tree,
You were no better than so many dock-tailed dogs.³
*Karbalāi-Hāshim*⁴ (with the) yellow coat,
He caught a mouse and dashed it against a rock.⁵
O *Khān*, get up, the hare has bitten you,
10. If it catches you, it will not let you go again,⁶
(You with your) black eyes and pale colour of your
(face).
O *Khān*, get up, the hare has come.
The black pot has come to the boil.
Master Rat⁷ swears by the luck of *Tahmāsp*:⁸
15. "I will not settle my blood-claim without an
exchange of brides".⁹
Master Rat swears by the luck of *Khalīl-Khān*:¹⁰
"I will not settle my blood-claim till the camp is at
Sarkhūn".
Master Rat swears: "Even if I die for it,
I will lay *Turba-rēz*¹¹ in ruins in revenge for the
lion's cub".¹²

XVI

The Ballad of 'Abdu-Khalīl, Rākī

- A seven-pole tent is his cloak,
 The ridge-pole¹ of a tent is his razor,²
 The woods of *Bundūn*³ is the hair on his privy
 parts,⁴
 Two bed-quilts are his ears.
5. Three five-mound⁵ measures of rice are his supper,
 Two five-mound measures of lentils are his
 flavouring,⁶
 A water-pit⁷ is his drinking cup,
 This is the rule of his appetite.⁸
 The thigh-bone⁹ of an ox is his toothpick,¹⁰
10. The oak tree of *Shāh-chirāgh*¹¹ is his walking-stick.
 O *Khān*,¹² I repent!¹³ O *Khān*, I claim protection!¹⁴
 We have become abased and contemptible,
 Bring not *Abdu-Khalīl* with you:
 He has abased the tribe and made it contemptible.

XVII

The Ode to the Acorn

May my oak tree bear fruit,¹ and my she-goat bring
forth young!

When ground acorns² and my buttermilk come
together, thanks are due to God.

Ripe³ acorn, o acorn! (And) dried acorns ground
down:⁴

He who has and eats not, may his house perish!

5. (When) the ripe acorn pushed his head out of the
acorn-cup,⁵

Every Lur came at him with a long stick.⁶

ACORN:

A buttermilk-drinking,⁷ drunken Lur

Struck me on the head: the cap⁸ fell off my head.

He threw me into a bag,⁹

10. (And) carried me off to the top of the gorge.¹⁰

He brought down on my head a murderous¹¹ knife,

He ripped open my belly, and tore¹² out my tender
body.¹³

XVIII

The Ballad of Allah–Murād, Ahmad–Mohmadī, Haftlang

They call me *Allah–Murād*, *Allah* (son of) *Ali–jūn*,
Whoever has carried off (my wife) *Mēraf*, I will not
let him escape with his life.¹

They call me *Allah–Murād*, I have a seven–shot
pistol,

Whoever carried off *Mēraf*, I shoot him.²

5. They call me *Allah Murād*, I have a revolver,³
Brothers of my mother, (whose) camp (is) at *Chilau*,⁴ I
will prowl round about you⁵ (in order to rob you).

O *Mēraf*, I have died from grief for you!

Here I am at *Gala–sagā*,⁶ I have halted for a minute,
The bay horse with the blaze is under my legs, the
Jackson (rifle) is in my hand.

10. By God! (I will not rest) till I have raided⁷ this year
three places:

Si–gichūn, *Rīt–e–kōh*, and *Buna–fathā*.⁸

O *Mēraf*, I have died from grief for you!

They call me *Allah–Murād*, I live in *Bāzuft*,
I am going to *Bāgh–chendār* to see *Mēraf*.

Wedding Songs
(*Dowā-lālī*)

XIX

The Bridegroom Song

Agha-chivīlī said: "I want a wife"; *Agha-kilausī* said:
"on my eyes be it".¹

A. K:

Put cardamums and cloves on your eyes,² bring mules
and load up the loads.³

SISTERS OF AGHA-CHIVĪLĪ

Make a bridge of pomegranate⁴ wood and *kunār*
twigs,
So that when *Agha-chivīlī*, straight of figure,⁵ comes,
he may cross (by it).

5. Make a bridge of *kunār* wood and twigs of ebony,
So that when *Agha-chivīlī* of the handsome figure⁶
comes, he may cross (by it).

*Bībī-Zēnaf*⁷ sobs: "I am young, I will not take a
husband,

Make anew my bridal chamber.⁸ When he comes,
what am I to do with him?"

The maiden's lord and master, *Agha-kilausī*, planted
his foot on a firm rock:⁹

10. "Everyone who has entered into family relationship¹⁰
with you, his heart and kidney have been
roasted".¹¹

We have come back again, our shirts are of
ruby-coloured cotton.¹²

Hand over the woman and do not make excuses. We

are of higher birth than you.¹³

(*Agha-chivīlī*) placed dish after dish on the tray;¹⁴

Say the word and I will fetch an excellent wife from the *Gandilī* tribe.

15. He placed dish after dish on the trays;

Say the word and I will fetch an excellent wife from the tribes.

I have heard that *A-Karam-Alī* set a first-class goldsmith to work,

On the arms of his brother's wife he fixed (bracelets) of pearls.

*Agha-Karīm's*¹⁵ *Wazan* (horse) takes twenty-four nails (for its shoes).

20. *Agha-chivīlī* mounted (his horse): like a falcon he circled round.¹⁶

At *Agha-Karīm's* waist is a jewel-studded dagger,¹⁷

Agha-chivīlī drew it and gave it (to the bride) in place of a "face-opener".¹⁸

At *Agha-Karīm's* waist is a dagger with a hilt of gold,

Agha-chivīlī drew it and gave it (to the bride's father) in place of the *bride-price*.¹⁹

25. *Agha-chivīlī* (hastened) to the tent: "your daughter is my wife", he said.

Agha-kilausī hastened to the flock: "The ram of your flock is mine", he said.

We have come again, we have come again, our shirts are rust-red,²⁰

Give us the bride, make no excuses: we are of *Īlkhāni* stock.²¹

I have heard that my lion-like bridegroom²² has started out from Tehrān,

30. His coat is lined with marten skins; he is wearing his bridegroom's raiment.

My lion-like bridegroom, single-handed, brought the

camp and gear out of the gorge.²³

Carry the news to his father-in-law, that my
lion-like bridegroom has done a fine bit of work.
Load up the bridegroom's gifts:²⁴ the white yearling
goat(s) and the rest,

Who is to take these gifts to hand them over? (Who
but) *Agha-chivīlī* of the handsome figure.

35. When now we came,²⁵ our way was long and
protracted.

Sisters of *Agha-chivīlī*, rise up and dance in the
Turkish fashion.

XX

The Bridegroom Chant

From this torrent bed to that torrent bed travels the
sound of pipe and drum.

Do not grieve, *Ā-balītī*, your bride¹ is coming
walking proudly.²

There is a couch of scented grasses out in the plain:
Ā-balītī is lying on it,

He and his wife have their arms round each other's
necks, their evening meal is in the hands of their
servant.

5. Come, let us carry them off to *Kunār-i-haidarī*,³
Scatter flowers, sprinkle flowers, snap your fingers⁴
(to the music).

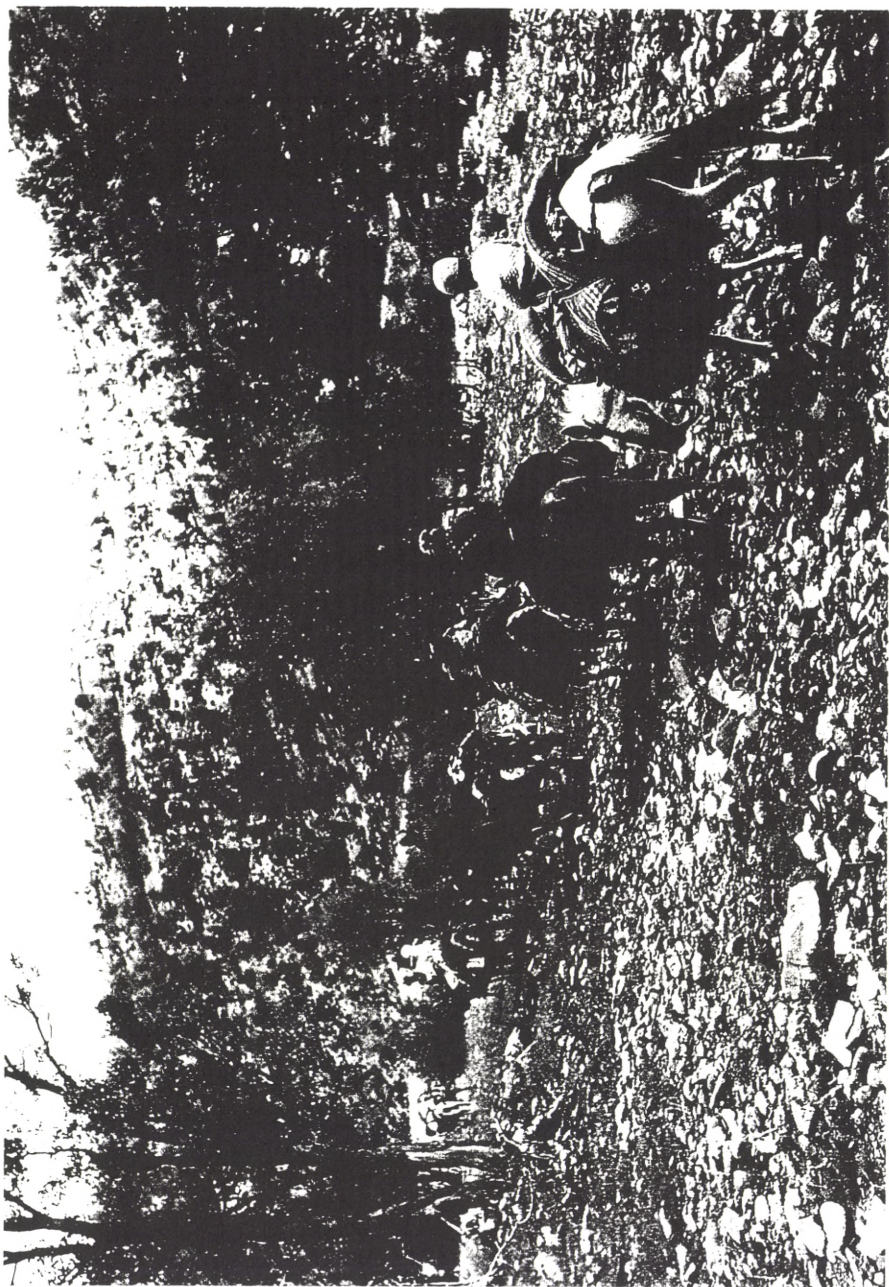
The chestnut mare with the blaze and its foal was⁵ in
Khār-darra,
Ā-balītī mounted and rode round by the *Mārbur*
(stream).⁶

They drove the herd (of horses into the water), the
stream made the chestnut mare stagger.⁷

10. *Ā-balītī* swore an oath: "I will not give it in place of
the bride price".⁸

O lady bride, the matrons are calling you,
On the *Takht-i-Shāh-Sulēmān* they will take off
your *girdirī*.⁹

Ā-Kunāri,¹⁰ you with the red shoes on your feet,
Tomorrow a hundred horsemen from *Ā-balītī* will
come to your dwelling-place.¹¹



Lullabies
(*Lālahī*)

XXI

A Lullaby

Lālā, lālā, lālāhī!

You are all in a sweat, *inšā'allāh*,¹ my child, you
won't catch cold.

The old long-toothed² wolf,

If he comes, will eat you, you know that yourself.

5. *Lālā lā*,³ come and carry him off:

Don't eat his head, eat his nipples.⁴

Lālā, lālā, lālāhī!

You are all in a sweat, *inšā'allāh*, my child, you
won't catch cold.

On the top of a lofty mountain I made complaint,

10. I called on the Commander of the Faithful:⁵

"Commander of the Faithfuls, O King of Men,

Makes the hearts of the unhappy happy".⁶

Sometimes you are an apple, sometimes you are an
apricot,⁷

Sometimes you are asleep, sometimes you are all
sleepy.

15. *Lālā, lālā, lālāhī!*

You are all in a sweat, *inšā'allāh*, my child, you
won't catch cold.

Friday night, which is the Chief of Nights,⁸

The sorrow of the world is on the shoulders of the
bachelors,

O God, may those not fare well who have pretty
wives,⁹

20. For always they bear malice against the bachelors.

Lālā, lālā, lālāhī!

You are all in a sweat, *inšā'allāh*, my child, you

won't catch cold.

(You are like) two jujubes fruit,¹⁰ two bitter oranges
from *Yazd*,

(May I be) a sacrifice for your head, wherever you
are!

25. Saturday night, when the wolves carry off sheep,
Let your two tresses fall down¹¹ on your shoulders
and breast, and come forward.

Lālā, lālā, lālāhī!

You are all in a sweat, *inšā'allāh*, my child, you
won't catch cold.

I came to the spring: I was thirsty,

30. I saw two white mottled¹² birds,
I had no force¹³ (behind me), nor great possessions,
I saw them with my eyes, and I sighed in my heart.

Lālā, lālā, lālāhī!

You are all in a sweat, *inšā'allāh*, my child, you
won't catch cold.

35. The wolf is coming and will eat you,
No, no, do not eat up my child, do not eat all of
him!

Leave his head, eat his nipples.

O wolf, come and carry him off!

No, no, don't come! He is asleep, he doesn't make a
sound.

40. O God, the fellow with the long teeth,¹⁴ the wolf has
come, you know it yourself.

Hai-ba-tang, hai-ba-tang ¹⁵ (clapping hands).

*Agha-Shīmbārī*¹⁶ has killed a leopard,

The leopard at the mouth of the gorge.¹⁷

(His) sisters with the scarlet¹⁸ head-clothes,

45. As soon as he came, kissed his hand.
He is at *Dumdum*,¹⁹ he is at *Dumdum*.

Where am I to tie up his horse?

