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THE VISH KANYÂ OR POISON DAMSEL OF ANCIENT INDIA.

ILLUSTRATED BY THE STORY OF SUSAN RÂMASHGAR IN THE PERSIAN BURZO-NÂMEH.*

I

Introduction.

Before I submit the subject of my Paper, I, as the Honorary Secretary of the Anthropological Society of Bombay for more than a quarter of a century, beg to convey to you the greetings and good wishes of my Society, which also is working partly in the line in which you are working. While conveying these greetings and good wishes, I also beg to place at the disposal of your Society as a body and of its members individually, the services of my Society as a body and my personal services, for the supply of any information wanted by you for the subject of your studies and investigations. I have very great pleasure in addressing these few words to you in the presence of one of your present members, Mr. R. E. Enthoven, who was our President for some time and who took an active interest in our work. He has done very useful work in the line of anthropology in general and folklore in particular, and I remember with pleasure the few hours and days of study I had devoted to some literary work in connection with some of his publications. I think that, if time would permit him, he would be a real acquisition to your Society.

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* This Paper was read by me before the Folklore Society of England on 17th June 1925. Vide the Folklore Vol. XXXVIII, No. 4 pp. 324-337. December 31st 1927.

Now, coming to the subject of my Paper, I beg to say that, it was suggested to me by an inquiry from Mr. N. M. Penzer through Mr. Enthovent. Mr. Penzer, in his letter dated 17th January 1924, wrote to Mr. Enthoven: "It would be very kind of you, if you would write to your friends in Bombay.....What information is there on 'Poison damsels' in Indian Literature? In the Kathâ-Sarit Sâgara, they are sent into hostile countries to do all the damage they can. I am writing an Appendix on them but reliable information seems very hard to get." On hearing from Mr. Enthoven, as desired by Mr. Penzer, I wrote on 16th February to some members of my Society, asking for information and sent to Mr. Enthoven, for Mr. Penzer's knowledge, the communications I got from two of my colleagues of the Anthropological Society, the Rev. Father Zimmermann, Professor of Sanskrit in the St. Xavier's College in Bombay, and Mr. S. S. Mehta, a well-read graduate of our Bombay University. These scholars referred, in their replies, to the Kathâ-Sarit Sâgara, Mudrâ Râkshasa Nitaka by Vishâkhadatta and Brihat Katha Sâra. Since writing to Mr. Enthoven and asking for information, as said above, Mr. Penzer has published the Appendix, referred to by him in his letter to Mr. Enthoven, in his recent excellent work. [1]

Object of the Paper.

The object of my Paper this evening is not to refer to Indian Literature, which is not my special study in its original, but to illustrate the old Indian stories of the Poison-damsels, by a Persian story, as found in the Burzo-nâmeh, *i.e.*, the book about Burzo, an Iranian warrior. The Persian story is somewhat similar. But, before I give my Persian story, I will say, in a few words, what the Poison-damsel is, according to the Indian accounts.

1 "The Ocean of Story," being C. H. Tawney's Transition of Samadeva's Kathâ Sarit Sâgara (or Ocean of Streams of Story), now edited with Introduction, fresh explanatory Notes and Terminal Essay, by N. M. Penzer in ten volumes, Vol. II with a Foreword by Sir Gorge Greerson, 1924." In this volume: Appendix III (pp. 275 *et seq*) refers to the subject of Poison damsels.

II

A Poison-damsel according to Indian accounts.

We now speak of "everything being fair in war." For example, attempts are said to have been secretly made in war by one side or another to poison wells or such other sources, whence drinking water was likely to be drawn by the enemy. We read of fears being entertained of an enemy spreading disease and death by infection through microbes, etc. Such attempts seem to have been prevalent in olden times also. There were various ways of such poisonings. According to the Kathâ Sarit Sâgara (Chap. XIX), Yaugandharâyana induced the king of Vatsa to conquer other regions. The king consented, and, at first, propitiated Siva by an austere fast for three nights in which his queens and ministers also joined. Siva was pleased with this propitiation and promised in dreams, that he would grant victory. Yaugandharâyana, the minister, advised the king that, first, Brahmadatta, the king of Benares, should be conquered. The king accepted the advice. The minister had, at first, sent some spies to Benares to know something about the movements of king Brahmadatta. The spies planned a project. They pretended to be a party of soothsayers. One of them, pretending to be a great soothsayer, gained the confidence of a Rajput courtier who was a favourite of the king of Benares. Through this Rajput courtier, he and his colleagues learnt the secrets of the Court of the king. When the king of Vatsa began the invasion of the country of Benares, Yogakarandaka, the minister of king Brahmadatta, laid snares in the path of the invading king. It is said that, "he tainted, by means of poison and other deleterious substances, the trees, flowering creepers, water and grass all along the line of march. And he sent poison damsels as dancing-girls among the enemy's host, and he also dispatched nocturnal assassins into their midst. But that spy, who had assumed the character of a prophet found all this out, and quietly informed Yaugandharâyana of all that he had learnt through his companions. Yaugandharâyana on his part, when he found it out, purified at every step along the line of march the poisoned

