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(SOME CURRENT PERSIAN TALES)

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Muhammad Kazim Shirazi

Some current Persian Tales, collected in the South of Persia from Professional Story-tellers.

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[Read June 5th, 1906.]

INTRODUCTORY NOTE

The Persians, like the Arabs, are passionately fond of listening to story-tellers. Their stories are highly dramatic, and, though often adorned by fine quotations from their most esteemed writers, generally contain many passages that are, according to English ideas, indecent or immoral. The favourite topic is the wickedness of women. That women though "deficient in sense" excel in cunning, is a Muslim axiom. There is a tradition that the Prophet said, "I will stand at Hell's door and the most that enter there will be women."¹ It is but fair to state that the stories of the depravity of women have been composed by men. Arab women say كيد الرجال أشد من كيد النساء. "The cunning of men is greater than the cunning of women," a sentiment fully endorsed by their Persian sisters.

The following typical stories have been selected from a number, on account of the simplicity of their language and their many modern colloquialisms. They were taken down in writing by a Persian with considerable difficulty, just as they fell from the lips of their professional narrators. Persian story-tellers speak with great fluency and rapidity; they cannot dictate slowly: if interrupted they miss the point and become incoherent.² Hence the same story has to be repeated many times before the recorder can accurately fill in all the numerous blanks that occur after a first narration.

The story of the philopena, the first story in this collection, is identical with one of the stories in the celebrated Turkish romance of the *Qirg Vezir*, translated into English by the late E. J. W. Gibb.

The following note on professional story-tellers has been furnished me by Mr. Azoo, Arabic Instructor to the Board of Examiners:—

"It would not be inaccurate to say that the professional story-teller is a real educating agent in countries not blessed with a cheap press, where education is in a backward

¹ Vide Mathews' "*Mishkât-ul-Ma'âhib*," Vol. II, Chapter XXII.

² Dr. N. Annandale tells me he met with a similar difficulty when attempting to photograph some actors. To quote his own words:—

"In photographing actors and actresses (both Malay and Siamese) in Lower Siam, I found it impossible to persuade them to pose in dramatic attitudes or to break off their acting at the wrong moment. Every 'piece' formed an organic whole in their idea of it, especially as regards gestures and orchestral accompaniments, and to a less degree as regards words 'gags' being frequently introduced. It was impossible for them to treat each incident or situation by itself, and even if they could be persuaded to stop before a proper pause had been reached, they were obliged to begin again from the beginning, and were quite unable to proceed from the point at which the break had occurred. Among the Malays, however, dramatic performances all partake of a magical nature and generally commence with a long invocation of the Earth Spirits. The Patani people believe that professional story-tellers, who are generally women, are directly inspired by passing spirits, which 'dive into them.' Vide also note on p. 33, *Pascenti Malayenses*, Anthropology, Part II (a).

state. He performs, to a large extent, the double functions of novelist and dramatist; indeed, from his more ready access to the poorer classes, he may be said to come nearer to the schoolmaster. Moving about from town to town, and from country to country, he contributes in no small degree to the diffusion of education and to the growth of intelligence resulting therefrom; and from his ample stock of choice phrases and expressions, to a greater flow of language in the peoples who have the benefit of his services. Hence the almost marvellous fluency of tongue and nimbleness of wit of the Persians as a nation, for the professional story-teller has his headquarters in Persia. In Egypt, too, he has his vogue. There he is known under different names, from the subject of the story which he makes his forte.¹ The prime object of the story-teller is, no doubt, the diversion and intellectual amusement of the people; but astute politicians did not fail to turn him to their purposes. The first, and still the greatest romance in the Arabic language, the 'Romance of Antar,' was, we are told, written at the instigation of the Caliph, to divert the attention of the populace from affairs of state.



I.

THE STORY OF THE PHILOPENA.²

There was in Bandar-i 'Abbās a wise merchant, who had one son named *Khawja Ibrāhīm*, an inexperienced lusty youth much inclined to the society of ladies. Now this youth had composed a book on the wiles of the women of 'Abbās³ and was anxious to extend and complete this work. Accordingly he said to his father one day, "Father, I want to see the world; I want to go to Kirmān."⁴ His father replied, "My son, go not to Kirmān, for Kirmān possesses women so tricky that they can steal away the

¹ In Persia, a story-teller is called a '*Qissa-Khwan* or *Taggāl*'; in Turkish Arabia *Qissa Khwan*. In Baghdad he is paid by the keeper of the coffee-shop. He is generally of the class of dervishes. Sir John Malcolm, in his admirable 'History of Persia,' gives a vivid description of these narrators of stories and reciters of verses. We cannot do better than quote his own words when he speaks of the great skill sometimes attained by the masters of this art. "They sometimes display so extraordinary a skill," he says, "and such varied powers, that we can hardly believe, while we look on their altered countenances and listen to their changed tones, that it is the same person, who at one moment tells a plain narrative in his natural voice, then speaks in the hoarse and angry tone of offended authority, and next subdues the passions he has excited by the softest sounds of feminine tenderness."

It remains to be added that the Dervish Sefdar of whom he speaks is in all probability the same person who is mentioned in Morier's *Haji Baba*.

² Thus *Antar* is one whose chief stories are based on the romance of Antar. *Muhaddith* is one who tells stories generally.

³ In the Persian or rather the Eastern philopena, the merry thought of a bird is broken at a meal by the two players, as a sign that the bargain is concluded. [Boys sometimes break a stick or tear a piece of paper when a merry thought is not at hand.] After this the best player that receives any article whatever from the hand of the other, has to pay the forfeit. The winner, as soon as the article is taken, must say, *Mara yad nist tura yaramush*, "I remember, thou hast forgotten"; or simply *yad ast*. "It is remembered."

In Persia this kind of philopena is called a *talagh shikistan*, "breaking the merry thought"; but in Baghdad and probably in some parts of Persia a *yad ast* "it is remembered."

⁴ Abbās: i.e. for Bandar-i 'Abbās.

⁵ The women of Kirmān are noted for their immorality. Local tradition says that the Afghans once mounted their bullocks and buffaloes and came down on the city and captured the women. The men of Kirmān petitioned the Afghan chief, and the women were restored. They had, however, become hopelessly corrupted, and the tricks and looseness of morals acquired during a short sojourn in the Afghan camp have been perpetuated in the daughters.

olk of an egg from amidst the white." The son replied, "Don't be alarmed, father, but make the arrangements for my journey."

The father made the arrangements. There were present four experienced merchants; so placing his son's hand in theirs he said, "Never get separated for a moment from my son, especially in Kirmān, for that city possesses women full of wile." They replied, "Set your mind at rest." So they took their goods and departed from 'Abbāsī and in time reached the city of Kirmān. On the march Khwāja Ibrāhīm went nowhere without informing his companions, nor was he ever allowed to go anywhere alone. After unloading their goods in the caravansera of Kirmān they went to the bath. Here we will leave them, while I say a few words about the wife of Khwāja Sa'īd, a merchant.

The evening previous to this the lady was dining with her husband, when lifting up a merry thought from the dish and turning to her husband she said, "Let us have a philopena—the forfeit what you please" (*i.e.*, anything the loser may choose). Her husband agreed, and they broke the merry thought.

In the morning the husband rose and went off to his office in the caravansera. The lady gazed fixedly at her heel while thousands of wiles taught her by her mother came into her head, for said she, "I must to-day win this philopena." Veiling herself with the veil of deceit she left her home and went off to the bazar. By chance she happened to pass the entrance of the bath just as Khwāja Ibrāhīm was coming out in company with his merchants. From his appearance she saw that he was a fine and sturdy youth so she just showed him a little of her face from under her veil. Now as soon as the eyes of Khwāja Ibrāhīm lighted on the lady, the reins of restraint went out of his hands. Giving his merchants the slip he made off and followed the lady, till she came to her own door and entered. Khwāja Ibrāhīm was left standing on the outside. As he had no excuse for entering, he went and sat by the edge of a stream near by, and taking out his book began to read. Presently the lady went on to the roof; her eyes fell on Khwāja Ibrāhīm and she recognised him as the youth she had seen coming out of the bath. She called to him from the roof, "Young man, what is that book in your hand?" Khwāja Ibrāhīm replied, "This book is called the 'Wiles of Women,' and I have myself composed it." "Oh!" said the lady, "get up and come in. I'll teach you more about the wiles of women than ever your book can."

Now Khwāja Ibrāhīm was just longing for this. He entered the house and sat down in the guest chamber. The lady rose, laid the table and got everything ready for a carouse, and then sitting by his side began to take wine. Then Khwāja Ibrāhīm recited a couplet, and drained a glass, and put his arm round the lady's neck, and kissed her a few times on the cheek. Just then a noise of knocking came from the street door. The lady called out from the *tālār*, "Who is knocking at the door?" Her husband's voice replied out from outside, "Get up; come, and open the door to me." Khwāja Ibrāhīm on hearing the voice said, "Who is on the other side of the door?" The

lady said, "My husband!" The colour fled from Khwāja Ibrāhīm's cheeks. Seizing the lady's skirt with both hands, he said, "I throw myself on your mercy; I'm a stranger. If your husband sees me he'll kill me. Hide me somewhere." The lady rose, and opening a large chest containing clothes, removed the contents, saying, "Young man, come, get inside. My husband will eat his breakfast and then depart. I will then come and let you out." The lady closed and locked the chest and then went and opened the door and admitted her husband.

The husband came in and saw that his wife had made everything ready for a feast, and had changed her clothes and adorned herself. "Woman," said he, "for whom have you made ready this feast?" Husband," said she, "I had a guest." "Who was your guest?" said he. The lady said, "This morning I went to the bazar and I saw a good-looking youth: I showed him my face and returned home. I then went on to the roof and saw the same youth sitting by the stream. I called him in. This feast was for him. We drank a few cups of wine and he snatched a kiss or two. Then you honoured us by arriving and knocking at the door. The youth besought me to hide him somewhere from you. I thought to myself that if I hid him in the stable he might run away from me, so I hid him in that chest and locked the lid. As for the rest you are my husband: kill him if you like; spare him if you think fit; do just as you please."

The merchant became purple with rage and screamed out, "Rise and fetch my dagger that I may sever his head from his body." The lady rose and laid the dagger at her husband's feet. He said, "And the key—where's that?" The lady felt under the matting and produced the key and placed it in her husband's hand, at once exclaiming, "I remember, thou forgetest," and began snapping her fingers and dancing. The merchant thought she had planned the whole story as a trick to win the philopena: he dashed the key on the floor, seized his cloak and rushed out of the house. The lady ran to the window and shouted after him down the street, "My dear, I shan't accept from you a forfeit that's cheap."

The lady then opened the chest, and behold! the youth had fainted. So she lifted him out, sprinkled his face with rose water and revived him. His eyes began to wander round the room as he asked, "Where is your husband? All I possess I will give you, if you get me out of this house alive." "Young man," said the lady, "what has happened to you? I was merely talking with my husband. Why did you get afraid?" The youth said, "From your talk with your husband I fainted." She answered, "It was all a trick of mine to get rid of my husband, so that you and I might be alone together." Khwāja Ibrāhīm said, "Woman, what can I give you to let me go free?" She said, "Write me a bond for a hundred *ḥimāns* and I'll get you out safe. I will come to your office door later and get the money." Khwāja Ibrāhīm agreed, wrote the bond, sealed it, and handing it to the lady, left the house and returned to the caravansera.

His companions at once perceived that he was upset. One of them smarter than the rest said, "Khwāja Ibrāhīm! Is everything all right? Where have you been?"

1 Muslims have seals with their names engraved on them; they seal documents; they do not sign them.

ome, tell the truth." Khwāja Ibrāhīm then related the whole story in detail. One of his companions said, "Khwāja Ibrāhīm! If the woman comes with the bond, say nothing at all, but just give her the hundred *tūmāns*. If to-morrow I don't get back that hundred *tūmāns* from her, with her own consent, together with three hundred more, I'm no man."

While they were thus talking the lady came to the caravansera. Khwāja Ibrāhīm got up and gave her a bag containing a hundred *tūmāns* and took back his bond, and the lady departed well pleased.

Next morning early Khwāja Ibrāhīm's companion said to him, "Get up, come and point out to me that woman's house." So Ibrāhīm and his friend started and arrived at the door. Khwāja Ibrāhīm hid in a corner while his companion knocked. A negress came to the door and opening it saw that there was a merchant¹ there. "What do you want?" she asked. "Kindly," said he, "represent to your mistress that a merchant has something to say to her." The girl carried the message, and the lady putting her head-dress on her head came behind the door. The merchant greeted her and said, "Lady, yesterday I heard from my companion a description of your glorious beauty, so I have brought with me these hundred *tūmāns*, merely to view your face and depart." The lady took the hundred *tūmāns* and then showed him her face.

The merchant and Khwāja Ibrāhīm returned to the caravansera and, taking another hundred *tūmāns*, returned to the lady's door and knocked. The lady came to the door and opened it. The merchant said, "I am that merchant who paid a hundred *tūmāns* to view your face. I have a hundred more, and want just two kisses from your cheek in exchange." The lady said to herself, "What more profitable way of getting money is there than this?" She took the hundred *tūmāns* and let the merchant take two kisses. The merchant and Khwāja Ibrāhīm returned, got another hundred *tūmāns*, and came and knocked again at the door. The lady answered the knock. Khwāja Ibrāhīm concealed himself in the entrance hall,² so that the lady could not see him, but the merchant entered the house saying, "I am that merchant who gave you a hundred *tūmāns* to view your face and another hundred for two kisses. I have with me another hundred *tūmāns* which I will give you on a certain condition." The lady replied, "Well, there's no great harm in that." She took the money and entered her room:

* * * * *

So he got back the three hundred *tūmāns* he had given her that day and three hundred beside them.

The lady could not resist coming in the morning to the door of the caravansera to see the merchant. He began to rate her soundly, "You thought to yourself," said he, "that you were wily? You locked my friend in a box and got a hundred *tūmāns* out of him merely to show how tricky and wily you were? You didn't guess that there

¹ His small *pagri*, *kamar-band*, and *ab-dast* (or long tight cloak with tight sleeves) would proclaim him a merchant.

² *Dalan*, the entrance or hall, is between the outer door opening on to the street, and the inner door leading into the courtyard.

are those in this world wiler than you." The lady understood that what had happened was the work of the first young merchant and went off to her home. Then the merchants loaded up and leaving Kirmān returned to Bandar-i 'Abbās to the father of Khwāja Ibrāhīm, to whom they related the whole adventure. The father turned to his son and said, "My son, did I not tell you that the women of Kirmān are deeply wily, but you gave no ear to me? Had your companions not been with you, you would either have died in that chest, or else have lost all that you possessed." The son saw that a mere man can fathom naught of the deceit of women, and that the wiser a man is the less he knows of the subject. Out of conceit with himself, he erased his treatise on the wiles of women and cast it from him.

II.

THE THREE COMPANIONS.

The Adventure of the Scald-head.

Three friends joined together to go somewhere or other and, by swindles, to try to obtain a livelihood. One had a thin beard,¹ one had a scald head, and one was an opium-smoker. All three went to Isfahān. There they cast lots amongst themselves to see who should first try his hand. By chance the lot fell on Scald-head. He went out and found himself outside a cook-shop. There he stood thinking, for he owned not a single farthing. He said to himself, "I'll go in and get a full meal. At the worst I shall get a good drubbing." So he cashed into the shop and calling to the cook's mate said, "Hie! go and bring such and such dishes," for, said he to himself, "as I am to get a beating let me at least have a really good meal." He tucked up his sleeves and sat down at his ease to eat. When he had finished, the head of the shop came and asked for payment. Scald-head began to look hither and thither when, by chance, his eyes lighted on the cash-receipts box and he saw that there was one gold coin in it. "Oh man!" said he, "haven't I just paid you a sovereign? Give me my change. Do you want to swindle me?" The head saw that the aspect of affairs was bad. He seized Scald-head with one hand by the collar, and with the other by the throat, and carried him to the wall, and banged his head against it till it began to bleed. As soon as Scald-head saw this he began to sham violent injuries and cried out, "Help! I'm attacked! I'm killed! I'm robbed!" It chanced that the Chief of the Police was passing by. When he saw this state of affairs he asked what had happened. Scald-head pulled himself forward and said, "Oh master! I took a meal, and tendered him a sovereign, and now I want my change. This fellow has beaten me and broken my head. It [the sovereign] is still in his cash-box." The chief of

¹ A Persian manuscript is said to exist called the "Wiles of Women," probably a translation from the Arabic. I, however, failed to obtain a copy in Persia, being assured that the work no longer existed, as the original had been destroyed as explained in the conclusion of this tale.