It is in the middle of the barley and wheat,

- It eats neither barley nor wheat.
50. I laugh at his yellow beard,²⁰
 My lad has gone to *Dīnārūn*,
 Snow and rain have caught him.
 In the middle of the *Chār-kunārūn*
 He has shaken his red felt coat,²¹
55. He has made his way to his uncle,²²
 He is taking the yearling lambs²³ to the town,
 Today his father is coming to meet him,²⁴
 He will bring silk (to clothe)²⁵ his (father's?) legs,
 He will bring a head-cloth for his mother.
60. If he brings nothing (else),
 He will bring a head-cloth for Auntie.
 Daughter of uncle *Nād-Alī*, you are welcome!²⁶
 Wife of uncle *Nād-Alī*, you are welcome!
 Old woman, what have you come for?
65. I am black, black is my luck, my son-in-law is a
Shihū,²⁷
Agha-Shēra's bride-price is a grey donkey.
Hai-hīsa! Hai-hīsa! ²⁸
 Lady *Zumzuma* has come,
 At this time I will wash (their clothes).²⁹
70. *Agha-Shīmbārī's* clothes are on his wife.
 His wife is a young³⁰ woman,
 Her hands are in the dough,
 Her breast is (white) like cheese,
 Her eyes (are like the eyes of a) mountain cow.
75. *Hai-bi-hīsa! Hai-bi-hīsa!* ³¹
 His tent rope has been cut (? or, has broken or he has
 cut),
 He has brought his wife's trousers,³²
 That wife, who has had her plaits cut off.³³

*When the child has gone to sleep, if it is a boy, the
 mother sings to him as follows:*

- As you come up to the tent,
 80. May your pains take hold on *Māmā-jān!*³⁴
 As you come in under (the roof of) the hut,³⁵
 May your pains take hold on uncle Safar!
 (When) his father has come, may I eat his penis!³⁶
 As you go to the water-tank,
 85. May your pains take hold on the *Green shawl.*³⁷
 As you go up the valley,
 May your pains take hold on *Fathullāh!*
 Which *Fathullāh?* Which *Fathullāh?* *Fathullāh* (son
 of) *Karbalāi-Abdullāh*,
 His father (is) *Abdullāh*, his brother – *Haibatullāh*.
 90. Son of *Saifullāh*, his uncle is *Habībullāh*,
Habībullāh of the small, bullet head,³⁸
 Killed (all) the male kids.
 As (you come to) the front of the fort,
 May your pains take hold on the *Lame Khān*,
 95. That *Lame Khān* whose greyhounds are lean.³⁹
 He did not give bread to *Wēs-Ali*,
 He passed out of his mind.
 May I be *Mahmūd-khān's* sacrifice!
 He hit him (the *Karbalāi*) in the elbow.⁴⁰
 100. Turn back,⁴¹ *Karbalāi!* Turn back,⁴² *Karbalāi!*
 (You whose) beard is white (and whose) hair is black.

To a daughter the mother sings as follows:

Daughter, whose father has flocks and herds,
 (You whose) head-cloth is white, and (who have) a
 veil.

My daughter has never taken a husband:

105. She has remained at home.
 The daughter's father is a crown on my head,
 The daughter's uncle: I take oath by him,

The daughter's husband is a fart of my donkey.

My daughter from *Haud-i-Nū* and *Gurishōm* has
filled her little water-skin,

110. The blind lad with the worthless⁴³ mother has
intercepted her.

The blind lad with the worthless mother: may your
way not be intercepted!⁴⁴

May a hundred horsemen of the *Haidarī* (tribe) be
behind you!

XXII

A Mother to Her Child

- Kunārī*¹ is with the lambs,² is with the lambs,
 The corner of his eye is on the girls,
 He shouts out loudly:³
 "O sister mine, bring my midday meal,
 5. Do not bring butter–milk, for it is sour,
 Do not bring curds, for it kills a Lur,
 (Bring) *chingāl*⁴ luscious and dainty".⁵
 I came like a hill–partridge with its mating call,⁶
 His uncle came to seek him,
 10. If he found him he would kill him.
 His uncle came from the camp,
 And took him up in the skirt of his felt coat.⁷
 O moon up there above the camping ground,⁸ o moon
 up there above the camping ground, o moon up
 there above the camping ground!
 Have you not seen the father of my son, (riding) on
 Wazan (horse)?
 15. Come along the way!
 Cawing crow, if you know, is the father of my son
 coming?
 Suddenly, in anger, he⁹ twitched¹⁰ his red felt coat,
 (And) he has arrived at his uncle's.
 My baby boy,¹¹ may the rain fall on you and wet
 you!
 20. May the sun come out and dry you!
 May a bear come¹² out and tear you in pieces!¹³
 One and twenty stages we travelled to *Khizil*.¹⁴
 We went to *Jāzī*,¹⁵
 With hunting–dogs and hounds,
 25. All in high glee.

They gave us no travelling pay to make us
contented.¹⁶

My baby boy, we will not go with them.

May one, which is in the middle of your legs¹⁷ (i.e.
penis) be in the vaginas of their mothers.

My baby boy, may your pains fall on the seven
horsemen:

30. (Going) from the Great *Khān* to *Shahriyār!*
On the *Shālū*, on (their) herds!
On the *Īmerī*, on (their) flocks!
On *Rustamī*, on plough oxen!
On *Silagūn*, on (its) scribes!
35. On the son-in-law of *Farhād* of the *Tushmālūn!*
On *Āghā-Bahār* of the *Yatīmūn!*
On *Nīyadār* of the *Gyergyerun* (scald-heads)!
On this *Shāh-Murād!* On that *Shāh-Murād!*
And most of all on *Mashhadī-Alī-Yār!* ¹⁸

XXIII

A Lullaby Song for a boy

*Alalā!*¹ (sleep) the sleep of a hare,
 His beads² are in his uncle's pocket.
 The silk has been (twisted into a thread for them),³
 And is lying in his uncle's pocket.

5. *Lālā*, come and carry him away,
 Don't eat his head, eat his breast.
 Don't eat his backside – it is dirty,⁴
 Eat his breast – it is fat (and juicy).
 He has gone to sleep – my darling, at the foot of the
 cradle,
10. His own *Kushundī*⁵ is like the new moon: her babe is
 like a star.
 Her hands are short and white,⁶ on her ankles are
 tattoo-marks.⁷

CHILD:

I am on *Kushundī*'s breast: it is a place for playing.⁸

MOTHER:

Tonight is the second night that I have had no sleep,
 In fact I have got fever, I have a kerchief in my hand
 (to fan myself with).⁹

15. I am either at *Qāzī*, or above *Qāzī*,
 I shall made myself a lair on the *Razūn*-pass.
 You at *Qāzī*, and I at *Qulundī*,¹⁰
 Let us both make lairs on a high mountain.
Lālā, lālā, lālāhī.
20. You are in a sweat, my child, don't catch cold.¹¹

Songs Of
Mourning And Lamentations

XXIV

A Lament

- Ah me! Woe¹ is me! Have you seen what I did?
 I never pictured to myself a day like this.
 Ah me! Woe is me! I became a victim of God's,²
 (I am?) like a tree at the side of the road:³ my "lion"⁴
 is in chains.
5. Alas for the *blind fire*⁵ and the heart full of gloom!⁶
 I look around at all this: I have not seen you in the
 war-camp,
 Alas for the dead fire and the heart full of pain!
 I look around at all this: I have not seen you among
 the fighting men.
 Lead my (horse) *Kharsān* to this mass of broken
 stones and boulders,⁷
10. I have heard that your horse stumbled (and fell).⁸
 You have remained in the heat, my silk-clad youth,
 Lead out⁹ my newly-shod *Kharsān*¹⁰ to meet him.
 You have remained in the heat, my silk-clad youth,
 Lead out my strong and serviceable¹¹ *Sharrāq* to meet
 him.
15. O rider, rider of the grey, (you are like an) Arab of
Shīrāz,¹²
 You take such pride in your thigh and stirrup.
 O my man, mounted on the grey, of what tribe are
 you¹³ that you do not dismount?
 Catch the reins of his *Wazan*,¹⁴ it has broken the
qalyān.
 O my rider on the grey, of what tribe are you that
 you do not (come and) sit down?
20. Catch the reins of his *Wazan*, (for) he has not smoked
 the *qalyān* (with us).

The horseman have come: my horseman is not with them,

I shall tear open my shirt like a coat and go to meet them.¹⁵

The horsemen have come: my horseman is not well, He is ill, and his mare has cast a foal (before her time).¹⁶

25. My grave leader of horsemen has fled in the night.¹⁷
All this gear and clothing,¹⁸ to whom has he sold it?
May a knife pierce my heart for the sake of the (dead) young boy,¹⁹

He laid his head on the saddle-bow²⁰ and went off to (other) countries.²¹

May a knife pierce my heart for the sake of the young boy!

30. He laid his head on the saddle-bow and went off to the island (in the river).²²

O horseman, my horseman, who is going to *Tehrān*, shout²³ again (and urge on the horses),

(Keep) your left hand on the reins,²⁴ your right hand on the broadsword.²⁵

O horseman, my horseman, who is going to *Tehrān*, shout (and urge the animals to go) down,²⁶

(Keep) your left hand on the reins, your right hand on the sword.

XXV

Mourning for a Dead Man

- My mother and sisters, search ye among the rocks and stones¹ (for me).
 My waist-cloth² is (steeped) in blood: wash the end³ of it.
 My mother and sisters, which of you are troubled about me?⁴
 My waist-cloth is (steeped) in blood, tie up the end of it.
5. My mother and father, which of you is troubled about me?
 Set up a sun-screen for me of flower-petals.⁵
 Lead my horse through among the rocks stones,
 I heard that your own mare stumbled (and fell).⁶
 Lead my horse through among the rocks, stones (and) trees,⁷
10. I heard that your camp is putting down⁸ their loads at *Chilau*.
 I heard that a big party have put down their loads at *Maurī*,
 I shall kill a goat, and cook *pilau*, and (set cut) honey on a dish.
 I heard that a big party have put down⁹ their loads at *Lushter*,¹⁰
 There is the bleating of sheep and lambs and the neighing of mules.
15. I heard that a big party put down their loads at *Dingūn*,¹¹
 There is the bleating of sheep and lambs and the neighing of horses.
 The snow on *Zarda-kūh* has not yet melted off, but

green grass has sprung up¹² on it,¹³

I heard that a party of Lurs halted at the foot of it.¹⁴

The snow not yet melted off *Zarda-kūh*, but here is
green grass on it,¹⁵

20. I heard that a party of Lurs is camped at the foot of
it.

Like *Zarda* (under its snow) my heart is (crushed)
under a load of sorrows,¹⁶

The old snow does not go before it gets the new.¹⁷

My heart is full of grief: grief has remained in my
heart,

As the melting snow has remained on the mountain
top.¹⁸

25. All the things that I wanted, my fate would not let
me have,

What came to pass was the will of God, written on
my forehead.¹⁹

I wandered about,²⁰ and went down to *Rāmuz*,²¹

I pastured flocks, for I had become a shepherd
without guerdon.²²

O mother mine, mother of me, make your milk
lawful to me,²³

30. When I go to the Land of the dead I shall have no
strength left.²⁴

O mother mine, mother of me, I shall not (any more)
call you mother",

Like the calf of the mountain cow, you have left me
where I was.

O mother mine, mother of me, no mother of mine are

you,

You have abandoned me like the calf of the mountain
cow, and betaken yourself off.²⁵

35. Woe is me!²⁶ Fate has laid yet another sorrow upon
my sorrow.

It will not suffer the wound of my former sorrow to heal
over.²⁷

XXVI

Lament for a Dead Woman

- Today is Thursday: I shall go to the shrine,
 O sister, for my sake give my infant milk.
 Today is Thursday: I shall go to the shrine,¹
 O sister, for my sake look after² my infant child.
5. Her riding mare put down its mouth to the pool of
 rainwater,³
 Bravo, in the name of God, for the head and the
 (fine) head-sheet.⁴
 Her riding mare put down its mouth to the spring of
 water,
 Bravo, in the name of God, for (its) head and (fine)
 bridle.⁵
 O sister, do not throw the water on your face: it is
 cold,
10. (Your beauty is bright) like the moon on its
 fourteenth night when it strikes on *Zarda*.⁶
 The girls pitch the tents and go off to their fathers'
 camps,
 My daughter has pitched the tent and gone off to the
 desert.⁷
 O brother, for my sake go and bring her back,
 Speak gently, gently to her, and bring her back and
 make her dismount.⁸
15. O brother, for my sake follow after her,
 Speak gently, gently to her for the sake of her
 suckling.⁹
 The *kunār* tree at the shrine caught¹⁰ her kerchief,
 Her brother,¹¹ riding on *Wazan*, wandered about with
 her.¹²
 The *kunār* tree at the shrine caught her silk wrapper,

20. Her brother, riding on *Wazan*, wandered about after her.
 His sister spread out¹³ a carpet at the door of the shrine,
 She asked her uncle¹⁴ for a penknife.¹⁵
 My sister spread out a carpet at the door of the shrine,
 She asked her uncle for a handsome¹⁶ knife.
25. Your dyed yarn¹⁷ is at the shop, he is bringing it from the town,
 She hit her hand with the weaving-comb:¹⁸ she is ill.
 The shrine itself is fair, the water of its baths is good.¹⁹
 My sister (too) is fair: she has gone to pay reverence at the shrine.
 Plant vine-trees at the shrine, and garden roses,²⁰
30. Build me a dwelling-place that I may stay on (here) through the summer.
 Plant vine-trees at the shrine, and (sprinkle) rose-water,
 Build me a dwelling-place that I may abide (here) for ever.
 O *kunār* beside the shrine, you are a watcher (of life),²¹
 Whenever the camps come you wave your branches.
35. The air about the shrine is pleasant, I shall build me a dwelling there,
 My sister too is fair: she has gone to visit the shrine.²²
 Down from above came a lady of high degree,
 Give her the rice-mortar,²³ for her uncle has come as a guest.
 Down from above came a lady of high degree,
40. Give her the rice-mortar, for her uncle has fallen ill.
 O sister, put out *halwā* in a bowl,
 Your uncle is your guest, and with him a hundred

footmen.

O sister, pound up rice and cook *āsh*,
Your father is your guest, and with him a hundred
qizilbāshs (gallants).²⁴

45. I have heard that a lamp is burning on the shrine,
My sister has sewn a coat for her uncle.
I have heard that the shrine has been lighted up,
(My) sister has sewn a pleated coat²⁵ for her uncle.
What a woman! What a fine young wife! How elegant
a woman!

