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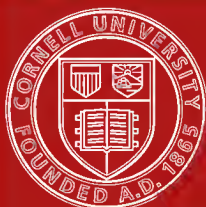
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# THE LEGENDS OF THE PANJ<sup>^</sup>AB.

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## PREFACE TO VOLUME I.

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It has been said that old wives' tales are but memories of the recitations of bards, and that in countries where the bardic element has died out, they contain in a form of simple narrative, suited to rustic ears, the poetic effusions of earlier times. If this idea be a correct one—as I believe it to be—then it follows that where the folktale and the bard's poem exist side by side, as in the Panjáb, the latter is the older and the more valuable form of the same growth, though, of course, the influence of the folktale will react on the poem. It follows again that it is even more important, from the point of view of the folklorist—to use an Americanism which seems to be steadily gaining ground all the world over—to gather and record accurately the poems than the tales. Hence the task I have set myself in this work.

There is another point about a folk-poem that renders it more valuable than a folktale as a true reflex of popular notions. Neither are ever recorded on paper by those who preserve them, and both the old wife and the bard almost invariably trust to memory, with the inevitable result that their individuality comes into play and no two reciters narrate alike. The rhythm of the verses—and where the poem is rhymed the rhyme more especially—limits the vagaries of the bards to a wholesome extent, whereas there is nothing but the poverty of the rustic imagination,—which is very much greater than is generally thought,—to limit the variations of the village story teller. It may be fairly stated that half a dozen bards singing the same story in the same metre to the same accompaniment will sing it in the same way, occasional verbal variations excepted; but any one who has experience of collecting folktales knows, that the only satisfactory way of getting down a story is from the mouths of many persons and recording that form which is mostly in vogue. Now I hope to show here abundantly that the bardic poem and

the folktale are constructed on precisely the same lines as far as the pure story goes, even where the former is fastened on to really historical characters and mixed up with the narrative of *bonâ fide* historical facts. The folktale is very often in fact a mere scene, or jumble of scenes, to be found in the poem, where only the marvellous story has been remembered, while the names and surroundings of the actors to whom it was attributed has been forgotten. Hence, again, I would urge the importance of accurately and comprehensively collecting popular poems wherever found.

In some ways it is an easier matter to collect versified legends than folktales, for, having caught your bard, all you have to do is to take down what he says, whereas it is only from the lips of many witnesses, and after the exercise of infinite patience, that you get your folktale. But it is not nearly such interesting work, and hence, perhaps, the reason that the latter has found so many more votaries. The folktale is always quaint, interesting and pretty, for that is why it has been remembered, and did it not possess these qualities, children and rustics would rapidly cease to retain it, whereas the bard's poem is remembered and appreciated for quite other reasons. He sings at stated festivals, on great occasions of conventional enjoyment, and for remuneration, being often paid according to the amount he knows and the time it takes him to get through his repertory. Consequently his recitations are prosy, long drawn out and full of irritating and uninteresting repetitions, but they are valuable in so far as the inflexible nature of their matrix, as it were, has obliged generation after generation to reiterate the same stories in much the same words. How closely the modern legend repeats in form that of the classics on the same subject may be seen by a comparison of the stories of Nala and Damayanti (Râjâ Nal) and of Bhatrîhari (Râjâ Gopî Chand) and of the Holocaust of Snakes (Princess Niwal Daî) as found in these volumes and in the classical authorities.

In a country like the Panjâb the process of the bardic legend breaking down into the ordinary folktale is constantly

met with. The first story of all in this collection is a case in point. The 'Adventures of Râjâ Rasâlû' is a discursive aggregate of tales fastened on to that great legendary hero and told in prose interspersed with frequent verses. Later on in the work are given at length versified legends relating the details of these stories, and there can be little doubt to the careful reader of both that the story in prose arose out of the story in verse. Again, in these 'Adventures' it is to be observed that many of the verses are unnecessary as it were, not being introduced, as is usual, to point a moral or to raise a laugh, or for reasons of style: and much that is in verse might just as well have been in prose—in fact ought to have been in prose, unless we concede that the narrator recorded as many of the verses of the original poem as he could remember, and told the rest of the story in everyday language. By far the best parts of the story are the portions recorded in verse, and it is to be observed that the couplets are all in the same metre and in the same language, *viz.*, the rough local dialect, which is always that of your true bard, whereas the prose is the ordinary current Urdû of the day.

In the Panjâb the folktale is abundant everywhere. It lives in every village and hamlet, in every nursery and zenana, and wherever the women and children congregate. At the same time the folk-poem is still very far from dead, but that the wandering bard is beginning to die out is becoming clear in many ways. Already he has begun to leave the towns, and confine his peregrinations to the villages. In Pañîâlâ, the headquarters of the Native State of that name, I could find no bards at all, although they were specially searched for. In former days they were honoured visitors and often pensioners of the native chiefs and nobles, and now I find that these people are rather ashamed to own that they have any about them. But if you only know how to recognize them when you see them, and to catch them when you have lighted on them, you will find the bards still wandering over the country by the score, so the harvest still to be gathered is a very large one.

There are several kinds of bards. There is the bard proper, kept at the courts of native grandees who sings, *inter alia*, national legends and warlike feats, and is the depositary of the genealogy and family history of the local chief, which alas! he shifts and changes to suit the exigencies of the hour, till a mushroom family develops a lineage adequate to its present position. He is not always a very reputable personage, and is a fair representative of the lower classes that hang about an Indian chief's palace. Then there is the priestly depositary of the sacred legends of the Hindus, who with his company sings *swângs*, those curious semi-religious metrical plays that are partly acted and partly recited, and are of such unconscionable length. He is called in—on payment always—to perform at the various stated festivals—at the Holî (in Spring) and at the Dasahrâ (in Autumn) especially. Of the same description is the wandering devotee who attaches himself to some saint—Hindû or Musalmân—and sings laudatory legends at the festivals peculiar to his hero. He frequently makes it his business to collect alms for the benefit of his patron's shrine, often situated at a great distance from the scene of his labours, which alms are faithfully collected and clubbed with those of others similarly engaged, and then divided between themselves and the shrine. There is also the professional ballad singer or *mîrâsî*, who accompanies dancing girls, and sings for hire at the various joyous ceremonies connected with marriages and the like. He will sing any kind of song, from a fine national legend to the filthiest dirt imaginable, and he is invariably a most disreputable rascal. Quite another kind of being is he who performs, as one of themselves, at the feasts and festivals of the low 'out-castes' of India—in imitation of the Brahman reciter of the true *swâng*. With a prodigious memory and some notion of verse and metre he will drone away in language suited to himself and his humble audience through hundreds of lines of legend, sometimes a story picked up from the regular professional singers, and sometimes a tale connected with the object of worship peculiar to his class or sect, and always valuable. And lastly, there is the rough villager—especially in the hills—with a turn for poetry and

recitation, who relates stories strictly local in their scope to an admiring crowd of his friends and neighbours, in language that is at once the joy of the philologist and the plague of the folklore collector.

This is hardly the place to enter into details of the personal appearance of these people, as no amount of description would be equal to a practical acquaintance with them, and no one who reads these pages would benefit by it except those who meant to follow up the same line of research, and these hardly need it, for they would necessarily have an extensive acquaintance with the native of India in his myriad varieties. Suffice it to say that my methods of proceeding to catch my bards have been as follows:—I have attended at festivals and fairs and feasts and marriages and *swāngs* and shrines, in fact at all places and times where it was likely that a bard would turn up, and made successful overtures to the performers to play for my private benefit. I have had cases before me which turned on disputes arising out of such occasions and have succeeded in unearthing the singer who officiated, and inducing him to sing to me, and sometimes, in the case of a literate performer of *swāngs*, to send me his private MS. copy of his plays. I have met—only in the hot weather by the way—the wandering *jogī*, the *mīrāsī*, the *bharāīn*, and such folk in the streets and roads, and stopped them, and in due time made them divulge all they knew. It has often been my lot to receive and converse with the agents and emissaries of native chiefs and nobles—a class of persons always ready to do anything to ingratiate themselves,—and a hint to that effect has produced more than one legend for me. And lastly, personal interviews and correspondence with all kinds of people, black and white, likely to help, has procured me much, and I take this opportunity to acknowledge gratefully the courtesy and kindness with which my appeals have always been received.

But as in the old English cookery days the cook had first to catch his hare and then to make his soup, your labours have hardly begun when you have caught your bard. The next thing is to induce him to sing. He performs, of course,

for payment, but, many as the vices and faults of these people are, avarice is not one of them. The *bhât*, the *mîrâsî*, the *bharâîn*, the *jogî*, the *faqîr* and all of that ilk are in truth but a sorry set of drunkards as a rule—tobacco, opium, and a little food sufficing for their daily wants, and I have found that a small payment, say one or two rupees for each separate song, and their keep in food and an abundance of their favourite drugs while employed, has amply satisfied them, and in some cases has been inducement sufficient to send other of their brethren to me. One man, whose stories are duly recorded in the pages of this book, would recite nothing until he had imbibed enough opium to kill an ordinary human being. In the case of the more respectable people, as the Brâhman *swâng* singers and the priests of the low castes—a small payment and a *chit*—that letter of commendation in which every native seems to have such an extraordinary fanatical faith—is all that is necessary. Sometimes the latter only suffices, and when the performer is the paid retainer of a chief it is a necessary adjunct to any payment that may have been made.

We now come to the actual recording. By far the largest portion of the Legends have been recorded under my own superintendence, but several have been communicated through the kindness of others duly acknowledged in the proper place. All these last have been sent me in vernacular MSS. taken down by a native, and I have reason to believe them to be accurate. My own procedure is this :—when once the bard has begun there is nothing for it but to let him go straight through his poem and write down after him whatever he says, sense or nonsense. To stop him in order to make him explain himself is fatal. He becomes thrown out and confused, and is apt to lose his head and forget the verses. In any case he would have to hark back before he could go on again, and much time would be lost over each interruption. A bard will go through about 300 to 400 lines at a time and then have a rest, and this, by the way, is as much as an ordinary man can with comfort write at a sitting. The recitation done, the MS. is carefully read over to him, and then



is the time to go into unintelligible words and passages, but if you expect much in the way of elucidation from him you will be disappointed, for he is always very ignorant and often very stupid to boot, having learnt his task purely by rote, with at best but a traditional knowledge of the meaning of obsolete words. I have found by experience that the surest way to solve a knotty point is to trust to strict philology and a literal translation of the words, never however neglecting the bard's traditional rendering if there be one, for after all he may be right. Now it is clear that the above procedure involves a very tedious process and would inevitably take up much time, would fully occupy indeed such leisure as a busy Indian official like myself can never hope to have. I had therefore to vary it, and as a matter of fact I carefully trained *munshís* of my own to the work of recording, in itself by no means an easy task, for the Indian *literati* have an immense contempt for the language of the vulgar and will never acknowledge it on paper if they can help it. Indeed the itch they possess for 'improving' the language of the bards is so great, that it requires much patience on the master's part to see that they successfully resist it, and added to this difficulty is the iubred mental langour of the ordinary native that makes him slur over everything difficult. At first, of course, I had to see everything done under my own eye, but when I became satisfied that the *munshís* could be trusted to record accurately, the procedure finally adopted, and that now in use is to have the recitation taken down roughly as related, then carefully copied out in a clear Persian hand, and corrected and explained by the bard, his explanations being marginally noted. I then transcribe the whole into Roman characters myself, and translate it. The Roman transliteration and the translation is then gone over by the *munshí* who heard the song sung, and both are revised by myself finally in consultation with him.