² *Kasa*, adj., generally translated 'thin beard,' is one with a beard on the chin only, like a Chinaman, the side whiskers being either absent or sparse. *Umar* is said to have had this defect. A *kurā* is generally compared to a he-goat. The opposite to *kasa* is *risā-pān*, vulgarly *risā-chāpā*. *Tāp-risā* or *risā-gāpā* is "thickly bearded," with a thick beard.

³ *Usarā* may mean either the owner of the shop or the manager.

the Police seized the head, and gave him a sounding box on the ear, saying, "Bastard! do you take people's sovereigns and beat them too?" He then turned to Scald-head and said, "As to what you have eaten, don't pay for it; consider it an exchange for the beating you got. Here is your sovereign; take it and be off." Scald-head seized the money and disappeared from view. He came to his companions and casting down the sovereign exclaimed, "Ah, you sons of dogs! here are my earnings. To-morrow it will be your turn: you must then go and display your cunning."

The next day the lot fell on the opium smoker, so he agreed to go off and 'make something.' He rose early and exclaimed, "O God! what cheaterly can I devise to get hold of some money so that my companions may not abuse me?" Casting his cloak over one shoulder he went out and wandered from street to street, till at length he met a woman who said to him, "Man! are you not a stranger hereabouts?" He said, "Yes, sister; I *am* a stranger; I do not know my way about." She said, "Will you come with me to the house of the *Qāzī* and give me a divorce?¹ I will pay you ten *tīmāns*." He said, "Willingly, sister, come along; you go ahead, I will follow." To earn the money he went with the woman to the *Qāzī*'s house. When he entered he saw a venerable *Qāzī* with a thick beard and an enormous turban seated reading to himself. The opium-smoker greeted him and said, "Oh *Qāzī*! this is my wife. I don't want her. Grant me a divorce." The *Qāzī* said, "Oh man! why art thou divorcing this woman?" He replied, "This wife is no use to me. Without permission she gads about, and a wife that gads about without the permission of her husband is of no use to him." The *Qāzī* saw the matter admitted of no alternative, so he began to read the formula of divorce. When the divorce was complete, the woman called the man aside and produced an infant from her bosom, and said, "Here, hold it, till I come outside and pay you your money." The opium-smoker took the baby in his arms and went out to the corner of the street, and stood there waiting for the woman. When he saw that the woman did not turn up to take her child, he went back to the house of the *Qāzī* and said, "Oh *Qāzī*! where has the woman gone whom I divorced?" The *Qāzī* replied, "Fellow! *you* divorced her. How do I know what's become of her? You know where she lives; go and find her."

The child is now in the arms of the opium-smoker. He is hungry, the child is hungry; he wanders from street to street. At one time he says to it, "Who is your father?" at another, "Where is your mother gone that you should have fallen to my lot?" At last he decided to leave the infant in a quiet corner and to make off. He came to a dilapidated mosque. By chance someone had, only the day before, left a foundling in this spot, and the attendant of the mosque was consequently on the watch. He saw someone approach very stealthily, take a child from under his cloak, place it on the ground, and hurry away. The servant ran after him calling out, "Oh son of a burnt-father! whence are you bringing these fatherless foundlings to foist on us?" He seized him, gave him a sound thrashing and then put in his arms both the infants, *i.e.*,

The Adventure of the Opium-smoker

¹ *Lads* often playfully address each other as *Bekāns*, *Pūtāns*, etc. No offence is meant.

² *i.e.*, by his persuading the husband, the woman could get a written deed of divorce that would enable her to marry again.

³ Women, when they go out, always wear a *chador*, and this would completely conceal the infant.

the one left the day before and the one just brought, and giving him a slap or two on the back of the neck said, "Cuckold! be off. Don't let me catch you near here again—mind."

The opium-fellow, with two babies in his arms, wanders about the streets. He slaps the children and exclaims, "Oh children of burnt-fathers! Have you to-day fallen to my lot to bring ruin on me?" At length he arrived at an old ruined bath. There placing the children on the ground he began to make off at a run. Someone happened to be sitting there and saw all this, and calling out "Son of a burnt father! Bastard! Whence have you brought these babies and left them here?" began to hurry after him. Away ran the two, the opium-smoker ahead and the other after him. The opium-smoker spied an open door and dashed in to hide.¹ Inside he found a flight of steps; in fear of his life, he mounted and sat down half way up, exclaiming to himself, "O God! now they are coming to force these children back into my arms." He heard someone knock. "Oh," he exclaimed, "here they are. What on earth am I to do?"² I do not know where to flee." A negress came to the door and opened it to a smartly-dressed youth, who said to her, "Go; tell your mistress that so and so, who saw you in such and such a place,³ and there made an appointment with you, has come."

When the negress carried the message to the mistress, the latter said, "Take him upstairs till I come." The negress returned to the youth and said to him, "Kindly come upstairs. My mistress will come in a moment." When the opium-smoker heard the youth mounting the stairs, he hurried off and hid in a back room on the upper storey. The youth mounted and, after a minute or so had elapsed, the opium-smoker saw a finely-dressed and bejewelled lady come up the stairs. The two entered a room and began to embrace and kiss. The opium-smoker who was peeping through the door saw all this.

While they were thus engaged the husband of the lady arrived. The negress, who was on the watch to warn her mistress of intruders, ran up and said, "Mistress! Mercy on us, the master has come!" The lady rose in agitation and said to her lover, "Dear, go into that back room and hide." When the opium-smoker heard this, he hastily got into one of two large jars that were there.⁴ Then the lover came in, got into the other jar and hid. The husband came upstairs. "Wife!" said he, "what are you doing here?" She said, "I'm sweeping and cleaning. What can I do?—this girl does not do her work thoroughly." The girl said, "Ah master! you little know all what my mistress does and the anxiety she suffers." The husband said, "I have brought a quantity of flour; store it in these jars here." The lady answered, "This jar is broken; a mouse too died in it a few days ago.⁵ Put the flour in that other jar." (The lady knew in which jar her lover was concealed.)

The lady and the girl then brought the bags of flour to the other jar and poured

¹ Opium-smokers are short-winded.

² "What ashes shall I pour on my head?"

³ The story-teller substitutes "such and such" for the names given by the youth.

⁴ The *pash* would be the natural place for such jars.

⁵ It would therefore be *hairs* "unclean" and unfit for use, and being earthenware it could not be purified.

them into it. The opium-fellow, with his hand over his mouth and nostrils, kept pressing the flour down under him: as fast as the women poured in the flour he trampled it down. All of a sudden the jar burst, and the ill-starred opium-smoker fell out smothered in white flour. At first they thought he was a *jinn*. All were startled. The husband said, "Unmannerly fellow! Whence came you hither and what do you want?" The fellow said, "I came in company with my master." "Which particular dog happens to be your master?" "He is in that jar." Now the lady begins to stare. Her husband lifted a pick and banged it in the middle of the jar. Out came another buck-man. The husband said, "Dash, dash, dash!" Now where have you come from?" The lover chap said, "I lost my way and came into the house. I thought someone would guide me. You arrived behind me, so through fear I came here for shelter." The husband and lover gripped each other by the throat and hair, and began to bang and belabour each other with all their might. In the midst of the confusion off went our opium-smoker. Outside he shook off the flour. "Oh God!" said he, "to-day thou hast given me a strange portion for daily bread." He was just going to cross over the street when he sniffed the savour of sweet cakes. Hunger overcame him and he said to himself, "Come, let me enter this house. If I get a beating I don't care a curse; I shall at least get something to eat." He entered. He saw a woman sitting there with a youth by her side, and she was at the same time kissing and cuddling and baking bread. The woman's lover exclaimed, "Ass of a fellow! dost thou enter people's houses without permission? Be off, or I'll break your head." Whilst he was speaking the woman's husband entered saying, "Oh yes, how nice! People are all saying my wife is a light-skirt. I did not believe them. Now I have proof. Oh you shrew! pray, for whom are you baking cakes? Now I know you have lovers." The woman answered, "It's for these poor strangers¹ just arrived. They have no acquaintances in this city."

The eyes of the opium-smoker had been fastened on the cakes, and he was anxious to get hold of them and go off. He said to the husband, "Man! you have a rare and noble wife. May you never lose her." Saying this he began to gather up the cakes. By a gesture the woman asked him where he was carrying them. He signalled back, "Keep silence! I'll keep them with me till your husband goes away." Carrying the cakes in his arms he very slowly backed away till he reached the door, when he made off. He hastened to his companions and said, "Hie, you rascals!² I have endured many dangers to get these cakes. To-morrow it is the turn of Thin-beard." The latter replied, "Very well; to-night let me rest, to-morrow I'll tell you what trick I'll play."

Thin-beard rose early and said to his friend, "Take me to the *Takht-i-Fūlād*, lay me down in a bier, and draw a sheet over my face. Do one of you sit at my head and one at my feet, and cease not slapping your heads and faces and wailing, 'Alas my poor

The Thin-beard's one Kusa's Trick

¹ *Fulān fulān shud*, lit. "You who have become so and so": a polite substitute for a filthy torrent of abuse.

² To help strangers is a meritorious act.

³ *Nā-najis*, lit. "ignoble." A father will say to his small son, *Āy nā-najis chī shu'rt nār mi-kunī*, "What mischief are you up to, naughty boy?"

father! Alas my poor father!" Every passer-by will certainly contribute something. The companions acted as instructed, and in no long time a good sum of money was collected. By chance a Government official happened to be passing by. Looking attentively he heard the dead man in the bier demanding an account and saying to his comrades, "Oh, you sons of dogs! How much have you collected?" The official said to himself, "Oh earners of iniquity!" No man am I if I do not put you alive into the grave." He then came opposite the bier and said, "I am appointed by the Government to wash, shroud and bury with my own hands every stranger that happens to die here." Then turning to his men he said, "Boys! take the bier on your shoulders." To the entreaties and supplications of Scald-head and Opium-smoker, who represented that they had collected sufficient money and would themselves bury the body, and who besought him not to trouble himself, the official turned a deaf ear. He had the bier lifted and carried to the dead-house* and there he dismissed his men. He then took out the corpse and laid it on the washing plank. While washing it he gave it several blows on the ribs with his fist: "Bastard!"² said he, "what sort of a corpse are you, asking an account?" Thump him as he would the corpse put up with it all, and uttered not a sound. Scald-head and Opium-smoker now arrived and came to the door of the washing-house, entreating and supplicating him saying, "Oh sir, What art thou doing with our dead? We will ourselves attend to his obsequies." The official turned round to shut the door on them, when Thin-beard, seeing his back turned, stretched out a hand, seized a handful of the *halvā*,³ crammed it in his mouth and gulped it down. The official seeing the corpse had eaten some *halvā* exclaimed, "All right, you spawn of Satan! I know how to deal with you." He then seized him and ducked him in the tank in which the corpses are washed. Thin-beard took the opportunity to swallow a mouthful or two of water and again gave himself up to shamming dead. The official saw that things were difficult. He seized him, struck him, kicked him in the ribs, exclaiming, "Son of a wanton mother!"⁴ A rare corpse are you! I know you ate the *halvā*, and swallowed some water." By this time it had become dark, and the official having dismissed all his attendants is at a loss what to do. Suddenly he hears the *whis-whis* of whispering outside.⁵ He gave ear and heard some one say, "Let us go into the dead-house: it is quiet there and we can there divide our loot without interruption." It became clear that they were a band of robbers⁶ that had attacked and robbed a caravan. In fear of his life the Government official dashed into the bier and

¹ *Maṭṭhi* does not mean "ill-used": *in aṭṭhi aṭṭhi* (fine) "this horse is quiet."

² *Ḍaṭṭ* "saw."

³ *Harin hūṭṭa* or *harin hūṭṭa* or *harin hūṭṭa* according to some means "one who subsists by unlawful means," according to others, "one to whom it is unlawful to give food": a third interpretation is "one born of a father who earns his living by unlawful means."

⁴ *Maṭṭhi*—*Maṭṭhi* Vulg. for *Maṭṭhi*.

⁵ "Son of an impotent father" and hence "bastard."

⁶ *Maṭṭhi* page 402, note 7.

⁷ *Halvā* produces thirst.

⁸ The implication being that he is not the son of his father.

⁹ *Maṭṭhi* outside the wall of the dead-house.

¹⁰ The robbers would be a band of villagers or city folk who, by day, would be engaged in peaceful occupations.

lay down close by Thin-beard.¹ The thieves entered, and seeing two corpses pushed them aside and sat down. A sword happened to be part of the loot. One of the thieves said, "This falls to my share." Another said, "No; whoever can cut this corpse in two with one blow will have a right to the sword." A third got up, rolled up his sleeves and said, "I'm the man for this job, I'll cut *both* in two with one blow."

The official now whispered to Thin-beard, who was lying close to the bier, "His comrade! You'll be killed yourself and you'll get me killed: do something." Suddenly Thin-beard rose from the washing plank clapping his hands, and shouted out, "Oh ye dead! rise and seize the living!" The official sprang up from the bier and cried out, "Seize them, strangle them!" When the thieves saw the dead rise they left their loot and fled.

Afterwards the thieves consulted together, deciding that the dead would not carry off the booty and that some one ought to go and see what had happened. One came forward and said that he would go, and see whether the dead had departed or not. Thin-beard looked out and saw one of the thieves approaching; he went and hid behind the door. As soon as the thief put his head inside to see whether the dead had gone or not, Thin-beard snatched off the thief's cap, saying to one of the dead, "This is your farthing share."² The thief ran off and returned to his comrades and said, "Friends! there are so many 'deaders' there, that of our loot the share of each amounts to only a farthing. One had not got his share, so my cap was taken to make it up." The thieves all vanished.

In the morning Thin-beard said to the officer, "Come, let us be friends and divide the spoil." Thin-beard took his share, and went to his companions and related what had happened. — And now good-bye, my tale is done.

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III.

THE SHIRAZ SWINDLE.

"There were two companions who came to Isfahān to perpetrate some paying swindle and they were citizens of Shiraz." Each of them had three hundred *tumans* in cash. One of them with his money came to the shop-door of a certain cloth-seller and struck up an acquaintance with him. They entered into conversation. The cloth-seller said to his shop assistant, "Walk this gentleman's horse about." The man took the horse and the money, and disappeared. In a short time the master of the man that had taken away the horse and money, made some excuse and shut up his shop and went his way. The new-comer was left where he was, lost and bewildered. Suddenly he spied a woman with a bundle on her head coming out of the bath. She addressed him and said, "Carry

¹ The dead would be on the low washing table, and the bier would be on the ground.

² See page 401, note 2.

³ See page 403, note 4.

this bundle for me to my house." Now this woman was the wife of the owner of the shop. The two quickly reached the woman's house. There they spread a feast. They were thus engaged when the shop-keeper came and knocked at the door. They skipped apart and the woman quickly rolled the man up in some matting and put him in an adjoining room. The owner entered and came into the guest-chamber. He saw that his wife looked disturbed and said, "What has happened to you?" "Nothing," she said, "I'm just worried about house matters." The man smoked and went out. The stranger then came out of the matting and made up for deferred enjoyment. It was settled that the woman should give him a hundred *tūmāns* and a suit of fine clothes. The man went off and at last found his way to the shop of the cloth merchant, and greeted him and said, "You took my money; well, God has given me money. I have arranged to go every day and visit such and such a woman who lives in such and such a quarter and get a hundred *tūmāns* and a suit of clothes." The merchant said, "Oh you! if you go to-morrow, will you take me too?" The man replied, "Yes, certainly I will; I'm no niggard." The next day arrived. The man came and passed by the shop door of the cloth-seller and said, "Come along, get up and let us go there." Saying this, he went on ahead. By the time the merchant had closed his shop, the lover of the woman had reached her house. Just as he was greeting her, the owner arrived and knocked. Again the woman rolled her lover up in the bedding. The husband came in, but though he searched everywhere he failed to find his wife's lover. Much disturbed he went out of the house. The lover came out of the bedding and had a good time. Again the woman gave her lover a hundred *tūmāns* and sent him away. The man came to the shop and said to the cloth-seller, "Why did you stay away? I went to the house of the lady. Her cuckold of a husband came but did not see me there." The cloth-seller adjured him saying, "You must swear to take me with you to-morrow when you go." To-morrow came. The man came near the shop, and made a sign for the shop-keeper to get up and accompany him. Having done this he went on ahead. He entered the house and saw that his mistress had just come out of the tank.¹ While they were conjugating the verb *amo, amas*, the husband arrived and banged the knocker on the door.² The woman jumped up and rolling and pushing her lover crammed him into the milksafe and hauled it up.³ Her husband entered. The woman got him to sit down exactly underneath the milksafe and then sat by his side. She saw that part of the person of her lover was visible from underneath the milksafe and wished to make him conceal himself better, so she took up a tambourine from the niche (shelf) and began to sing this song to her husband:— * * * * *. Accordingly the man began to move, when the cord of the safe snapped and down he came on the husband's head. The woman jumped up in great concern and closed her husband's eyes with kisses and fondlings, while her lover gently crawled

¹ *Majlis chulan*; there is always an idea of wine-drinking in such expressions.