grass, water, etc., by means of corrective antidotes and forbade in the camp the society of strange women."[1]

Coming to the Mudrâ Râkshasa, we find the Visha Kanyâ विषकन्या referred to in its Act I. S. 15[2], where Chânakya, the adviser and minister of Chandragupta, king of Magadha, speaks of an ally, king Parvata, being "piteously murdered by Râkshasa by means of the poison maid."[3] We further learn from this play (Act II)[4], that a Buddhist monk, Jivâsiddhi by name, "was banished with disgrace from the capital" of his country "on the charge, that he murdered Parvateshvara with the poison-maid", retained by Râkshasa.

We find from these above accounts that, among the various ways of secretly doing all possible harm to the enemy, one was the use of what is called Vish-Kanyâ or poison-damsel. The original word for "vish," poison, seems to be Sanskrit द्विष, (Avesta *tbish*)  meaning to harm. So, the word Vish-Kanyâ, in its very original sense, seems to mean a "harming damsel," that is to say, "a damsel that does harm to the enemy, either by poison or in some other way." But latterly, the word seems to have been confined to a damsel who does harm by poison,—poison administered in food or water, or communicated by contact.

Prof. Dhurva thus speaks of a poison-damsel in his Mudrâ Râkshasa, in a note: विषकन्या, विषकन्यका विषमयी कन्या or विषाङ्गनी" (Vish-Kanyâ, Vish-Kanyakâ, Vishmayi Kanyâ or Vishânghani), the poison maid, was a beautiful damsel, whose system was charged with poison to such an extent that an intercourse with her was believed to cause death."

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[1] Ibid. Vol. II, p. 91.

[2] Mudrâ Râkshasa or The Signet Ring, a Sanskrit Drama in seven Acts by Vishâkhadatta, critically edited with copious Notes, Translation, Introduction and Appendices, Indices. etc., by Prof. K. H. Dhruva, 2nd ed. 1923. Text, p. 5, l. 17. Translation p. 6.

[3] "Ibid. [4] Ibid. Translation, p, 29.

[5] Ibid Text, p. 5, l. 17. Translation, p. 5 for the reference; vide p. 103 for the Note.

Prof Dhruva, further on, says: "She is different from her namesake of astrology, born under an inauspicious configuration of planets. She is also to be distinguished from योगनारी योगान्जना Yôganâri or Yôgagjnâ)....a very siren employed to poison an enemy secretly."

Let us then sum up here what is said above, about the poison damsel:

(1) A poison-damsel, in the original sense of the word, seems to mean a damsel who does harm deceitfully, in some way or other, to another person.

(2) She is one, born under an inauspicious configuration or conjugation of planets. So, she does harm to one who marries her. It is this view that seems to have led, and even now seems to lead, many Indian parents to resort to an astrologer to ascertain, whether the planets under the influence of which their children are born, are of the same conjunction or not. The happiness or unhappiness of marriage depends upon that. The custom is spoken of as *râç, jovrâvvi*, i.e., to get the route (of the planets) seen (by an astrologer).

(3) A damsel, who is, in one way or another so much poisoned or infected with a disease, that she is likely to convey her poison or infectious disease to the person who co-habits with her or comes into some form of close contact with her and to bring about his death. A woman infected with a venereal disease is a poison-damsel of this kind.

(4) A damsel who has actually saturated her body with gradual doses of poison, and who, therefore, is in a state likely to convey the poison of her body, so saturated, to another person who comes into contact with her. The Gesta Romanorum (11th tale) is said to refer to the story of an Indian queen, sending a poison-damsel to Alexander the

Great and of Aristotle frustrating her plan. This poison damsel seems to be of this kind.[1]

(5) A damsel who treacherously captivates the heart of a person and then actually gives him some poison in food or drink.