50. She took up²⁶ the cradle and went down into *Bāzuft*.
What a woman! what a young wife! what sort of a
woman!

She took up the cradle and went down into *Maurī*.
With airs and graces²⁷ she went to the mouth of the
saddle-bag,

She took out a headstall and put it on the
two-year-old (horse).

55. With airs and graces she went to the mouth of the
valise,²⁸

She took out the headstalls and put them on all the
horses.

My cousin hallooed to me from *Lūdilōhī*,²⁹

My heart was troubled, I paid no heed to him.

My cousin shouted to me from *Lūdilōhī*,

60. My heart was troubled, I did not confide my secret to
him.

As you go along I can see your hat,

I wanted to speak to you, but I had not the courage.³⁰

O sister, give me a little water,³¹ I am riding a horse,

A white goblet of cold water is in my hand.

65. O sister, give me a little water, I am riding a mare,
Cold water and the white goblet: (I will give you
them) on my life be it!³²

My sister speaks and weeps;

Her nose is (straight and smooth) like (a) boxwood
(spoon), her tears are glistening³³ (on her cheek).

O stranger, which among them (all) is your city?

70. Shīrāz is my city, but its lands belong to others.

There is no pleasant air about a grave in a strange
land,

Turn its face to the homeland and it will fly (there).³⁴

Like a partridge with young ones you must not stay
in the mountain,

Your little ones are sitting with their hands in (tucked
into) their sleeves.³⁵

XXVII

*Lament for a Dead Man**SISTER:*

On the top of the *Chāt-i-kihū*¹ he hurled back² the enemy,

Like a leopard he roared, like a lion he made answer.

On the top of the *Chāt-i-kihū* he threw the army into confusion,³

Like a leopard he roared, like a lion he growled.

5. Through his drunkenness, a pen pierced the thigh of my *Mullā*,⁴

Make charms⁵ to protect him and his mare.

A pen pierced the hand of my *Mullā* owing to his intoxication,

Make charms to protect him and his mare.

If you are our *Mullā* make an amulet⁶ for us,

10. A calamity came down from heaven and fell upon us.

DECEASED:

To the *Mīrzā* I paid a hundred *tumāns* and a mule,

Do not strike⁷ my name out of the King's register.⁸

SISTER:

The mule bearing your dead body arrived before the camp,

(Your) enemies are rejoicing, (your) friends are lamenting.

15. The mule bearing your dead body arrived at the entrance to the village,

(Your) enemies are rejoicing, (your) friends are

weeping.

Do not send the raw youth on a journey:

He has not the strength to endure the (hardships of the) desert road.

Your horse and your saddle, your saddle and your
bridle:

20. I saw them in *Andakā* in the hands of your retainer.
Your horse and your saddle in the *laqum* grove:⁹
I saw them in *Andakā* in charge of the groom.¹⁰
Your horse they have carried off, your saddle they
have broken,
They have sought your wife in marriage and have
given your name (to another).¹¹
25. As soon as you hear that your wife is marrying again,
Send me your knife that I may again cut off my hair.
As soon as you hear that they are marrying¹² your
wife,
Send me your knife that I may again cut off my
plaits.¹³
My brother¹⁴ is leaning against the arch in the house,
30. They are marrying off his wife¹⁵ and he is out of
spirits.
O my lad, for your mother's heart's sake do not die
this year,
Bind the putties smartly on your legs.¹⁶
O my lad, for your wife's heart's sake do not die this
year,
Bind the putties smartly on your legs.
35. He who has not seen this youth's fine figure,¹⁷
Let him come and look at the willows (tall and
straight) planted by hand.¹⁸
He who has not seen this man's fine figure,
Let him come and look at the willow of
Sar-i-shāh.¹⁹
A youth of such beauty, with fingers²⁰ so long,

40. Fashion a pipe–bowl from the Adam’s apple²¹ of his throat.
 O youth still immature, with lips like unused paper,
 If your sister kills herself, it will be no strange thing
 (would it be any wonder?).
 O youth still immature, with lips like white paper,
 If your sister slays herself, it would be no strange
 thing (would it be any wonder?).
45. Like the rice, that has been transplanted,²² you have
 remained in the irrigated land,
 If you should remain in the Hot–country, I fear you
 may catch fever.
 Like the rice, that has been transplanted, you are fair
 to look on,
 If you remain in the Hot–country, I fear you will be
 burnt up.
 Where are you going to come from, I keep a watch
 on your road,²³
50. I shall put my hand in your waist–cloth and take out
 what you have brought for me.
 You have had your horse shod, and your heart is with
 the fighting force,²⁴
 To whom will the fatherless girls turn?
 Your horse has cast a shoe on *Zarda*,
 I fear it may keep you back behind the tribe.²⁵
55. Your horse has cast a shoe on the *Cherī*,
 I fear it may keep you back behind the fighting force.
 You are my King, you are my Prince, the *Shāh* has
 called you,
 Your head is (bowed) on the Prayer–bead,²⁶ the
Qur’ān is in your hand.
 You are my King, you are my Prince, the *Shāh* has
 summoned you,²⁷
60. Your head is (bowed) on the prayer–bead, the *Qur’ān*
 is on your face.

DECEASED:

Hollow out my grave,²⁸ the camp is on the move,
 Let me see in what condition²⁹ my children are.
 Hollow out my grave, the camp is passing along,
 Let me see in what state my children are.

65. Who are those at my head, and who these at my feet?
 My friend, *Āghā-niyāz*, has given me *sharbat*.³⁰

SISTER:

Let every sympathetic friend weep for me,
 (I have) no brother, and no father, nor anyone to
 share my grief.

- He is walking in the garden, his *abba* is long,
 70. Put water in his jug,³¹ it is the time of prayer,
 Call to your son, he is like a young eagle.
 Place an ember of *jāz* wood on the *qalyān*-bowl,
 Call to your son, he is like a young lion.
 On the *qalyān*-bowl place an ember of willow wood.
 75. My boy, newly promoted to a hat,³² lost his hat,
 He kept wandering about and looking for it, he
 pierced my heart.

Whoever himself dies, his house too goes to ruin,
 The heart of him, whose child dies is turned to
 roasted meat.

- What ails you that you do not load up? Your house is
 down below³³ there,
 80. Before noon this day mourning³⁴ took possession of
 your house-hold.
 Since you had no little son who clung to your
 coat-sleeve,³⁵
 To whose hand am I to commit your princely (first
 rate) property?

- How hard for me is the departure of the camps,
I am an eagle in chains, a hill-partridge in distresses.
85. How sad for me is the departure of the camps,
I am an eagle in chains, a hill-partridge in cage.
With the keys (of the horse-hobbles) at your waist³⁶
you are hurrying about,³⁷
Seeking the bay mare whose tail has been docked.
With the keys (of the hobbles) at your waist you are
wandering about alone,
90. Seeking the bay mare with the young foal.³⁸

DECEASED:

To *Karbalā* it is three months' journey: I have not the
strength to go there,
O sister, grieve not, I am with the horsemen.
If it is three months' journey to *Karbalā*, I (on my
part) am lame and crippled,³⁹
O sister, grieve not, I am with the footmen.

SISTER:

95. If you do not come this year, they will kill me with
their taunts,
Come then at our spring-time, or in the dusty days
of the date harvest.⁴⁰
If you do not come this year, I shall die of sorrow,
Come then at our spring-time, or at the new harvest.
Let a black wolf devour me:
100. I had once a body of men⁴¹ of my own.
Let a grey⁴² wolf devour me:
I once had a band of brothers of my own.
O rider, rider on the grey, whence do you come?
I have been to the *Big Khān* to seek a
kadkhudā-ship.

105. My foolish heart became confused,
 Like a wild goat on a cliff surrounded by hunters.
 My simple⁴³ heart became confused,
 Like the wild goat on a cliff surrounded by gunmen,
 Ah me! Woe is me! My lion is in bonds,
110. Like a tree at the side of the road, (on which) no
 leaf⁴⁴ is left.
 The sky is hidden by dust clouds, hail is driving
 down,
 My big brother⁴⁵ himself is on the hill, his cloak is in
 the camp.
 The sky is hidden by dust clouds, hail is pattering
 down,⁴⁶
 My brother himself is on the hill, his cloak is in the
 house.
115. The camps have taken their departure; it is the time
 of the loading up⁴⁷ of the Lurs.
 Happy the Lur whose household is prosperous.⁴⁸
 No one has ever died for another, (but) I shall die for
 you:
 I shall dig a black pit and take up my abode in it.
 This was no good thing that you did:
120. The little ones⁴⁹ were asleep and you did not wake
 them up.

DECASED:

O sister, pound the rice: the afternoon breeze is
 (stirring),
 Your big brother is your guest, he has been late in
 coming.
 O sister mine, pound the rice, the wind is springing
 up,
 Your brother is your guest, he is late in coming.

SISTER:

125. O you without son and without daughter, you have no offspring,⁵⁰
 Like the hunter at night on the hill, you are distraught.
 My brother's rifle gave voice in the gorge,
 I want a gift for good tidings: he has shot a leopard.
 My brother's rifle gave voice in the valley,⁵¹
130. I want a gift for good tidings: he has shot a sable.⁵²
 From the day that my brother took his bed away to a far place,⁵³
 I have no desire⁵⁴ in my heart to look after his house.
 From the day that my brother drew the bedclothes over his face,⁵⁵
 I have no desire in my heart to look on his home.
135. You said: "I am a man without friends",
 Whenever you are in straits, I shall come to you.
 My brother's tent is (like) a fortress in the plain,
 It fell down,⁵⁶ (and) oppression has come upon the daughter and mother.
 A spark of fire⁵⁷ fell from heaven on the reed-hut,
140. Cruelty and oppression became the portion of mother and daughter.
 My brother's tent is a fortress among fortresses,
 It fell down, (and) oppression came upon all of us.
 Whence are you coming with your face⁵⁸ all covered with sweat?
 "From *Kunār-i-kankanūn*⁵⁹ and the plain of *Lālī*".
145. Whence are you coming with perspiration in beads⁶⁰ (on your face)?
 "From *Kunār-i-kankanūn* and the plain of *Tumbul*".
 Whence are you coming with fine⁶¹ cloak and turban-tail⁶² hanging down?
 "I had gone⁶³ to the *Big Khān* to seek a

kadkhudā-ship".

SISTER:

- Bid your horse come up out of the water,
 150. I fear lest the arrow of Fate may strike you.
 Bid your horse *Wazan* leap over stream,
 I fear lest the arrow of Fate may catch you.
 Your moustache is (like) a dragon's tail,
 I fear lest, all unexpected, your death may come upon
 you.
155. Your moustache is (like) the tail of a blind dragon,
 I fear lest, all unexpected, pain may overpower you.
 O raw youth, death is unlawful for you,
 Until your moustache blossoms out and your beard is
 full grown.
 I fear that beneath the soil there may be no baths,
 160. And that your velvet locks may be spoilt.
 May sin be on your head, o snake and ant,⁶⁴
 Do not eat the black beard and the windpipe and
 Adam's apple.
 My sin be on your head, o king of the snakes,
 Do not eat the black beard of the leader of
 horsemen.⁶⁵
165. Cut off (the hair of) the tail of his horse *Wazan*, it is
 very long,
 Give it into the hand of his sister, who dances so
 well.

DECEASED:

My brothers, it was with permission that I passed
 through your camp,
 I plucked no spring flower from your meadow.
 O brothers, it was with permission that I went

- through among your tribesmen,
 170. I gathered no spring flower from your *garmsīr*.
 Whenever (my) brothers come together in assembly,
 I shall turn my back on the assembly, and my face
 towards (the shrine) *Sar-i-shāh*.

SISTER:

- If I plunge a dagger into myself, what will it profit
 you?
 My liver is full⁶⁶ of blood, my heart is broken in
 pieces.
 175. If I stab myself with a dagger, what will it benefit
 you?
 My liver (is pierced with) holes, my heart is full of
 blood.
 O northern blast, O wind, go and say: "Your brother
 is dead",
 My bones caught fire, my heart burned.
 Brother, son of the same mother, come along with
 me,⁶⁷
 180. My heart boils (with desire) for my mother's milk.

*DECEASED'S COUSIN (DAUGHTER OF HIS
 PATERNAL UNCLE):*

You are my cousin, perhaps I thought⁶⁸ you are my
 brother,
 I said (to myself) you are the camping ground and the
 hearth of my father's house.

DECEASED:

Do not put your hand in this pocket of mine: (what is
 in it) is on trust for others,

(If you take it) when I go to my womenfolk, my
hands will be empty.

185. Whoever is like me, let not his heart rejoice,
Like the withered grass⁶⁹ of autumn I have fallen on
the fire.

Whoever is like me, let not his heart be glad,
Like the withered grass of autumn I have fallen
before the fire.

O sister, sing a song in my honour:

190. Sing one for me, and one for my grey (horse).
I will not go off to a strange country: I fear death;
The Angel of Death (is standing) over my head, I am
trembling like a willow tree.

SISTER:

Your herd of horses came sportively to the foot of
the cliff,

There is not a single sucking mule, all are one⁷⁰ and
two years old.⁷¹

195. Your herd crowded together⁷² at the foot of the cliff,
The black mare's hobbles will not open for me.

O raw youth, you are the servant of a *Khān*,
Who would believe that you are a Lur.

O raw youth, (you are) the servant of a Prince,⁷³

200. Who would believe that you are Lur-born.

My brother closed one eye, and opened the other one.
I do not know which of his brothers he wanted (to
see).

Use your sword as a staff, and dismount from your horse,

Neither of the *Chārlang*, nor of the *Haftlang*, is there anyone, who has your (fine) manners.

205. Use your sword as a staff, and dismount from your mare,

Neither of the *Chārlang*, nor of the *Haftlang*, is there anyone, who has your (eloquent) tongue.



N O T E S

I

In his typewritten notes D. L. Lorimer states, that this text is a monologue by an infatuated but disgruntled lover whose mistress, it would appear, has gone off to the Yailāq, or Yēlāq (summer-quarters in the high country, ييلاق) with the son of one Imāmbaš (local religious leader). The absconders seem to have proceeded ahead of the migrating tribe by the Čulwār, Haud-i-nū, Bāzuft and Čerī-pass route.