² *Fe.*, the tank with a fountain found in the courtyard of most Persian houses.

³ The street doors of many Persian houses have knockers.

⁴ The milksafe is suspended from a hook in the ceiling and pulled up, by a cord, out of the reach of cats.

⁵ These lines are nonsense.

away and hid in an adjoining room. There he remained till the husband went out. The man then went to the husband's shop and narrated all the details of his adventure. The cloth-seller said, "Oh you! I adjure thee by thy manly moustaches¹ to take me with you when you go to-morrow, so that I too may see the fun." The man said, "Certainly, I agree." The next morning he came to the shop and said, "Get up, let us go." Saying this he went on ahead and left the cloth merchant to follow. The lover knocked and entered the house. The woman had now spent all the money she had, so she said to her lover, "You must to-day go into this tank² and I will cover your head with a gourd." I have made some *changūi*³ and I and my husband will eat this together. We will make bets and throw the stones at the gourd." The man stripped and concealed himself in the water. The husband arrived and knocked at the door. The woman opened and together they entered.⁴ The woman then placed the *changūi* in front of her husband and invited him to eat, displaying a thousand feminine airs and graces. She lifted up a date stone and looking at the gourd said, "I'll shoot at that. If I hit it, I'll win ten *tūmans* from you." The man said, "No, I will shoot." The woman said, "Certainly; but if you do not hit, you'll lose, so look out." The cloth-seller put the stone in his finger⁵ and shot. He missed, for the lover could see from inside the gourd, and moved his head aside, so that the stone missed. The husband had three or four shots and the lover made them all miss.

Having lost forty *tūmans* he left in disgust and went to his shop. The man, the stranger, again went to the shop door of the cloth-seller and said, "I congratulate you? I have finished my business for I have received a sum equal to the value of the horse and the cash I lost with it. What a fool of a man is that husband; he is more foolish than his wife!"⁶ The cloth-seller said, "Relate all this before a witness and I will pay you." (You must know that the wife of the cloth-seller was the sister of the *Mujtahid*⁷ of that district.) The man replied, "Why not?" The cloth-seller invited all the learned men and divines, and the local gentry, to meet in the house of a neighbour, and he included in the invitation the *Mujtahid* who was his brother-in-law, and said to his wife's lover, "Now relate it all." The stranger began to tell the tale. Some one went to the woman and told her that such and such a man was in the house of such and such a neighbour, relating a story about her. The woman put on her *chūdar* and went on the roof and watched the proceedings through a small sky-light. She recognized her lover and saw that he was telling all that had happened and had reached the point where her husband was shooting at the gourd. She had a small mirror in her breast.

¹ A common oath amongst the lower orders.

The water was probably very green and opaque.

² Perhaps an empty gourd used as a receptacle for rice, etc.

³ Vide page 404, note 11.

⁴ i.e., entered the *qādar* which would be open to the courtyard and would overlook the tank.

⁵ He would place it on the tip of the middle finger of one hand: the finger would then be used as a spring, being pulled back by the other hand and then released suddenly.

⁶ Said ironically.

⁷ Women are supposed to be deficient in sense.

⁸ *Mujtahid*, a divine of high rank.

She took it out and held it to the sun and cast the reflection on to the face of her lover. He looked up and saw the woman scratching her face. The lover understood the signal and added these words— "When suddenly I awoke out of my dream." Those present said to him, "Did all these things happen to you in a dream?" The man said, "Certainly. Do such things happen in real life?" The assembly got up and thrashed the cloth-seller. "Effeminate creature!" said they, "Why did you tell these lies? Why did you make these false and silly charges against your wife?" An order was issued for the cloth-seller to be impaled,² and after the legal period of four months and ten days³ the woman was married to the stranger, and he had by her, in a few years, five children—two girls and three boys. And now my tale is told.

IV.

STORY OF MUHAMMAD JA'FAR.

Once upon a time there was a servant. One day his master sent him to a distant village to collect certain dues. Before he reached his destination the sky became overcast; night and a snow-storm overtook him. He was lost in the midst of the desert and knew not what to do, when suddenly the notes of a cornet struck on his ear coming somewhere from his right.

He turned and went in the direction of the sound when the rolling of a hand-drum also reached him, and a few steps further on, the outline of a fort loomed in view. The snow fell thicker, and he had lost all trace of his whereabouts. He went to the gate, pulled his horse through it, and found himself in a street; a few steps further on, he came to a great door. He pushed open the door and pulled in the horse after him. Searching in his pocket he produced his pipe and tobacco pouch, and striking a match saw by its light that he was in a large outhouse containing mangers and a store of chopped straw. Thanking God that his horse would not go hungry, he tied it up to a manger and cast before it a quantity of straw. "If," said he to himself, "I go in search of a dinner, some one is certain to come and steal the bit and stirrups. Well, I shan't die of hunger in one night." So saying he mounted the platform of the outhouse, shook his felt to remove the snow, covered himself with it, and putting the horse's nose-bag under his head, fell asleep. A little later he became aware that some one, a woman, had put her head inside the door and had called "Muham Ja'far" three times. Said he to himself, "Muham Ja'far must be the husband, or the brother, or the son of this woman. Certainly she has brought some *pilo*⁴ or something of the kind to give him secretly

¹ Vide page 405, note 3.

² I.e., you had not courage to speak the truth but fabricated these lies to get a divorce!

³ The punishment for *zawt*, or falsely accusing a married woman of adultery, is 50 stripes.

⁴ Vide page 426, note 1.

⁵ *Pilo* is rice cooked with butter, meat and spices. *Chulo* is rice only, cooked with butter.

"I'd better answer her and get hold of the eatables." Accordingly he called out, "Yes." The woman came forward, mounted the platform and putting her arm around the man's neck said, "May I be thy sacrifice! Hast thou brought the shoes and the chintz?" The man was at a loss what to say. He thought that if he said "No" the woman might not give him the food. He therefore answered, "Yes, I've brought them; they are at home; in the morning I'll give them to you." When the man rose she said to him, "Muham Ja'far! I adjure thee to give me the shoes early as I want to wear them at the wedding." The man replied, "Lady, excuse me. I'm not Muham Ja'far. I am Hāji Husain of Isfahān." The woman exclaimed, "I'll play hell with you," and, putting both hands on the stable door, she shrieked out "Thieves! thieves!" three times. People with sticks in their hand came hurriedly towards the stable from the house where the festivities¹ were taking place, and the man saw that if they caught him it would be all up with him. Suddenly with both hands he gave the woman a push and sent her flying into the garden on to the soft snow, and escaping outside made for the gateway of the fort. The gate was locked. He was in fear of his life; suddenly he espied some steps in a corner of the covered gateway. He mounted the steps and found himself in an upper room. Sitting down in a corner he watched the door of the stable below. He saw lights brought. "Woman," said the crowd that had collected, "where is the thief? There's no thief here at all." "What answer," he wondered, "will the woman give?" She said, "I was just crossing over when I heard a noise coming from the stable and thought it was a thief." They said, "It must have been this horse you heard. It evidently belongs to some gentleman. He has tied it up here and gone inside to join the wedding party." They then went about their business. The man thought he had better remain quiet where he was till they had scattered, and that he would then go and lie down by the side of his horse, and mount it at day-break and go off. He was still thinking, when the sound of foot-steps on the stairs reached him, and for fear lest it was some one still looking for him, he hid in a corner. A woman put her head in at the door and called out gently, "Muham Ja'far! Muham Ja'far!" three times. He guessed it was the same woman and replied, "Yes." The woman then came forward and putting her arm round the man's neck said, "May I be your sacrifice! You were *here* and I had nearly been the cause of a murder out there." The man said, "Yes." The woman said, "Come, tell me, have you brought me the shoes and the chintz?" The man recollecting what had happened in the stable said, "I've brought them and I've had the shoes tipped—but they are at home; they are not here with me." The woman said, "Why didn't you bring them with you?" The man answered, "I thought perhaps I mightn't see you, so I left them at home. I'll bring them in the morning." When the man got up, the woman said, "Muham Ja'far, I adjure thee to give me the shoes early that I may wear them at the wedding." The man replied, "Lady! excuse me; in the stable just now I humbly represented that I wasn't Muham Ja'far but Hāji Husain of Isfahān come to collect revenue. I lost my way and so came here

¹ Vide note 8, page 405.

Kindly excuse me." The woman exclaimed, "This time I *will* play the devil with you and you won't forget it. I shan't let you escape." She went to the top of the steps and began to shriek "Thieves! thieves!" without stopping, till old and young with sticks and staves in their hands made for the gateway.

In fear of his life, the man jumped from the wall and found himself in a street. He went on till he came to the door of a house. On putting his hand to the door it opened. He entered calling out, "Master of the house!" but no one answered. He saw a door opposite him, and there appeared to be a light in the room. He went to this door and called out, "Oh owner of the room! Oh brother! Oh mother! Oh sister! Oh uncle, Oh Pilgrim of Karbalā! Oh Pilgrim of Meshed!" but the more he shouted the less answer he got. Consequently he opened the door. Inside the room he saw a very large *kursi*¹ with a quilt over it and a lamp burning on the top. The man cast his felt into a corner and went for the warmth underneath the quilt. In about a quarter of an hour he felt very hungry, so he got up and wandered about till he found some bread which he tried to eat. Dry bread not being palatable, he again got up and wandered round till he found some butter. He sat down under the quilt and ate the bread and butter. Feeling inclined for a smoke he found a *qalyān*. After smoking he laid the *qalyān* aside, closed the door, extinguished the light and went to sleep. In a little while a woman burst open the door in a rage and entered muttering and blaming herself. "A curse on my father," she said, "if I ever give my heart to the men of these times! From sun-down till now I've wandered about in the snow, all for nothing." Suddenly she tripped and fell on the man. Feeling his features with her hand in the dark, she exclaimed, "Muḥam Ja'far! you here while I've been looking for you inside the fort since sunset?" The man said, "Yes; I went to the wedding but didn't see you there. As I knew your house I came here and slept, knowing that sooner or later you must return. I was asleep till this moment." Without lighting the lamp she came and lay down under the *kursi*. The man had eaten his fill, and smoked, and become warmed through under the *kursi*. He was refreshed. He then looked at the lattice and saw it was getting light. Said he to himself, "As soon as the dawn breaks this woman will discover me and entangle me in a difficulty. I'd better be off now." As soon as he got up to go, the woman seized his skirt and began to adjure him saying, "Muḥam Ja'far, bring me the shoes this very instant." The man burst out laughing and said, "Lady! did I not in the stable say I was not Muḥam Ja'far, but Hājī Husain of Isfahān? You didn't believe me; you followed me into the upper room. There, too, I told you I was not Muḥam Ja'far. Again you refused to believe me. Now I swear by God I am *not* Muḥam Ja'far, but Hājī Husain of Isfahān."

When the woman heard this she said, "I adjure thee by God! Art thou a *jinn* or art thou a fairy² that wherever I go I find thee?"

The man said, "Woman, first you tell me who you are, and who Muḥam Ja'far is?"

¹ *Kursi*, vide note 5, page 407.

² Vide note 15, page 407.

The woman said, "Muham Ja'far is the son of the *Kat-khudā* of this village, and for two years he has been in love with me, but union has not been possible. To-day there was a wedding in the fort. When he was starting for the city to buy the necessaries for the wedding I told him that, if he would bring me six yards of chintz for a petticoat and a pair of green shagreen shoes, and give them to me that night, I would accede to his wishes." At sunset he returned from the city and showed me the shoes and the cloth, telling me that he would give them to me in the evening and attain his desire. I was wandering about in search of him when I lighted upon you—and this house, too, is my own, and since evening up till now I've searched in vain for Muham Ja'far. Now tell me and let me know who you are."

The man said, "I am Hāji Husain of Isfahān and I was on my way to the tent-folk of Haidar 'Ali Khān's tribe to gather revenue, when night fell, and I was overtaken by a snow-storm, and lost my way. So I entered the fort and there I happened to meet you."

The woman said, "I am a respectable woman. For the sake of God, don't tell."

The man said, "If you will give me rations for the road I will say nothing."

The woman went and fetched some bread and butter and gave it to the man. She then went and brought his horse, and the man mounted and went about his business—and now good-bye; my tale is told.

V.

THE STORY OF THE HĀJĪ OF KHWĀBJĀN: OR, WHO SPEAKS FIRST?

There was a Hāji of Khwābjān. One day, entering his house, he saw his wife busy about something and said to her, "Wife, get up and water the sheep." She answered, "Are you blind? Can't you see I'm sewing?" The man lost his temper and threw a stick he had in his hand in her direction. The woman got up and seizing a snow-shovel heaved it towards the man. "Man!" said she, "sit down; let the first of us that speaks go and water the sheep." They both sat down. The woman began to feel bored and upset by the enforced silence; so she said to herself, "I'll just get up and go and visit a neighbour, and after a chat I'll come back and try and entice the husband into speaking." She put on her head-dress and passed in front of the man, hoping that he would ask her where she was going; but the man said nothing. The woman went off to a neighbour.

The man, left alone, felt lonely. So he got up and sat in the doorway looking into the street. Presently a man passed by and greeted him. He replied by a sign only, lest his wife might overhear. Another passed and greeted him. He answered in a whisper for fear lest his wife should be behind the door, or on the top of the roof, and overhear him. Next came a barber and he put his mirror into the Hāji's hand.¹ The Hāji looked in the glass and returned it to the barber. The barber said, "Shall I shave your head?" The Hāji said nothing for fear lest his wife should overhear him. The barber, taking silence for consent, tucked his sheet round the man's neck. The man thought, "If I

¹ Vide note 23, page 408.

tell him to remove this sheet as I do not want my head shaved, my wife may overhear and send me to water the sheep. I'd better hold my tongue." The barber shaved the Hāji's head and then took out his scissors to trim his beard. Two men began to quarrel in a corner away from the doorway, and the barber's attention was distracted: his scissors and hands worked mechanically while his attention was absorbed in the dispute. When he again turned his attention to his work, he saw that he had quite clipped off one side of the Hāji's beard. He saw it was impossible to lengthen the shortened hairs by pulling at them with the tweezers, so he just snipped off the other side. He saw that the Hāji was completely disfigured but that he still didn't talk. The barber then applied water to the beard and shaved him clean. Next he took up a bit of charcoal, rubbed it on the brick bench to give it a point, and planted three beauty patches on the Hāji's face and handed him the mirror. The Hāji looked at himself in the glass and saw that the barber had done his job. He said to himself, "If I move heaven and earth, my beard won't be restored; and if I talk with this barber my wife may be hidden in a corner and overhear me, and order me to go and water the sheep. I'd better say nothing." Accordingly he returned the mirror to the barber. The barber said, "Pay me." He got no answer. He then said to himself, "Certainly this man is dumb; he has no tongue. I'll go into the house and tell his wife I've shaved her man, and get my pay." He entered and called out, "Owner of the house," but got no answer. He entered the room and looked round and saw about five hundred *itmans* worth of jewellery hanging on a peg. "I cannot do better," he said, "than take this and be off." So he took up the things and poured them into his barber's sheet and went out again by the door. The Hāji thinking the barber had firewood or something of the sort in the sheet, said nothing, for he feared his wife might be in hiding and might overhear and cry out, "You spoke first; go off and water the sheep." As soon as the barber had departed, the wife returned from her neighbour's house and saw (as she imagined) a woman in man's apparel sitting in the doorway. Drawing near she recognised her own husband, beardless and bearing three beauty moles on his face. She fell a laughing and exclaimed, "Husband, who has put you in this guise?" The man sprang up laughing, and began to skip and clap his hands, and exclaimed, "You spoke first; go and water the sheep." The woman saw her husband was busy clapping his hands and that he paid no attention to her. So she went into the house and entered the room, and saw that her jewellery had gone. With pale face and streaming eyes she ran to her husband and said, "Oh husband! I'll water the sheep but tell me who has carried off the jewellery?" He answered, "When you went out I came and sat myself in the doorway. A barber came and made me like this. He went into the house; he has carried off your jewellery. I thought he was carrying off bits of wood

¹ Vide note 6, page 305.

² Ladies manufacture these patches from the soot of olive or castor oil, and then apply them with a bodkin.

³ *Itm.* "If I stitch the earth and the sky."

⁴ Returning the mirror is the customary sign that operations are finished and that the customer has no improvement to suggest.

⁵ A usual cry to inform any inmate that someone is at the door. The barber of course knew that the owner was the man outside.

and said nothing for fear lest you might be somewhere and overhear me and tell me to go and water the sheep." The woman burst out crying and hurried off after the barber, and tracked him as far as the city gate. Let us leave the woman at the gate while I tell you a few words about the barber.