It is the last kind of poison-damsel that is illustrated by the Persian story of the Burzo-nâmeh.

III.

The Poison-Damsel of the the Burzo-nâmeh.

Now, having described in brief, what the Vish-Kanyâ or Poison-damsel of the Indian books is, I will submit a Persian story which illustrates the existence of a kind of Poison-damsel in Persia. The story is not on all fours with the Indian stories, but it illustrates the existence of some kind of damsels like the योगनारी (Yoganâri) of India, employed to poison the enemy. This Persian story is the story of one Sushan Râmashgar, *i.e.*, Susan, the songstress, which we read in the Persian Burzo-nâmeh.[2] Before I proceed with the story, I will say a few words as to what the Burzo-nâmeh is.

What is the Burzo-nâmeh.

M. Mohl, in the preface of his text and translation of the Shah-nâmeh of Firdousi, says: "Le succès immense q'il eut devait naturellement donnér une importance littéraire inaccoutumée a toutes les traditions, soit écrites soit orales, que les générations successives s'étaient transmises, et Firdousi eut bientôt une foule d'imitateurs, comme tous les hommesqui touchent

1 Since writing the above, I have been able to find a trace of this story in the Shâh-nâmeh of Firdousi. It forms the subject of a Paper to be read before my Bombay Branch of the Royal Asiatic Society.

2 Vide (*a*) Turner Macan's Calcutta Edition of the Shah-nâmeh, Vol. IV, Appendix p. 2229. (*b*) Dastur Minochehr Jamaspji's Gujarati Translation of the Shah-nâmeh, Vol. IV.

(*c*) Since writing the above paper and before it passes through the Press in Bombay, there has appeared in Bombay, a book in Gujarati verses, entitled "બરજોનામું. દાસ્તાને સુસન રામીશગર" (Burjo-nameh. The Epsode of Sushan, the songstress) by Mr. Dhunjibhai N. Patel.

vivement et directment un sentiment national. Presque tous les héros dont parle Firdousi, et quelques autres dont il ne, parle pas devinrent les sujets de biographies épiques."[1]

Among the works of such imitators of Firdousi, we find a number of nâmehs or books, such as Kersâsp-nâmeh, Sâm-nâmeh, Frâmroz-nâmeh, Jahângir-nâmeh, Bânu Goshasp-nâmeh, Burzo-nâmeh and Bahman-nâmeh. Almost all the nâmehs or books are rendered into Gujarati by learned priests of about 100 years ago.[2]

Now we come to the Persian story: Rustam, the national hero of Persia, was a terror to Turân. Afrasiâb, the king of Tûrân, had once treacherously arranged to bring about a fight between him and his son Sohrâb. He had taken all possible means to bring about, that the father, who had never seen his son, having left the country of his wife, Tehmina when she was enceinte, may unawares fight with the son. He succeeded in his stratagem and the father and son, not knowing each other, fought, and in the end, the son, Sohrab by name, was killed.[3] Sohrab had a son by name Burzo, who was a posthumous child, having been born after the death of Sohrab

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1 M. Mohl, small edition, Preface, p. LXII.

2 We may say here, that the word nâmeh seems to have been taken by Firdousi for his Shah-nâmeh from a preceding Pahlavi book, known as Khudâi-nâmeh, *i.e.*, the Book of Kings or Masters. The name Shah-nâmeh may be taken as a rendering of Khudâi-nâmeh. It seems that Hafiz, the great Sufi poet, had followed Firdousi in naming some parts of his Divan as nâmehs, *e.g.*, the Sâki-nâmeh, Mughanni-nâmeh, etc. Goethe, who is spoken of as the German Hafiz, has, in his West-Östlicher Divan, named after the Divan of Hafez, imitated his Persian prototype by naming the 12 parts of his Divan as Nâmeh. For example, he has named the first book of his Divan (Buch des Sängers) Moganni-nâmeh after Hafiz's ode of that name.

3 The Iranian story of Rustam and Sohrab resembles the Irish story of Cucullin and Conloch (*vide* my Paper "The Irish story of Cucullin and Conloch and the Persian story of Rustam and Sohrab)." Journal B.B.R.A. S., Vol. XVIII, pp. 317-329; *vide* my Asiatic Papers, Part I, pp. 53-66.