In case it may be thought that the above savours too much of mere egotism, I would point out that the contents of this work purport to be based on *facts that cannot be verified*, and therefore those that do me the honour to read these pages are

entitled to be expressly told on what grounds my claim to accuracy rests. As to the relation of my method of procuring legends and stories, I have been so often asked by others desirous of labouring in the same field, how I set to work, that I have thought it advisable now to state my procedure at length at the risk of the charge of egotism.

This is no place for a dissertation on the historical bearings of the Legends, even if the time had arrived for their adequate discussion, nor in the absence of proper libraries—a standing want in India—can an enquiry into the relation of the stories to general folklore be satisfactorily taken in hand. All that will therefore be attempted here will be to show that the legends are *bonâ fide* Indian folklore of the ordinary modern sort, and for this purpose they will be compared with the four chief collections of folktales of the present day, viz., *Old Deccan Days*, *Indian Fairy Tales*, *Folktales of Bengal* and *Wide-Awake Stories*.\* These four books cover nearly the whole area of the Indian Aryan population, and contain between them over 120 tales, so that they serve the purposes of comparison very fairly. It should be remarked here that owing to the necessities of the case, no systematic order has been observed in recording the Legends. No. I., 'The Adventures of Rajâ Râsâlû,' No. IX., 'Princess Adhik Anûp Daî,' and No. X., 'Sîlâ Daî,' belong to the heroic class, and to what may be safely styled the Rasâlû cycle. To the same class belong No. XV., 'The Legend of Safidoñ' and No. XVI., 'Princess Niwal Daî,' but these must be included in the cycle represented by the *Mahâbhârata* in the classics, and which may be styled the Pâñdava cycle. No. VI., 'Legend of Gurû Guggâ,' is of the same nature as the above, but occupies a place as it were between the heroic and the hagiological classes of legends. Nos. II., III., IV., V., VII., VIII. and XVII. are pure hagiology, but of these No. II., 'Sakhî Sarwar' and 'Dâni,' No. IV., 'Three Fragments about Sakhî Sarwar,' Nos. VII. and VIII., 'The Ballad of Îsâ,' belong to a set now so numerous as to form

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\* Mr. Swynnerton's *Râjâ Rasâlû* was advertised, but not procurable when this was written.

what may be styled the Sakhî Sarwar cycle, while No. III., 'Dhannâ the Bhagat,' No. V., 'The Marriage of Ghâzî Sâlâr,' and No. XVII., 'The Genealogies of Lâl Beg,' relate stories of miscellaneous saints. Nos. XI. to XIV., inclusive, the stories of 'Râjâ Mahî Parkâsh of Sarmor,' of 'Syâmâ Lord of Sohînî,' of 'Negî Bahâdur' and 'Madanâ the Brave Lord of Chaurâ,' belong to the class of local heroic legends.

In examining these legends with a view to extracting the folklore the first subject to attack is the actor. We find that these include the hero and his companions, ogres or giants, serpents (Nâgs), saints, *faqîrs* or religious mendicants, and witches or wise women, much in the same way as do all the sorts and varieties of folktales in India. Thus Râjâ Rasâlû in the first legend starts off with three companions, two human and one non-human, to seek his fortunes, just as in the *Bengal Folktales*, the sons of the prime minister, of the chief constable, and of the richest merchant of the place, go off together, and in *Wide-Awake Stories*, the hero and his three friends, the Knife-grinder, the Blacksmith and the Carpenter, start in company. In Râjâ Rasâlû's case it is a Goldsmith, a Carpenter and a Parrot that accompany him, and it is the Parrot that is faithful to the end. In all folklore the companionship of animals with human beings is based on the supposition that they can talk, and accordingly, all through these Legends, wherever the non-human animal creation appear in this capacity, they always talk. Later on in the same story of Râjâ Rasâlû's Adventures we find that he leaves a parrot and a *mainâ* as guardians over his faithless queen as *her* friends. The *mainâ* plays the part of the foolish friend, and openly remonstrates with her, and is killed for her pains, but the parrot by a trick escapes from the queen and flies off to Rasâlû and informs him of her proceedings. Again, in *Old Deccan Days*, the companion of the hero is born on the same day and in the same hour as himself, and agreeably to this notion we now find that Râjâ Rasâlû's favourite horse and constant friend was born in the same place and at the same time. This same horse, when the Râjâ gets into hopeless difficulties in his gambling match with his enemy, shows

him the way out of his troubles: but this is going into the question of the *deus ex machinâ*—which I take to be the ‘miraculous deliverer’—to be treated later on. One of Râjâ Rasâlû’s great adventures is his victory over the *râkshasas*, the proper rendering of which is ogres or giants: The ogre of these Legends is the ordinary ogre of Indian folklore in appearance, attributes and doings. The tale told here, too, is but a variant, and that a slight one, of those told in *Wide-Awake Stories*, *Bengal Folktales* and *Indian Fairy Tales*. The main story is that the ogre eats up one inhabitant of a city in turn daily, together with a cake and a goat, varied as a basket of bread and a buffalo. It comes to an old woman’s turn to go, so the hero offers himself in her place and thus fights and kills the ogre. And there is one chief variant of this tale which turns on an ogress swallowing one of seven companions every night while on their road to fortune, till she comes to the hero who conquers her. This is essentially the story told of Râjâ Rasâlû. His adventures open with a variant of the old old tale of Potiphar’s wife, common enough in India, though not to be found in the other collections under review, because these are told for children, and not because it does not exist. Here the tale is that the hero’s father’s young wife falls in love with him and detracts him when rebuffed. Not so unlikely a tale in Indian as in European life, because Râjâs were always marrying as long as they lived for many reasons—mostly political—and the wives were always young girls who had no sort of interest in their husbands, and hence troubles with the younger members of their husbands’ families. These stepmothers appear in most collections of tales, and generally as the enemies of the hero and heroine. Sometimes they are surviving co-wives and sometimes successors to deceased wives, and I fear that in some at least of these latter cases the Christian notions of the translators have been brought into play. The serpent is common enough in Indian folklore, and obviously must be so if it be considered how large a part the ancient serpent races played in early Aryan History in India, the totem probably being confused with the race. Here they appear in the stories of

Râjâ Rasâlû, of Gurû Guggâ and of Niwal Daî, and always with the same characteristics, having power to kill and restore to life, with power of metamorphosis, of flying through the air, and of scorching with their breath. The humanity of the 'serpent race' very clearly comes out in the tradition alluded to in the Legend of Saffidoñ, which attributes the leprosy still found in the Panjâb to the effects of the sacrilegious acts of Râjâ Bâsak, the King of the Serpents. A large proportion of the legends of the East is taken up with hagiology. Saints and holy men are still a living power in the India of to-day, and miracles are worked all round us as a matter of daily occurrence and of not much wonder. I have conversed with a man who fully believed that his *father* had been raised from the dead (see page 68) as an ascertained fact of general notoriety. Miracle-workers must therefore be of constant occurrence in the folklore of the period, and we accordingly find them in all the collections under review. They perform any and every miracle that man can conceive or want done for him, from raising his dear ones to life to giving him a lump of sugar for his breakfast. Of celebrated miracles recorded in these Legends may be mentioned restoring a dead child to life and also a dead horse, curing a camel's broken leg, restoring a blind man to sight, a eunuch to full manhood, and a leper to health, all performed by Sakhî Sarwar; speaking from his mother's womb by Gurû Guggâ; restoring a dead calf to life by Nâmdev; and vivifying an idol by Dhannâ the Bhagat. There is yet another class of actor to be dealt with, the witches. In Indian story the use of the witch is almost always to capture the heroine for her enemy, though she sometimes acts as the wicked stepmother and the supplanter of the calumniated wife, but always as the enemy of the hero or heroine. She sets about her work in the usual diabolical ways, can perform wonders of a malicious sort, and has unlimited powers of metamorphosis. She can find anything on earth, can open the sky and patch it up, can restore to life, set water on fire, turn stone into wax, and so on. Her appearance is very various, an old woman, a beautiful girl, a white hind, and any kind of animal she chooses to

become. She compasses her object by any foul means in her power, especially by mean and dirty tricks, and nearly always succeeds. Here she turns up in the story of *Silâ Daî* as the go-between sent to the heroine by her enemy to tempt her, but is eminently unsuccessful after plying her usual arts.

Having got your characters wherewith to start the tale, the next thing is to set it going. A very common *motif* is seeking fortune. For many and various reasons, but always merely preliminary circumstances unconnected with the movement of the real tale, the hero or heroine starts off to seek fortune in folklore all the world over,—sometimes alone and sometimes with the companions above described. *Râjâ Rasâlû*, starting off in an aimless way with his Carpenter, his Goldsmith and his Parrot, is a case in point, and it is only by this device that his many adventures, really a miscellany of unconnected stories, are held together. Another common device is a dream, and for this purpose there are warning dreams and prophetic dreams. Thus in the Legend of ‘Princess *Adhik Anûp Daî*’ the hero, *Râjâ Rasâlû*, dreams of his future bride, and the story is fairly started, for she, of course, has to be found. The effects of a dream often also form the *motif* of a tale, or an important incident, and usually thus: the hero has a dream and follows it up religiously, bringing himself into dreadful trouble, out of which he is eventually rescued. This is very frequent in *Old Deccan Days*, and comes into play in the story of *Niwal Daî* here. Another universal device is to summon the absent, which is done by many different means, but these may be summed up as follows: enchanted articles, as a fan, a bell, a flower, a pin in a bird’s beak, a drum, a horse, flowers floating on the water, a flute, or a ring; crying in the streets and proclaiming feats, as that hero or heroine will play at dice with anybody, is a great physician, is selling wonderful plums or wood at fabulous prices, varied as answering a proclamation to do an impossible task; requesting the performance of an unintelligible request, as the finding of ‘*sabr*,’ of the ‘sunjewel box,’ or of ‘*Râm*’; and lastly miscellaneous devices. In his adventures *Râjâ Rasâlû* takes up *Râjâ Sirkap*’s challenge to play at *chaupur* with him for his head, and wins,