The barber chap thought to himself, "As I have carried off the things I had better not remain in the district, otherwise I will be taken and imprisoned. To avoid this I'll go to Tehran. I'll sell the jewellery, take a wife and start a little business for myself in Tehran." He started off and walked till he arrived at a tea stall.¹ There he sat down to smoke and refresh himself. The woman then came along and saw the barber chap seated at the stall, smoking. She said to herself, "If I merely take back my property and return, I shall exhibit no smartness or skill. I must play some trick and bring such a misfortune on him that my name shall live in story books." She made a circuit and went and sat down on the roadside on the far side of the stall.

The barber finished smoking and got up and continued on his way. He saw an indistinct outline far ahead of him on the road. The nearer he got to it, the more shape it took, till at last he recognised it as a woman seated by the wayside. The woman greeted the barber. The barber returned the greeting and said, "Sister! what are you doing in this desolate spot?" She said, "Brother! my story is a long one." The barber sat down and said, "Tell me your story."

The woman related, "Know then and be aware that last year a soldier came to Tehran and asked me in marriage from my father. My father gave me to him and the soldier took me off with him to *Khwabjān*. For one year we were man and wife. After one year he departed from this world. He had no father, no mother, no kith, no kin—not a friend, not a relation in the world. Since then, alone and forlorn, I have dwelt in *Khwabjān*. I thought I would return to my native town, Tehran, and so started on foot. When I came as far as this, I felt tired and sat down to rest."

Whilst she was talking she withdrew her veil and the eyes of the barber saw her face. He fell madly in love with her.² He seized the girl's skirt and twisted it round his hand saying, "Oh girl! know and be aware that I have fallen in love with your beauty. One of three things you must do." He then emptied out the jewellery before her and said, "This belongs to my sister; to-day I quarrelled with her; so I carried off her things to take them with me to Tehran. By trade I am a barber." He also showed her the implements of his trade and said, "Either be my wife and I'll give you this jewellery and a *pālāi*³ for you to Tehran—this is one alternative: or else repeat the formula and become my adopted sister so that up to Tehran I may see your face;⁴ or get up and let us go to that stage where I'll engage a riding animal for you up to Tehran, and when we get to Tehran you shall return all I have given to you."

The woman out of the knavery and gullery of her nature fell to weeping. "Oh

¹ *Shāgh*, diminutive for contempt.

² *Ibid* page 410, note 3.

³ *Lit.* The 666 veins of the kingdom of his body were wound up. *vide* note 10, page 410.

⁴ *Ibid* note 12, page 410.

⁵ *Ibid* note 13, page 410.

man," said she, "if you marry me I will be your handmaid, and as long as I live I will be obedient to you. I wish to be your wife."

The barber fellow was delighted. He took the woman with him and they began to journey towards the *kāravānsarā*. They arrived there when the sun set and the air had turned cold. The barber went into the stable and occupied a place. He then took the woman and gave her a place on the top of the platform.

As the woman had become very thirsty she got up and went out of the stable. She went under the gateway of the *kāravānsarā* to the stall of a green-grocer, and bought some *par-i ālū*¹ and mixing it with water ate a large quantity.

By chance a Turk turned up. As soon as the Turkish fellow drew near the barber cried out, "I have my wife with me; go and take your place on the platform opposite." The Turkish fellow went and got a place on another platform and, sitting down, ate his dinner and being tired fell asleep.

The barber said to the woman, "To-morrow the *Akhūnd*² comes to tie the knot for us—tell me your name that I may know what to say." The girl hung her head and began to cry and said, "My father and mother gave me *sac*³ a bad name. I'm ashamed to tell it to you." The barber said, "Tell me, whatever it may be, don't be ashamed." She said, "Man! in childhood I was unable to contain myself and used always to defile my clothes. Consequently I was called *Ridam Khānum*." The barber said, "Very well. *Ridam Khānum* is a sort of name." They then sat together conversing a little. In about quarter of an hour he said, "Get up and let us go to bed." The woman replied, "Well, speak low that the Turk may not hear us." Saying this she slipped away and hid in the dark. The barber called softly, "*Ridam*." A second time he called "*Ridam*." A third time he called louder, "Oh *Ridam*!" The Turk woke up and shouted out, "*Kupek ughlī*, son of a dog! Not here, I won't endorse it." The barber became still.

The woman then came forward and whispered to the barber, "Man, why did you call me and awake the Turk? I had merely left the room for a minute." They then began to amuse themselves together till the Turk went to sleep.

Again the woman got up and slipped off and hid in the dark. The barber fat the ground in all directions, but could not find her. So again he called out "*Ridam Khānum*." The Turk woke up and threw a stone at the barber and began to curse him, "May the grave of both you and the *Khānum* be burnt! If you are a blind man, get up and I'll guide you outside, and bring you back." Again the barber became silent.

The woman came forward and seizing the barber's skirt whispered, "Oh barber! for the sake of God, don't make such a noise. Do you want us both to be killed? Why do you make such a noise? Get up and spread your *abz*⁴ and let us go to sleep."

¹ *Par-i ālū*, dam, for contempt.

² I don't know exactly what *par-i ālū* is. Her reason for eating this is explained by her subsequent behaviour.

³ *Tarka*, dam, for contempt.

⁴ *Alpina* is a lesser *mulla* that performs religious ceremonies but seldom preaches.

⁵ *Ridam* = recast.

As soon as the barber got up, the woman said to him, "I'm just going out for a little, I'll return in a moment."

She went to the bedside of the Turk and lifted up his big hat, his long boots and his sword and carried them outside. After defiling them she returned the articles to the Turk's bedside and went to the barber and engaged him in amorous play. Suddenly she slipped away and hid.

The barber began to call out, time after time, "Ridam Khānum, may I be thy sacrifice: where hast thou gone?" The Turk, awakened for the third time that evening, thoroughly lost his temper. He jumped up, seized his *kuīān* and found it filthy. He put on his long boots and found them filthy. He seized his sword and found the handle had been defiled. In a passion he ran to the platform where the barber was and with a blow severed the man's neck.

The woman leapt down into the middle of the stable and seizing the barber's head began to press it to her bosom and weep false tears, sobbing out in feigned grief, "My brother! my brother!" All the people in the *ḡarāḡṣarāi*, young and old, lit their lamps and crowded into the middle of the stable. They saw a woman weeping copiously. "Oh woman," said they, "what has happened to you?" "My brother was sick," she said, "and he could not contain himself till he got outside * * * * * so this Turk killed him." The people attacked the Turk and seized and bound him and kept him till the morning.

In the morning they brought the Turk. In his saddle bags were two hundred *ḡarāḡ* which they gave, with the horse, to the woman as blood-money.¹ She then went and brought six yards of longcloth and consigned the body of the barber to the earth. Taking the barber's belongings and her own jewellery she put them in saddle-bags and put the saddle-bags on the horse and mounted and began to journey to Khwābjān.

When she arrived she saw Hājī still sitting and saying, "You spoke first. Come, go and water the sheep." The woman came, drew a bucket of water and gave it to the sheep. Then turning to her husband she said, "Oh husband! all for the sake of one bucket of water you have lost your beard and the barber has been killed, and I have got a horse and two hundred *tūmāns* together with the goods of the barber."—And now farewell, my tale is told.

¹ Blood-money for a free Muslim (man) is 10,000 dirhams of silver or 1,000 dinars of gold.

حکایت 'یاد است'

در فکر عباس قاجری بود بسیار دانا، پسر وی داشت خواجه ابراهیم نام، جوان جاهل، بی شهرت، و ناشی در باب عقل و دانایی انسانی تربیت داده بود. میخواست بران بیافزاید تا مکمل شود لهذا روزی به پدر گفت: "ای پدر! میخواهم سمت کرمون بروم و سیداحمد بنفامی را ملاقات کنم." پدر او گفت که: "ای پسر! اینها را در این شهر به زردی بخور و از میان سفیده میزبان." پسر گفت: "ای پدر! خاطر جمع باش." و تدارک بگیر تا بروم. پدر تدارک پسرش را گرفت. چهار نفر تاجر کامل حاضر بودند. دست پسرش را بدست آنها گذارد و با آنها شریک که "از پسر من مملوک نشود." علی الخصوص در شهر کرمون که زنهای کثرت مکر دارند. آنها گفتند: "خاطر جمع باش." باز و مکان خود را گفتند و از عباسی بیرون آمدند تا بعد از چند روز شهر کرمون رسیدند. خواجه ابراهیم در سفر هر لحظه میخواست برود باطلاع نظر معرفت. میگردانند تنها بود. باز و مذاکره را به کاروانسرا میبردند و رفتند. مردم آنها را در حموم داشته باشند و بعد نغمه بشنودند از زن خواجه سعید تاجر.

شب در خانه با شوهر شو. میخورند چنانی از رومی ثاب طعام برداشته و رویش را بشویند کرده گفت: "مذاق خوشکم سر دل بخواه." شوهر قبول برد و شب خفاغ شکستند.

صبح شوهر برخاست و رفت رو به حمام. خود زن نگاه به پاشنه پای شوهر کرده هزار مکر مادی بیادش آمد و با خود گفت: "امروز باید خفاغ را از شوهر خود به برم." چادر مکاری تر سر کرد. از در خانه بیرون آمد. در بازار شد. از مضامینش پدر حمام افتاد. در وقتیکه خواجه ابراهیم با تاجر از حمام بیرون می آمد. از بشرداش میپرسید که این جوان سمت زن خوب است. زن گوشه چشم را به خواجه ابراهیم نمود. خواجه ابراهیم نا چشمش به زن افتاد و آن اختیار از دستش رفت. او نظر تاجر خود را در برده پشت به ضعفه بجا کرد. به آمدن ضعفه رسید در خانه خود داخل خانه گردید. خواجه ابراهیم پشت در خانه ایستاد. چون بهانه ندارد به داخل خانه شود آمد آب ظرف آب نشست و کذاب خود را از زیر بغل در آورده باز کرد و بدا کرد بخواند. ضعفه آمد روزی پشت بوم. چشمش افتاد بخواجه ابراهیم. دید همان جوانی که بر در حموم دیده بود نشسته است. روی پشت بوم صدا زد که: "ای جوان! این کتاب چیست که در دست داری؟" خواجه ابراهیم گفت که: "این کتاب مکر زنون است که من نوشته ام." ضعفه گفت: "اومی برخیز! بیا تا من مکر زنون بیشتر از کتاب تو بداند و بداموم."

1. *Yad ast or jandah shirastan* - vide note 3, page 2.

2. *Fahm* = the experienced and hence young.

3. *Karmān*.

4. Or *guzāsh*. The action would probably be accompanied by the words "*Pisavam ā gishumā shirastan au shirastan*" - vide *Khudā*.

5. *Chāpman*.

6. *Shām*.

7. *Fanāgh* - merry thought, vide note 3, page 176.

8. *Sar* is here a preposition: *dū ōi khudā*, "anything you like," i.e., the toilet to be fixed by the wife.

9. *Mazra* i.e., his office or shop in the *kōrman* - *azā*.

10. The deceit as women has hidden in their heels. By studying her heel the lady has an inspiration.

11. مکتب زن اصطلاح پست است بمعنی شذیه انکاح.

12. *Shām*.

13. *Zunān*.

خواجه ابراهيم از خدا ميخواست * وارد خانه شد * آمد روی قالی * نشست * ضعیفه برخاست
مجلسی از برای پسر آراست * و نشست با او * و شراب خورن مشغول شد * خواجه ابراهيم در بیلی خیزد
و جامی سر کشید * دست بگردن ضعیفه در آورد * چند بوسه از صورت زین برداشت * در آن بین صدائی از
در خانه بلند شد * ضعیفه از روی قالی جدا شد * "دست کوئند؟" * "شهر نریاد؟" * "رخبر در را با کن؟"
"صدائی شوهر بلند شد خواجه ابراهيم به آن گفت * "کیست پشت در؟" * آن گفت * "شوهر" * "نگ از رخسار
خواجه ابراهيم ببرد * دو دستی ناخن زین گرفت و گفت که * "من داخل تو هستم * من نبودم اگر شوهرت مرا
به بیند قتل میرساند * یکجائی مرا قایل کن؟" * آن برخاست در صندوقی را باز کرد * بقیچهای رخیله در
صندوق داشت در آورد * و گفت * "ای جوان! برو خیر برو میان صندوق * شوهر من نمی آید بهار میخواند
و میبرد * درباره ترا بیرون می آورم * خواجه ابراهيم از ترس خان خود برخاست * رفت میان صندوق * زن در
صندوق را بست و نقل زد و آمد در خانه را باز کرد *

شوهر وارد خانه شد * دید زن مجلس آراسته است * لباس خود را تغییر داده * برپید * ای زن! مجلس
برای که ترتیب داده؟ * گفت * "ای مرد! مهربان داشتم" * گفت * "مهربان تو که بود؟ زن گفت * "صبر رستم در بازار
چراغی دیدم بسیار پاکیزه گوشه رچی خود را باز نشان دادم و آمدم در خانه * بعد از ساعتی رستم روی پشت بوم
دیدم همان جوان! آب جوشیده او را طلبیدم در خانه * آن مجلس را برای او چیدم و چند جام شراب
هم خوردم و چند بوسه هم از روی من برداشت * همخانمک دستانش به بند شلوار رسید شما با حال تمام قشرب
آوردید و در را زدید * آن پسر انجلس زین بمن کرد که * "خیرب هستم * یکجائی مرا پنهان کن * نه شوهرت مرا
به بیند * من هم نفهم * اگر در طوبه او را قایل کنم * مرا میزند * او را کردم میان این صندوق * در را را قفل
کردم * دیگر شوهر من شما هستند * او را میکشد خوک داند * می بخشد اختیار دارید" * تاخر از نقش صورتش
بر آویخته شد * داد زد * گفت * "رخبر رستم مرا بدار تا شوش را از تن جدا کنم" * ضعیفه نه را آورد * مقابل
خود گذارد * مرد گفت * "کند صندوق تو؟" * زن دست کرد بر دوش * و کلید را دست شوهر داد * ضعیفه
کلید را گرفت زن گفت * "مرا یاد و شما را فراموش" * "چرا بود بختکب؟" * زن و ضعیفه * آن تاخر بخیال رفت
زن ایضا رستم را برای بیرون بفرست چیده کلید را به زمین زد * صدائی خود را بر دوش کشید * رستم از خانه بیرون
زن * زن دم باجور درید از عقب سر جدا شد * "ای دلم چیزی از تو قبول نمیکنم" *

زن در صندوق را باز کرد * دست پسر از هوش رفته * او را از میان صندوق بیرون آورد * قدری کتاب بروی از زده
و به هوش آورد * بنا کرد تا در قالی نگاه کردن * گفت * "شوهرت چه شد؟ من هرچه دارم بگو میدهم * مرا ازین خانه
رنده بیرون کن" * زن گفت * "ای جوان! مگر چرا چه حال روی داده؟" * من صحبت با شوهرم داشتم * تو چرا
نرسیدی؟ * جوان گفت * "ازین حرفهای تو با شوهرت من از هوش رفتم" * زن گفت * "این همه حيله در ناخوش
را از خانه بیرون بفرست که با تو نشینم" * خواجه ابراهيم گفت * "ای زن! چه بگویم که بگذای که سلامت
از خانه بیرون بروم؟" * زن گفت * "عد تو مان قبش بلویس * من بدم تا ترا سلامت بیرون کنم * بعد من

1. *Arasta* = arranged, "this was just what he was longing for."

2. Or *qādir*.

3. *Arasta* = "to lay the table, set ready a repast with wine."

4. *Sar kashidan* = "to drain a glass."

5. *Shan* = "face," her dash of wit.

6. *Sadd* = "of knocking, not calling."

7. *Qā'im* = "to conceal."

8. *Qand jām shavān* or *chand jām shavān*.

9. *Qulaf*, vulg. for *qulaf*.

10. Or simply *yad ast* is said.

11. Put on.

12. *Qabz* = "promissory note."

13. *Changul* = m.c. snapping the fingers Persian fashion.