For all the exploits of Rustom, according to the Shah-nameh, vide my Geogarate Rustom-nameh.

at the hand of his father Rustam. Burzo, when he grew up, was treacherously won over by Afrasiâb, the king of Turân, who persuaded the young hero to join the Turânian army as a commander and to march against Irân. In this case also, Afrasiâb had clverly arranged that the grandfather and grandson may not come to know each other, and so fight with each other in ignorance. He succeeded in his stratagem and both fought, not knowing each other. But in this case, Burzo was accompanied by his mother Shirui, who, at the last moment, when Rustam overthrew his grandson and was about to kill him, interfered and told Rustam that the young man, whom he was going to kill, was his grandson. Thus, the catastrophe of Rustam killing his grandson in ignorance was averted. Therefore, the wicked scheme of Afrâsiâb failed just at the end. Now, when Afrasiâb learnt this news of the failure of his scheme, he was much depressed and distressed, and he expressed his disappointment openly in an assembly convened for festive purposes, where he first heard the news. In the assembly, there was a songstress named Susan[1] Râmashgar, *i.e.*, Susan the songstress. When she saw and heard the king, bemoaning the failure of his diabolical scheme of bringing about the death of the great aged hero of Persia at the hands of his young robust grandson, she stepped forth, consoled the king and offered her services to help the king by entrapping the great generals of the Iranian army by a stratagem. She proposed that a brave man should be appointed to accompany her in her errand. Afrâsiâb gave her the help of a brave warrior named Pilshûm who was a fresh recruit in his court and had come from China. Then, Susan, the songstress, took from the court of Afrâsiâb ten camel loads

[1] Susan (سوسن) in Arabic (stausan) means, "lily.' This name seems to be a variant of Shisin (شسن) which we find as the name of a Jewish queen of king Yazdagard in the Pahlavi Shatroihâ-i Airân (*vide* my Yâdgâr-i-Zariran etc. Translation and Transliteration, p. 105: vide The Pahlavi Texts by Dastur Jamaspji, p. 23, l. 1). In the Shahnâmeh of Firdousi, we find Susanak (*i.e.*, the small or young Susan) as the name of the wife of king Behramgore (Behram V. Mohl V, p. 495.

of food and drink and ten camel loads of camp furniture, beddings and other articles, and, accompanied by Pilshûm marched under the guise of a merchant with a caravan towards the frontiers of Persia, and encamped at a place on a high road, where three roads from Jâbulastan, Îran proper, and Turân met. She gave necessary orders to Pilshûm and a camelteer to appear before her immediately when called by her.

Now, it was usual for Rustam, who was the feuderal vassal of the lord suzerain, the king of Iran, and who held in fief the country of Kâbulastan and Jâbulastan, to invite the generals of Persia, once a year, at a great festive gathering in his country. So, all the great generals of Persia had met that year at his court. This particular year the festivities were greater, because Rustam had met his grandson Burzo for the first time and had narrowly escaped the misfortune of killing him in ignorance. Among these generals, there were, among others, Godrez and Tus. In the midst of festive eating and drinking, some of them boasted about their individual strength. Tus[1], who was of the royal family and had descended from Naozar, was the greatest boaster under the influence of drink. He boasted that he was stronger than Rustam and Godrez. When Godrez, who was the Nestor of the Court of the Iranian king, as Pirân was that of the Turânian king, heard this boasting, he reprimanded Tus, saying: "We, of the family of Keshwâd, would not tolerate such boasting on your part. Even if you have less regard for me, who am an old man, you ought to have regard for other courtiers of this gathering and not boast as you have done. You know fully well that Burzo once lifted you up bodily from your horse. You seem to forget that Rustam, whom you now run down, had, with a mere finger of his hand, thrown you down on the ground. All take you to be wanting in courage." Tus, thereupon,

[1] It is this Iranian general who is represented in the Avesta as fighting with the Hunas or Huns, a Turanian tribe (*vide* my paper entitled "The Huns who invaded India. What was their Religion," The Proceedings and Transactions of the Third Oriental Conference at Madras, p. 662).

drew his dagger to kill Godrez, but Rehâm, a son of Godarez, snatched the dagger from his hand. Thereafter, Tus, after saying a few angry words to Godrez, left the house of Rustam and went in the direction of Iran proper.