1. *pas-i-pā*, or *pas-i-pā't* "behind your feet, or leg", or "back of your ankle"; cf. alternative forms *pas-i-pākat* and *pas-i-gēv'it* (XXVII, lines NN 32,34), which must mean "back of the leg".
2. *panīr* "cheese": Persian cheese being very white and smooth in texture is a constant metaphor among Baxtiārīs as well as other Iranian nomadic and semi-nomadic peoples (Kurds, Gūrūns, Balūčs, etc.), denoting the beloved's breast, legs, belly, etc.
3. *qalamrīz* "tattooed", NP قلمريز.
4. *Hauz-i-kausar* "a fountain and reservoir of nectar in Paradise" (*Steingass*), Arab. حوض الكوثر.
5. *mulk-i-Tabrēz* "the land of Tabrīz", NP ملك تبريز.
6. *qalamkār* (NP. قلمكار) "cotton cloth hand-printed with wooden blocks".
7. *milk-i-BaYdār(d)* "the land of Baghdad", NP ملك بغداد; the *-r* (instead of *-d*) is used to suit rhyme with *qalamkār*.
8. *pākaš* "long stockings, of wool or silk". From *pā* "leg, foot" with pres. stem of vb. *kašīdan* (NP كشیدن) "to pull".
9. *yūnūnīm Q-Z* can be understood as: "I am here at Q-Z". Such a construction, common in poetry,

- according to Lorimer, has not been recorded in the prose.
10. *vast wā niyāsūn* "went ahead of them, leaving them behind".
 11. *Bābā-Ahmad (Bāwāmad)* – shrine of a local saint, near *Čulwār*.
 12. According to Lorimer, the idea is: "Delay her, killing her cow, that I may catch up with her"; it is implied, certainly, that she was riding on a cow or ox.
 13. *Āstūn* from *āstūn* (NP آستان) "threshold, sill, shrine"; here, according to Lorimer, the name of a very steep ascent.
 14. *Baxtiārī šaulār* "trousers" is a loose, with baggy legs garment. This line can be translated otherwise as: "Your trousers whirl round like a mill".
 15. *kad-šul* (NP کمرشل) "with supple waist", (*šul* شل) "loose, supple". In vernacular Persian کمرشل means "quick comer (about men)."
 16. *tē-pirr*, from *tē* "eye" and *pirr* (NP پر) "full, big, strong".
 17. *qawā* "coat".
 18. *šandīn* "clever, مگوار، حيله زن".
 19. *naxānda-mullā* (NP ناخوانده ملا) "unread, untaught Mulla", i.e.: "uneducated, but clever person".
 20. Lorimer translates this passage as: "O girl, your mother is a clever, crafty woman, (but) I bear witness to God that you, all untaught, are cleverer and craftier than she". Here, of course, *naxānda-mullā* refers to *dā* "mother", stressing that the *dōdar* "girl" is even cleverer and craftier than her mother.
 21. *šīr-i-māhī*, or *šīrmōhī*, lit. "milk of fish", means "sea-ivory (from wales etc.) used for knife-handle, etc.".
 22. The enclitic 2 pl. *-tūn* in *dōdaritūn* refers to *tē'ā siyāh* "black, dark eyes"; the normal construction

- would be: " *dōdar, āšūq e tē'ā siyāh-tūn* (cf. the following lines – 22, 23 – with ordinary use of *-tūn*).
23. *hafīn* "snake, viper, مار", from Arab. 'af'i (افعى).
24. *pūra* "veil, پرده"; Lorimer on behalf of the the informant, glossed it as: پر پیاز "onion-skin"; here it implies, perhaps, the eyelashes of the beloved.
25. Glossed by Lorimer: "I have suffered very heavily in these times", and "in my life"; *zè rūzigārum*, perhaps: "from the circumstances of my life". Otherwise *zè* must be interpreted as: "in the course of".
26. *kāl* "dark, black".
27. Glossed by Lorimer: "Your eyebrows go up and down in making signals like a *šātīr*". This word (in the text *šāhtar* – شاطر) means *inter alia* "runner, courier, messenger, footman".
28. *xaunīd* "furled", from *xaunīdan* – caus. form of *xausīdan* "to put to sleep, make lie down, lower".
29. *lūna* – glossed by Lorimer: "خوابگاه، منزل، منزلگاه of men and animals", here, presumably, "nest", cf. NP لانه.
30. *šūx-i-šaidā*, from *šūx-o-šaidā*, NP شوخ و شیدا "coquettish and mad with love".
31. *naiḥā*, pl. of *nai* "reed", in the sense of "reed-bed, reed plantation".
32. *kul-i-ālum* "the whole world" (کلّ عالم).
33. *xāyī azīzum* "if you want, my dear", undoubtedly, is an elliptic construction from "if you want, my dear, to say the truth".
34. *xair bā* = NP خیر باشد.
35. I.e.: "You have to stay only among the Baxtiārīs". The form *kir* appeared in this text in lines 13, 44, 46, is glossed by Lorimer as: "waving, whirling". Obviously it is of ideophonic origin and is different from *kīr* "membrum virile" – with long *-ī*.
36. *čīn* "pleat of skirt, coat, etc.", cf. NP چین خوردن "to be

- pleated", چين و چروك "wrinkles".
37. *hamohō* = NP همين, cf. *hamīyō* "this very, just this, this same one" (*WIDM I*, p. 94).
38. *šifišt* "swish of wings".
39. *tatâr* "beautiful, nice", تاتار -
40. *bača-mayâr* is glossed: "not committed: a woman after having two children is no good to sleep with", while her beloved is young and not yet married.
41. *girdirī*, from *gird-i-rū* "face ornament of silver or gold", cf. also *girdawârī*, *girdarī*, etc. Can not be derived from NP گرد آوری (as in: *WIDM II*, p. 96). See also: Text XX, Note 9.
42. *gul-i-sūr* "red flower" is explained by the the informant of Lorimer as: "lip, لب, or "cheekbone".
43. *sâr-a-zanūn* (pl.) – Lorimer notes: "I translated this as: 'old woman' in 1914, but I do not know on what authority. What would the derivation of *sâr* be?"
The usual word for "old woman" in Lurī dialects is *dālū*. The form *sâr* may be an archaism, going back to MP *sār* "year" (see: Introduction, § 2.1)..
44. *ḵauharī* – glossed: "قشنگ beautiful".
45. *māmākōn*, pl. from *māmā* "پستان breast", cf. NP ممه.
46. *xat-xat* "veined", NP خط خط.
47. *bē-tū* "shelled egg", *tū* "shell, پوست".
48. *garmsīr* "hot country, hot regions", NP گرمسیر (see: Introduction, § 1).
49. *badau*, or *bidau* "swift horse, mare", NP بدو.
50. *buz* "she-goat", here implies "woman".
51. *auwâr* = *wurēs* "sling of water-skin (مشك) for carrying on back".

II

In his introductory notes to this poem Lorimer writes: "At different times I was given two versions of this poem. This is the second version, dated 19/VII 1914, and was considered superior to it. The poem was given no title beyond Bet i mard o zan (A poem about man and woman), followed by an explanation of their circumstances. I called it Ārkalla (name of a mountain, situation unknown) merely because that was the first word of the original version, which lacked any title at all (cf.: Ārkalla ba ĵum-ĵum è zi war i talmit / mōnata čunā birūn, gart na-girē rīt "Ārkalla is in disturbance under the (women's) horses' feet, / lead your mare in such a way so that your face would not be covered with dust").

As usually in Baxtiārī poetry, the main theme in this poem is the separation of lovers. In this case the hot-weather has come and the girl has gone off with her tribe to the Cold-country (بيلاق، سردسير، سرحد), the man has been left behind in the heat, along with others, to harvest and store the spring crops. He is a new hand: it is his first experience of this. He follows the beloved in thoughts up the tribal way from Čulwār to the snowy Čerī-pass, and over it to the open pastures of Sūrau, lying at a height of about 8000 feet".

The poet makes considerable use of the form of dialogue between the man and the girl.

Several of the couplets in this piece will be found in the first poem of Žukovskij's collection (Žukovskij, pp. 3-6).

1. *Kan-kan* "general loading up"; according to one of the

informants of Lorimer: "بار کردن عمومی", or "ایل حرکت". The literal meaning may rather be "breaking up" of the camp. Žukovskij gives "perekočyovka", cf.: *Ken-ken i mōlō čī be mu gerūn e, / dōlum e zanjīr, kaukum be gamūn e* "Perekočyovka rodov kak dlya menya doroga, / Moy oryol v cepyax, moya kuropatka v pečali" (Žukovskij, pp. 6,9).

2. *lak* "a blade (of grass)". According to Lorimer: "The negative particle *na* is probably to be understood before *lak*. It does not occur in the texts, but from another source I recorded the line as: *na lik e sīsambulē, na lik e gīyāhe*".
3. *ramadār* – is glossed: " *mādyūndār*, man in charge of mares", NP رومه دار.
4. *ba ram rive* – is glossed: "به تعجیل، به تندى میروود".
5. *šilū*, from *šilūx* (NP شلوغ "commotion, disturbance"); *ba šilū* "in crowds, in confusion".
6. *tū* "strngth, power". Lorimer writes: "This would seem to correspond to Pers. *tāb*, which occurs as *tāv* in Baxtiārī. But why *tū* and not *tau*? At the time of earlier recording *tū* was explained as being the Prep. *tū* "in", and the passage was rendered: "There has been no lack of pain in my heart". One might imagine *tū* to be the Noun meaning "skin", but I know of no other case, where the "skin" of the heart referred to". In our opinion, *tū* must be considered as a reflex of OIr. **tāwa-*. (see: Introduction, § 2.1).
7. *b'ēl*, from *bi-hil*.
8. *tik*, according to Lorimer: "skin, shank of leg". Žukovskij translates it as *lob* "forehead", cf.: *tik ispīd, desmōl siyāh hei be gamūn e* "With white forehead and black handkerchief she is constantly sitting in sorrow" (Žukovskij, p. 85). As to our text, probably, the two variants of the meaning of this word can be

implied.

9. *wur yak izanan zāl* "They go well together"; *zāl zēidan* has also the meanings "cry out" and "to glitter".
10. *zè war i* – literally: "from before, from in front of"; it is a common expression for "on account of, because of".
11. *talmīt* is glossed by Lorimer: "bedding, clothing, etc. on which a woman rides"; also: "cushion, quilt". Here it is clearly used to denote "animals ridden by woman". The same by Žukovskij: *tilmīt* (تلمیت) "ženskoye sedlo" (Žukovskij, p. 176).
12. *ran-rag* is glossed: *kamar* "cliff". But *rag*, or its reduplicated form, here and elsewhere is also glossed as: "winding road or track (in hills), single track in difficult country". Possibly the idea here is: "a narrow track winding up cliffs, or, precipitous face of hill".
13. *rōhī-rōhī* is glossed: "top of the hill, بَلَاي كوه، تپه".
14. *harif i* is glossed: "many women collect at", and also: "friend"; the passage is explained: "water is short in spring: women quarrel over it and beat each other over the head with bowls". The word is probably Ar.-Pers. حريف "rival, opponent, fellow-worker, mate". Here it may conceivably stand for a Pers. abstract Noun form *harīfī* (حريفی) "rivalry, emulation". The whole passage, perhaps, can be translated as: "*The spring of S. is the object of rivalry of women*".
15. *Tārāz* is a name of a mountain and *Dūl-i-ambār* – the path leading to it; *dūl* is a "steep gorge", and *ambār* is a برف انبار, i.e.: "a storage-pit for snow", here undoubtedly, it is used metaphorically.
16. Glossed: "The *čivil* breaks up and sprinkles on lady's neck". Nevertheless it seems more probable that it is the snow that is represented as doing so.
17. *xam-xam* and *čam-čam* both mean "zigzagging". Cf.

- NP ^{خیم و چیم}
18. *pēt* is glossed: "top, ٧٤", cf. also *pīt* "doroga idēt vintom" (Žukovskij, p. 165).
 19. *Aurāz* is the name of a very high mythical mountain, perhaps, derived from NP *afrāz* (افراز) "high summit, top".
 20. This passage, probably, must be understood as: "In Malamīr (a region inhabited by the Baxtiārīs) there are a lot of (married) women, bearing children, but also many unmarried maidens; (as to me), if I am remained alone (untouched), so what fault do I have? I am all right, it is you who should sow me (marry me)". *Namīr* "watered" (probably, from *nam-gīr?*), *dēm-kalā* "unwatered".
 21. *dīn i dastum* – lit.: "behind my hand".
 22. *rāhdan be qāzī* "They went to the Qāzī".
 23. *čāl* is glossed: "nest in the ground"; certainly, from *čāl(a)*, NP چال، چاله.
 24. *kūmā* is glossed: *kumā* = *čivīl* = *kilaus* "an edible plant, wild celery".
 25. *zerū(w)* is glossed: *zerū* = *gīna* = *katīra* (NP کتیرا) "a thorn bush that supplies gum tragacanth".
 26. *čašma Dizārūn* is said to be at the foot of the mountain *Millī*.
 27. *taurī* is glossed: "a boil on the lip, which comes at the time of fever". The subject of *kanda* is probably *lau'at*, the meaning being: "has thrown out (up)".
 28. *hūfišt* is glossed: "صدای آب، splashing of water".
 29. *Tūf-i-kamā* is, according to Lorimer's informant, the name of a place near *Au-i-anāri*. According to the same source, *tūf* means "water, striking against rocks; waterfall". Elsewhere *tūf* was given as: "foam". There may be a connection with *tuf* "spittle".
 30. *Maurī* is the name of a tribe, also apparently of a locality and stream.

31. *šavak* is glossed: "مهر سیاه , black bead". There is uncertainty about the exact meaning of this word. Perhaps, a plait of black hair might be considered to resemble a string of black beads" (see also: Text V, Note 9).
32. *čamber* is glossed: "hair, plaits, hanging down side of face and tucked into the breast under the chin", NP چمبر ، چمبر.
33. *amber i nā's* "amber of her necklace". The meaning is uncertain. The original meaning of Ar.–Pers. عنبر and the one it usually bears, is "ambergris (a perfume)" (see the next Note).
34. *amber e bēx–binauš* is glossed: "ریشه اش بنفش است", its root (perhaps, basis) is violet". However, NP بیخ بنفش, or ریشه بنفش has also the meaning "orris–root", which is the dried rhizome of *Iris Florentia*, being much used in perfumery. From *orris*–root the "essence of violets" is made.