می آید در حقیقت و پول را می سوزم" * خواجه ابراهیم قبول کرد و قبض نوشت مهر کرد و بدست زن داد و از خانه بیرون آمد * و از کاروانسرا شد *

رفقا که چشمشان به خواجه ابراهیم افتاد از او مضطرب حال دیدند * یکی از ایشان که بسیار نزدیک بود گفت "خواجه ابراهیم! خیرست؟ کجا رفتی؟ واصل یگو" * خواجه ابراهیم تفصیل را از اول تا آخر برای شان نقل کرد * یکی از رفقایش گفت "ای خواجه ابراهیم! اگر ضعیفه آمد و قبض را آورد با او تو هیچ گفتگو نکن و صد تومان را به او بپرداز * اگر من فردا صد تومان را برهانم زنی یا سیصد تومان دیگر نگرفتم * مرد در روزگار نیست" * درین صحبت بود که زن وارد کاروانسرا شد * خواجه ابراهیم برخاست * بیست صد تومانی را بدست زن داد و قبض خود را گرفت * زن خرم و خوشنود مراجعت کرد *

فردا صبح که شد رفیق خواجه ابراهیم گفت "بر خیز و خانه آن زن را بمن نشون بده" * خواجه ابراهیم با رفیق خود بدر خانه آمدند * خواجه ابراهیم گوشه پنهون شد * رفیق اش در کوچه میبوی آمد پشت در * در را که باز کرد دید تاجر است * گفت "چه میخواهی؟" گفت "بصاف عرض کن تاجر است عرض دارد" * تاجر بصاف خود عرض کرد * خانم چادر بسر کرده مقب در آمد * تاجر سلامی کرد و گفت "ای زن! وصف جمال شما را دیروز از رفیق خود شنیدم و این صد تومان را آوردم * که صورت شما را ببینم * و مرخص شوم" * زن صد تومان را بدست و روی خود را بپوشان داد * تاجر و خواجه ابراهیم به کاروانسرا آمدند *

صد تومان دیگر برداشته و باز به در آن خانه آمدند * دق الباب کردند * زن مقب در آمد و در را باز کرد * تاجر گفت "من همونم که صد تومان دادم * روی شما را دیدم * صد تومان دیگر دارم و دو بوسه از روی شما میخواهم" * زن پیش خود خدال کرد "چه مداخلی بهتر ازین است؟" * صد تومان را گرفت و دو بوسه به تاجر داد * تاجر با خواجه ابراهیم برگشته صد تومان دیگر برداشته آمدند * دق الباب کردند * زن مقب در آمد * خواجه ابراهیم نوری دالون پنهان شد که زن او را نه ببیند * تاجر داخل خانه شد و گفت "من دادم که صد تومان دادم * روی شما را دیدم * صد تومان دادم * دو بوسه گرفتم * صد تومان دیگر دارم * بیستم و قدری در مانی میکنم * زن گفت "چه ضرر دارد؟" پول را گرفت داخل اطاق شد * بحث خواب انداخت *

تاجر گفت "نمی شود" که یک مبنه از نوری دالون خواجه ابراهیم فریاد زد که "ای رفیق! چه مداخلی ازین بهتر است؟ اگر تو نمیتوانی بکنی بر خیز تا من کنم * رپوها را گرفته بزم" * تاجر داخل شد و بر خاسته شب صد تومان پول را از زن گرفت و از خانه بیرون آمد * وارد کاروانسرا شدند * این زن ندان از تاجر اینکه صبح دیگر چادر کرد و در کاروانسرا آمد * رفیق خواجه ابراهیم بفرمان بعضی دادن بیان زن * گفت که "پشت خیال کردی که من مکارم؟ رفیق مرا در صندوق نودی و صد تومان از او گرفتی که خود را صاحب مکر و حیل ندانی؟ دانستی که از خودت مکار تری هم هست؟" * زن فهمید که این کار پسر تاجر بود * درشت

1. *At-sarvan*, vulg. for *at-silānam*.2. *Nishān*.3. *Pinkān*.* *Azarādam*, colloq. for *Azurda am*.

بضایه خود * بختیار هم بار و متاع گرفته از شهر بیرون رفته به درون پادشاه رسیدند * و تفصیل را عرض کردند * پادشاه را بشرف خرد کرد و گفت "ای فرزندان من تو گفتیم که در بیرون این عمارت بسیار است * تو قبول نکردی * اکنون که همراه تو نود و نه یار در میان صندوق مردی بودی و با مایه خود را تمام کرده بودی * پس بفرمایید که از مکر زنان مرد هر چه عاقل باشد باز هم ناشیست * بعد ماخ شده کتاب را شمس و انداخت دور * و اعلام نامه تمام *

11.

حکایت سه رفیق

سه نفر دست یافت بر داند قاجان رفته نقشی به زند * و نوبی پیدا کنند * یکی بود پسر یکی بچل و یکی نریانی * هر سه وارد اصفهان شدند * قریب آن اقلید رسیدند * اول که باید دست بکار شود * از قضا قریب تمام بچل آنجا که امروز او بود نقشی برد * و انتخابی دوست آرد * آمد بیرون رسید دم دکان آشپزی * ایستاد و فکری کرد * دیش از دنیا جیفه هم مانده دست * بدل خون گفت "میدم یک شکم سپهر میخورم * صدقه اش بکنی بپزی خواهی بود * " سروده داخل دکان شد * به شاگرد آشپز صدا زد گفت "ای برو فلان فلان * خورش را برآیم بپز * " با خود خیال کرد و گفت "حالا نکند * " را به میخورم بگذار شکم سپهری هم بخورم * " آستینش را زد بالا و آسوده نشست و خورد * و قریب که طبع شد آس * آمد پولش را خواست * بچل * بیا که این سو او آشپز دکان بود * چشمتش افتاد به صندوق دکان * دید یک دونه آشپزی افتاد * گفت "اصول حالا مگر آشپزی بد داده * باقی بوم را بپزد کن * آمدی مرا نقش بپزی ؟ " اما دین بد هوا می کار * بد است که تو بدت * بچل * بیخ گلویی را گرفت * بیک دودبیک دیوار و سوس را دیدوار * بوند * سر بچل شکست * هفتکه این حالتو * را بچل دید * بنای مرده بپزی * در آرد * بپزد * ای دادا ای دادا ! مرا شکست * بختیون بود * " از قضا داروغه شهر آمد از آنجا بگذرد * چون این اوضاع را دید پرسید "چه خبر است ؟ چه داده ؟ " بچل انداخت خود را جلو * گفت "ای آقا ! شکم می خوردم * یک دونه آشپزی داده باقی بوم * میخورم * مرده آس رده سیرا شنیده * این در صندوق دکانش است * " داروغه آس را نورا کرد * و بکنه شکم بپزی بپزد * خوراند * گفت "بپزد نامرد * آشپزی مرده را میگوید * نکند هم میپزی ؟ " داروغه رو نزد بچل * گفت "آنچه خوردی پولش را بده * آن عوض نکند باشد * اینست آشپزی * بگور راهت و بدش * " بچل زدایی * آشپزی را در داشته از نظر ایشان کاور شد * آمد نوب و نقاش آشپزی را انداخت جلو * گفت "ای دادا سگها اینست * داخل من * صد توبه شهادت * شد بروید نقشی را دیدم *

وز دیگر قریب با هم نریانی افتاد * راضی شد که صبا او برود و نقشی بپزد * نریانی صبح از خواب بیدار شد * گفت "خدا یا آنچه شد ؟ " بوم که چمنی پیدا کنم تا بوقا مرا بد بگویند ؟ " عدا بدوش انداخته همه بیرون *

1 *Nogh azdan*, "to play a trick to do a swindle." 2 *ya, hi*, "dead body." 3 "he saw he owned nothing at all."

4 *Pul*, "gold."

5 *Kasak*, dimin. is merely vulgar.

6 *Dast*, vulg. for *astad*.

7 *Arsak*, dimin. for contempt; "the scold-head fellow."

8 *Bona*.

9 *Hazrat*, "respect of a Tahir."

10 *Ta'akka* or *ta'akka*.

11 *Halat*, vulg. for *halat*.

12 *Murda* *bar* in me. means shamming being badly hurt.

13 *Kasak*, "slap."

14 *Khyalana* for *kyalana*.

15 *Chahar-pada* means "son of an impotent father" and hence "bastard."

16 *Zuak*, vulg. for *zad*.

17 *Chi shonak* *shonam* "what art must I use."

نو این نوحه و آن نوحه میگردد تا رسید بیک زنی * زن از پرسید "ای مرد! مگر تو غریبی؟" گفت "بلی حاجی! عزیزم! فایدهم؟" گفت "می آتی خونه قاضی طالق بدی؟ ده تومان میدهم." گفت "نحی! بسرو پشم! بسم الله! تو بیافت جلو من از عقب می آیم." برای پول همای زن بخونه قاضی رفت * داخل خونه قاضی که شد دید آقای قاضی در پیش کبه و عمامه گنده نشسته برای خودش مطالعه میکند * تریاک سلامی داد گفت "ای قاضی این زن من است! او را نه بخوانم * برایم طلاق بخوان." قاضی گفت "ای مرد! چرا این زن را طلاق میکنی؟" گفت "این زن دیگر بدردم دوا نیست * بی ادب من از خانه بیرون میبرد * و زنی که بی ادب شوهر گرفته کد بهیچ درد دوا نیست * قاضی دید لابد است * صیغه طلاق را جاری کرد * و قذیکه طلاق شد زن من را کنار طلبید از بغل خود بچه بیرون کشید و گفت "ای مرد! ایرا بسرو! تا بدایم بیرون * و پولت را بدهم." تریاک بچه را بغل گرفته آمد دم نوحه * منظر زن اینست * چون دید زن بدایش نیست تا بچه خود را رها کند رفت بخانه قاضی گفت "ای قاضی! زنیکه من طلاق دادم کجا رفت؟" قاضی گفت "ای مرده! تو طلاقش دادی * من چه میدانم کجا رفت! تو جایش را ندی! برو عقش * حالا بچه تو بغل تریاک * خودش بچه هم گرفته! در کچهها میگردد * گاهی از بچه میپرسد "بابات کیه؟" گاهی میگوید "مادر من کجا ست که به نخب من افتادی؟" آخر بخود خیال کرد که "یک گوشه بخورم و فراموش کنم." آمد در یک مسجد خانه * از قضا درین مسجد روز پیش هم کسی یک بچه گذاشته رفته بود! لهذا خادم تشبیه میکند * دید یک کسی روشنی آمده بچه را از زیر عدا بیرون آورده گذاشت و بنا کرد بتعجیل رفتی * خادم دوباره عقش * فریاد برآورد "ای پدر! سوخته! تو از کجا بچههای بی صاحب را می آری و اینجا میگذاری و میدوی؟" گریست یک تنک پر زوری زد * او بچه دایزری و امروز را گذاشت تو بغلش * دو تا پس گردنی زده گفت "زن قبیله دیو! دین اینجا نه بیگمت ها * حالا تریاک در بچه تو بغل * میگردد کچهها * بچهها را می میزند و میگوید "ای بابا سوخته! شما امروز دو چار من شدید! بلا بر سرم آوردید؟" رسید به پشت یک حمام - خراشید * بچهها را زمین گذاشت و بنا کرد بدویدن شخصی در گوشه بود! این را دید و فریاد برآورد "ای پدر! این بچهها را از کجا آوردی و اینجا گذاشتی؟" دید عقش * این مرد از عقب تریاک از جلو هی میبرد * تریاک دید یک خانه درش باز است * سر در داخل شد که قائم شود * چون رفت داخل دید بلف است * از ترس جان رفت بالای پله و میان بلف نشست * بخود میگوید "ای خدا! حالا می آید باز بچهها را میگذارند تو بغل * دید کسی در میزند * گفت "راسته که رسیدند! بعد از این چه حاکمی ترس روی * کجا دریم * دید کلبی آمد پس در را زد و کشید * جوانی آراسته راو گفت "برو! نه بی بیست بگو فلان کس است که ترا فالنجا دیده و وعده کرده من آمده است." چون به بی بی گفت خبر داد بی بی گفت "به ترش بالا تا من بیام." لیکن آمد نمود گفت "کشوف به بود تو این بالا! بی بی ام می آید." چون تریاک دید که آنرا پله گرفته بالا می آید ¹⁴ گریخت رفت تو پس تو ¹⁵ و خود را قائم کرد * آن جوان آمد بالا * بعد از دو دقیقه دید

¹ *Baji* T. "sister."

² *Rishi gapa*, "thick beard."

³ "Reading to himself."

⁴ *Bi-dard-am dard nist = bi-dard-am nani-kharad.*

⁵ *Idrad est*, "the matter admits of no alternative." As a rule the *Qazi* tries to dissuade a man from divorcing his wife.

⁶ *Ya Bāshā*, vulg. for *in yā bī sitān*.

⁷ *Dam-i-kācha*, the end of the street.

⁸ *A'ya*, vulg. for *ki asi?*

⁹ *Qe-ān*.

¹⁰ *Hamman-kharān*.

¹¹ *Mādar bi-khāsh* = "you are not the son of your father."

¹² *Hay*, continuative particle.

¹³ *Bālā*, m.e. for *bālā-khānā*.

¹⁴ *Pilla girifta bālā mī-yad*, "is beginning to climb the stairs."

¹⁵ *Pasi-tā* is a "back room."

یکی زن خود را ساخته بالا آمد * هودو رفتند تو، و هم بغل شدند. ماچها گرفتند * زن آهسته دستش را کرد
 تو ننبون مرد * مرد سر شهوت افتاد نشست * میان در زن و مشغول کار شد * تریایی از پس در که این اوضاع
 را دید نفسش حرکت کرد * درین بین که مشغول اند بکار کردن، شوهر ضعیفه آمد * کنیز راه می باید * که
 هر کس بیاید بی بی را خبر کند * دید آمد، گفت "ای بی بی! دخیل،¹ که آغا آمد * بی بی دست
 باچه برخاست، گفت "ای رفیق! برو تو آن پس تو پنهان شو * چون تریایی این را شنید نوری خودش
 را کرد داخل یکی از دوتابو * که آنجا بود رفیق ضعیفه هم دید آمد در تابوی دیگر، قائم شد * شوهر ضعیفه
 آمد بالا، گفت "ای زن! اینجا چه میگردی؟" دده گفت "جا را میفرم، پاک و پاکیزه میگردم * چه کنم -
 این دده کارها را که درست متوجه نمیشود * دده گفت "ای آقا! تو نمیدانی بی بییم چه کارها که نمیکند،
 چه زحمت ها که نمیکشد * مرد گفت بارهای آرد آوردم، بکن تو این تابوها * زن گفت که "این تابو خراب
 و شکسته است، موش هم درین مرده بود: آردها² بریز تو آن تابو * (ضعیفه میداند که رفیقش تو این
 تابوست) * دده و بی بی هر دو کیسهای آرد را گرفته بردند سر آن تابو، خالی کردند * مرد که تریایی ده پوزش³
 گرفته، هی سبکدرد آردها را میچپاند، هی اینها ریختند، هی تریایی چایید * یکدفعه تابو بکید⁴ و بد بخت
 تریایی سید از میان آردها درآمد * اول خیال کردند که این جن است * همه ماتشان گرفت * شوهر پرسید "ای
 مرد که الدنگ⁵! تو اینجا کجا آمدی؟ چه کار داری؟" مرد که گفت "همای آغایم آمدم * " آغات کدام
 سگ است؟" گفت "توی آن تابو * حالا ضعیفه سیل میکند * شوهرش کلفگی برداشت، زد تو قد تابو *
 دید یک نره خر دیگر از توی تابو بر آمد * شوهر گفت "ای فلون فلون شده! تو دیگر از کجا آمدی؟" رفیق
 گفت "راه را گم کردم، آمدم، داخل خانه شدم تا کسی راهم بلد کند *⁶ شما از عقب رسیدید * از ترس آمدم
 اینجا، پناه جست * شوهر و رفیق ضعیفه چسبیدند به یال⁷ و یخته همدیگر، و میانشان کنگ کاری در گرفت *
 تریایی درین شلغ از میان گریخت، آمد بیرون آردها را تکان داد، گفت "خدایا! امروز عجب رزقی بمن
 دادی * * آمد از کوچه عبور کند، بوی نون شیرینی⁸ شنید * از زور گشنگی گفت "برم داخل خانه شوم
 اگر نکند دند به خایه ندان⁹، نونیکه گریه خواهد آمد * رفت داخل * دید زنی نشسته، جوانی هم پهلوش
 هم بوس و کنار میکند و هم ضعیفه نون می پزد * رفیق زن گفت "مرد که خرا! بی اذن داخل خانه مردم
 می شوی؟ کم بشو رزنه حالا کله ات را خرد میکنم * درین بین شوهر ضعیفه داخل شد، گفت "آری، چه
 خوش! بمن میگویند که زنت کُسر است¹⁰، من بذر نمیگردم * حالا بر من این مطلب ثابت شد * اوی لکاته! نون
 شیرینی برای که می پزی؟ حالا فهمیدم تو رفیق داری * زن گفت "برای این بد بخت غریبه که از راه آمده کسیرا
 ندارند * تریایی هم چشمش بر آن نونها دوخته بود و میخواست از میان در برد * گفت "ای مرد! عجب زن
 فحشیدی داری داغش¹¹ را نه بینی * این را گفته بنا کرد نونها را جمع کردن * ضعیفه اشاره کرد "کجا
 میبری؟" تریایی با اشاره گفت "خاموش همین جا میگذارم تا شوهرت برود * نونها را زیر بغل نهاده آهسته

1 *Nafas* = āla-yi *tanāsul*.2 *Rāh pā'idan*, "to keep watch."3 *Dakhl* is merely a cry of agitation.4 *Tābū*, a huge earthen jar for storing grain.6 *Dada*, i.e., 'a wet-nurse,' is used for any negress.