and the serpent Tatîg, after killing the heroine by poison in the Gurû Guggâ Legend, proclaims himself a physician that can heal her, and does so. A very important item also in the construction of folktales is the notion of temporary death, for based on this are the innumerable tales involving the death of the hero or actors, and their restoration to life and the means taken both to slay and make alive. The persons most affected by this notion are the hero and heroine, and the sleeping beauty wherever she occurs; sleep being eminently the twin brother of death in her case. The methods of restoration to life are various and frequent in these Legends. They are usually restoration by effigy,\*—the ashes or bones of the dead being collected and made into an image into which life is breathed,—occurring in *Indian Fairy Tales*, *Wide-Awake Stories* and *Bengal Folktales*: by granting extension of life after death, in *Indian Fairy Tales*: by causing the slayer to restore to life, serpents being made to do so, both in *Wide-Awake Stories* and in *Panjâb Legends* (Râjâ Rasâlû and Niwal Daî): by miraculous cures generally, of which examples abound in this book in the stories of Saints. A curious rider to this idea is the healing and revivifying powers of blood, of the little finger for choice, which runs through the whole of Indian folklore and crops up here in the story of Silâ Daî. A corollary also to the idea of temporary death is the notion of the life index, which may be defined as an object very difficult of access existing outside the life of every human being which faithfully indicates his fortunes and the restoration of which, when injured, to its pristine condition, restores to life. It may be anything, a bird which droops when the connected life is in danger, loses a wing to an arm, a leg to a leg, feathers to skin, and so on, and dies when the life dies; or a sword which rusts when the life is diseased and falls to pieces when the life dies, but when it is put together the life comes back and when polished up the life is again healthy. This idea runs through all the collections, but in the *Panjâb Legends*

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\* Of which burning in effigy still practised in civilized Europe is no doubt a survival.

it peeps out only as a survival in a very interesting custom (page 50). When Râjâ Rasâlû has won a bride from Râjâ Sirkap, he is given a new-born infant and a young mango-tree which is to flower in twelve years, and when it flowers the girl is to be his wife. Here the tree is obviously intended to be her life index. Lastly, the calumniated wife is a world-wide incident, and in India she turns up in all sorts of shapes, for subjection to calumny, as a *motif* for the tales in the collections now being examined, is extended to the hero and heroine, a wife, a nurse, a sister-in-law, co-wives, and a husband, the cause being always jealousy. The victims in the *Panjâb Legends* are the hero's elder brother in Râjâ Rasâlû and the hero's mother in Gurû Guggâ.

We now pass on to matters affecting the progress of a story. All stories are worked on the same principles. You collect your actors, start them in life, and then get them into difficulties and out again; 'no mess no story' is an unconscious law that guides story-tellers all over the world from the successful novelist of the day to the old crone by the fireside. The Indian tellers have their own methods of both getting their characters into their troubles and out of them, and chief among these is the *deus ex machinâ*. He is sometimes a god, as his name implies, but not often. In these Legends in the story of Silâ Daî a god only comes in once as the direct extricator from difficulty, and then it is a most stupendous one that has to be surmounted; both the heroes and the heroine are all dead together and must be brought to life if the story is to end happily, as it ought in all propriety to do, so Mahâdeva is introduced for this purpose. The gods appear again in the Legend of Niwal Daî, but it is more as ordinary actors in the tale than in any marvellous capacity. Oftenest the *deus ex machinâ* is a talking animal, showing the way to fortune, warning of danger, explaining the situation, aiding the actors in reward for services rendered, and performing other feats necessary to the onward flow of the tale. In these Legends the parrot is largely employed in this capacity by Râjâ Rasâlû, but so also is a serpent, a hedgehog and a cricket! In the other collections every conceivable animal is



brought under contribution, tigers, parrots, crocodiles, peacocks, jackals, camels, rats, cats, and snakes and all sorts. Failing a talking animal a talking plant will do just as well. Accordingly we find mangoes, plantains, *pípals*, and what not, stepping in at the nick of time, to say nothing of the bed's legs in the *Indian Fairy Tales* and a river and a fire in *Wide-Awake Stories*. An important form of the *deus ex machinâ* is 'hair,' human for choice, but any kind will do; an idea based obviously on the old world notion of the natural virtue of hair which is seen in the Biblical story of Samson and Delilah. The usual form is a hair given to the hero to be burnt when he is in danger. In *Wide-Awake Stories* it is a hair of the maunikin's beard that is so used; in the *Legends* it is a cricket's feeler. But hair performs many other miracles in these collections, it cuts down trees, burns up forests and enemies, and leads the heroine into her enemy's clutches on more than one occasion. Lastly, sometimes the *deus ex machinâ* is a ship that carries off the hero at the right moment. Tricks are a very common device for helping on the tale, and of course occur in the *Panjâb Legends* frequently. They are difficult to classify or to notice with the brevity necessary here, so suffice it to say that we have specimens of most sorts, humorous, malicious and cheating, even to the lie direct in the story of *Silâ Daî*; this last being ascribed to the heroine, who is held up to posterity even in her very name (The Lady of Virtue) as the embodiment of all the virtues! The characters of Indian folktales are enabled to go about their business in three ways—in a miraculous vehicle, by metamorphosis, and by disguises. Anything acts as a vehicle, whatever its nature, being endowed for the nonce with power to do what is wanted for the moment, *viz.*, to get immediately from here to there. Accordingly, in the animal creation a golden deer, an eaglet, a parrot, a snake, a fish, an alligator, a camel, and a horse, with and without wings, are all employed. So too are a paper boat, a bed, a palanquin, a balloon, a club, a rope and a box of ointment! The memory of all which wonderful things still survives in our own witch's broom-stick. Sometimes, however, the vehicle is dispensed with and the

actors simply fly through the air, as in the case of Gurû Gorakhnâth going to help his friends in the story of Sîlâ Daî. Metamorphosis plays a large and important part in Indian story, as it inevitably must where half the population believe that the proper and natural course for the human soul to take after death is to go into some other animal, and that this process with regard to their own individual souls has been going on for an indefinite period. Accordingly we find in the folktales metamorphosis of the most startling kind constantly called into requisition. There is metamorphosis of the dead into the living; metamorphosis of the dead into inanimate objects; of the deities into animate objects (*avatâra* or incarnation) and into inanimate objects; so also of superhuman personages, as ogres, angels, jinns, vampires, mannikins, fairies and ghosts; of living things one into another and into inanimate things with the most wonderful results; and of inanimate things into each other. Lastly, we have a variant of the temporary death notion in the temporary form of metamorphosis or change of skin. Metamorphosis is very common in the *Panjâb Legends*, especially in the stories of Gurû Guggâ and Niwal Daî, and its general prevalence in Indian folklore, even in the most grotesque shapes, has been noticed by Mr. Ralston in his introduction to *Indian Fairy Tales*. Disguise for folktale purposes may be described as metamorphosis with the marvellous left out, and though a careful survey of disguises shows that they are apt to run in grooves as it were, the same disguise constantly occurring in different tales, yet they are not of sufficient importance to deserve more than a passing mention here. They are constantly employed. Enchanted beings and things are a very useful ingredient in the composition of a folktale, and occur in every collection, but, owing to the great diversity of these and of their qualities, I cannot do more now than notice that the invariable object of their introduction is to help on the hero or the tale. There is one other essential to the progress of a story which is found in the *Panjâb Legends*, the identification of the hero. It is clear that, after having been killed and

brought to life, lost, metamorphosed and disguised, it must be sometimes difficult for his friends and relatives to recognize him, and so proofs of identity become indispensable. These are such as might be looked for, rings of sorts, wounds, scars, necklaces, kerchiefs, bracelets, caps, &c., and also occasionally the correct recollection of former life and surroundings. The idea is varied into signs of the coming hero which the actual hero of the tales fulfils, as in the case of Râjâ Rasâlû whose heel-ropes tie up and whose sword kills the ogres unbidden, whose arrows pierce seven frying-pans and seven ogres placed one behind the other, and shoot the golden cup off the challenge standard, and into whose skirt fall the enchanted mangoes: all of which marvels are signs prophesied of the true Rasâlû.

We have now done with the essentials of the stories and have only some of the more important incidental matters to discuss. Of these we cannot pass over ordeals. Though not common in the collections under discussion they are only too common in folklore generally, especially in that unhappy and cruel form of it,—the finding and punishment of witches. In the Legends Sîla Daï passes through two ordeals to prove her chastity, the ordinary one of fire by bathing in boiling oil, and a curious one of throwing a certain total with dice previously fixed on. Under her other name of Chândnî, or Moonlight, in the Rasâlû Legend, she performs a sheer impossibility with the same object, by drawing water from a well in a pitcher of unburnt clay by a rope of a single strand. Marriages, of course, occur in every tale, and sometimes considerable trouble is taken, as in the Niwal Daï Legend, to show that, although the bride was carried away by force, she was still regularly married in the orthodox way; nevertheless they are oftener irregular. The sleeping beauty who probably, in Indian folklore at any rate, represents the raped bride, or at best a stolen girl of the superior sort, is nearly always married to the hero without any ceremony, and sometimes it is stated that the marriage meant merely an exchange of garlands, recalling the *gândharva-vivâha*, or marriage by mutual consent peculiar to the military class in the classical days. In all modern folktales there is another survival of a by-gone custom

in the public choice of a husband by the heroine, seen here in the Legend of Princess Adhik Anûp Daî. This is nothing but the *swayamvara* of the classics, though generally it has degenerated into the princess having sworn she will only marry him who can perform certain absurd impossibilities. These often take the form of riddles, as in the Rasâlû and Adhik Anûp Daî Legends, or, like Râjâ Rasâlû, the hero has to do something more or less obviously impossible, *e.g.*, to separate the minute seeds of millet from sand, to kill demons, to beat a drum in heaven, to cut down a tree with a wax hatchet, to tame a vicious horse, to find the silver tree with leaves of gold and flowers of pearl that grows under the waters, *et hoc genus omne*. Another common incident that recalls well-known classics is the common story of gambling extraordinary. Râjâ Rasâlû plays Râjâ Sirkap at *chaupur*, first game his arms, second his horse, third his head. The whole game is played in a miraculous kind of way by both sides, and ends in Rasâlû's winning Sirkap's head. The same notion occurs twice in *Bengal Folktales*, where in one instance it is the heroine, oddly enough, that is the successful gambler. The dropping of jewels involuntarily when speaking is a curious and persistent notion, occurring in every collection. Adhik Anûp Daî fills a basket with flowers when she laughs and a platter with pearls when she weeps. Heroes, too, drop rubies when they laugh and pearls when they weep, and heroines drop pearls and precious stones when they walk or speak, constantly in Indian tales. Has not figurative language here usurped the place of exact description, and the abstract become the concrete? As every hero and heroine has an enemy, it is due to poetical justice that he shall be punished, and it is curious to note the forms that vengeance takes in folklore. Vindictiveness comes painfully to the front here. The unfortunate enemies are cut to pieces, buried in the desert, burnt to death and the ashes sent to their mothers, buried up to the neck in the earth and shot to death with arrows; buried alive with thorns, buried alive and the grave ploughed up, buried alive with scorpions and snakes and the grave walked over by the hero and heroine. In the Rasâlû Legend

unchastity is punished by making the wife eat her lover's heart, and suspected unchastity in Sîlâ Daî by flogging and dressing her up as a menial and setting her to scare crows. Lastly, an incidental circumstance of constant occurrence and some importance must be noticed here, especially as it takes us back to the Purânic period of Indian literature. Every Hindu, for the sake of future salvation, must have a son somehow or other, so endless nostrums are tried by barren women with this object to the present day, not the least serious of which is burning down their neighbour's huts ! The idea occurs frequently of course in the *Panjâb Legends*. The form is nearly always the same now as in the story related in the *Harivanśa* of the birth of Visvâmitra, whose mother was given a certain dish to eat as a nostrum for procuring an extraordinary son. This tale no doubt faithfully reflects the folklore of the middle ages. In modern days it is a pomegranate flower, a mango, a drug, a *lichî*, a barleycorn, a grain of rice, or a flower, that is given to the would-be mother.