Lorimer notes: "It seems possible to take *zè amber i nā's* as meaning:

- a) From the ambergris, or perfume, of (or, *on*) her neck;
- b) From the tresses on her neck;
- c) From the necklace on her neck.

Lines 59–60 seem to refer to necklace, but the "amber" seems to be definitely connected by *bēxa–bīnauš* with a perfume. I do not think that this word–construction can be taken as referring to the colour of violets. Perhaps, the meaning "an ornament for the neck full of ambergris", given by Steingass to امبرچه *ambar–ča*, would provide the explanation of "amber" here.

It seems, however, impossible to arrive to any definite conclusion as to what was in the mind of the original Poet, and the ordinary modern Baxtiārī tribesman is

- probably as much at sea as we are".
35. *mohr-i-sauz-i-sultūn*, – Lorimer states: "possibly denotes a particular kind of bead; *mohr-i-sauz* probably is 'a green bead', not a 'seal'".
36. *vandas dūl-i-pistūn* is translated by Lorimer: "The fastening (?) of it is below her nipples", thus rendering *vand-* as: "fastening" (though with question mark) and *dūl-i-pistūn* as: "below her nipples".
The *vand-*as, probably, must be rather qualified as Pret. 3. sg. of vb. *vandan*, "to throw" with enclitic 2 sg. Suffix *-as* (*WIDM I* pp. 142–43), and *dūl-i-pistūn* as: "below (or, over) the breasts".
37. *nē'at* is glossed: "يك مو", one hair". Žokovskij has *nīt* "volosok, little hair" (Žokovskij, 161).
38. *līla-i-bād* "a tubular wind", i.e.: "whirlwind, dust-devil, like a water-spout, characteristic of desert and low country", NP لوله باد.
39. *Nōrī-kallā*, also *Nārī-qalā*, according to Lorimer: "is the name of a place unknown to me, but it can not be both below the dam of Dizful and that of Šuštar, if it is at all near either of them".
40. The man substitutes products of the *Garmsīr* for those of the *Yēlāq*.
41. *marg* is a phonetic variant of *marγ*, cf. NP مرغزار.
42. *kanak* – a variant of *kalak* "float, raft, boat" (in detail: *WIDM I*, p. 109).
43. *sau* is glossed: "sharp", though the actual meaning is probably "whetstone"; cf. NP "id.", چوب ساب.
44. *dargyaštan ba Sūrau* Lorimer comments as: "passed over to *Sūrau* by the *Čerī*-pass".
45. *maṭtil* is glossed: "خوب، تعریفی". Lorimer derives it from Ar.–Pers. مفتول "wire, twisted (as thread)". He continues: "The sense of this is not obvious".
46. *lāla-xatāyī*, NP لاله خطائی "anemone".
47. *šul kard ba bōhī* is glossed: "worked slackly with his

- arm". Lorimer writes: "I suppose, this may be meant to imply that he had led an easy, pampered life".
48. *kurkur* is glossed: "complaining, grumbling".
49. *ī gačā* "these gypsums", i.e.: "these gypsum lands", or "this gypsum tract". Much of the Baxtiārī *Garmsīr* (Hot-country) consists of low gypsum hills. In this gypsum area, according to Lorimer: "water is bitter".
50. *kunār kū* is glossed: "آرد کنار": " *kū* = *kūfta* (کوفته، خرد کرده)", *kunār* applies to a lote tree and to its berries.
51. *rāh i māl* "the road, track, followed by the tribe on its migratory journeys", otherwise: "the road to the camp".
52. *kilaus-panja* is glossed: "*kilaus* = *čivil* = NP کرفس", cf. کرفس کوهی "smallage, a kind of wild celery"; *panja* can be rendered as: "buds, coming up in snow-water".
53. *ba kinārum* is glossed: "at the skirt of my coat".
54. *barf-talla* is glossed: softened, melting snow".
55. *mašk-i-bulYār* "water-skin with a kind of perfumed leather".
56. *silīt* is glossed: "بی ریش و سبیل".
57. *šā-ba-šā* is glossed "برابر".
58. *wāraſtan* is glossed: "خلاص شدند برای رفتن به بیلاق", NP رستن (*rastan*).

III

The text presents the tragic consequences of love between two young persons of unequal social status, in this case a lady of high degree and a low-born shoemaker. The Baxtiārīs do not intermarry with groups who practise arts and craft such as musicians (tušmālūn), blacksmiths and shoemakers.

Regarding the name Faylī Lorimer notes: "Whether the Faylī here are other than the Lurs of Pušt-i-kūh, I do not know. The only Baxtiārī name known to me that at all resembles it is the place name Fālē". The informant of Lorimer, however, places the scene in the land of the Baxtiārīs, and makes Kamāl a member of a section of the Bābādī tribe.

Kur-Kamāl – kur (also kurr) "lad, boy, son" (WIDM I, pp. 112–113).

Bē-Āslī – *bē* is from *bībī* (NP بی بی) "lady, sister, etc".

1. *šaurī tanīdan* is glossed: "شور کردند".
2. *dōr gulumī* "you are my lovely, nice maid" is said (by the informant) to be inserted for the sake of the metre. Otherwise it might be taken as an interjected riposte by Kamāl to Āslī's compliment.
3. *haftband* "seven-jointed flute".
4. *qāv* is glossed: "neck", which can hardly be the literal meaning. It is rather Ar.-Pers. *qāb* (قاب) "case, frame, sheath".
5. *čil-i-kawān*, according to Lorimer's informant, is from *čila-i-kamān* "bow-string". He said also that "*čil* was originally *kil*".
6. *My young brother* – perhaps, an affectionate attribute of beloved.

7. I.e.: "Kamāl killed all the men of my camp". Attribute *hindī* "hindu" is glossed by the informant: "نانجیب , lowbered, ignoble".
8. *kalār*, or *killār* is explained by the informant as: "بزرگ (big) of child in womb, 5 or 6 months gone".
9. *mustikūn* is glossed: "a tool for beating lower part of *gīva-s* (soles)".
10. See: Note 2.
11. *ālat-bār(ūn)* is noted by the informant: "those, who have tools as their loads".
12. *sīlīma-zan* "leather-parer, shaver".
13. *dās-iškināda*, lit. "broken sickle", is glossed: "a tool for cutting sides of *gīva-s*".
14. The line is glossed: "اگر می خواهی بفهمی پدرت چکاره بود".
15. *mustikū't* from *mustikūn-at* (see Notes 9) because of the metre for matching with *biwut* from the previous line.

IV

Lorimer has the following introductory note on this piece : "This text was not equipped with a Baxtiārī, or Persian title. I do not know in what circumstances a Baxtiārī, or any other Lur, could be impressed for service as a foot-soldier by Persian authorities in Šūštar and Behbahān. The "Xān" at Šūštar, however, may have been a Baxtiārī". In any case the story is built upon the separation of two lovers, one of which –the man– is sent on duty as a soldier.

1. I.e.: "You are mad, a work of the devil".
2. *čērīk* is glossed: "تفنگچی".
3. *Mullā* here is an equivalent to "clerk, writer".
4. *tātazā* is glossed: "children of brothers, who commonly marry". I.e.: "let us say that we are cousins, then it would be all right, no one could blame us".
5. *kasb i lār* "fine silken garments": *kasb* "silk clothing", cf. Arab.-Pers. قصب (قصب مصری) "fine Egyptian linen" (Steingass); *lār* is glossed: "نازک, fine". See also: text XXI, Note 25.
6. *bisid* "coral", is glossed: "ornaments"; presumably from Arab.-Pers. بسد (*bissad*) "id."
7. *dār* is explained by the informant as: "face". It is rather "tree", used metaphorically as stature of beloved. Reference seems to be to some ornament, worn by her, whether a necklace suspended from the neck, or beads hanging down on her forehead. The form *hāvandē* is commented by the informant as: "آویزان, suspended, hung down".
8. *kut* is glossed: "چند تا, several, a number".

V

According to Lorimer, this episode was assigned to a date about 1834–44. In one of the variants of his "commentaries" to this text he wrote : "Tempus – 70/80 years ago".

1. *dam-i-āftau* probably means "sunrise"; cf. *dam-i-suv*, *dam-i-safēda* "dawn, early morning".
2. *kil* is glossed: "پهلو, beside" (see in detail: *WIDM I*, p. 111).
3. *butē* "maternal aunt", here for "woman, girl". It is also used as general term of address for grown up woman. Cf. also Kurd. *pitē* "wife" (in detail: *WIDM II*, p. 86).
4. I.e.: "راست and smooth".
5. Lorimer notes: " I do not know whether *xālak* is a *stud* or a *ring*".
6. *gur* "the side of the nostril".
7. *čam-a-sardou* is a place near *Ardal* and renown for its good rice.
8. *mūnā* – pl. from *mūn* "mare".
9. Lorimer gives the following comments, based on the informant's words: "I am not sure exactly how the construction *wā rang šawak hēd* is to be analysed; *šawak* was given as: "black bead". The mares are like *šawak*, i.e.: they are "black". As to *mohra-i-šau-tau*, this was explained as: "a bracelet of beads tied as a charm on the wrist of a (night)fever patient". The *mohra*, of course, actually means "bead" and not "bracelet" (see also: Text II, Note 31).
10. *mer mu zē hūnūnum* "nay I am one of those (meaning prostitutes)". The comment of the informant: "مگر من از آنها هستم, perhaps I am a prostitute, that you talk to me

- improperly, *من سبک پای نیستیم*.
11. A shrine in *Šimbār*.
 12. *māza* is glossed: "صحرا، جلگه" (cf. also Text XXVII, line 144).
 13. *bidādan* is glossed: "If it were the custom for men and women to carry on (have sexual intercourse) at the water-side". The verb *dādan* "to give", as NP دادن, also means "to go to bed (about women)".
 14. *Šīrīn*, *Xustau*, *Bīžan*, *Gīv* and others mentioned in lines 16–20, belong to the Tradition of *Shah-nāmeḥ*.
 15. The line is glossed: "Let us run off together at once; quick, take my hand and run".
 16. *sauzī* is glossed: "همهٔ علفها توهم".
 17. *awandūl* is glossed: "edible herb put in *māst* (yogurt)".
 18. Lorimer notes: "The lewd seems to have a certain attraction for the Baxtiārīs. Here follows an example".
 19. *qārč* "mushroom" (NP قارچ) here presumably is a metaphorical denomination of *vulva*, which is between her white legs as a mushroom, growing up in the snow.
 20. *šāx i daraxtis*, lit.: "between the branches of her tree", is glossed by the informant as: "between her two legs".
 21. *bīdār* is glossed: "پنهان"; appears to be a contraction of *bē-dīyār*, or *be-dīdār*.
 22. *rau-a-rau* is glossed: "تند تند"; *tufang* "gun" denotes probably *membrum virile*.
 23. *rag*, lit. "vein" is explained by the informant as: "دَگر", *membrum virile*".

VI

The authorship of this ballad probably may be ascribed either to Saiyid-Hāshim himself, or to his wife – mother of ‘Alī. It is dedicated to the memory of their dead son – ‘Alī. Lorimer does not give any explanatory notes on this subject.

1. I.e.: "Alī – his son".
2. *na xudat bād az xudam, pā bina wā pēš* is glossed "نه", "که خودت بعد از من کلانتری، پا بنه به پیش", i.e.: "Are you not after me a leader, step forward".
3. *na-radum* "did I not go?"
4. Literally: "Did I not returned (again) to the camp, did I not arrived (in time) to (save) him?".
5. *gulāl* is glossed: "کاکل, top-knot".
6. *Maurūn* "Land of dead" (see: Introduction, § 2.1).
7. *būr* is glossed: "سرخ, cf. NP بور".
8. *wuĵāq-i-kūr*, literally: "blind hearth", i.e.: "He has left no children, or heirs to keep the fire on his hearth alight: it is "blind", the fire is extinct", NP اجاق کور (see: Text XXIV, Note 5).
9. *kul* is glossed: "کرة يك ساله".
10. *sar-dast a tušmāl*, lit.: "above (on the head of) the musicians", i.e.: "In grieving and lamenting they are more active, than even musicians".
11. *bōzī* (NP بازی), lit.: "play, game, dance", here means: "mourning dance, dancing of عزاداری".
12. The *-ī* in *sōzī* may be only for the rhyme, or the meaning may be "the music-playing".
13. *wurkišīd* is glossed: "بلند کرد".
14. I.e.: "very rich, high-style", *mirzā* (NP میرزا) "learned man, rich, state-worker".

15. *hazār-gul* Lorimer explained: "probably some kind of fabric with a flowered pattern"; *čit-i-qaum* is glossed: چیت قلمکار.
16. *manzil* is glossed: "منزل فردا".
17. *kūn* is glossed: "small کمر over water, precipitous bank of river".

VII

1. *hul* is glossed: "عزیزم, my sweetheart"; from Arab. حلی "she is sweet".
2. *ba-murdai* is glossed: "بمیرد", i.e.: "may he die".
3. The line, according to the informant, means: "تا من کام دل
از تو بگیرم".
4. *nurfin* is glossed: "بدخواهی، نفرین".
5. *našī* is explained as: "نادان", cf. NP ناشی.
6. *tāta-pīr*, literally: "aged uncle".
7. *tū kūzar ispēd* is glossed: "ریشت مثل کوزر گندم سفید است", i. e.: "Your beard is white like (ripe) unthreshed ear(s) of wheat".
8. *itarāsum* – Pres. Ind. 1. Sg. from *tarāsistan* "آمدن, to come".
9. *bi-nērī*, lit.: "if you look", is glossed: "مثل".
10. I.e.: 'Alī ibn Abū Tālib, fourth Khalif and son-in-law of Prophet Muhammad, is glossed: "به محبت مولی مرتضی
علی".
11. *moč* "back of bent fist", NP مچ.
12. *My knuckles are on the dough* is perhaps a metaphoric expression of "I am pursued (chased) by someone to commit adultery" (see: Introduction, § 3).
13. Is implied, perhaps, the pursuar.
14. I.e.: "You should not give in, you should not be mild with that man".
15. *pernākī* is glossed: "*pirr*, پپر, full", and then: "او مست است
and not a beggar, but mad in love".
16. *duz duzē wuristād* can be rendered in Persian: "دزد به
دزدی ایستاد".
17. Probably, implies the mother of the young woman.
18. *čitūn zaid* is explained by Lorimer: "Is this *či-tūn è*
'what is the matter with you?', 'what are you after?', or

is it a single independent word".