5 The plural signifies "bags of flour."

7 "Covered his mouth and nostrils with his hand."

8 *Chāpandan*, "to press down."9 *Pukidan*, vulg. for *tarkidan*.10 *Māt giriftan*, "to be amazed, etc."11 *Aldang* (m.e.), "boor, of boorish manners."

12 Show me the way.

13 *Yal*, "mane," means 'neck and chest.'14 *Nān-i shirīn*, a cake of flour, butter, and sugar.15 *Bi-khāya-yi rindān* = "I don't care a curse."16 *Kussā*, vulg. for *zan-i kī bisiyār jīmā' bi-dihād*.17 It is a belief that when a loved one dies, a black spot appears in the heart of the mourner. *Dūgh-ash rā na-bin*, "may you not see her death."

آهسته پس باشد تا نزدیک در رسیده گریخت. آمد فرد. گفت: "ای ناخجیبها! بگذاشتید ما این خون را آوردیم." ضحاک لوبه کوسه. کوسه گفت: "خوب امشوی میخوانم. صبا میگویم چه نقشی باید بزنم." *

صبح کوسه برخاست. به رفقایانش گفت: "مرا به بید تخت فولاد. در قارون بید بیاوریدم. و یک مدینه بکشید رویم. یکی بر سر. و یکی بائین پا. نشسته هی بر سر و صورت خود بزنید و بپایند. های بایانی عربیم! های بایانی مظلوم." ^۱ هرکس برسد ضرور چپیزی میدهد. "رفقا بگفتند او عمل کردند. و دیگری نشد که پزلی فراهم آمد. از قضا یکی از آدمهای حکومت آمد که از آنجا رد شد. خوب نگاه کرد دید که مرده از میان تابوت حساب بویها را میکشد. میگوید بروقاش که "اوی بایا سگها! چقدر پول جمع کردند؟" مرد حکومت گفت: "ای محروم لقمه! امروز بیستم. اگر زنده نگورت نه سیاهم." آمد جلو تابوت گفت: "از حکومت مأمورم که هر عربی اینجا بمیرد از دست خود غسلش دهم. کفشش نعام. و بختاک بسپارم." رو کرد به آدمهایش گفت: "بچها جنازه را در شق بگیرد." هرچه کچل و تریانی التماس کردند. التماس نمودند که "ای بایا! پول جمع شده. ما خود بختاک میسپاریم. زحمت نکشید." آدم حکومت هیچ خوف آنها را نکوش کرد. تابوت را کشید. مرد تو مرده خانه. و آنجا آدمها را رخصت کرد. میت را در آوین روی تخته تن شوری خوابانید. و دم غسل. در سه مشکی زد تو بهلو. گفت: "ای بدر نامرد! تو چه جور مرده هستی که حساب بویها را میکشی؟" هرچه او را زد. شمه را خورد و دم زد. از عقب کچل و تریانی رسیدند. آمدند دم در غسلخانه. داد زدند فریاد کشیدند که "ای بایا! مرده مرا چه میکند؟ ما خود میبوییم. بایا! او میبویم." آدم حکومت سرگشت که در آوین آنها به بند کوسه افتاده. چون پشت مرده را برگشته دید. دستی زد تو طشت حلوا. مشکی گرفت گذاشت تو دم. و فوت زد. پائین. چون دید که مرده حلوا خورد گفت: "خوب. ای زخم انیلس! کارت را حالا درست میکنم." گرفت. و تو حوض مرده شوری چنان بر آب. کوسه رفت بده در سه قط آب. هم خورد. و آلوده خود را بپوشی زد. آدم حکومت دید بد اوضاعی است. گرفت در سه مشمت و آمد زن تو پس دنده ش. ^{۱۰} گفت: "ای مادر! بختا! عجب مرده هستی! حلوا را خوردی. او! شم بهر مار کردی." درین بین شوا قاریک شد. حالا آدم حکومت شاگردهایش را هم رخصت کرده نمیداند چه کند. دید عدای نفس نفسی. از پشت دیوار می آید. گوش قرار داد شنید که میگوید: "بریم تو غسلخانه آنجا خلوت است. بختوا! غار را در میان خود تقسیم نمائیم." معلوم نبود که جماعت راه نماند. قافله را چاییده تفضوهای بغارت آورده اند. آدم حکومت از ترس جون. خود را توی تابوت انداخت و بهلوی کوسه خوابید. رهنان آمدند تو. دیدند تو مرده افتاده. آنها را پس کرده نشنیدند. از قضا شمشیری در میان اسباب غارت بود. یکی گفت: "این شمشیر برای من." دیگری گفت که "هرکس این مرده را از شمشیر دور تا کند. شمشیر برای او." سیمي برخاست آمدندش را زد بالا. گفت: "این کار کار من است. هر دو میت را بیک صفت در خواصم کرد." آدم حکومت حالا آهسته بکوسه که نزدیک تابوت افتاده بود گفت: "اوی رفیقو! خودت هم نشسته میشوی مرا هم بکشتن خواهی داد. فکری کنی." یکدفعه ترسه داساک زبان از تخته تن شور برخاست: فریاد زد "اوی! مردها! میخیزد! میگوید زندهها را!" آدم حکومت

^۱ Gurkhi, vulg. for gurkhi.

^۲ Takhti-Ful, a quarter in Isfahan.

^۳ Bakhsh-and-am.

^۴ Maslam = "poor, wretched."

^۵ Dam + ghush, "at the time of washing."

^۶ Uprada = lying down.

^۷ There is always a plate of *halva* carried along with the bier: the contents of the plate are given to the poor in the grave-yard.

^۸ Qut-zadan, "swallow."

^۹ Zai-est qut-ol, "two or three godowns of water."

^{۱۰} Zai-est qut-ol, "two or three godowns of water."

^{۱۱} Zai-est qut-ol.

^{۱۲} Fir-fir, "hissing of a snake, noise of whispering."

هم یکدفعه از قابوت جست و میوای برکشید "بگیرید! خفه کنید!" دزدها چون دیدن مردها برخاستند. همه تقاضای را گذاشته گریختند. بعد دزدها میان خودشان گفتند "مردها که نتوانستند را نمیبردند، کسی برون نه بیند چه شده؟" یکی جلو آمد که "من میروم به بیوم که مردها رفته اند یا نه." کوسه نگاه کرد دید یکشان را میبرد. رفت بیایه در قایم شد. همینکه او سرا گذاشت تو به بیند مردها هستند یا رفته اند. کوسه کلاهش را قیید و به یکی از مردها گفت "اینهم هفت تراز تو." دزدها "دوید! بر گشت فرد رقبایش! گفت "اوی بیرون! اینقدر مردها جمع شده اند که هر یکی از غارتان هفت غارتشان شده." یکی قسمش نموده بود. کلاه را بردند. "همه دزدان دیگر کافور شدند." صبح کوسه به آدم حکومت گفت "بیا ما دوست بشیم و نتوانه را قسمت کنیم." کوسه قسمت خودش را واردانیده رفت. رفت فرد رقبای حکایت را تعریف کرد. — و السلام قصه تمام.

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III.

نقش شیوازی

دو نفر رفیق بودند: وارد اصفهان شدند که نقشی بزنند. و از اهل شیراز بودند. هر کدامی قصد تومان پول داشتند. یکی شون "با سیصد تومان پول آمد در دکان شخصی بزاز. با او رفیق شد و بصحبت هم در آمدند. آن شخص بزاز به شاگردش گفت "اسپش را بگیر. بگردان." آدمش اسپ و بول را هر دو گرفت و رفت و کم شد. بعد از ساعتی آن شخصیکه پول و اسپ را آدمش گرفته بود، بهانه کرده دکان ورچید. و بالا خود را کشید. آن شخص نورسیده حیدرون و سرگردون. ادا دید رفیق از حمام بیرون آمد. سارقچه با خود داشت و آن شخص که اسپ و بول را کم کرده بود گفت "این سارقچه را با من تا خانه بردار." آن زن این صاحب دکان بود. بنعجیل وارد خانه شدند. و فنیکه وارد شدند مجلس چیدند. و بغل هم خوابیدند. در حین جماع دکاندار عقب در آمد و در کوفت. جماع نکرده از هم پاشیدند. زن مرد را در خصمی پیچیده در اطاق پلو گذاشت. صاحب خانه وارد شد. آمد توی تالار. دود ضعیفه پریشان است. پرسید که "تو چرا میوشی؟" گفت "باکی نیست." فکر خونه داری هستم. مرد قلپونی کشیده از خانه بیرون آمد. آن مرد اجنبی آمد و به زن نزدیک کرد و بخار قلبش را بدر نمود. بعد از آن قرار داد صد تومان باو بدهد و یکدست لباس فاخره باو بپوشاند. آن شخص راه برای آمد در دکان بزاز و سلام کرد. گفت "تو پول مرا گرفتی. حال ما خدا پول رسانده. با قله زن نه فلان محله است قرار کرده روزی یکم تخته بزم و با او جمع شوم. و از او یکصد تومان و یکدست رخت بگیرم." بزاز گفت "ای فلانی اگر فردا رفتی مرا می بوی؟" گفت "بلی، بجشم می بوم." بخارست ندارم. فردا شد. آمد از در دکان بزاز عبور نکرد. گفت "بسم الله یا شید! بروم." این را ثلثه رفیق آن زن جلو افتاد. بزاز تا رخت دکانش را ورچید. رفیق زن وارد خانه شد. همین که رفت نزدیک کند صاحب خانه رسید و دق الباب کرد. مجدداً زن رفیقش را در رخت خواب گذاشت و پیچید. شوهر آمد دخیل خانه.

¹ *Capidan*, "to snatch away."

² *Diade*, dimin. of *dad*.

³ *Naqāṣ-e zadān*, "to play a trick, etc." This story is told by a Shirazi, and the Shirazis hold in contempt the intelligence of the Isfahani.

⁴ *Tak-e shan*, for *yak-e shan*.

⁵ *Sorugcha*, "bundle" (for *sar-bugcha*?).

⁶ *Shāh-e-tukān*, no *taḥaf*.

⁷ *Shāh-e-chidan*, "to spread the table for a feast."

⁸ *Tak-e nist*, "there's nothing the matter."

⁹ *Buzār-e qalb* better *huda* = *taskin-e shakal* *huda*.

¹⁰ *Rah-e-rāf-tān*, "to wander, not to go straight." The man was a stranger in the city.

¹¹ *Pā-shud*, vulg. for *pān-e-shavad*.

آنچه خودش کرد. رفیقش را بدانت * پرورش از خانه بیرون آمد * آنوقت آمدید که رفیق زن بود خواست
با زن جماع بکرد. باز مبلغ بکشد قومان شد رفیق خودش داد و روانه بد * مرد آمد در دکان و به برآز
گفت "تو کجا مادری؟" من بختانه آن غریبه روم * شوهر فلان شده اش آمد و مرا دید * برآز او را
بسم داد که فردا که میری مرا هم همیست * به بر * باز فردا شد * آمدن آمد نزدیک دکان * به برآز اشاره
داد "بیا یا شوهرم" * این را نموده جلو افتاد * وارد خانه شد * دید زن برهنه است از آب حوضی بیرون آمده *
و سربهای بلورینش مثل آفتاب میدرخشد * نزدیک * به زن شد * او را بغل گرفت * زن نوسه جلد بر سر و
صورتش زد * و او را خوابانیده نشست * است * از رسید * انگش را توهوا کرد و مشغول بکار شد * در حین داخل
داخل * شوهر حلقه در را زد * آن زن از جایی خود حرکت کرد و مرد را بغل زد * همان طور که خوابیده بود در
شیرآویز گذاشت و بالا کشید * شوهرش داخل خانه شد * زن نشانده زیر شیر آویز * خودش هم نشست *
آن مرد احدی که رفیقش بود عورتش از زیر شیر آویز معلوم بود * زن خواست که عورت او پنهان شود *
دایره از طایفه در داشته و با شوهر تصدیق خواندن مشغول شد .

"گل نشینی بالا نشینی خانه ات جمع کن و نشینی"

آن مرد استیجی در حرکت در آمد که خود را جمع کند * بند شیرآویز باز شد * آمد بر سر شوهر * زن از
خاطر حسه به پنهان اینکه بر سر و صورت شوهرش صدمه فرسوده باشد آمده چشمپاشش را گرفت * پس پس
آمدن خود را باطافش کشید و قام شد * تا شوهر از خانه بیرون رفت * بعد آمدن آمده جماع بر شهنوی کرده
لباس بر کرد * آمد در دکان شوهر آن زن و تفصیل آنروز را بیان نمود * برآز گفت "ای ولایی ترا بسبیل میدونه ات
قسم * فردا مرا همواره خود به بر تا من هم سبیلی * بکنم * گفت "بخش * قبول دارم" * صبح دیگر آمد
دم دکان * گفت "باشوهرم" * گفته جلو افتاد * برآز از عقب * رفیق زن باو ایستاد کرد * داخل خانه
شد * آنروز آن بول تمام کرده بود * گفت "امروز ناید بروی نوبی این حوض * کنونی بگذارم بالای سرت *
جنگالی * مانده ام * با شوهر میخورم * و شرط می بندیم * و همه * بکرمی اندازیم * * مرد نخست شده در
آب فرو رفت * شوهر در خانه از * زن در را کشد * شوهر با زن همواره داخل شدند * جنگال را پیش روی
شوهر گذاشت و تکلیف کرد بخورن * زن دایمی مشوه و نار و قور و صره نهاد * دندلی * چو داشت و زد بکدر کرد
و گفت "مردم * اگر بخور ده تومان بوده ام" * من گفت "من میخورم" * زن گفت "نعم الله" اگر نه
زده * باخته * "ها" * برآز دندل را میان دهنی گذاشت و زد * دندل * رفیق از زیر کدو * میدید * سرش را پس
میکرد * دندل زن * قریب سه چهار دندل زد * دهنه را زد نمود * شوهر زن چهل تومان ضرر کرد و خجیل
شده باز بدکان خود رفت * آن مرد از میان آب سر بلند کرد و ضعیفه را در حوض صدا زد * چوب ضعیفه رفت
در عرض * نشانده * گفت "چه جاند بمرت هستی! بیک ساعت مبلغ چهل تومان گرفتی" * انگ
راشده بر شانه چوبش نشانده * رنگ چوبش را زیر پای چوب زد و فرو نشاند در آب * تا خصیصی * آنوقت

¹ *Mir*, vulg. for *miras*.

² *Han-pô-yai* = *hanyu-ai*.

³ *Nordik*, *biran*, *isafat*.

⁴ *A woman*, *ghayl*, *mu*, *band* *ki* *shahat* = *san chand* *jo* *hasht* *maghar* *bar* *shar-i* *pâ*, *sar-i* *pishtan* = *armamen* *gash* *on* *ghair*.

⁵ *Tu* *hava* for *thay* *hava*, the *izafat* is often omitted after *tu*.

⁶ *Shir-ai* = "milk-safe, meat-safe."

⁷ This verse is nonsense.

⁸ By your, mainly, troubles, a common oath among common men.

⁹ *Said-i* for *sai-i*, here = *namasha*.

¹⁰ *Changal*, a mixture of butter, bread, and dates or honey.

¹¹ A common error of concord.

¹² *Hisa*, "stone of fruit," *hase*, vulg. form.

¹³ *Dandil* or *dandil* (nec.) = *hista*.

¹⁴ *Bâm-i* *tan*, i.e., "do you commence."

¹⁵ *Hâ*, "take care."

¹⁶ *As* *gi*, *ba*, does not mean from underneath, neither does *pas* mean "back," vide English translation.

¹⁷ *Radd namud*, "he made it pass by him, miss him."