One more point, and I have done. Numbers in folklore are always interesting, and those occurring in the *Legends* will be briefly touched on. The numbers found in *Panjâb Legends* run in the same grooves as do those of the other collections. *One* occurs chiefly in the numerous only sons and daughters that are heroes and heroines. *Two*, its double *four*, its quadruple *eight*, and its octuple *sixteen*, seen in the modern currency and measures, occasionally occur. *Three* is very common, so is *seven*, and *twelve* is commonest of all. *Six*, *eighteen*, *twenty-four*, *thirty-six*, and *forty-eight* occur, connected more or less consciously with twelve as multiples and divisor. So does *nine* appear to be used consciously as a multiple of three. There are indications also of the conscious employment of *five*, an important numeral, as the remainder, as it were, between twelve and seven and between seven and two. Its aliquot parts, *two and a half* and *one and a quarter*, are in constant requisition, and are besides often to be seen in the conventional family subdivisions of several Indian tribes. In the same way *one and a half* seems to be used consciously as the half of three. At the same

time miscellaneous numbers are not disregarded, and thirteen, fourteen, nineteen, twenty, twenty-one and twenty-two all occur more than once. Of the larger numbers, we have the universal one hundred and one and one thousand and one, and as large multiples of twelve, sixty and three hundred and sixty, and curiously one hundred and sixty. Seventy also occurs, and of course the old Indian magic number eighty-four.

Sketchy and incomplete as is this analysis of the chief folklore points in the pages of this book, it is the result of considerable research, and has become possible only owing to the elaborate enquiry into these matters prepared for *Wide-Awake Stories* and now in course of publication, but I think enough has been said to prove, *primâ facie* at any rate, that the theory with which I started—*viz.*, that the bard's recitation is merely the folktale in its poetical phase, and that the latter is the outcome of the former—is correct.

I have now to turn to the pleasant task of gratefully acknowledging much help kindly and ungrudgingly given. To my coadjutrix in other labours, Mrs. F. A. Steel, I owe many a legend, some of which have been published in this volume; to Mr. J. G. Delmerick I owe the valuable story of Râjâ Rasâlû's adventures, and to Messrs. Ibbetson and Macauliffe, of the Civil Service, stories I hope to publish later on. I am also indebted in the same way for materials for future volumes to Sirdar Atar Singh of Bhadaur, to Ghulâm Hussain Khân of Kasûr, to Lâlâ Ganeshî Lâl of Ambâlâ, to Maulvî Sayyid 'Abdu'llah of Simla, to Sarfarâz Hussain of Ambâlâ, to Mr. Manuel of Dharmsâlâ, and to Mâyâ Dâs of Firozpur. I also take this opportunity to acknowledge with many thanks the patient labours of Chainâ Mall and his assistants in recording the originals of many of the Legends and in checking my translations of all that have appeared. Some, who have not directly helped me, have sent me bards from whom legends have been extracted. Among these I have to thank Col. Boyle of the XIth Bengal Lancers, Mr. Rivaz of the Civil Service, and Mr. Delmerick.

In explanation of the form in which the book has been printed, I would say that it is frequently urged that the reader has too often to trust his author in original works on folklore in matters requiring accuracy. One reads a racy translation, but who knows if it is correct, or how much of himself the author has imported into his text? How often one sees complaints in reviews of a particular folklore work that it is suspiciously free in its renderings? To avoid this reproach at any cost I have given in nearly all the Legends both text and rendering, so that experts can see for themselves how far my translations are accurate, and those that have to take them on trust can go to experts for help in this respect if they think they require it. The texts have another value, in that they faithfully record the dialects of the various bards, and therefore of various parts of the country, and will show at least that the rules for terminations and grammatical forms are not nearly so hard and fast as the *literati* and conventional examiners in languages would have us believe. There is many a passage in this volume that would 'spin' the reciter in an ordinary government examination in the languages, as conducted in India, but they teach us their lesson for all that, and so are worth recording for themselves. I have also endeavoured to show the instability of form that many words have by strictly adhering to what the man said in preference to what he ought to have said, and so it has occurred that the same words have sometimes been spelt differently in different parts of the same poem by the same reciter of 'malice prepense.' Some of the ballads, especially from the Himálayas, are, I venture to think, valuable as additions to our very limited stock of knowledge of those dialects, and I have thought it expedient to add vocabularies in some cases. For purposes of typographical and general convenience the texts have been given in Roman characters, the transliteration adopted being that long in use in the *Indian Antiquary* and similar works, and so needing no further comment here. In the few cases, where the text was in the ordinary literary language of the day, understood by all who read, write, or speak Hindustání, I have not thought it worth while to give the original, but

these are the only instances in which I have allowed myself such license. The preliminary notes and footnotes have been purposely made very short, and are expressed in tentative language for these reasons :—Most of the subjects they touch on are hardly yet ripe for decisive and detailed annotation, and in making them I have practically had to look to my personal knowledge and research, which I naturally distrust, and to my own limited library.

It will be as well also to explain that in this collection so much prominence has been given to the stories of saints and holy personages, because it is really by a careful study of such things that we can hope to grasp the religious and superstitious ideas that dominate the bulk of the Indian populations. If once the student of Indian religions, as practised, properly understands the full significance of such a production as the *Marriage of Sakhî Sarwar*, he will have learnt more than volumes of lucubrations by scholars in Europe can teach him, when based, as they often are, upon researches into the glorified imaginings of philosophic recluses and self-interested priests.

I may be forgiven if I make an appeal here to others able and willing to do so, to help on the good work of recording the bardic effusions of Aryan India. The Panjâb is by no means the only part of the country where the bards flourish, nor is it even the best field for researches into their songs. All along our frontiers, wherever the Balochkî and the Pushto languages are spoken, the bard has a natural home, and in Sindh he has become a proverb. In Kachh and Kâthiâwâr and in Râjasthân he is to be found at the Court of each of the innumerable 'kings' that hold sway over those vast tracts of country, and again further east we find him flourishing in full vigour in Orissa, and once more we find him cherished and carefully tended along the whole line of the Hill States from Kashmîr to Kumâun. The conditions of his existence in the Panjâb proper are practically those under which he flourishes throughout the North-West Provinces and Awadh. Vast then is the field and unrivalled the opportunities. Those of



my readers who are acquainted with the books about the Slavonic nations of Europe, will probably have been surprised to find how closely, allowing for difference of religion and climate, the manners and customs of the peasants resemble those to be seen every day in Aryan India, and how very similar the functions of the bards of the two peoples are. But within the last 50 years,—*i.e.*, since the time that Tod wrote his still standard work on Rājasthân—the songs and folklore of the Slavonians have been copiously recorded by writer after writer, the Russians, the Poles, the White Croatsians, the Servians, the Moravians, the Wends, the Ruthenians and others having been fully dealt with. In India, however, where the ruling race prides itself on its superior intelligence, the high education of those sent to represent it and the lofty aims of its Government, the work can hardly be said to have commenced.

In conclusion, I must add that I am painfully aware of the many signs of haste apparent in these pages, and that there are more mistakes in them than there should be, but in extenuation I would urge that this book is not the production of a man of leisure, but is the result of working in spare hours, when most men play or rest, by a hard-worked official who has no ready access to any public library.

R. C. TEMPLE.

*Ambala, May 1884.*

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# THE LEGENDS OF THE PANJÂB.

## No. I.

### THE ADVENTURES OF RÂJÂ RASÂLÛ, AS TOLD IN THE RÂWAL-PÏNDÏ DISTRICT.

[Taken down by a *paṭwârî* in 1869 for J. G. Delmerick, Esq., Panjâb Commission. The prose portion of this tale, as recorded by the *paṭwârî*, is of no linguistic value, and has therefore not been printed in original. Every verse, however, has been given exactly as found in the MS., even where the wording shows that the transcriber has probably not exactly followed what the narrator said.]

[This Legend of Rasâlû, the son of Sâlivâhan of Siâlkoṭ, is of unusual value both for its historical and its folklore bearings. It gives a hint of the true history of that Indo-Scythian hero, who may yet be identified with Sri Syâlapati Deva, whose coins are still found in such abundance all over the Panjâb, and who must have flourished between the first Arab invasions of Sindh and Kâbul and the rise of the Ghaznavide Dynasty. It also contains in places the most remarkable analogies to the almost universal stories of the *Seven Wise Men*, the germs of which are to be found in the *Śukasaptati* and *Panchatantra* in India, and in the *Story of Sindibâd* in Europe and Asia, repeated in Arabic in the *Alif Laila*, in Persian in the *Sindibâdnâma* and the *Tâtinnâma*, in Greek and Syriac in the *Story of Syntipas*, in the Hebrew *Mishle Sandabar* and in Spanish in the *Libro de los Engannos de las Mugerres*, besides many modern versions in most of the languages of Europe and in the *bâzâr* books of modern India. The best book to consult on the subject is Prof. Comparetti's *Ricerche intorno al Libro di Sindibâd*, of which an admirable translation by Mr. Coote has been published in vol. IX. of the *Folklore Society's Publications*, 1882, in which volume also appears a rendering by Mr. Coote of the valuable Spanish work, *Libro de los Engannos et los Asayamientos de las Mugerres* (Book of the Tricks and Deceits of Women). Mr. Clouston's *Bakhtyâr Nâma* is another good book for the purpose.]