19. *azzat* is glossed: "کون, anus", is said to be addressed to the old woman.
20. *sar-ba-mor* is a Persian idiom - سر به مهر "sealed, intact".
21. *hul-hul*: reduplication gives the sense of multiplicity, i.e.: "sweethearts" (see: Note No. 1).
22. *hul* here can mean "maiden, girl".
23. Arab.-Pers. formula for greeting سلام علیکم "May peace be upon you" and "علیکم سلام" "vice versa".

VIII

The story of a Bāxtiārī – Bahrām – who after the death of his wife – Parī was compelled to take a she-donkey as marital companion.

1. *Bahrām's* son.
2. cf. NP "تنور آسیاب".
3. Perhaps, the chief of *Alī-verūn* tribe (Arab.-Pers. نایب). *Nāib* warned the tribe to look after their donkeys.
4. Father of *Bahrām*.
5. Description of *Bahrām*, given by *Nāib*.
6. Perhaps, it is a comment by the Poet, explaining, that *Bahrām* escapes condemnation, or punishment, in virtue of his own reputation and that of his father.

IX

The Ballad relates the story of Hājī Abdal of the Gyalla section of the Bābādī tribe, who went on to Hajj to Mecca. He left his two wives Mājān and Gulī, and a male servant Sādiq back at home. The servant made love to the women.

1. *sī dil u mālis* is glossed: "For his مال، دولت، that his property might be حلال (ritually lawful to him); if he did not go, it would be حرام, unlawful".
2. *kamā* is glossed: "A kind of علف (herb), given to donkeys to get them fat (into good condition)".
3. The whole line is glossed: "Give *kamā* to *Hājī* که خودش بیافتد به این خر ها و تخم بچه پیدا بکند (in order to make donkeys pregnant)".
4. *Tūrī* is glossed: "وحشی گری".
5. *dū gīr* is glossed: "دو دندان".
6. Lorimer notes: "It was said, that the Poet says this of *Hājī*. What it really means is obscure to me".
7. Lorimer's note: "What part of speech is *bainā*? A gloss says: 'بازی است'; *šukul* is glossed: 'کیر, membrum'. The whole line is explained 'هی بازی می کند با این کیرت'. To whom it applies is not clear".
8. The line is glossed: "اگر حکومت شنید" he will hamstring you". In tribal life the "Governor", or "Authorities" would be probably the Head Chief.
9. Perhaps it means, that penis and the way it is treated by certain person is inherited from the previous generations(?).
10. I.e.: *Sādiq: Navātī* is the name of his mother.
11. I.e.: " *Sadiq* has committed rape".

12. *šala* (or *šalla*) is glossed: "خرجين"; *takka*: "تپاله, cow dung". The line is explained: "ببريد يك خرجين گاو kamar".
13. *gundā* is glossed: "خايه ها".
14. *laujèrī* Lorimer notes: "It was explained, that when a female animal becomes sexually excited, its lips are tied up till the fit passes off. I presume, that a sort of twitch is applied. From *lab* + ?".
15. I.e.: " *Sādiq* was to blame: I suffered for it".
16. I.e.: "They play, dance like the Turks".
17. I.e.: "Over this penis of *Sādiq* They quarrel".
18. *šaulār* is glossed: "over-trousers".
19. *šulēti* "under-trousers".
20. *jul* "a kind of cloth", NP جل.

X

The ballad is dedicated to Mihrī, a young married Baxtiārī woman from the Rākī tribe.

1. *hālā* is glossed: "خالها"; cf. also *hālāl*, another Pl. form from *hāl* "tattoo-mark" in line 8.
2. *ibilēhvē* – 3. Pres. Sg. of *bilē(h)vistan* (*bilē(h)v-*) "to shine, glitter".
3. Lorimer notes: "*Mābas* is proper name of a woman of the *Sarrēkī* tribe. Who is she? Is *Mābas* possibly an epithet applying to *Mihrī*?".
4. Name of a mountain.
5. *doiyum bihīgī* is glossed: "همیشه عروس هستی".
6. Lorimer notes: "Does this mean, that the girls of the camp always allowed themselves to be cut out by *Mābas*?".
7. *rau kērdē* is glossed: "They have started off towards the ییلاق".
8. Perhaps, the name of an encampment (تیره) in *Rākī* section (طایفه), of *Bābādī* sub-tribe (باب) of *Haft-lang*, or it is a place-name?
9. *jangè darwendī* is glossed: "جنگ انداختن".
10. *kākā'm* is glossed: "برادر بزرگ من". It is also a common denomination for addressing the strangers. Here it is addressed to the lover.
11. The line is glossed: "او به اندازه گندم جوانها را خاک می کرد", i.e.: "She was burying lovers (as many as) one puts grain into the earth?".

XI

The text is said to be a Ballad, which in poetic form relates the story of a certain Lur, Mullā-Nazar from Kuhgīlūye in Fārs – and circumstances of his death. The piece, according to Lorimer, is composed by a Baxtiārī.

1. *na-ramē* is glossed: "May not run away owing to *Mullā-Nazar*'s death".
2. *ya-sar* is glossed: "يك طرف".
3. *taibī* is perhaps the name of a tribe.
4. *Šāhīnē* – with definite article *-ē*.
5. *xīn vasta wā čīr* is glossed: "خون راه افتاد".
6. *mūk* is glossed: "خوش به حال او".

XII

1. The name of a place which is not identified.
2. Perhaps, a high-ranking woman among the Baxtiārīs, symbolizing here both the power of the government and the qualities of a woman. According to Lorimer, it is said to be the mother of سردار محتشم, i.e. of غلام حاجی امام قلی خان بختیاری, 4th son of حسین خان.
3. *nūmustī* can be analysed as consisting from *nū* 'nine' and *must(ī)* 'clenched fist, hand's breadth(long)'. The whole word is glossed: 'کیر' *membrum*'.
4. *kil igirē* is glossed: "شاه شغ می شود", it is being hardened (penis)". Literally: "It is crying", if we consider *kil* as: "shout, cry of joy" (in detail: *WIDM I*, p. 111).
5. *xurhē ba lūwa* is glossed: "می خواهد برود کس تو". Perhaps *xurhē* is a Pres. 3rd. Sg. of *xurdan* in the sense of "to fit (into), to beat (itself)".
6. *zè pāk i pīlā* is glossed: "آن جایی که پول در خرجین نهاده است".
7. *sīlā* = *sulāx* (NP سوراخ).

XIII

The Ballad is lyric chant, dedicated to the chief hunter Umēd–Alī, who, it is said, has been eaten by a leopard.

1. The line is glossed as: "درخت چنار سایه انداخت به آنطرف آب".
2. The line is glossed as: "His top–locks are so long, that they come down to his ankles".
3. *šam'is* is glossed as: "عسل, honey". In this connection Lorimer notes: "I think, that beeswax is what is meant: *šam'* being used in its original sense of wax" (see: Introduction, § 3).
4. *kūrda–būr* is glossed as: "red and yellow نمد (felt)".
5. *kullāh–kazī* "kullāh' (hat) of goat's hair down", cf. NP کلاه نمدی. Probably this is the ordinary stiff felt hat if that can be made of down.
6. *kaĵerī* is glossed as: "پیچیده, curly". Perhaps, from *qaĵarī*, i.e. قجری, of Kadjār style; cf. "curly hair" زلف قجری. Seems to have nothing to do with NP *kaĵ* (کج) "crooked".
7. The name of a small Baxtiārī tribe. The line is glossed as: "I grieve for Umēd–Alī, who belongs to an insignificant tribe and not to a bigger one".
8. The passage is glossed as: "His putties have pearls sewn on to them".
9. The passage is glossed as: "بالای کوه را دارد, he has gone there, but the game has passed".
10. *hōna* is glossed as: "household, stuff".

XIV

Alī-dād is said to have been killed by the sons of Ĵafar-qulī-khān when he was being entertained as a guest by them. The ballad is a poetic echo of this event, although it has not clear semantic canva, perhaps due to inter-polated passages from similar verse, popular among the Baxtiārīs.

1. Lorimer wrote: "How this *Chārlang* was involved in this affair, was not explained, but he appears to be accused of stirring up internal strife among the *behdārvandīs*".
2. *dūdāmūn* is glossed as: "بيعت بد، فتنه". Perhaps, this must be a different word from NP دودمان "family, tribe, lineage" (?). The meaning of بيعت بد refer to the breach of faith by the sons of *Ĵafar-qulī-khān*. The meaning of فتنه in the sense of "plot, intrigue" might refer to what produced that crime, or in the sense of "feud" to what resulted from it.
3. I.e.: "For what pertains to the *Haftlang*, or simply "For the *Haftlangs*".
4. *Hājī* - The name of rifle.
5. *Aqa-Husain* - Lorimer notes: "I suppose, the famous son of *Ĵafar-qulī-khan*".
6. According to the informant of Lorimer: *šērūn* "lions" implies *Alī-dād* and two brothers *Abul-fath-khān* and *Haydar-khān*, who were *Alī-dād*'s masters.
7. Brother of *Alī-dād*.
8. Name of a tribesman.
9. *fand* is from فَنّ.
10. Name of the sword of *Alī-dād*, *Hājī*, and *Wazan* being the names of his rifle and horse.
11. is glossed as: "At not getting revenge from *Abdāl*".

12. *xârâ* is glossed as: "of slik, ابریشمی".
13. I.e.: *Alî-dād*.

XV

A satire in verse, humorous ballad, mocking the big Khāns (i.e. heads of the tribe until the time of Reza Shah, and even later up to 1956, when the title of Khān was officially abolished), their adventures with ĀYa-girza "Master Rat". The informant of Lorimer says: "They are laughing at their Khāns.

1. *yè-tā* is glossed as: "one each".
2. *laq* is glossed as: "لاغر".
3. *sai-kula* is glossed as: "سگ دم بریده".
4. *Kullāhšūm* = کربلائی هاشم - one of those Khāns.
5. *zēd til i bard* is glossed as: "زد به شکم سنگ".
6. I.e.: "It will not let you go again"; *ne-iverdat* - from *verdāden* "to let, allow".
7. *girza* is glossed as: "موش بزرگ, rat".
8. I.e.: *Šāh-Tahmāsp?*
9. I.e.: "The rat swears: I will not settle up matter of my blood (but) by exchange of women as wives"; *zan i zè/a xās kèrdan* "to marry relations in exchange".
10. The name of another *Khān*, involved in the story.
11. Name of a hill, on which is a fort.
12. I.e.: "the (killed) rat".

XVI

A humouristic story in verse about Abdu-Khalīl a State's representative, who was sent as superior (مامور) to the Mulmulī section of the Rākī tribe. He used to eat an excessive quantity of food, and the people recited this Ballad about him.

1. *tal* "cross-pole, ridge-pole on top of tent pole".
2. *pūlā* "razor".
3. Name of a place near *Mālamīr* (مال امیر) present *Izeh* (ایزه).
4. *rūmbā* "hair on privy parts of men or women" (see: *WIDM I*, p. 38, s.v. *dawūn*).
5. *gīri* is glossed as: "پنج من شاه, i.e. 15 kilos".
6. *tum* is glossed as: "برای لذت, souce to rice", from *طعم*?
7. *gūrau* is glossed as: "خندق آب, کندهال, tank dug at انبار fills with rain-water".
8. The line is glossed as: "قاعده شکمش است".
9. *garhast* "thigh bone of man, cow, etc".
10. *halāl* = *xalāl* "tooth-pick".
11. *Shāh-chirāgh* is the name of a shrine near *Mālamīr* on road to *Qala-tul*.
12. This is addressed to the "*Big Khān*".
13. *tū'a* is glossed as: "توبه, fie, shame!".
14. The passage is glossed: "ای خان امان".

XVII

Acorn (*balīt*, بلوط) in emergency cases is one of the main food stuffs of the Baxtiārīs and Lurs as a whole. So, that is the reason, that other Iranians call them لور بلوط خوار, i. e. "acorn eater Lurs". The oak trees cover sparsely the inner (limestone) range of the Baxtiārī country. The long oval acorns are very large. In time of scarcity, they are ground into flour after prolonged treatment to get rid of their more unwholesome consistency.

1. The passage is glossed as: "گر بلوط من میوه بگیرد".
2. *kallag* is glossed as: "ground *balīt* (بلوط)".
3. *kāl* is glossed as: "سرخ، رسیده، ripe".
4. *sā-sā* is glossed as: "سائیده، rubbed "; *kašk* literally means 'dried yogurt', here: "dried acorn".
5. *kulāw* "cup of acorn", is glossed as: "پپاله، shepherd's felt cap", perhaps, NP *kulāh* (کلاه); *kul* "end (of branch, twig)".
6. *ĵilt* is glossed as: "چوب دراز (long stick) for knocking down acorns".
7. *duγ-xâr* is glossed as: "دوغ خوار، buttermilk-drinker".
8. *qulī*, i.e.: *kulāw* "(acorn)cap".
9. *wâlâ* is glossed as: "توبره، cloth bag slung under arm for acorns".
10. *dar a bâlâ* is glossed as: "سرتنگ، تنگ بالا".
11. *jūn-sitūn* is glossed as: "که جان می گیرد".
12. *dard* for *da/erist* 'tore', from *deristan* 'to tear'.
13. *lâš i nâzinīn* "my dear, delicate (نازک، لطیف) body".

XVIII

The ballad of Allah–Murād from Ahmad–Muhammadi section of the Gyalla subtribe of Bābādī tribe, Haftlang, who, is said by the informant of Lorimer, became a great thief and robber because of his wife – Mēraf– being stolen from him. Another note says: زن او را بزور طلاقش را گرفتند چون ، دزدی میکرد و خودش این بیت را گفت i.e.: "They divorced his wife by force, because of him being a robber, then he himself composed these verses". In any case the author of this Ballad may be indeed Allah–Murād.

1. The passage is glossed as: "نمیگذارم او را جان ببرد".
2. Lit.: "I will shoot on him".
3. *werwer* "revolver".
4. A place–name.
5. *wurtun xurum der* is glossed as: "دور شما ها می گردم که".
"دزدی از شما بکنم".
6. A place–name.
7. *tā na–zanum* (from *zaidan* 'to strike, beat') here implies: 'till I have not robbed'.
8. A place–name.