A short time after, Rustam came into the festive assembly, and, seeing all the generals a little sorry, and not observing Tus among them, made inquiries and Burzo told him what had happened. On hearing this, Rustam got a little angry upon his son Framroz, saying that he ought not to have allowed any kind of conflict among his guests. Rustam added that, he was sorry that one of his guests, Tus, who was of the royal family, should have been allowed to go away in such a mood. He added that, an old saying is that "our guests are our kings for the time being." He then asked Godrez to go after Tus and persuade him to return. He said that Tus could be persuaded to return by none but Godrez. He said to Godrez: "It will reflect credit upon you as an old wise man, if, forgetting what had happened, you did the courtesy of trying to bring Tus back to my house." Godrez respected the wishes of Rustam and went after Tus to persuade him to return to the hospitable house of Rustam.

Then, a short time after Godrez left the house of Rustam, Giv, a son of Godrez, represented to Rustam that though Godrez was a wise person, Tus was a person of revengeful spirit. So, to bring about a peaceful end to their past quarrel, it would be better if he (Giv) were allowed to go and join them and bring about a reconciliation. Rustam consented and Giv went after Godrez. Then Gashtam, another general of the court of Iran, asked the permission of Rustam to follow the above two and help the cause of reconciliation and bring back all the three. Rustam consented.

Then Bezan, who was the grandson of Rustam by his daughter Bânû Gushasp, asked his grandfather's permission to go after the three and do his best to settle the whole affair. Rustam consented with some hesitation, and Bejan went after all the

three, taking the clue of his route from the footsteps of their horses. A long time passed over this and none returned. So Rustam got a little anxious, lest, instead of reconciliation there was a further quarrel. So, he spoke to his son Frâmroz on the subject and asked him to go after them and inquire what had happened. Frâmroz obeyed his father and left for the errand.

Thereafter, Rustam continued to be anxious, and when he was talking over the subject with his grandson Burzo, whose name the Persian Burzo-nâmeh bears, his old father Jal came in. On finding that there were no Iranian generals there, and finding that Rustam and Burzo looked depressed, he asked for the reason and was told what had happened. Then Jal said to his son, that, in such a state of affairs, he himself (Rustam) ought to have gone after Tus and not sent Framroz. Jal, in his further observations, distinguished between the Iranians proper and the members of his own family. He said that, the Iranian generals were not always well inclined towards Jal and Rustam and their family who ruled over Jabul as the fief of the Iranian king. They were jealous of the reputation of their family. So, it was not proper for Rustam to have sent his son Framroz in the midst of all the Iranian generals.

Then the story turns to the camp of Susan Râmashgar and to what happened to Tus in the camp. Tus had left the dining table of the hospitable house of Rustam under the influence of drink, and the poet says that, he who leaves his dinning table in heat and anger suffers some calamity.[1] Tus marched

[1] This belief is still prevalent. The advice is : "Do not leave off your meal which may be before you. Finish it quietly and then go to your work." If, unavoidably, you have to leave off your meal, take, at least, a morsel from it. This old Iranian belief seems to have come down to the Moghal Emperors of India. We read in Jahangir's Tuzuk (Memoirs) that, once, while pursuing his rebel son Khusrau, he was taking his meals, when news came in of a battle being fought in the vicinity. Jahangir left the meals but "immediately took a mouthful by way of augury and mounted" (Tuzuk-i Jahangiri or Memoirs of Jahangir translated by Alexander Rogers and edited by Henry Beveridge (1909), Vol. I, p. 63).

at night in the direction of Iran. The next day also, he continued to march, till he was fatigued. Then he went to sleep on an open ground. Night had fallen when he awoke. He went over the top of a hill to find where he was, and, seeing fire burning in a camp at a distance went in that direction. Going there, he saw a beautiful woman sitting on a throne in all splendour, singing and playing music on an instrument. She was the above referred to Susan Râmashgar. Tus called for somebody from inside the tent and the songstress herself came out and welcomed him into her tent. On Tus asking what had made her take her lodging in an uninhabited place like that where she was, she gave an untrue account. She said that she was a favourite of the Turânian king Afrâsiâb, but that the machinations of Karsivaz[1] had estranged her, and so to avoid being killed by the king, she had left his court and was thinking of going to the court of Iran. She asked Tus to take her to Iran or to put her on the proper route to that country. Tus, being captivated by her music and sweet language, consented to take her with him to the court of Kaikhosru, the Shâh of Iran. She then entertained Tus with food and drink, and, while giving him a cup of wine, stealthily put into it something which would make one unconscious. Tus drank the wine and soon fell on ground. She then called Pilshûm, the Turânian officer, sent by Afrâsiâb with her to help her. Pilshûm came and tying the hands and feet of Tus made him a prisoner.