IN the year of Christ 80, or 1,789 years ago, there was a Râjâ, called Sâlbâhan, who lived at Siâlkoṭ. He had two queens named Achhrân and Lonân, and the Rânî Achhrân had a son, called Pûran, who afterwards became a celebrated saint, and was called Pûran Bhagat. When Pûran was still a young man the Rânî Lonân fell in love with him and called him into

her palace to commit sin with him, but he being a holy and God-fearing man, would not agree to her request, and ran away from the palace. After this Rânî Lonân fell into such a state of mind, that, without counting the cost, she complained to the Râjâ, and made him believe by her persuasive ways that Pûran had forced her to commit sin with him. The Râjâ, believing her, had Pûran's hands and feet cut off and had him thrown into a well, which remains to this day on the high road between Siâlkoṭ and Kallowâl. And by reason of the holiness of this well the women of those parts believe that if one of them bathe at it she will become fruitful and bear children.

For a long time Pûran dwelt in the well, but after a while good fortune befell him, for Gurû Gorakhnâth\* chanced to wander by it and halted there. Finding a poor wretch living in the well he had him taken out, and knowing by his miraculous knowledge that Pûran Bhagat was innocent of the charge laid against him he prayed to God to restore him his hands and feet, and God did so. Then Gurû Gorakhnâth bored his ears and made a disciple of him.

Soon after this the Gurû gave Pûran Bhagat leave to visit his parents at Siâlkoṭ, so Pûran journeyed there, and lived in the garden in which he had been brought up as a child. It had been so long neglected that it had become quite dry, but Pûran prayed to God to make it green once more, and sprinkled water over it in the name of God and immediately every tree in the garden became green. When the people of the city saw what had happened they believed in Pûran, and the name of Pûran Bhagat became renowned throughout the land, but he did not make himself known to his parents. By degrees the news of the dry garden having been made green by the *faqîr* reached the ears of Râjâ Sâlbâhan, and so he set out to see it with his two Rânîs.

Now the Rânî Achhrân had become blind from weeping over her son Pûran, and went to the *faqîr* to be cured of her blindness. Pûran recognised her as his mother, but said nothing to

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\* Gurû Gorakhnâth was the Brahmanical opponent of the mediæval Indian Reformers, and seems to have flourished about 1,400 A.D.

her about it. When he saw her he prayed to God to restore her sight, and God did so, and she saw as before. After this miracle Râjâ Sâlbâhan and Rânî Lonân came together and asked for a son. Then said the *faqîr*, speaking from his miraculous knowledge—

“Râjâ Sâlbâhan has already had a son, where is he now? Tell me the truth about him, and I will pray to God to make the Rânî fruitful.”

Then the Rânî having a great desire for a son told the whole truth to the *faqîr* how she had fallen in love with Pûran and had caused her husband to cut off his hands and feet. And this too in the presence of Râjâ Sâlbâhan. The *faqîr* was very pleased that she told the truth and said to her—

“Behold in me that same Pûran.”

And he gave Lonân, his stepmother, a grain of rice to eat, and told her that after a long while she would bear a son, who would be learned and brave and holy, but that he would not remain with her, and that she would weep as she made Rânî Achhrân to weep.

After this Pûran Bhagat took leave of his parents and went to his Gurû, Gorakhnâth. In due course Rânî Lonân became pregnant by Râjâ Sâlbâhan, and shortly before the child was to be born three *jogîs* came to beg at her gate. She filled a plate with pearls, and giving it to the *jogîs*, asked if her child would be a boy or a girl.

Then answered the youngest of them : “Your child is a boy, and was conceived on a Sunday, and will be born on next Tuesday, and will be a great man. But if either his father or his mother see him for 12 years after he is born they will die at once. So you must shut him up in a cellar for 12 years, and then he must bathe in the river, put on a new dress, and come to visit his parents. And his name shall be Râjâ Rasâlû.”

When Râjâ Sâlbâhan heard of this he did not believe it, but sent for the *jogîs* and set before them a she-goat heavy with young and said—

“Tell me whether she has a male or female kid inside her.”

And they told him correctly. After this he believed, and rewarding them greatly he sent them away.

On the following Tuesday Râni Lonân brought forth a beautiful boy, and sent news of it by a slave to Râjâ Sâlbâhan to his court. And the slave said—

*Wich Kachahrî baithiâ, ghar âe jujmân !  
 Awwal ghiû gur mangade, phir do bakre alwân.  
 Na alwânân paslân, na majmânân dand !  
 Yeh bujhârat bújhke, ghar áo jald chalband !*

O sitting in Court, your successor has come home !  
 First they ask for *ghî* and sugar, next for two female kids.  
 Neither have the goats ribs, nor has the guest teeth !  
 Understand this riddle and come home quickly.

Answered Râjâ Sâlbâhan—

*Rang bagge, mûnh sânwale, jamman pâr sarîr.  
 Yeh bujhârat bújh lai, jâkar do khand te khîr.*

Fair of colour, black of mouth, bursting the body they are born.  
 Understanding this riddle, go and give her rice and milk.

After this the Râjâ sent for his wise Wazîr and said : “ Send the child that is just born a wet-nurse, some clothes, arms and a colt which has been born to-day. Also a parrot and every thing necessary for his comfort, and put him into a cellar and keep him there for 12 years. And tell the nurses to teach him each in her appointed hours all matters of learning and skill.” The Wazîr did as he was bidden, but after 11 years Râjâ Rasâlû said to his nurses : “ I want to see who they are whose voices I hear outside.”

“ You must stay here one year more,” said they.

“ I stay no longer,” said he, and though the nurses tried very hard to prevent him, he armed himself, and having had his horse saddled, which had been born the same day as himself, he went away.

“ Child,” said his nurses, “ go first to the river side and bathe yourself, and then wash your clothes yourself and then return here. And before these things are done mind you speak to no one.”

And the bards also sing thus, that on the day Râjâ Rasâlû was shut up in the cellar the daughter of a certain Râjâ resolved in her mind to marry him. So she built a house on the road side between the cellar and the river, and waited for the coming of Râjâ Rasâlû. And she made a vow not to leave that place for 12 years until the Râjâ should come out for his bath. When the Râjâ came out, the nurse showed him the right road, and so he passed the building in which the princess sat on the look out for him. When she saw the Râjâ coming she said to him—

*Jis din dâ tûn jamiâ, main baiñhî dharlar pâ :*  
*Je tûn rájpût hariñ, tûn main nûñ mûñh dikhlâ.*

The day thou wast born I built this palace and lived in it :  
 If thou be the prince, then show me thy face.

The Râjâ said nothing, and went on to the river side. Now the princess had the power of turning into what she chose, so she became a kite, and flying into the air shaded Râjâ Rasâlû from the sun with her wings. Then said the Râjâ to her :

*Illo, gagan bhaundîe, baneñî ádam leñ :*  
*Tarkash kaddhûñ main káníññ, nikálûñ terâ peñ.*  
*Tûñ áweñ meriññ pairiññ de heñh.*

O kite, flying in the heaven, a man lies under thee :  
 Taking arrows from my quiver I will tear out thy entrails,  
 And thou wilt come under my feet.

Then answered the princess—

*Ṭaman máran ñámnî, shâh pariññ de aswâr.*  
*Itiññ rájiññ na máriñ ; tûñ kyûñkar máranhâr ?*

Good shots strike the standard : kings ride on fairies :  
 So many kings have missed me : why shouldst thou hit me ?

Presently the Râjâ arrived at the river side, where, too, the princess, taking her own form again, sat down, and as soon as she saw him, she said to him—

*Dhobîá kapre dhondiá, dhoin dhotî, jámá, pag :*  
*Chichî angulî páññ main bharân, tú mere gal lag.*

O Dhobî washing clothes, wash loin-cloth and coat and turban.

For thee I have drawn water with my little finger\* so fall thou on my neck.

For seeing him washing his own clothes she called him a *dhobî*. And the Râjâ answered her—

*Joh parâî, bhûm oprî, aur tûn begânê dhî :*  
*Main pardesî nûn wal pawe, to kaun chhurâwe jî ?*

The pasture is another's, the land is a stranger's, and thou art a stranger's child :

If I be ensnared in a strange land, who will save my life ?

Answered the princess—

*Chandan chârân, Râjîâ, chûkhâ banâwdân, jâg nûn lâwân ag.*  
*Je tû pardesî nûn wal pawe, to sar marân tere lag.*

For thee, Râjâ, I will split the sandal wood, and build a pyre and set fire to the whole world.†

If thou fall into a snare in a strange land, I will be burnt and die with thee.

When the Râjâ had finished washing his clothes he asked her the way to the city, and she said—

*Bânh ulârân tan disê, mûnh boldân te dand.*  
*Woh jo rukh disde, ohî mânwân de pinç.*

Raising my arm I show my breasts, opening my mouth I show my teeth :

The trees which you see there are at thy mother's home.

So Râjâ Rasâlû followed her directions and reached Siâlkot, and found the women of the city drawing water from the well which is near the entrance of it, and he began throwing stones at their earthen pitchers and broke them all. The women went to Râjâ Sâlbâhan to complain against Râjâ Rasâlû. "He is my son," said Râjâ Sâlbâhan, "and I love him greatly. So take you pitchers of iron and brass. Those who have them not may get them from the treasury."

So the women went with iron pitchers, and the poor got theirs from the treasury. But when they went to draw water from the well Râjâ Rasâlû made holes in all the pitchers with

\* *i.e.* Set my heart on thee : slaved for thee.

† Idiom for "I will renounce the whole world."



his iron-headed arrows. Then the women went to Râjâ Sâlbâhan again to complain, and he in his fear that Râjâ Rasâlû would come into his house, ordered a broom-stick and some wooden shoes to be placed by the gate, so that Râjâ Rasâlû might know he was not to come inside.\* He did this thinking to keep Râjâ Rasâlû away for one year more.

Meanwhile Râjâ Rasâlû came to the palace and saw the broom-stick and the wooden shoes and came away, and went into the hall of audience where Râjâ Sâlbâhan was sitting in state and saluted him. But Râjâ Sâlbâhan turned his back on him, and Râjâ Rasâlû said—

*Main âyâ thâ salâm nûn, tûn baiṭhâ piṭh maroṛ !*

*Main nahîn terâ râj waṇḍânundâ ; main nûn nahîn râj te loṛ.*

I came to salute thee, and thou hast turned thy back on me !  
I have no wish to share thy kingdom : 'I have no desire for empire.

Râjâ Sâlbâhan fearing the word of the *jogîs* answered nothing, as the twelve years were not yet passed. So Râjâ Rasâlû left the hall of audience and passed under the palace where Rânî Lonân was sitting, and said to her—

*Mahlân de wich baiṭhâ, tûn ro ro na sunâ !*

*Je tûn merî mâtâ haiñ, koî mat batlá !*

O sitting in the palace, let me not hear thee weeping !  
If thou be my mother give me some advice.