XIX

This is sung by women during marriage ceremonies. Both personages of this song, i.e. the bridegroom and the father of the bride bear fancy plant-names – čivīl and kilaus, which gives to the song a somewhat playful character. The poetic scene is laid in the house of Ā-kilausī – bride's father, at the moment, when bridegroom's relatives take out the bride. The active roles in this event are played by the sisters of the bridegroom, who perhaps sang this piece.

1. I.e.: "Please, I agree to give you my daughter".
2. Another expression of politeness for positive answer.
3. The passage is glossed as: "Get mules and take away loads". Presumably, refers to the goods, which the bridegroom has to deliver to the bride's father as bride-price (*šīrbahā*). See also Note 19.
4. Is glossed as: "از چوب انار".
5. *kad-huwār* is glossed as: "قد بلند".
6. *kad-malūs* is glossed as: "کمر قشنگ".
7. The bride – بی بی زینب.
8. *hijla* "nuptial tent, bridal chamber", cf. also *hanjilla*, *hinjilla* id. (in detail: WIDM I, p. 95).
9. *bard e rust* is glossed as: "سنگ بزرگ که از جا کنده میشود", from what follows the meaning seems to be: "He planted his foot on a firm rock", i.e.: "made a firm stand", or: "adapted an intransigent attitude", when he came to bargain over the disposal of his daughter. It is equivalent of NP "دو پایش را در یک کفش کرد" "put his two feet into one shoe", i.e.: "took a firm position in discussions, or bargaining, etc.".
10. *qumī* is glossed as: "قوم و خویشی".

11. *dil o gurda's wurbirišt* is glossed as: "از او خیلی باشلق" از او خیلی باشلق، خواهيد گرفت, and he will be annoyed at having to give so much, so 'his heart and kidney will be roasted'".
12. *lāl o qatūn* is glossed as: " of ruby *qatūn*, thin like muslin" Ar.–Pers. "لعل و قيطان؟", (see also: Text XXIV, Note 18).
13. Literally: "Our Origin (Stock) is higher, than yours".
14. *rōhana* is glossed as: "بالا": Dishes and dishes he placed on the *lingīrī*, which is اسباب باشلق.
15. Must be a relative of *Āyā-chivīlī*.
16. *der-ixurē* is glossed as: "می گردد، دور می خورد".
17. *dōna-nišōn* is glossed as: "جواهرات داشت".
18. *rīgušūn* "face-opener" – a certain amount of money, given by the bridegroom, and a prerequisite for unveiling the face of the bride.
19. *šīrbahā*, also *šīrbāhā*, *šīrbūhī*, lit. "the price of milk", bride-price, the sum of money, paid to the bride's parents by her fiancé", (in detail: *WIDM I*, p. 137).
20. *zangālī* is glossed as: "سبز, green", but, perhaps, NP زنگاری 'rust-coloured'.
21. I.e.: "We are of the highest stock, very noble". The Institute of *īl-Khān* (ایلخان) among the *Baxtiārīs* was founded by the Central Government of Iran in 1862. The first recipient of this title was a *Haftlang* leader *Husayn-Qulī-Khān* حسینقلی خان هفت لنگ, who was appointed as the supreme leader of the *Baxtiārīs*, the head of the whole confederation in 1867, and later became known among them by the surname *īlkhānī*. His clan enjoyed this title until the abolition of the Institute of *Khān-ship* in 1956 (see also: Introduction, § 1).
22. *šērum dūmā* "my lion(-like) bridegroom", "my brother": this is spoken by a sister of *Ā-čicīlī* – the bridegroom.
23. The line is glossed as: "Alone he got the camp through

difficult gorge?".

24. *bârūzī* "the price for sustaining of the girl, given to her father" (*WIDM I*, p. 58).
25. Implies the relatives of bridegroom.

XX

This piece is probably sung by a female relative of the bridegroom.

1. *haram* "bride" (Arab.-Pers. حرم), is glossed as: "عروس".
2. *ba nāz iyā* is glossed as: "با تکبر می آید".
3. A place-name.
4. *biškanin angušterī* – perhaps, from *biškanīn anguštā-rè* (accus.), NP بشکنید انگشتهها را, cf. NP بشکن زدن "snap fingers in tact of music during wedding-party".
5. *dum izēd ba...* – The meaning might possibly be: "was taking a rest", "was taking easy", literally: "Chestnut mare... was shaking its tail in *Khār-darra*".
6. The passage is glossed as: "گردش کرد در آب مار بُر". *Mārbur*, according to the informant, means "snake-killer" (lit.: "snake-cutter"), "because the water is very cold".
7. The passage is glossed as: "They drove the herds into the water, مادیان را تکان داد, so that it was nearly carried away". The form *iškinā* is, perhaps, from *ik(a)šina* 'carries' – from *kašīdan* 'to draw, pull, carry' (*WIDM I*, p. 110).
8. The passage is glossed as: " I will not give this mare as باشلق in place of شیربها" (see: Text XIX, Note 19).
9. See: Text I, Note 41.
10. The father of the bride.
11. *sar i jā't* is glossed as: "به منزل شما".

XXI

This lullaby is sung by mothers, when their infants wake up crying and when they rock the cradle. Lorimer says: "It is not to be expected that a lullaby will be always either rational or intelligible, and this one is not an exception to the general rule".

1. *šāla* = *inšā'allāh* (Arab. انشاء الله) "if God will, Deo volente".
2. *dindūnī* "with long teeth"; cf. in line No. 40: *dindunī gurg* – a converted construction for *gurg i dindūnī* as here.
3. *lālā, lā* may be either reiteration of *lā*, as a part of the word for "Lullaby", or a separate form (because of the next line), meaning "bugbear, a supernatural being for frightening the children", NP لولو (in detail: *WIDM I*, p. 114).
4. *mama* is glossed : "teats of female and nipples of male (پستان مرد)".
5. I.e.: "امیرالمومنین", 'Alī ibn Abū Tālib, the son-in-law of the Prophet Muhammad, according to the Shī'is the first Imām". Personage of 'Alī occupies a considerable place in Folk poetry of Iranian nomadic tribes, especially those of Shi'a or extreme Shi'a confession.
6. The line is glossed: "Who makes the hearts of the sad rejoice".
7. This and the next line are addressed to the child.
8. *sardār i šauvūn* (NP سردار شبان) is glossed: "the prince of nights". *Šau i šamba*, the night before Saturday. i.e. Friday evening has according to Shī'a folk tradition, a sacred significance.
9. The line is glossed: "خدایا این صاحبهای زنهای قشنگ خیر نبینند" "که همیشه کینه میکنند با آنها که زن ندارند".

10. *nāp* is glossed: "*anāb* (i.e.: عَنَاب, a kind of fruit". This fruit being red symbolises the lips of the beloved.
11. *hamāyil kun* is glossed: "let fall down on your shoulders and in front like a sword-belt (or حمائل 'a small *Qur'ān* suspended from the neck as a protection)".
12. *rašta* "mottled" is from *raštan* "to colour" (Žukovskij, p. 167).
13. *zūr* "force" implies, according to the informant: "جمعیت ... that I might catch those birds".
14. See above, Note 2.
15. *hai-ba-tanga* is uttered together with clapping of hands – perhaps, an onomatopoeic word, at least *hai-* is an interjection.
16. *Ā-šimbārī* is glossed: "name of the child". If this is correct what follows is the anticipation of the child's future carrier.
17. The line is glossed: "آن پلنگ که دم تنگ بود".
18. *xurūsī* is glossed: "red like cock's comb", viz.: "Your sister with cock-red kerchief on her head, چهار قد".
19. A place-name, probably, name of a fort in Kurdistan province.
20. I.e.: *Shimbārī's*.
21. The line is glossed: "He shook his red نمد".
22. Is glossed: "He got himself to his uncle".
23. *kauwa* is glossed: "بره یکساله".
24. This and the previous line are glossed: "پدرش جلویش بره".
"می آورد".
25. *qasab* is glossed: "ابریشم زیر جامه" (see also Text IV, Note 5).
26. *āwuδī* instead of *āvēdī*.
27. Place-name of the disposition of a tribe.
28. *hai-hīsa* "clapping of hands above head and then on thighs and so on", *hīsa* has not a definite meaning: perhaps, also an onomatopoeic formation (see above,

- Note 15). Also the same: *hai-bi-hīsa* in line 75.
29. The line is glossed: "I will (from friendship) wash his clothes, and those too, which his wife wears". The form *dērīzuma* is, perhaps, from *در این زمانه* "at this time".
30. *tīl-a-zan* is glossed: "بچه زن، زن جوان", young wife".
31. See: Note 28.
32. Is it the implication, that the wife had cut a tent-rope and got out to join her paramour? Or, did he cut the ropes of a tent to which she had gone? It does not seem likely that she would have had an assignation in another tent. In any case the husband appears to have got hold of her trousers, which would embarrass her.
33. The passage is glossed: "گیسهای آن زن بریده شد". This is classified by the informant as: لعنت 'curse, objurgation, reproach'. Cutting off women's plaits was a form of punishment for infidelity in Iran.
34. Name of a man.
35. *kapper* "hat", also *keper* id. (Žukovskij, p. 148).
36. Really said for husband.
37. I.e.: "سید", Muslim priest wearing green turban".
38. *sar-tungurī*: *tungurī* means, according to the informant: "small and round".
39. The line is glossed: "آن خان شل که تازیهای او لاغرند".
40. This and previous line are glossed: "من قربان محمود خان".
"باشم که زد میان آرنجش".
41. *yè-hā* – an interjection with the meaning "turn back (برگرد)", which is said to a horse".
42. *wo-hā* – an interjection: "turn back", is being said to a cow or ox.
43. *čuràh* is glossed: "مگاره، بد".
44. The passage is glossed: "راه تو گرفته نشود".

XXII

1. Name of a child.
2. *bergyèl* – pl. *barra* "lamb".
3. is glossed: "بانگ و صدا می زند".
4. *čingāl* – a dish, which is made from melted butter mixed with pieces of dried bread: "نان خرد می کنند توی" "روغن".
5. *nāzinīn* (نازنین) is glossed: "خیلی خوب".
6. *qāzinīn* "mating call (of doves or partridges)"; the line is glossed: "مثل کبک به قوت آمدم (صدای هوس)".
7. *bāl i kūrđī* is glossed: "شیرت (عباء) نمده".
8. *mā gallawār* is glossed: "ای مهتاب که بالای سر بارگاه هستی"; *gal(l)* is explained by the informant as بالا "above".
9. I.e.: *Kunārī*.
10. *takundē* – Past Participle from *takāndan*, which, according to Lorimer, is not attested in other forms in his Baxtiārī materials.
11. *doiya rūdum*: *doiya* is Vocative, apparently of *dā* "mother", which here is used by the mother herself in addressing her infant. So the meaning may be "O my dear child", cf. similar use of مادر، پدر in colloquial Persian.
12. *darā*, i.e.: "در بیاید".
13. *tilūjar kerdan* is glossed: "خرده ریزه کردن".
14. Name of place towards *Rām-hormoz* رامهرمز.
15. A place between *behēhan* and *ramhermz*.
16. The line is glossed: "به ما جیره راه ندادند که راضی شویم".
17. *pāča mayūnat*, i.e.: "میان پاچه ات".
18. The names mentioned in the lines 30–39 are place-names, or the names of tribes, clans and individuals.

XXIII

Presumably, this lullaby would also be sung to a girl.

1. *alalâ* – a lull–word.
2. *morhahâ's* is glossed: "beads for necklace".
3. *bâ-dâda* is glossed: "تاب داده, rolled, twisted up between the hands, to string the beads".
4. *rē* for *rēm*.
5. *Kušundī* – "the name of the mother".
6. *kul ispēd* is glossed: "کوتاه و سفید".
7. *pâ xâl-xâl* is glossed: "خال سبز گنده دارد".
8. *mustī-mâl*, i.e.: "مشت و مال, massage".
9. The passage is glossed: "از بس که - دستمال, for fanning - خواب نکردم".
10. *Qāzī*, *Rāzūn*, *Qulundī*, were said by the informant to be localities in the direction of *Luristān*.
11. A common formula in Baxtiārī lullabies.

XXIV

This lament is sung for a year after a person (male) has died. The clothes of the deceased are tied up in a bundle (buqča بنچه). The bundle is opened, the clothes are laid out, then the women weep and chant this song in front of them.

1. *lūla* is glossed: "وای بر من" – perhaps, an ideophonic word.
2. *xudā-gir* is glossed: "گرفتار خدا شدن".
3. The simile is implied: "A tree at the side of a road is liable to be plundered and misused by every passer-by". The speaker is referring to himself as a bereaved person.
4. I.e.: "the deceased".
5. *taš-i-kūr* "blind fire, extinguished hearth" is glossed: "اولاد ندارد", cf. NP اجاق کور (see: Text VI, Note 8).
6. *dī*, lit. "smoke".
7. *čul-čul i bard* "heaped up broken stones" (see also: Text XVI, Note 1).
8. *sikandarī xàrdan* "to stumble, fell" (cf. also: Text XXV, line 8).
9. *wā nīyā* "in front of".
10. *Xarsân* and *Šarraq* (line 14) are, perhaps, the names of dead man's horse (horses?).
11. *pur-qurūš* is glossed: "کار آمد"; perhaps "trusty", "reliable (in all circumstances)" would be near the sense.
12. Is glossed: "مثل عرب شیراز هستی".
13. *čè kasī* "Who are you": this is the stock form of question to ascertain to what main tribe a man belongs. It is a common habit among the nomadic and semi-nomadic peoples to inquire about the tribe of

- the new-comers (cf. among the Kurds: *tu kīī* "who are you?", i.e.: *tu ži kīžān qabrīlayī* "to which tribe do you belong?").
14. *Wazna*, or *Wazan* – a common designation for a magic (mythical) Horse in the Baxtiārī Folk (Epic) Poetry (see Introduction, § 2.1).
 15. The line is glossed: "I will open out my shirt like a coat (tear it) and go to meet him".
 16. *kurra bistē* is glossed: "کره انداخته است پیش از موعدهش" (cf. also: Text XXV, line 13, Note 9).
 17. Lorimer's note: "I suppose, that his 'feelings, clearing out' refers to his dying; similarly the getting rid of his property in the next line".
 18. *lāl-o-liwās* is glossed: "اسباب". (see: Text XIX, Note 12).
 19. The line is glossed: "دل من کارد بخورد برای پسر بی مادر". But *kūčīr* means "small", cf. *WIDM I*, p. 112.
 20. *qāš* "pommel".
 21. I.e.: "The land of dead".
 22. See the previous Note.
 23. *hau kèrdan* is glossed: "نهیب کردن به اسب و مادیان".
 24. *žilau* is glossed: "reins", NP جلو "front".
 25. *qaddāra* is glossed: "از قمه بزرگتر". It is carried on the saddle under the stirrup-leather زیر "رکاب", NP قداره.
 26. *ser i zēr* is glossed: "to bring horses down", i.e.: "to make horse go down hill-side or track".