لذت مخصوص بودند و از آب بیرون آمدند * مرد انجلی باز رفت در دکان نواز و گفت " مبارک باد ای کار من
 با تمام رسید * مطابق پول اسب و پول نقد گیر ما آمد * شوهرش چه مرد احمق بود که از زنی کم بود * " مرد
 نواز گفت که " این مطلب را تعریف کن برای کسی تا من نیز پول بدهم * " (زنی آن نواز عثمیه مجتهد آن
 ولایت بود) * گفت " چه عیب دارد ؟ " در خانه یکی از همسایه های خود تمام کاملین و مجتهدین
 و خوانین را وعده خواست * و همدان مجتهد را که برادر زن خودش بود نیز وعده گرفت * و برقیق زن گفت
 " تعریف کن * " آن مرد انجلی نقل کردن در آمد و کسی خبر به زن داد که " نانی در خانه فلان همسایه از
 تو نقل میکند * " آن زن چادر بر سر کرد و بالای بام در آمد * و از روزنه بام ملاحظه نمود * دید رفیقش است * در
 حضور انزله جمعیت نقل سابق را میکند * تا رسید بمحلیکه شوهرش نقل به کدو میزد * آینه نوی سینه زن بود *
 زن آینه را با ناز انداخت : عین آفتاب بصورت آن مرد افتاد * مرد نگاه کرد دید زن صورتش را میخراشد *
 آنوقت رفیق زن ملتفت شد و گفت که " یک مرتبه از خواب بیدار شده * " حصار از او پرسیدند که " اینها را
 بخواب دیدی ؟ " گفت " بلی مگر در بیداری همچو چیزی میشود ؟ " آن مرد نواز را بسیار زدند و گفتند
 " ای زن صفت ! تو این خانها را چرا نموده ای و این بهانه های بی معنی چرا به زن ردی ؟ " حکم
 نمودند او را بر دار زدن * و بعد از چهار ماه و ده روز که عده زن بر آمد او را بعد همان مرد انجلی در آوردند
 و پنج بچه از آن مرد بعد چند سال بوجود آمد * دو دختر دوازده ساله و یک پسر * و السلام *

IV.

حکایت مم جعفر

شخصی بود نوکر باب * روزی آفتاب او را ترستاد بونی بگیرد * در بغل زاده هوا ابر شد و شب در رسید
 برف بسیاری گرفت * شب در میانه بدایان حیران و سرگردان * زاهی هم بجائی بلد نیست * دید از طرف
 دست راست صدای سر زامی آید * بهوای ؟ سر زامی کرد بوقی * چند قدمی که رفت دید صدای آلتیک
 هم می آید * چند قدم پیشتر که رفت دید آثار قلعه پیدا شد * حال برف بسیار آمده است * زاهی بجائی
 نمی برود * رسید بدر قلعه : اسب را کشید نوی یک کولچه - چند قدمی که جلو تر رفت در بسیار برفی
 بظرش آمد : دست به در که گذاشت در وا شد : اسب را کشید تو * دست میان جیب کرد - چین
 و کیسه نوترن * را در آورد و چاق را چاق نمود : کبریت روشن کرد که چاق را بکشد * دید اینجا بار
 بند است - آخور بسیاری هست - کاه هم ریخته * شکر خدا بجا آورد که اسب اسب کوسه نیست : اسب را
 سر آخور بست و کاه بسیاری هم جلو ریخت * گفت امر " برم برای خورم شوم " پیدا کنم معادای سی بیاید
 رکاب و دهقه اسب را به بون * گفت " شبن " از کسکی نمی میوم * " بون بالای سکوی بار بند آمد

¹ *Val'da khayastan* "to invite" *Baradar-zan* no izafat.

² *Rauzana*, is any light hole.

³ Scratching the face is a signal to keep silence. It is also a sign of astonishment.

⁴ After divorce the *haidah* is three months; but after the death of a husband, four months and ten days.

⁵ *Nikar-bab*, a private servant in livery.

⁶ *Burf giriyi* (m.), "began to snow"; also *borān giriyi*, "began to rain."

⁷ *Harā = farā*.

⁸ *Tumbak*, "a kind of small drum." These instruments indicate that there was some festivity taking place in the fort.

⁹ *Tutun*, good, small tobacco, for cigarettes or ordinary pipes (*chupug*); *tumbakha* is tobacco leaf (for the *qalyān*).

¹⁰ *Chay* 2. to prepare either a *chupug* or a *qalyān*; this idiom is not used for any other preparation.

¹¹ *Barband*, an outhouse for housing horses and cattle or for storing grain and straw.

¹² *Bur-zan*, vulg. for *bi-rizān*.

¹³ *Shan*, vulg. for *shām*.

¹⁴ *Shab-i* = one night.

را نگذاشت. برقیانی، ریخت. نوچه اسمی را زیر سر گذاشت و بعد را زدی خود نهیده به خواب رفت. * بقدر نیم ساعت که گذشت دید یکی سر در میان بار بید کرده گفت "مر جعفر! تا سه مرتبه * او پیش * خود گفت "مر جعفر یا شوهر این زن میباشد یا برادرش یا پسرش: از میان عروسی حکماً بلوئی نوئی * آورده است به مر جعفر بدهد * خوب است که من جواب او را بگویم و این غذا را از او گرفته بخورم * آسوده شوم * گفتا "بلی * زن آمد باالی سکر: دست در گردن مرد کرد و گفت "قربونت * بگویم نقش با چیت از برای آوردی * مرد جبرون موند * گفت "اگر بگویم نه * شوهر * را نمیدهد بخورم: لابد گفت "آورده * در خانه است: صبح میان * زن دست میان شلوار مرد کرد * مرد آمد را گسترانید و با او نزدیک کرد * وقتی که غرق شد زن گفت "مر جعفر تو ایستد! میم زد کفش را بیار که در عروسی با کف * مرد گفت "بی بی به بختی: من مر جعفر نیستم: من حاجی حسین اصفهانی * هستم * زن گفت "آن پدر ترا می سرانم * و دو دستش را گذاشت در طویله و تیرک بر آورد "اوی * دزد! اوی دزد! * تا سه مرتبه * مرد دید که از میان خانه عروسی مردمان خوشی را بداشته رو بطویله ممدود * و اگر رسیدند او را هلاک خواهند کرد * آن مرد دو دسته در پشت زن زد و زن در * چون با صبحه روی برینا انداخت و رو بدر قلعه دوید که بگریزد * دید در قلعه را بسته اند * از ترس جبرون خود نکشوش بود * دید پلک گوشه دالون * است از بله بالا رفت: دید بالا خانه است: در گوشه نشست و از آنجا نگاه بدر طویله میکرد * دید چراغ آوردند و گفتند "زن کو در * نزدیک نیست * حال زن جواب زنهار را چه بگوید * گفت "من آمدم بر * دیدم در طویله صدا می آید: گفتم بلکه دزد باشد * ازینا رفتند * عدلی اسمی بود * است: و این اسمی که بسته است مال خوانین است: اسمی را بسته است و خود بعروسی رفته * بعد همه از بی کار خود رفتند * مرد با خود خیال کرد که "دردی درین بالاخانه صبر میکنم تا آنها برونند * آنوقت میرزم بهلری اسمی خود میخوانم: و صبح اسمی را سوار میشوم و میرم * درین خیال بود دید در میان پلها صدای نا می آید * گفت "مبادا کسی باشد ترا پیدا کند * در گوشه بالاخانه پنهان شد: دید کسی سر در میان بالاخانه کرد و سه مرتبه آواز داد "مر جعفر * مر جعفر * مر جعفر * مرد فهمید که همون زن است: جواب داد "بلی * زن آمد در میان بالاخانه: و دست در گردن مرد انداخت و گفت "بلاست بخورم: قربونت شوم: شما اینجا برونید * و من نزدیک بود خون نالقی بکنم * مرد گفت "بلی * زن گفت "بگو بدم کفش و جانت برام آوردی؟ * مرد مطالب طویله در دستش بود: گفت "آوردم و کفش را بعلی کرده ام: اما در خانه است: همراه من نیست * زن گفت "از برای چه نیارویی؟ * مرد گفت "خیال کردم مبادا شما را نه بکنم: در خانه گذاردم: صبح می آیم * زن دست در شلوار مرد کرد * مرد ازینا را گسترانید و خوب سیر حمام کرد: و وقتی که غرق شد زن گفت "مر جعفر: ترا بخدا! قسم میدهم که من کفش را بیار که در عروسی در پا کنم * مرد گفت "ای بی بی به بختی: من در طویله عرض کردم بسماع که بدهد: مر جعفر نیستم: حاجی حسین اصفهانی هستم: و آمدم بگویم قلع * را که گم کردم: شما بخواهید * بخشید * زن گفت "بندفعه پدرت را آتش بزنم که خود یاد کنی: نمیدانم ترار نمائی * دم در پلها

¹ *Muham* or *Mam Ja'far*, vulgar abbreviation for *Muhammad Ja'far*.

² *Pish-l'bad*, "to himself."

³ *Namā*, i.e., *nāmā*.

⁴ *Qurbān*, i.e., *gurbān*.

⁵ *Ha'ran mād*.

⁶ *Shenā* (m.c.), plural to signify various dishes.

⁷ *O d' dūd* and not *āy dūd*: the latter would be used in addressing a person.

⁸ *Dēlān*.

⁹ *Amadam bi-rām* = *amadam radd shavām*.

¹⁰ *Balki*, "perhaps."

¹¹ *Māl-i khavān-i* = "some gentleman's property."

¹² *Badrūd*, vulg. for *bādā*.

¹³ *Bi-giram qulluq*, "to recover revenue by force."

¹⁴ *Rheshind*, vulg. for *hā'wān*.

استاد و بنا کرد بی دریغ صدا زد که "اوی دزد! اوی دزد!" که بگوشیدند آن هفت سالد تا هفتاد ساله با چوچ و چماغ ریختند در قلعه. مرد از هول جوی خون را از دیوار بیرون قلعه انداخت. کوچه بود در میان کوچه. بنا کرد بفریاد. دید یک در خانه ایست. دست در در خانه گذاشت. در را شد. داخل خانه گشت. صدا زد "صاحب - خانه." دید کسی جواب نداد. اطاقی در برابر بود و روشنائی نداشت. رفت پشت در. دست بدر اطاق زد. گفت که "ای صاحب اطاق! ای برادر! ای خواهر! ای عمو! ای کردائی! ای مشهدی!" هر جور صدا زد دید کسی جواب ندهد. لابد در اطاق را وا کرد. دید کرسی بسیار بزرگی. میون اطاق گذاشته است و بجای بالائی آن انداخته. و چراغی بالائی او گذاشته اند. مرد از زور سردی هوا نم را گذاشت گوشه اطاق. و رفت زیر کرسی نشست. ربع ساعت که گذشت کرسی زور آورد. برخاست گردش کرد. نونی بدست آورد. گوشه نون را شکست که بخورد دید نون خشک نمیداند بخورد. در خابست نونی اطاق باز گردش نمود. روغنی پیدا کرد. نشست. نون روغنها را بخورد. میل به نشیدن قلیون پیدا کرد. قلیونی دید بشکست. قلیون را گذاشت کنار. چراغ را خاموش کرد. و در اطاق را بسته خوابید. نیم ساعت که گذشت دید یکی به هیبت "در اطاق را بهم" زد و بخورد ملاست میبزد. و بد میگوید که "بر پدر من لعنت اگر دل بمردهای این زمان به نادم. از سر شب تا بصال میون برف گونش کردم و مقصود خود نوسیدم. یک مریکه انداز بالای مرد. بنا کرد دست نقد مرد کشیدن. ز گفت "م جعفر شما اینکا بودید؟ در من سر شب تا بصال میان قلعه تقصص میدرد." مرد گفت "بلی. میان آدمها میافه عروسی شما را نمودیم. خانه را که بلد بودم. آدم در میان خانه خوانیدم. رفتم آینه هر کجا که هستید می آید. بخواب رفتم تا حال نه شما آمدید." آن زن دیگر چراغ روشن نکرد. پهلوی مرد گشت و خوابید. مرد نون و روغن خورده. زیر کرسی گرم خوابیده. باز برخاسته که خود را از نو گرفت. همیشه فارغ شد نگاه به پنجه اطاق کرد. دید هوا روشن است. یا خوب خیال کرد که "اگر صبح شود این زن مرا به بلا می افکند. هیچ بهتر ازین نیست که برخیزم و بروم." همچونیکه برخاست که بود. زن دامن مرد را گرفت. باز بنا کرد بقسم دادن که "م جعفر همین الان کشتن را بیاور." مرد بنا کرد به خفیدن و گفت "ای بی خبر. مگر در میان طویله قدم م جعفر نیستم. حاجی حسین اصغهای نیستم. اشتباه نکردی. آمدی در میان بالا خورده مرا پیدا کردی. اونجا هم کفتم. من م جعفر نیستم. باز اعتقاد نکردی. الحال بخدا م جعفر نیستم. حاجی حسین اصغهای هستم." زن این مطلب را شنید. گفت "ترا بخدا! یگو بدانم" که نو خانی را پیری زادی¹² که امشب هوجا میرم تو در چار من میشی¹³!" مرد گفت "ای زن! بگو تو کیستی و م جعفر کیست؟" زن گفت که "من گفت که" بان که م جعفر پسر کخندانی این آبادیست." و صدت

¹ Or *ox-pen* (or *shukh*) *solā* in *panjāh* (or *shahr*) *sālā*, i.e., "young and old."

² *Chugh* is *chomāgh* = *chābān* *chomāgh*, "sticks and staves."

³ *Sāhib-khāno* and *sāhib-atag*, no variant.

⁴ *Das barābar*, i.e., *ru-bi-ru*, "opposite."

⁵ *Kursi*, a low table covered with a large quilt and having underneath it a lighted brazier. People sit or lie under the quilt, their heads outside but their legs under the *kursi*.

⁶ *Rūgharī*, "a dish of butter."

⁷ *Rūgharhā rā*, i.e., "all the butter."

⁸ *Gr. kucht*.

⁹ *Bi-haibat* = "in a rage."

¹⁰ *Das bi-hām se'at*, "to slam to the door" (there after entering).

¹¹ *Maqūd*, i.e., meeting with Mubām *fatar*.

¹² *Chirāgh rishān na-kard* = "she lit no light," but *chirāgh ra rishān na-kard*, "she did not light the lamp."

¹³ *Hayr chūnān-i ki* for *hastān-i ki*, "as soon as."

¹⁴ *Begān bi-dānam*, i.e., "Tell me." (Irish people frequently before asking a simple question, say, "So and so, now tell me.")

¹⁵ *Parī* in colloquial Persian means a good fairy, and *finn* a bad one.

¹⁶ *At-shā*, vulg. for *ni-shān*.

¹⁷ *At-shā*, i.e., "village."

نوز سال خود که مدختر است با من نزدیکی کند: ممکن نمیداند * امروز عروسی در قلعه واقع شد * و قتیقه مدختر است * بود شهر اسباب عروسی بخرد * من بار گفتم " اگر شیش * ذرع چیت از برای زیر جامه * و یک حفت نفش * از برای من از شهر می آوری و امشب عید می من ترا راضی میدهم * غریبی * از شهر آمد * بختها را * با چیت بمن نشون داد * شب دیدار میدهم * مطلب را میگیرم * * من بخدا هم جعفر تخصص میدهم * دوچار تو شدم * و این خانه هم خانه خودم است * از سر شیش تا بعال هوجا * نردش * آدم بروم به ایل * حیدر علی خان * پول بگیرم * شب برف آمد * من راه را گم کردم * درین قلعه آمده * دوچار تو شدم * * زن گفت " من آبرو دارم : ترا بخدا که این مطلب را بکسی نگو * * مرد گفت " اگر نوشته را می بینی میدهم بکسی نمیدهم * * زن گفت " من آبرو دارم * مرد سوار شد و از پی کار خود رفت * باقی * و اسلام و نامه تمام *

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V.

قصه حاجی خیاطی

اول که حرف بزن

* حاجی بود در خرابچون * روزی داخل خانه ¹ شد دید زنش بکار خود مشغول است * گفت " این زن ! بخر کن گوشه ها را او ² ده * " زن گفت " مگو چشمه های در است ؟ نمی بینی که من خیاطی میکنم ؟ " مرد تعجب نمود : چوبی که در دست داشت بطرف زن انداخت * زن برخاست و یازوی ³ برف رفتی را در داشت : طوف مرد پراند و گفت " ای مرد ! بغشیر : هر کدام زودتر حرف زدیم ⁴ گوشه ها را بر میدهم * " نشستند زن دید عقدی داشت زبان است : خود خیاله کرد که " بر میدهم : میروم بخونه همسایه صحبت میدارم و مراجعت میکنم تا شوهرم را بدست بیاورم * " چادر بر سر کرد و از جلو مرد روانه شد که بکوه ⁵ مرد برگرد " کجا میروی ؟ " مرد هیچ نگفت * زن رفت در خانه همسایه *

مرد تفهانی بار آبر کرد : برخاست آمد در خانه ⁶ نشست * شخصی آمد عبور کند سلام کرد * جوابش ⁷ را بد اشاره داد * مبادا زن بشنود * دیگری آمد سلام کرد * باز مرد جواب سلام و آرایش ⁸ داد : از ترس اینکه مبادا زن از پشت در با بالای پشت بوم ⁹ بشنود * مرد دلایلی آمد آید دست ¹⁰ حاجی داد * حاجی نگاه در آینه کرد :

¹ Bud-mi-khāst or Ast-mi-khāst. ² Namke nam-kuh, "he could not get an opportunity."