Then Rânî Lonân answered—

*Matte dendî hai mûñ taiñ nûñ, putar : gin gin jholî ghat !*

*Châre khunṭân tûñ râj kare, par changâ rakhîn sat !*

Thy mother doth advise thee, son ; stow it carefully away  
in thy wallet !

Thou wilt reign in the four Quarters, but keep thyself good  
and pure.

Then Râjâ Rasâlû took leave of his mother and made ready for his journey, taking with him a goldsmith's lad, a carpenter lad, and his parrot, which had been brought up with him in

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\* A common custom signifying "Not at home."

the cellar. As he was starting on his journey his mother saw him and said to him—

*Thorá thorá, beṭá, tūn dīstī, aur bahotī dīstī dhūr :*  
*Putr jinān de ṭur chale, aur māwān chiknā chūr.\**

It is little I see of thee, my son, but I see much dust.  
 The mother whose son goes away on a journey becomes as a powder.

Journeying at their ease Râjâ Rasâlû and his companions reached an uninhabited *jangal* and halted there. And the three of them, Râjâ Rasâlû, the goldsmith lad, and the carpenter lad, divided the night into three watches. The first watch the carpenter kept while the others slept. As they were going off to sleep said the goldsmith to Râjâ Rasâlû—

*Agge sowēn lef nihālūn, aḡḡ sutā suthrā ghās !*  
*Sukh wasse yeh des, jahān āe aḡḡ dī rāt.*

Before thou didst sleep on quilts, to-day thou hast slept on clean grass !  
 Mayst thou live happy in this land whither thou hast come this night.

Then the Râjâ and the goldsmith went to sleep, and the carpenter kept watch. Presently a serpent† came out of the *jangal* and went towards Râjâ Rasâlû as he lay asleep.

“ Who are you ? ” said the carpenter, “ and why have you come here ? ”

“ I have destroyed every thing within 12 miles round,” said the serpent, “ and who are you that have dared to come here ? ”

Then they began to fight, and the carpenter killed him and hid him under his shield.

Presently it came to Râjâ Rasâlû’s turn to keep watch, and the carpenter went to sleep without saying anything about the serpent. While Râjâ Rasâlû was on guard a great horror‡ appeared, and he went up to it and said to the horror, “ who are you ? ”

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\* Reduced to great misery.

† Most probably by this is meant a man of the “ Serpent ” Races : a Nâga, or Taka, or Takshak.

‡ *Āfat* is the word used throughout.

“I have destroyed everything within 48 miles round,” said the horror, “and who are you that have dared to come here?”

Whereon Râjâ Rasâlû struck the horror with an arrow and it ran away, but the Râjâ followed it into a cave, and they had a great fight there. After a while the Râjâ killed it there and came back.

In the morning the Râjâ woke his companions, and the carpenter showed them the serpent he had killed, and told the whole story about it. When the Râjâ saw the serpent, he said, “this is only a small snake, come and see what I killed in the cave.”

So the goldsmith and the carpenter went into the cave and saw what Râjâ Rasâlû had killed. Then they became very frightened and said to him, “you are a prince and a Râjâ and can fight such horrors, we are only ordinary people, and are afraid that some day we may be killed if we follow you,” and they begged and prayed to be let go home again, and so the Râjâ gave them leave.

So they went home, and Râjâ Rasâlû said—

*Sadâ na phûlan toriân, nafrâ : sadâ na Sâwan hoe :*

*Sadâ na joban thir rahe : sadâ na jîwe koe :*

*Sadâ na râjiân hâkimî : sadâ na râjiân des :*

*Sadâ na howe ghar apnâ, nafrâ : bha!h piâ pardes.\**

*Tori†* do not always flower, my servant : it is not always the rainy season.

Youth does not always last : no one lives for ever :

Kings are not always rulers : kings have not always lands :

They have not always homes, my servant; they fall into great troubles in strange lands.

Saying this Râjâ Rasâlû went on and came upon a sandalwood tree, which was burning, and he asked his parrot why it was : and it turned out that a serpent had bitten the tree and caused it to burn ! And there flew a young swan out of the tree which came before the Râjâ, and the Râjâ said to it—

“You are a bird, why do you destroy your life in the fire ? why don't you fly away ?”

\* See Fallon, *New Hin. Dict. s. v. thir.* † A kind of mustard plant.

And the cygnet answered—

*Mi!hâ mewá khádá, !hanðe pánî chhân :*  
*Je bane sir us de satke kidhar ján ?*

I have eaten sweet fruit and drank cool water :  
How shall he save his life on whom evil falls ?

Then said the Râjâ—

*Mi!hâ khádá í mewó, hansá, !hanðí rahí chhân :*  
*Baldí agg bujhí wekhîn, jo Rabb sune merí bân.*

I, too, have eaten sweet fruit, O swan, and the shade was cool :

You will see the burning fire put out, if God hear my prayer.

And then by the miraculous power of the Râjâ the tree became green again, and he went to sleep in the shade of it. As soon as the tree had become green again the young swan flew into it and said to the Râjâ—

*Ike bhaure palion Râjâ, pharére hoke son :*  
*Ike tá jatí-satí mard : ike Haqqánî pír.*

O Râjâ brought up at your ease, sleep by thyself :

For thou art a holy and virtuous man and a saint of God.

When he heard this the Râjâ got up and journeyed four kos. He then came upon a serpent, whose eyes were full of sand blown into them by a violent storm, and as soon as the serpent heard the sound of the horse's hoofs which the Râjâ was riding he called out—

*Ráh-padháon jándiá, bhojan sádá páh !*  
*Akhion kankar kadðh ! Já dharmí lageñ bhará !*  
*Súhe chole Básak-nágní kharí dekháí ráh.*

O traveller going along, eat of my food !

Take the sand from my eyes, and become as my brother !

My wife stands looking for me in her red gown !

And then the Râjâ asked his parrot's advice—

“This serpent is the enemy of all mankind, Hindû and Muḥammadan alike, how shall I treat him ?”

And the parrot answered—

“The result of goodness is always good.”

So the Râjâ took the parrot's advice, and getting off his horse took the sand out of the serpent's eyes with his kerchief. And then he mounted again, but the serpent stood in his way and prevented him from going on.

"Is this the way you reward my kind treatment?" said the Râjâ.

But the serpent bowed down his head and said—

"Be pleased to stay in my humble house to-night and go on your way to-morrow."

And so the Râjâ went with him to his cave, and when they were near it the serpent stopped the Râjâ outside, while he went in to speak to his wife, the Bâsaknâgnî. In a short time the serpent came out again and took the Râjâ into the cave. And that night the Râjâ slept in the same bed as the serpent. In the morning the Râjâ got up and asked to be shown the road. So the serpent came out of the cave and said, "O Protector of the world, your road lies *that* way, mine lies *this* way."

Then said the Râjâ, "I have been banished from my country, and that is why I wander about from country to country, but tell me why your road lies *this* way."

"I cannot get any thing to eat here," said the serpent, "and so I go *this* way and bite a man and then I eat his flesh."

And saying this he slid away into the grass. But the Râjâ said to himself, "now that he is gone I will go and see what his wife is like." So he went into the cave and found her asleep on a golden bed, which was placed on a stone dais. Close to her was lying a large lizard, and presently they began to play and jump about. When the Râjâ saw this he became very jealous and angry that such a mean thing as a lizard should play with this beautiful Nâgnî, and he determined to kill him. He got out his sword and struck at the lizard, but the Nâgnî protected it with her tail, which got badly cut. Then the Râjâ was very grieved, for said he, "I struck at the lizard with a good object, but evil has resulted instead of good."

And getting on Bhaunr 'Irâqî,\* his horse, he said to him, "Gallop as fast as you can." And away galloped the horse,

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\* P Should be Bhaunrî Râkhî.

but after 12 *kos* the Râjâ became very tired, and dismounting under a *shîsham*\* tree he fell asleep. Meanwhile the serpent returned home to his cave, and when his wife heard his hissing she stood before her husband and made this complaint—

*Râh musâfir jûnde, ghar wich derâ denâ chûhe :*  
*Dere ânke autre : mangan lage sej :*  
*Sej na dittî maingwîn : merî dûm chalât tegh.*

A traveller passing on the road wished to halt at my house :  
 His staying was wicked, wanting to come to my bed :  
 I gave not my bed for his asking, he struck my tail with his sword.

When the serpent had heard his wife's complaint he asked her at what time the traveller had come to her, and she answered, "In the middle of the night."

Then said the serpent, "What you have said is not true at all, for he slept beside me the whole night, and I know he is a truly holy man."

But the Nâgnî insisted on her tale, and the serpent went after the Râjâ. In a moment he arrived at the *shîsham* tree where the Râjâ was sleeping, and found the Râjâ's parrot sitting on the horse's saddle. Out of respect for the Râjâ the serpent did not then and there go and bite him, but went into one of his shoes, and said to himself, "When the Râjâ gets up he will put on his shoe and then I will bite him, and find out if what my wife says is true or not? If he tells the truth I will keep my poison back, but if he tells a lie I will bite him a second time and kill him." Shortly afterwards the Râjâ got up and went up to his shoe, but the parrot called out—

*Dûron âid chalke, jore warîâ âe !*  
*Jhârke mauzâ tân pân : an-jhâre bard gunûh !*

Coming from afar he has entered thy shoe !  
 Shake thy shoe and put it on : not to shake it will be a great mistake.

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\* The *Dalbergia Sissoo*.

When the serpent heard the parrot say this he came out of the shoe and said—

“O Râjâ, you treated me very well, but how have you treated my wife?”

“I have done you no wrong,” said the Râjâ, “you may kill me now, or after you have heard what I have to say, just as you please.”

But the serpent said, “If I had intended to kill you I could have killed you while you were asleep. Tell me the real truth.”

Then the Râjâ said, “I went into the cave and found a lizard jumping about and playing with your wife, and this made me very angry. So I struck at him with my sword, but your wife put her tail over him and saved him. She lost her tail in saving her friend, and this vexed me, and so I came away here.”

“But why didn't you strike another blow to kill the lizard?” said the serpent.

“I did,” replied the Râjâ, “but he got away into his hole, and my sword only struck his buttocks: and then I came away.”

“I consider,” said the serpent, “that no offence is proved against you.” He had seen the lizard playing with his wife himself.

After this the Râjâ went on and came to a *jungal* of nothing but *chachrá*\* trees, in which a buck and a doe were playing and galloping about, and the Râjâ wished to shoot them. But the parrot said, “O Râjâ this is a strange land, and perhaps they belong to some prince of these parts. Don't shoot them, but throw away your bow and arrow, and watch them.” And the Râjâ did as he was bidden, and throwing away his bow and arrow began to watch them.

Presently he saw a hunter, disguised by some *chachrá* leaves, come stalking up behind the deer, so that they did not know he was a human being, but thought him to be a bundle of

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\* *Dhák*, the *butea frondosa*.