XXV

This piece is sung by the female relatives of the deceased, mainly by his mother – as an alleged monologue of the deceased

1. *čul-čul* is duplication of *čul*, perhaps, from Turk. *cöl* "Wüste", cf. NP چول "désert sans eau" (in detail: Doerfer, Nr. 1145); cf. also *čul-čul a dâr* in line 9 of this Text, and *čul-čul i berd* in line 9 (see also: Text XXIV, Note 7).
2. *aušūr* is glossed: "شال کمر".
3. *gēliša* is glossed: "آخر سر", *gēl* "سروش را", end".
4. The passage is glossed: "کدامتآن برای من" "grieving for".
5. *par-a-gul* is glossed: "petals".
6. *sikandari xârden* (see: Text XXIV, Note 8).
7. See above, Note 1.
8. *wana* – for *ivana*.
9. *bist* is glossed: "انداخت" (see: Text XXIV, Note 16). This is a very interesting archaic Lexeme, preserved only in Baxtiārī ritual Poetry and going back to OIr. **waid-* : **wid-* – "to throw, spread" (see: Introduction, § 2.1).
10. *Lušter* – name of a place in *Dīnārūn*.
11. *Dīngūn* – according to Lorimer: "Name of a place in *Dīnārūn*, South of *Bāzuft* river, West of *Marvārīd*".
12. *wurawēd* is glossed: "سبز شد".
13. A typical parenthetic construction, widespread in Baxtiārī Poetry and prose Texts (also in Kurdish), which is characterized by accenting the topic (in our case *Zarda-kōh*) of the sentence by dividing and then repeating it with the help of a pronoun in the second part of the phrase (see: *WIDM I*, p. 58).
14. Literally: "I have heard, that a *Lur*-camp has pitched

- at its foot".
15. See above, Note 13.
 16. The line is glossed: "Like *Zardah-kūh*, which is always under a load of snow, so I am always under a load of grief, غم".
 17. *nūna rasōnē* is glossed: "برف نو را میرساند".
 18. *gyal i kūh* is glossed: "سر کوه، گردن کوه".
 19. I.e.: "What came to pass was the will of God, predestined by Him, written on my forehead (*tīk*)".
 20. *rau-rau* is glossed: "گردش".
 21. The passage is glossed: "سرازیر شدم بسوی رامهرمز".
 22. *bē-miz* – for *bē-mizd*.
 23. The line is glossed: "آن شیر که بمن دادی حلال من کن".
 24. The line is glossed: "If you don't make your milk lawful to me, I shall not have the strength (to live)". Perhaps, it means, that she should not any longer consider the child (dead man) as owing her anything, and that she thereby gives him a quittance of all obligations, and forgives all his sins against her.
 25. *jistī* is glossed: "گریختی", "you have fled".
 26. *ō* – seems to be an independent exclamation, not attached to *falak* (see similar construction in: Žukovskij, No2, line 14).
 27. *tū girèdan* "of a wound to come together, heal, skin over", *tū* "skin, پوست".

XXVI

In his Introductory note to this lament Lorimer says that: "it was said to be very old". It was sung probably by the near female relatives of the deceased – by sisters, or, perhaps, by the mother.

1. *sar-i-šāh* probably used as a general term for a shrine: possibly, the particular shrine of that name in the *Lālī* region.
2. *wā-dār* is glossed: "نگهدار".
3. *gūrau* "rainwater in tank, pool, etc", from *gūr-* (cf. Arab. جرن id.) and *au* "water".
4. The line is glossed: "آفرین، in the name of God! What a fine head and چادرشب".
5. *rašma* is glossed: "افسار on mare".
6. I.e.: "The beauty of the dead woman".
7. I.e.: "has died".
8. *bēyār, biderāras* is glossed: "بیار و پیاده اش کن".
9. The line is glossed: "For the sake of her suckling child, left here".
10. *gērist*, i.e.: "گرفت".
11. *na, gyagū's..* lit.: "No, her brother, etc..."; *na* "no", occurring in similar constructions (in the lines 20, 21, 23, 28, 36, 42, 44, 46, 48, 67) is a mere semantico-syntactical device, giving rather certainty to the whole context.
12. *der-xārda wābā's* is glossed: "می گشت همراهش", was with her, "از عقبش می گشت، گردش می کرد".
13. For *tenīd* Lorimer has the following Note: "Does *tenīd* here mean 'move', or 'spread, hung up'? If there is any connection of thought between lines 21 and 23 and lines 25–26, then it is probable, that she was waving. If *ba ser dar i* means 'upon', or 'over', then

- presumably she hung the carpet up. Otherwise did she spread out the carpet and sit on it? In any case did she do this before or after she died?" (cf. Text III, Note 1).
14. *āYā* (آقا) is glossed: "عمو, father's brother", in the Text XXVII, line 112 it is glossed as: "brother".
 15. *kārd i nuxun-gīr* – lit.: "nail-knife", a manicure accessory?
 16. *mīnā* (مینا) is glossed: "good, applied to the blade".
 17. *rengā* is glossed: "dyed yarn".
 18. *kerkīt* is glossed: "thumping comb in weaving", viz.: "She hit her hand with it and was knocked up". The 'comb' is a toothed instrument, used in beating down the courses of woof on the warp to consolidate them.
 19. The passage is glossed: "The water also was good".
 20. *gulau* – Pl. instead of *gulā*, from *gul* "rose" (see also line 31).
 21. *dīdabūn*, lit.: "watcher" (NP دیده بان) is glossed: "spectator of life".
 22. *zīyārat* (Arab.-Pers. زیارت) is glossed: "pilgrimage to a shrine, not کربلا".
 23. *sarikū* "mortar for pounding rice".
 24. *qazilbāš* (قزلباش) is glossed: "مرد جوان، جوان خوب".
 25. *dūlōhī* is glossed: "سرداری (coat with pleated skirt)". One would think it would be "of double thickness", perhaps "lined coat".
 26. *wur-girēd* is glossed: "نهاد به کول".
 27. *šul-o-mol* is glossed: "ناز و تکبر، فیس".
 28. *mahda* is glossed: "old fashioned kind of pillow case in which one put things and then rested head on it".
 29. *Lūdilōhī* – the name of a place, perhaps mythical.
 30. *rī'm nē-wurāhē* is glossed: "رویم نمی", cf. NP حیامی کنم "I have not the courage".
 31. *yēr au* is glossed: "قدری آب".
 32. *ba min i jūnum*, lit.: "with all my life, by all means", is

glossed: "به چشم من ميدهم".

33. *ibilēvē* – from *bilēvistan* "to glitter, shine" (cf. Žukovskij, p. 117).
34. The line is glossed: "If you make the grave face the homeland, it will grow green, blossom".
35. I.e.: "miserable, oppressed".

XXVII

This lament is sung by the sister of the deceased in the form of a dialogue between her and her late brother. In the end of the song (lines 181–182) the daughter of the paternal uncle of the dead man – probably as his formally putative bride – joins to lament his death.

Lorimer's note to this text is very short: "The sister and others sit together and chant this".

1. Čât-kihū – a place-name, perhaps from čât "گل" and kihū "colour(grey)".
2. dardâ is glossed: "عقب نشانده".
3. pēžnīdan "To throw into confusion, entangle".
4. Mullā is probably the name of the dead man; there is, perhaps, some play on the word as meaning a person, who can write.
5. nazarband (نظر بند) is glossed: "charm against evil eye etc., protection, روضه خوانی".
6. tawīt is glossed: "prayer"; it represents presumably Ar.–Pers. تعویذ "amulet, charm".
7. kūr is glossed: "خارج"; perhaps, from kūr "blind", cf NP کور کردن, blind, stop up, fill (a hole) etc."
8. The passage is glossed: "May I not lose my name and عزت".
9. laqumzâr is glossed: "laqum is a kind of tree".
10. ĵaludâr (جلودار) is glossed: "میر آخور".
11. I.e., as the informant says: "Your widow has been remarried رسم است بعد از يك يا دو سال عزاداری". As to "giving his name to another", it means probably to a son, resulting from the new marriage". Cf. also: *aspet burden zīnet iškinâden, / zenetè burden, nīmetè nihâdan* "Lošad' tvoyu uveli, sedlo tvoe slomali, / ženu

tvoyu uvezli i imya tvoe dali (synu, kotorij ot nee rodilsya)" (Žukovskij, pp. 68–69) (see: Introduction, § 3).

12. *mahr* is glossed: "عقد", i.e.: making her marriage settlement, or agreeing on the money which is payable to the bride in case of divorce.
13. A token of grief, sorrow.
14. For negation *na* see: Text XXVI, Note 11.
15. I.e.: "wife of the deceased".
16. *pas-i-pā*, also *pas-i-gēva* (in line 34) are both probably intended to indicate the back of the leg (see also: Text I, Note 1).
17. The line is glossed: "هر کس که ندیده است قد و بالای این جوان را".
18. The line is glossed: "Willows planted by hand – straight and tall".
19. Lorimer notes: "A place in Lālī".
20. *panja* (پنجه) is glossed: "fingers".
21. *bilūrī* is glossed: "Adam's apple, سرقلیان".
22. *tūlukī* is glossed: "که تūluk می کنند, are transplanting".
23. *sar i rāh'ta dārum* (سرراحت را دارم) is glossed: "I am sitting at the road waiting for you".
24. I.e.: "You want to go to the army".
25. The line is glossed: "من ترسم شما را معطل کند از عقب طایفه".
26. *mohr-i-namāz* is glossed: "bead prayed on", cf. NP مهر نماز "the bead of a rosary". This kind of bead, used by Shī'a Muslims, is made from the sacred earth, collected from the vicinity of the shrine of Imām Husayn the martyr Imām of Shī'as.
27. *talavī'tè*, i.e.: "ترا طلبید".
28. *qaurumè silā kunīn*, i.e.: "قبرم را سوراخ کنید".
29. *zihīšt* is glossed: "حال, condition".
30. The line is glossed: "شربت is given in sips to a dying man".

31. *ātauw(a)* "jug", NP آفتابه.
32. *kur a kulahī* is glossed: "a small boy, who تازه کلاه گذاشت بسر".
33. *hōna't duvūn* is glossed: "your house is down below".
34. *duvēr* is glossed: "شیون، عزاداری".
35. I.e.: "who have no child to seize the sleeve of your coat".
36. The passage is glossed: "The keys of the horse-hobbles at your waist you hurry about".
37. *jerīda* is glossed: "تعجيل".
38. *šāwā* is glossed: "young, small, کم سن".
39. *šīk* is glossed: "lame, crippled".
40. *gyert i xarma* is glossed: "وقت خرما: there is گرد باد at time of ripening". Lorimer says: "I am not clear whether *xarma* is the word for *date*, otherwise recorded as *xurmā*, or *hurumā*, or is a quite different word. It could stand for *xarman*: harvest".
41. *tāhl* is glossed: "دسته, gang, group".
42. *kihū* is glossed: "خاکستری".
43. *nāšī* is glossed: "نفهم، ناشی".
44. *par* is glossed: "برگ, leaf".
45. On rhetoric *na* (*na, āqā'm...*) see: Text XXVI, Note 11. For *āYā* as "uncle" see the same Text, Note 14.
46. *dūna* is glossed: "*dūna-dūna*". i.e.: دانه دانه
47. *gyerkūč* is glossed: "موعده بار کردن لرها". Is it literally "mountain march", from *gyer* "cliff" (cf. Introduction, § 2.1) and *kūč* "migration, march".
48. *auwudūn* = آبادان "prosperous".
49. *hīrdīyèl* "small children, Pl. of *hīrd*, *xīrd* "little ones".
50. Perhaps, a rhetorical figure showing the whole wretchedness of the deceased although in fact he had children (cf. line 120). Or it is an interpolation from a similar song?
51. *lūr(ē?)* "valley".

52. *Simūr* "sable", NP سمور.
53. I.e.: "he has died".
54. *bārt* is glossed: "میل".
55. See: Note 53.
56. *rahmistē zè pā* is glossed: "It fell down". i.e.: "its owner has died".
57. *angišt* "spark of fire".
58. *rī-ā-rī* is glossed: "زوبرو".
59. According to the Informant, the name of a *kunār* tree and of a place.
60. *gul-ā-gul* is glossed: "like flowers".
61. *šul* "fine".
62. *gēl* is glossed: "عمامه, old-fashioned with tail".
63. *rahdum bīd* is glossed: "*rahda bīdum*, زفته بودم".
64. *mār-o-mūrī* – the *-ī* seems to be only for the sake of rhyme, cf. NP مار و مور.
65. *ser a suwārun* is glossed: "سر کرده سواران".
66. *čert* is glossed: "full, پر".
67. *bēyau ba bākum* is glossed: "بیا همراه من".
68. *mer gudum*, lit.: "perhaps, I said"; this is a common figure in New West Iranian folk-poetry for 'I thought', perhaps, by semantic development: "I said to myself" > "I thought" (cf. Kd. (*kurmānjī*) *mi(n) gō* "I said; I thought").
69. *pīyār* is glossed: "dry grass".
70. *kul* is glossed: "one year's (old) mare, مادیان یکساله".
71. *nūzdī(n)* is glossed: "two year's old mare, مادیان دو ساله".
72. *bagurōhistē* is glossed: "جمع شدند". Lorimer's note: "This form might, perhaps, be *ba gurōh istē* 'is (are) standing in a crowd', as a denominative verb".
73. *mirzā* is glossed: "prince, the son of a chief".

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