Then Godrez also, who had left the house of Rustam to follow Tus and to persuade him to return, happened to come there. On inquiring at the tent, he also was welcomed by the songstress and taken prisoner by the same stratagem as that by which Tus was caught. Then Gashtam and Giv who followed also fell victims to the machinations of

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2 Karsivaz was the brother of Afrâsiâb. He was the Machiavel of the Turânian Court. He is the Keresavazda of the Avesta (Zamyâd Yasht. Yt XIX, 77 *Vide* my "Dictionary of Avestic Proper Names, p. 58). M. Mohl's Livre des Rois, large edition, Vol. IV, p. 208.

the woman. They were followed by Bejan, who guided by the foot-prints of the horses of the preceding Iranian officers came to the spot. He did not find the foot-prints further on. So, he got a little suspicious. However, he went near the tent of Susan Râmashgar and called out. Susan herself appeared and Bejan asked her about the whereabouts of the Iranian generals, the foot-prints of whose horses were not seen further from her place. She sweetly asked Bejan to dismount. Bejan did so, all along holding the reins of his horse in his hands. She brought him some food which he ate. She then prepared a drink for Bejan, who, because he had got a little suspicious of her, as he did not find the foot-prints of the horses of the Iranians further from the house, watched her carefully and observed that she was stealthily pouring something in the wine. When she produced the cup of wine, Bejan said that it was one of the customs of Iran that the host should first drink three cups of wine. So, she should drink first. When she hesitated, he raised his weapon against her, but she ran away calling out her guardian Pilshûm. Pilshûm came and fought with Bejan who was overpowered and taken prisoner and was confined in the same place where Tus and other Iranian generals were confined.

Then Framroz arrived at the spot, following, like Bejan, the foot-prints of the horses of the preceding Iranian officers. He also found that the foot-prints had ended there. Then, there came before him the horse of Bejan from an adjoining pasture-ground and neighed. The neighing of Bejan's horse made the horse of Framroz neigh. Now the sound of the neighing of the horse of Framroz was familiar to Bejan, who, on hearing the neighing, soon found that Framroz had come up there. Thereupon, he called out in the Jabouli language to Framroz and asked him to be on his guard from the machinations of Susan. This shout brought Pilshûm before Framroz, and, after some interchange of words, both began to fight. While they were fighting, there came before them old Jâl himself. Jâl, seeing

the huge bodied Pilshûm fighting with Framroz, thought that, perhaps he (Framroz) will not be a proper match for him and will be killed. So, he addressed him in the Pahlavi language to retire from the battle field, and to hasten towards Rustam to inform him of all that had happened there and to ask him to come there to fight with Pilshûm, because nobody else but Rustam can be a match for Pilshum. In the meantime, Jâl said he would dillydally and take time, avoiding real fight till Rustam arrived. Framroz hesitated to retire, because, he said, he would be put to shame before others, that he, a young man, should leave the fight with a Turânian like Pilshûm to an old man like Jâl. But Jâl persuaded him to go, saying he ought not to disobey the order of an aged grandfather. He himself would have gone to call Rustam, but his horse was all fatigued. So, Framroz left the battle-field and ran to call Rustam. Jâl tried to avoid actual fight with Pilshûm by exchange of words, etc. After some time, Jâl had to fight, but he had merely a desultory fight. He avoided risks. In the meantime Framroz ran to Rustam, who first got angry that young Framroz should have left his aged grandfather to fight with Pilshûm. However, he with his grandson Burzo, at once hastened to Susan Râmashgar's camp, leaving word with Framroz to follow him with an army. On coming to Susan's camp, he opened fight with Pilshûm. Framroz soon came to the battle-field. Afrâsiâb also, hearing of this state of affairs, hastened to the place. The two armies met. Rustam then had a hand to-hand-fight with Pilshûm who was at last overpowered in wrestling and was killed. In the meantime, the Iranian king Kaikhosru also hearing the above state of affairs came to the battle-field with a large army. In the end, the Iranians turned out successful and the Iranian generals, imprisoned by Susan Râmashgar, were released.

Thus we see that, in this Persian story, Susan plays the part of a poison-damsel.