*chachrá* leaves. The buck stopped to look at him, and the doe began walking round him. Then the hunter began playing on a reed-pipe, and the buck, when he heard it, began to weep bitterly. Whenever the doe had her face towards the hunter he stood still, but when she had her back to him he advanced two or three paces. This went on for two hours, and at last the doe found out that he was a hunter and her enemy, and she said to the buck—

*Jangal jamá, ban palá, te ban wich merá wás :*  
*'Ajab tumáshá wekhiá, je pairín chalan palás !*

Born in the *jangal*, bred in the forest am I, and my home is in the forest :

I have seen a wonderful thing when the *palás*\* tree goes on feet.

But the buck replied—

*Jangal jamá, ban palá, te ban wich terá wás :*  
*Ditthe bájh na hilsán : torén síkhán charhan kabáb !*

Born in the *jangal*, bred in the forest wert thou, and thy home is in the forest :

Without seeing I will not move, though they break me up into roast meat and put me on the spits !

Meanwhile the hunter, putting his reed-pipe between his teeth, shot an arrow which struck the buck with such force that he was hurled back seven paces. As soon as this happened the doe bounded off and saved herself. The hunter then went up to the buck and took out his knife to cut his throat, but the buck, finding himself wounded, said to the hunter—

*Tirkhí chhurí chalándhá Rájá, khunḍí chhurí chalá !*  
*Jablag sáns karang meñ, tablag bñ bajá !*

O Rájá cutting my throat with a sharp knife, cut with a blunt knife !

While the breath is in my body play on thy pipe !

So the hunter killed the buck and laid his knife in the grass,

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\* Another name for the *dhák* as above.



but it happened that the knife went into the belly of a serpent that chanced to be underneath it, and at that moment the hunter was looking towards the buck. As soon as the serpent felt the pain of the knife it bit the hunter, and so it happened that all three began rolling on the ground: the deer from his wounds, the hunter from the bite of the serpent, and the serpent from the knife-wound. On seeing this the Râjâ said to the parrot—

“ I think we had better go on.”

But the parrot said, “ O Protector of the world, wait on and you will see another sight. You saw how faithful the doe was to her husband in his life, you will now see how faithful she will be in death.”

While he was speaking the doe ran up, and rushing on to the horns of her husband died at once.

Then said the Râjâ, “ Let us go on now.”

“ Not so, my great master,” said the parrot, “ look at those jackals.”

A male and female jackal had come up to the dead bodies and began talking as to the best way of eating them, when the male said to his wife—

“ Perhaps they are not dead bodies but goatherds sleeping, and perhaps one of us will be hurt by them. I may escape, but you may be caught.”

At last he gave in to his wife and came up to the hunter, and as he did so the wind moved the *chachrá* leaves with which the hunter had covered himself. This frightened the jackal, but his wife called out—

“ O coward ! what are you running away for ? ”

So the jackal said he would try again and went close up to the hunter. He spied the bow, and saying to himself that crooked things are the root of all evil, he determined first to remove it out of the way. With this very proper idea he took it up by the string and took it to his wife and said—

“ You eat off the leather from the bow and then I will go back.”

“But it is very hard and tough,” she said, “I can’t manage it. You take one end and I will take the other.”

“Never mind,” said the jackal, “I’ll break it up myself.”

So he took the bow and put one end under a large stone, and put his own head at the other and broke it in two. But when the bow broke the end under the stone stuck fast and went into the jackal’s brain. His wife saw the bow break and was rejoiced to think the broken end had not gone into his belly as she had expected. But when she went up to him and looked carefully she saw that he was dead, and in her great grief she threw herself on to the other end of the bow and died.

“Now,” said the Râjâ, “six of them are dead; let us go on.” So they went on and came to a city. In the *bâzâr* they heard the sound of something jingling, and the Râjâ asked his parrot what it was, as there appeared to be no one but themselves in the city.

Meanwhile they came upon a beautiful woman and a butcher’s shop. The woman went into the butcher’s shop and said—

“My husband has been away hunting for the last two or three days, and I am waiting for him. Give me a *ser* of meat to get ready for him when he comes back.”

She got the meat and went out into the street, and Râjâ Rasâlû said to her—

*Wich bâzâr phirendêe, tere gal lâlân de hâr !  
Nîle chachrewâld khâdâ î Bâsak-nâg.*

O wanderer in the *bâzâr* with garlands of rubies round thy neck !  
The serpent has bitten the man with the grey *chachrâ* leaves !

Then the woman asked the Râjâ where it was that the man had been bitten by the serpent, and asked him to show her the place. So he went back with her and showed her where the hunter’s dead body lay. She took off the *chachrâ* leaves, and seeing the body to be her husband’s she fell into great grief and determined to kill herself. She drew the dagger from his girdle and thrust it into her belly, and so died.

Then said the Rājā—

*Ik marandiān do mūe; do marne se chār;  
Chār marne se sat mūe: chār mard, tinn nār!*

From one dying two died; from two dying four died!

From four dying seven died; four male, three female!

Then the Rājā left that place and arrived at Nīlā\* City. Then he saw an old woman weeping and laughing and making *chupātīs*, and the Rājā said to her, "Why do you weep and laugh, mother, while you make the *chupātīs*?"

But she replied, "Why do you ask? what will you gain by asking?"

"Tell me the truth," said the Rājā, "and one of us will benefit by it."

Then the old woman said, "I had seven sons, and one by one they have been killed by a giant,† till only one has remained, and it is his turn to die to-day. I am making *chupātīs*, because the king of this city has ordered that with the man who is sent every day for the giant's dinner there shall be sent a basket of bread and a buffalo.

Then said Rājā Rasālū—

*Nā ro, mātā bhōṭe; nā aswān dhalkāe:  
Tere beṭe kē 'waz main sir desūn chūe.*

Weep not, foolish mother; drop no tears:

I will give up my head for thy son.

And the old woman replied, "But who will really risk his life for another?"

"I give you my word of honour," said the Rājā, "that I will risk my life for your son." And saying this he dismounted and sat down on her bed.

At that very moment the Koṭwāl of the city came up to Rājā Rasālū, and the old woman said—

*Nīle-ghorewāliā, Rājā; muñh dhūrē, sir pag,  
Woh jo dekhte āunde, jin khāid sārā jag.*

\* This may be for Śilā: it is more probably near the site of the ford over the Indus at Bāgh Nīlāb to the south of Aṭak.

† Rākhas=Rākshasa.

Grey-horsed Râjâ ; bearded face and turban on head,  
He whom you see coming is he who has destroyed my life.\*

Râjâ Rasâlû said to the guards who were with the Koṭwâl,  
“ Don't trouble the old woman ! ”

“ That is all very well,” said the Koṭwâl, “ but if her son does  
not go at once the giants will come and disturb the whole city.  
A man a day has been fixed by the king as the giant's dinner.”

When Râjâ Rasâlû heard this he said to the Koṭwâl, “ I will  
give myself to the giant in place of her son.”

“ He is only a traveller,” said the guards, “ what has he to do  
with it ? ” And they began to threaten the old woman's son.

But Râjâ Rasâlû mounted his horse and started off to find  
the giant with the basket of bread and the buffalo. And he  
told the buffalo to go by the straightest road. When he got  
near the giants' house he met a water-carrier of the giants with  
a bag of water on his back, and when the water-carrying giant  
saw Râjâ Rasâlû coming along with his horse and the buffalo  
and the basket of bread he was much pleased, for said he to  
himself, “ We are to have a horse extra to-day. I think I will  
eat it myself before the other giants get hold of it.” So he  
put his hand into the basket of bread, but Râjâ Rasâlû struck  
off his hand with one blow of his sword, and the giant ran  
away to his sister the giantess, who called out to him—

“ Where are you running to so fast ? ”

And the giant said, “ Râjâ Rasâlû on horse-back is after  
me, and look, he has cut off one of my arms with his sword.”

When the giantess heard this she began running too, and  
they went to the other giants, saying, “ Râjâ Rasâlû is after  
us.”

*Nasso, bhajo, bhâio ! Dekho koî galî !*

*Jehrî agg dhonkdî, so sir te ân balî !*

*Sûjhanhârî sûjh gae ; hun laihndî charhdî jâe !*

*Jithe sânuîn sukh mâle, so jhatpat karo upâe !*

Fly, fly, brethren ! look out for some road !

Such a fire is burning that it will come and burn our  
heads !

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\* *Lit.* The whole world.

Our fate has come, we shall now be destroyed !\*

Make some plan at once for our relief.

When the giants heard this they went to a giant who was an astrologer, and said to him, "Look in your almanac and see if Râjâ Rasâlû has been born into the world yet." And when he answered that the Râjâ was born, they began to be very frightened and to run away in all directions. Meanwhile the great Râjâ Rasâlû came up to where the giants were all collected together, and they said to him—

"Who are you? and why have you come to disturb us all?"

Then said he, "I am Râjâ Rasâlû, son of Râjâ Salbâhan, and the enemy of the giants."

And one of the giants answered him, "I have eaten many Rasâlûs like you."

*Aisâ mûrûn gurjanâ, khad khad karûn chûe :*

*Aisâ sitûn wâheke, jithe pawen jâe.*

I will so strike thee with my mace that I will tear thee in pieces.

I will so throw and hurl it that thou shalt be thrown down.

After this the giants said to Râjâ Rasâlû that the proper signs of Râjâ Rasâlû are these:—His heel-ropes will bind us and his sword cut us up of its own accord. Then Râjâ Rasâlû at once loosed the heel-ropes from his horse and dropped his sword out of his hand, and the heel-ropes bound the giants and the sword cut them in pieces.

But the giants said, "The other sign of Râjâ Rasâlû is this:—His arrow will pierce seven frying-pans placed together one behind the other." And saying this they put seven frying-pans one behind the other, and behind these they put seven giants, who were own brothers, one behind the other. Râjâ Rasâlû shot an arrow from his bow which pierced the seven frying-pans and the seven giants as well, and then he went up to them and cut off their heads.

The giantess, their sister, however, escaped, and ran away

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\* *Lit.* What was to be seen has been seen: we shall now go east and west.

from Râjâ Rasâlû into a cave in the Gandgari\* mountains. And Râjâ Rasâlû followed after her, and had a statue of himself, in full armour, placed at the entrance of the cave, and after that he went into the garden of Râjâ Hari Chand.†

When the people heard of his bravery they all came out to see Râjâ Rasâlû, and at night the daughter of Râjâ Hari Chand, who was called Sauñkhnî, came to see him with sixty attendants. And Râjâ Rasâlû said to her—

*Rât andherî, jal ghanâ ; kî dassé phohûr ?  
Ambe heth kharotîe, tere dast kangan, gal hâr :  
Ike konte jhirkiân ? ike pâî mâr ?*

The night is dark, the rain is heavy: what dost thou see in these torrents ?