³ Or khūst.

⁴ Shish, vulg. for shash, "six."

⁵ Zar-jarā, the short "byet skirt" worn by Muslim women; also, "a man's under-drawers."

⁶ Saghā, "green, rather" (strong and good). ⁷ Chārah, "this sunset, this evening" (i.e.).

⁸ Kafsh-hā vulg. for Sing. kafsh is used for one shoe and the plural for a pair.

⁹ Or harchi fardish karān. ¹⁰ Il, pl. tūyāt or lāt, the wandering black-tent folk. ¹¹ Anas, vulg. for ānā.

¹² Bāq, in j.c. often bāghī, "Goodbye, the tale is ended."

¹³ Khāwājān, name of a place.

¹⁴ Khānā. ¹⁵ Ash, vulg. for āb.

¹⁶ Har budan nād-tar hāf adām-mi-dhim, "whichever of us speaks first will give—": grammatically should be—bi-zanad-mi-dhidā.

¹⁷ Bātki, "perhaps."

¹⁸ To salute is a sunnat, but to answer a salute is a faiz. ¹⁹ Yavāch or āh-ā = in a low voice.

²⁰ A barber does not orally ask a customer if he want to be shaved, but offers him the mirror. If the customer takes the mirror, it is a sign he wishes to be shaved.

آینه را بدست دلاک داد * مرد دلاک گفت "سرفازا بدوآشم" حاجی سکوت کرد که مبدا را بی بشنود * دلاک سکوت را موجب رضا دانست * لنگ ا بگردن حاجی انداخت * حاجی گفت "اگر لنگ را بر دارم و بگویم 'سر نمیشم' زن می شنود و میگوید 'برو گوسفندها را او بده' * بهر آنست که حرف نزنم" * دلاک سر را تراشید * بیجی در آورد که ریش حاجی را اصلاح کند * دو نفر در آن گوشه دعوی میکردند : حواس مرد سنیانی ریش نوی دعوی ریشی دست و عقراض او کار میکرد * رو که بر گردانید دید که یکطرف ریش حاجی را زده است * دید که نمی شود با معقارش موها را بیزدن آورد * : طرف دیگر را هم زد * دید حاجی بد شکل و بد زوشت شده * هیچ صحبت هم نمیدارد * مرد دلاک او ریخت * و ریش حاجی را از بوم تراشید * حست زقانی در داشت * سایید روی سکو * و سه خال روی حاجی گذاشت * و آینه را دستش داد * حاجی نظر در آینه کرد * دید که مرد دلاک کار خود را کرده است * با خود خیال کرد که "اگر من زمین را با سگان بدزم ریش من سوحایس نمی آید و اگر با سلمانی صحبت بدارم زن در گوشه بذهان است * می شنود * میگوید 'برو گوسفندها را او بده' * بهتر است که صحبت ندادم" * آینه را دست دلاک داد * دلاک گفت "بجوت سر تراشی را بده" : دید صحبت نمیدارد * گفت "حکما این گنگ است * زیون ندارد * میارم" در بزمه * میگوید سر * مرد شما را تراشیده ام و مرد آنرا بدیدید * * آمد داخل خانه * مدارد "صاحب خانه" * دید کسی جواب نمیدهد * رفته در اطاق * نظر انداخت دید بقدر بوند ¹¹ تومرین اسباب طلا و نقره گل میخ * است * گفت هیچ "بهر این نیست که بوم این اسبابها را بردارم" * اسبابها را برداشت * ریخت در میان لنگ دلاکی و از در خانه بیرون آمد * حاجی بیخیال آنکه هیزم یا چیزی دیگر است هیچ نگفت مبدا زنش پنهان باشد و بشنود * میگوید "تو اول حرف زدی * برو گوسفندها را او بده" * همچونکه ¹² دلاک گذشت ضعیفه از خانه همسایها آمد * دید یک زنی لباس مردونه پوشیده و در خانه نشسته است * پیش آمد دید شوهر خودش است * ریش ندارد و خال گذاشته * ضعیفه بخنده رفته ¹³ گفت "ایزد که تو را باین صورت دیده است" * مرد برخاست بخندید و جستی کرد و بقا کرد بدست زن ¹⁴ که "تو حرف زدی" * برو گوسفندها را او بده" * زن دید که مرد دست میزند * وارد خانه شد * در اطاق رفته * دید که اسبابهایش نیست * انگش پریده بچشم گریان کرد ¹⁵ مرد درید و گفت "ای مرد! گویمندها را او میدهم * بگو به بیغم اسبابها را که بوده است" * گفت "ای زن! رقتیکه تو رفتی منی آمدم در خانه کرفتم نشستم * مرد دلاکی آمد مرا باین صورت کرد * وارد خانه شد * اسبابهایم را او برده است * من بیخیال آنکه خنده هیزم است حرف نزنم * مبدا که تو آنجا باشی و شنوی و بگوئی 'گوسفندها را او بده' * زن بگریه شد و دودن صفای مرد دلاک * سران گرفت نا آمد در دروازه ¹⁶ *

¹ *Zang* is the loin cloth used in the *hammam*. Barbers use one to protect the shoulders of their customers.

² *Gulī*, "thought, said to himself."

³ *Li gusha*, "in a corner away from him."

⁴ *Salmān*, "barber": perhaps derived from *Salmān*, the friend of 'Alī and a Zardushtī barber, and afterwards a Governor in Persia.

⁵ *etc.* he could not lengthen the cut hairs by pulling them with tweezers.

⁶ For shaving, water alone (in summer cold water) and not lather is used. Shaving soap, it is said, has only lately been introduced into Tehran. *Vide* also note 4, page 392.

⁷ *Qash*, "a wooden bench, a mud platform." ⁸ *also* the brick recess and seat at gates.

⁹ *Misram*, vulg. for *misramān*.

¹⁰ *Mard* = husband.

¹¹ *Sahib-khāna*, no izdat. *Vide* also note 5, p. 392.

¹² *Hamzad*, vcl. for *ham-gae*.

¹³ *Gul-nukhl*, "on (the back of) a nail."

¹⁴ For *chānk*.

¹⁵ *etc.* *involuntarily* fall laughing.

¹⁶ *Tau-zadan*, "to clap the hands": *also* "to touch, meddle with."

¹⁷ *Parid-e-bānā*, *band*, "entered the house."

¹⁸ *Nard*, for persons, and *nard*, for things.

¹⁹ *Dar* is a small door and *dārva* is a large gate.

دن را در دروازه داشته باشید : چند کلمه از دلاک بشنوید :

دلتوا یا خود خیال کرد "اسپانها را که با خود آوردم اگر دین ولایت بمانم مرا میکشند و حبس میکنند * از آنکه مرا میکشند میرم طهران اسپانها را میدهم یک دانی از برای خود میکشیم و شعل کاسی را در طهران پخته میکنم * بنا کرده آمدن تا رسید به قلان تروشی * اینجا نشست فلانی بکشد و درخت خستکی او بشود که از عقب زن رسید * دند دلاکو نشسته و قلان میکشد * با خود خیال کرد که اگر اسپانها را از او بگیرم و مراجعت کنم زنی نیست باید نقشی بزنم و بلامی بی دمانی بر سر او بدارم که بدستها بماند * راه را که کرد و آنطرف تر جلو راه نشست *

دند دلاک فلان کشید و بر خاست * دفا کرد بوقتی * از دور دید سپاهی بظورش آمد * هر قدر جلو تر آمد سپاهی بر ملا تر میشد * تا آمد دید زنی نشسته است * زن به دلاک سلام کرد * دلاک جواب داد * گفت ای خواهر! ازین بیاویز چه یعنی ؟ * گفت ای برادر ! سرگوششت من بسیار است * مرد دلاک نشست * گفت "سرگوششت خود را گو" *

زن گفت "بدان و آگاه باش که سال گذشته شخص فلانک دانی آمد طهران * و مرا از پدرم خواهرش کرد * پدر مرا باو داد * مرا برداشت * آورد در خانه * مدت یک سال ما زن و شوهر بودیم * بعد از یک سال از دنیا رفت * نه پدری نه خویشی نه اقربائی هیچ کس را نداشت * من در خانه عویص و بیگس مانده ام با خود خیال کردم که هیچ پدر ازین نیستم بروم بوطر * در طهران و پای باده راه آمدم تا اینجا رسیدم * خسته شدم * نشستم * و همهچیزانکه حرف میزد و دند * خون را دعبب کرد * چشم دلاک افتاد بر حیله آن زن * شید و شفت و شش * رگ از فلانک بدن دلاک کشیده شد : بافتش یا قدوس خواندین بود * و عاشق بجمال دختر گردید * دامن دختر را گرفت * در دست پیچید * گفت "ای دختر! بدان و آگاه باش که من عاشق بجمال تو شدم * و از سه کار با من بکن * اسپانها را گذاشت جلوه ختم * گفت "ایضا مال خواهرم است * اسرور بخوارم * دعا کرده اسپانهایش را برداشتم بروم طهران * کس من دانی است * اسپانهای دلاکی را هم نشان داد و گفت "یا زن من بشو * اسپانها را بگو میدهم * پانکی * تا طهران بروی * درایه میکشم * این یک مطلب * یا صیغه محرمیت * بخوان که تا طهران معمرم تو باشم : یا بوخیر بروم میان آن منزل * جوانی از درایت درایه بکنم تا طهران * طهران که رسیدیم هرچه بگو داده ام پس بده *

1. *Dallāh*, dimin. for contempt.

2. Petty trading.

3. *Qalyān-jārān*, not pipe-seller but a man that sells tea and smokes; called also *qalyān-chi*, one or more to be found on each road a mile or two from the city.

4. *Randi* here = *vanaga*, "smartness." Women are noted for their wiles, and the heroine was anxious to preserve the reputation of her sex.

5. "She made a circuit."

6. *Bar-matā afshān*, "to become public (generally of a secret, of news, etc.)."

7. *Tā*, "by the time that, when."

8. Prep. *ā* omitted.

9. *Rashād*, a light white veil.

10. *Shāshād*, vulg. for *shashād*. It is a vulgar belief that there are 666 veins in the body. Another common expression is *Chahār sad u chihil u chahār band-i u tughayn*, the belief being that there are 434 bones.

11. *Batbul-ash ya Qalāsh* mi *khoonād*, is a polite phrase for *barāz-i rāst shāshād* *hāst tanāsh*. *Batbul-ash* *ya Qalāsh* is species of warbler.

12. *Bi-khawāh-am*, vulg. for *bā khawāh-am*.

13. *Pālak* (Hindus *pālā*) is in Persia an open *barāz*, the term *barāz* being in Persia confined to the closed "cave."

14. I.e. that she might be *muhram* to him like a sister, etc., so that it would be lawful for him to see her face.

زن از نا غلابی که در دلاک را گرفت و بنا کرد به گریه کردن. گفت "ایمرد! اگر مرا بگیرد من نیز تو هستم. تا رندم سر از قدم خود در نمیدارم. میل دارم زن تو بشم." *

دلاک خوشوقت شد. زن را برداشت. بطرف کاروانسرا رفت. برفتن وارد کاروانسرا شدند. آفتاب محفل نورب رسید. هوا سرد بود. دلاک زنده در طویل. بالای سو مغربی گرفت. زنا برد. بالای سکو مقرر داد. *

چون زن بسیار تنگین بر سر نخاسته از طویل بیرون آمد. رفت زیر دالان کاروانسرا. پیش بقالی. بر آوی آب انداخته گرفت. خورشید در امتداد کرد. *

در طویل از قضا یک ترکی پیدا شد. همچنانکه رفت نزدیک بود. دلاک صدا کرد که "من زن همراه دارم. بالای آن سکو مقرر بگیر." ترکی رفت بالای سکو دیگر مقرر کرد. نشیمن شوم خورد. خسته بود. بخراب رفت. *

دلاک به زن گفت "اگر فردا آهوی بیاور و عقدت را بمن بده. اسمت را بگو که بدانم." * دختر سر بر انداخت و بنا کرد به گریه که "اگر من اسم بدی بمن گذاشته اید. و حیاتم می شود بگرم." * دلاک گفت "مکش." * گفت "ایمرد! من در طفولیت نمیتوانستم خود را نگه دارم. بیاورم. اسم را گذاشتند ریدم خانم." * سلمانی گفت "بسیار خوب ریدم خانم اسم است." *

گفت "بر خیز بخواهیم." * همچنانکه دراز کشیدند دست سلمانی بخواهی چکنی. * گفت که فردا صبح زن من میشود. اسدنا دارم. * من آب نشود. زن گفت که "من بحرانی چون کاری نمیکردم. سلمانی بنا کرد بخدمت خوردن که "شربت غلیظ کرده است. و بپوشم که ش حقوق بزن که این مرد ترک صدای ما را نشود." * این را گفته از

دم! "بار دوم باز گفت که "ریدم!" بار سوم بلند تر گفت که "فردا زنه کوپک اوغلی. بدر سگ! اینچا فریغی. زوی گذش ما را." * زن پیش آمد. آهسته بکوشش گفت "ای مرد مرا چو اصدای زدی که این قره." * "بار بنا کردند به بازی کردن باهم تا ترک بخواب رفت. *

عقب نشست. هرچه سلمانی دست بر روی زمین کشید زفر از خواب بیدار شد. سنگی طرف سلمانی انداخت و بفرارید. و دو بگیرد! اگر چشم نداری بر خیز تا من دستت را بگیرم. بصدرا شد. *

* *Na-phutai*, i.e., "trickiness."

* This green stuff has

* V.ulg. for *chuan*.

* Note the Pres. Subj. "Why did you call"

زن پیش آمد دامن سلمانی را گرفت و بواش گفت "ای
نکن * میخوانی هر دو ما را بکشتن بدی؟ چرا اینقدر صدا مینوی؟ بر خیز ای خود را بیانداز تا بخوابیم."
همچنانکه سلمانی برخاست زن گفت "بوم. زهر آب بپزم. بیام."

آمد بالای سر ترک * که بزرگی که داشت بوداشت و چکمه را هم گرفت. شمشیر را هم بداشت
از طویل بیرون آمد * آن پهلایک خورده بود * میل رفته بود * نوبی که را پیر کرد. نوبی چکمه را پیر کرد. دست
شمشیر را هم نجس کرد. نوبی سر ترکه گذاشت و رفت نزد سلمانی * به دای در آمدند تا خوب سلمانی
رو بگرد کرد یک مرتبه از زیر دست سلمانی گریخت *

سلمانی بنا کرد بی در پی صدا زن که "ایدم خالم! بروکت بزم! اینجا رفتی؟" ترک از سر شیب
تا آفتاب سه مرتبه بیدار شده بود: اوقانش قلع در غضب شد * که برداشت بر سر انداخت دید بالای صورتش
بر که شد * چکمه را پیر کرد دید آنها هم نجس است * انشیر و برداشت دید دست شمشیر هم نجس
است * غضب آلوده دوید رو به سکویکه سلمانی بود و با شمشیر زن کردن سلمانی را *

زن از آن بالا جست میان طویل و سر سلمانی را برداشت بنا کرد به سینه گذاشتن و گریه کردن
و در یکی بنا کرد به "برادر برادر" گفتن * خلق که میان کاروانسرا بودند: هفت ساله تا هفتاد ساله * بر آنها
را روشن کردند و آمدند در میان طویل * دیدند زن گریه بسیار میکند
"برادر من ناخوش بود شکسته دل * داشت * برخواست از ط
پای سکویی که ترک خوابیده بود نجس کرد * ترک برخاست
ریختند بعل ترک را بستند * ترک را نگه داشتند تا صبح شود *

سلمانی سلمانی

سلمانی

سلمانی

سلمانی

صدم که شد ترک را آوردند * در دست تومان پول در خرچیر او
با اسب ترک دادند * زن رفت شش درج چلواری گرفت * وجسد سلمانی
را ور داشت * اسبهای خودش را هم گرفت گذاشت در میان خرچیر
و سوار شد * رو بختا بختا بفاکر به آمدن *

وقتی که آمد دید حاجی هنوز نشسته است و میگوید "تو
ضعیف آمد یک سطل آب کشید بگوشتها داد * رویش را به حاجی
سطل آب ریش تو بکراشیدن رفت * و سلمانی هم بقتل رسید * و یک
تا اسبهای سلمانی "س و السلام" *

go and —" and hence a polite form of "I will go."

24. vaig. for *najis*.

* M.c. = *ishal* or *dil-dard*.

the small saddle-bags for fastening behind the saddle.

7. *Ta-s-salām* = "and that is the end of this story."