Standing under the mango tree with bracelets on thy arm and necklace on thy neck :

Dost thou fear thy husband, or has he beaten thee ?

Replied Rânî Sauñkhnî—

*Rât andherî, jal ghanâ : mere dast kangan, gal hâr :  
Nâ main konten jhirkiân : nâ dî hai dhudkâr.  
Aliân dâlchân ghar pakkiân, Râjâ ! jákar maujân mâr !  
Innân gallân wich lûbh nahîn hai : log hunde han khwâr.*

The night is dark, the rain is heavy : bracelets are on my arms, necklace on my neck :

I fear no husband : nor have I been cursed.

Green grapes are ripe at home, Râjâ ; go and enjoy them !

There is no profit in these things, but sorrows to mankind.

Saying this she went home again, but regretted all the way home that she had made such a hard speech. In the morning, when the sun was up, Râjâ Rasâlû went to wash his clothes in a certain tank, and it so happened that one of Rânî Sauñkhnî's female slaves went there for water and recognized Râjâ Rasâlû. Going home she told the Rânî how she had met Râjâ Rasâlû at the tank. The Rânî listened to what she had to say and then

\* The well known line of hills, called now Gandgarh, abutting on the Indus to the north of Aṭak.

† Other legends tend to show that this is meant for the celebrated Hariśchandra of fable.

told her to go on with her daily duties. As soon as she was fairly occupied the Rânî disguised herself as a female slave and went off to the tank as if to fetch water. As she filled her pitcher she looked straight at the Râjâ, and he saw her doing so, but being a pious man he turned his back on her and went on washing his clothes. So the Rânî said to him—

*Sir par kapre dhondiâ Râjâ, jâmâ dhoîn sûtî pag :*  
*Phûîn gharolî main bhari, tudh mûl na kîti sudh.*  
*Mân kîto apne rûp dâ, dekar baiñhio kand ?*  
*Such munh thîn bol, Râjâ, tû shâhad phireñ ki ðag ?*

O Râjâ, washing clothes up stream, wash thy coat, clothes and turban.

I have filled my pitcher drop by drop, thou hast paid me no attention at all.

Art thou proud of thy own beauty, that thou sittest with thy back to me ?

Speak truth with thy mouth, Râjâ; art thou a true man or a deceiver ?

Answered Râjâ Rasâlû—

*Des begânâ, bhûm ôpri, ar tû begânî dhîv.*  
*Jo pardesî dâ dil pawe, to kaun chhurâwe jîv ?*

The land is strange, the country is a stranger's, and thou art a stranger's child.

Who will save his life that falls in love with a stranger ?

But said the Rânî—

*Chandan chîrân, chikh bihân, phuk lagâwân âg.*  
*Je pardesî dâ dil pawe, tân, Mîrân, main tere gal lág.*

I will split sandal-wood, and sit on the pyre and set it on fire. If thou art in love with the stranger, then, My Lord, I will fall on thy neck.

The Râjâ answered—

*Sîng na bhâri goenân, phal na bhâri rûkh :*  
*Us rûkh ko kyûñ seviye jis kî chhâon na dhûp.*

Cow's horns are not heavy to them, fruit is not heavy to the tree Why should we nourish that tree which gives neither shade nor scent ?

Replied the Râñî—

*Pâñî bharsâñ, dharmî Râjâ : nêtî dekh, na bhûl !  
Jihâ mere ghar kont hai, us kî bâñh kâ nahîñ terâ mûl !*

I will fill thy water for thee, O holy Râjâ : do not mistake my intention.

Thou art not worth an arm of my husband at home !

Answered the Râjâ—

*Apnâ âp salâhîo, Râñî : ghar salâhîo yâr.  
Ghar jo chhorî istrî, us ke gal phûlon ke hâr.  
Jis Râñî dâ betrâ, us kîñ tudh jehîñ panihâr !*

Thou hast praised thyself, Râñî ; thou hast praised thy husband.

The wife I have left at home has a garland of flowers on her neck.

Thou art but a water-carrier to the Râñî whose son I am !

Then said the Râñî—

*Apnâ âp salâhîo, Râjâ : ghar salâhîo joe.  
Mere jehî, Râjâ, istrî jangal-bele hirñ hoe.*

Thou hast praised thyself, Râjâ : thou hast praised thy wife.

There is no antelope of the forest like me, Râjâ.

And the Râjâ replied—

*Hirñ kyâ salâhîo, Râñî ? jehrî dandân khâwe gyâh :  
Nît jo âweñ herwân yâ shikârwân jangal ditte kutte lâ.  
Tudh jehîñ kâ chhadîñ ; jáke bahan bâzâr !*

Why hast thou 'praised the antelope, Râñî? They eat grass with their teeth.

Hunters and beaters are always coming to the *jangal*, and when they see them they loose their dogs.

I have dismissed many like thee : they are to be found in the *bâzâr*.

Meanwhile the sixty female slaves of the Râñî came up and began to quarrel with the Râjâ, saying, " Who is this washing his clothes in the tank ? "



“I did not know that the Rânî was a gentlewoman,” said the Râjâ, “I am a stranger, and now that I have washed my clothes I will go away.”

And as he got upon his horse he said to the Rânî, who began to bathe with all her sixty attendants in the tank—

*Unchî lambî Rânîe, tere tiliar kes pawant :  
Das, kihân mujhko wartî bhole pânî de chalant ?  
Bahân ulârdân, kûchh nangî ; muñh se haule dant ;  
Do jo dissan rûkhre, bhole pânî de chalant.*

Tall and stately Rânî, thy oiled tresses fall about thee.

Say : what wouldst thou have of me under the pretence of fetching water ?

Raising thy arms thou hast shown thy charms ? thou hast spoken mincingly.

Thy breasts were two that thou didst show under the pretence of fetching water.

And then he asked his way of Rânî Saunikhnî and started off for Hoḍinagarî.\* Arriving there he found two long bamboos planted in the ground, and asked the people what they meant, and they told him that they were planted there by order of Râjâ Hari Chand against the coming of Râjâ Rasâlû, son of Râjâ Sahilwân of Siâlkoṭ, and that this prince would shoot his arrows at them and strike them, and then marry Rânî Saunikhnî, the daughter of Râjâ Hari Chand.

Then Râjâ Rasâlû asked them if any prince had ever hit the bamboos before, the people said that many Râjâs had come, calling themselves Râjâ Rasâlû, but had been unable to hit the bamboos, and had had to go home greatly ashamed of themselves. When he heard this the Râjâ shot an arrow and struck the bamboos on the top where two golden cups were placed, and the cups fell off into the *bâzâr*. A boy chanced to pick them up and took them to Râjâ Hari Chand, who asked him who had knocked them off the bamboos, but the boy replied that he had not seen them knocked off.

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\* In this instance most likely meant for Rânî Throd in the Chittar Pahâr, abutting on the Indus below Aṭak.

“I only found an arrow and these cups in the *bâzâr*. The arrow I could not pull out of the ground, but the cups I have brought.”

Then Râjâ Hari Chand knew by these signs that Râjâ Rasâlû had been born, so he sent a servant to find out all about him. The servant went and found the Râjâ fast asleep in Râjâ Hari Chand’s garden, and came back to his master and said.

“Râjâ Rasâlû is certainly born, and is fast asleep in your garden.”

“I don’t believe it,” said Râjâ Hari Chand, “there are many who can shoot well with bow and arrows. However, there is a mango tree in the garden, and on it there are two mangoes which never fall, growing on a branch which never rots, but is always green. The people say that when the real Râjâ Rasâlû comes he will knock them down. Go and see.”

So the servant went into the garden again, and then he found the two mangoes lying in Râjâ Rasâlû’s skirt as he lay asleep. One of them was whole, but the other was partly eaten, and he took up the partly eaten one and brought it to Râjâ Hari Chand, saying,

“O Protector of the world, the mangoes have fallen, but I cannot say whether they fell of themselves or have been knocked down. I found them lying in Râjâ Rasâlû’s skirt, and one of them partly eaten. This one I have brought you to see.”

Then Râjâ Hari Chand knew for certain that Râjâ Rasâlû had come, and made preparations for marrying him to his daughter Saunikhni. He made the *tikhâ* mark on Râjâ Rasâlû’s forehead with some *rungû\** that was in a cup, and the music for the marriage of Râjâ Rasâlû and Rânî Saunikhni began to sound. Then all the women of the city of Hođînagari escorted Râjâ Rasâlû to Râjâ Hari Chand’s house, and the learned men were collected together to fix an auspicious time for the marriage. But these could not be got to agree about it, and at last Hari Chand asked a poor Brâhman to tell it to him, who replied.

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\* Powdered liquid saffron.

“Spare my life, O Master of the world, and I will tell you the truth.”

“Speak on,” said Râjâ Hari Chand.

Then said the Brâhman, “The Rânî Sauñkhnî will never marry Râjâ Rasâlû ; she will be married to a goldsmith’s son.”

To this Râjâ Hari Chand replied never a word, and the other Brâhmans began to beat their poor brother who had told such unwelcome news to the Mahârâjâ. After this all the learned men went home, and Râjâ Hari Chand, considering that there was truth in the poor Brâhman’s words, had every goldsmith turned out of his city.

Three or four months after this a goldsmith from the village of Dohman\* came to the city for pleasure, but meanwhile the king had ordered his trusty servants to bring every goldsmith who might come into the city to him, “Because,” said he, “I have two thousand rupees’ worth of ornaments to make up for Rânî Sauñkhnî.” So as soon as the goldsmith from Dohman had arrived he was taken before the Râjâ.

The goldsmith went on to make the ornaments, and worked away for two months, and then his wife at home began to weep bitterly because he did not return. At last her son asked her why she wept, and she said—

“Your father, when he left us, said he would return within fifteen days. If he did not return, then we were to give him up and mourn for him as dead. He has been gone two months now, and must have died somewhere.”

“I will go and look for him,” said her son.

“How long will you search, my son ?” said the mother.

“Until I find him,” replied the son.

So the goldsmith’s son took leave of his mother, and disguising himself as a merchant, started for Hođinagarî with a quantity of merchandise. As he came near the city and was going to enter it he saw Rânî Sauñkhnî walking in her garden with her sixty attendants. When the Rânî saw the

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\* The site of this is probably near Bâgh Nilâb, perhaps the modern village of Dûmal.

goldsmith's son from Dohman she asked him who he was and where he was going to.

He replied, "My name is Dohman. I am a stranger here, and have come to search for my father," and then he told her all his story.

The Rânî fell in love with him at once, and said, "I will find out all about your father: you remain here till I return."

And Dohman, the goldsmith, waited patiently for her there till she returned and said, "Follow me, I will show you where to go."

He followed her into the Bâzâr, and she showed him the house where his father was making ornaments for the Rânî Saunkhni and said,

"Go in and see if your father is not making ornaments in there."

He went and found his father, who cried out,

"Alas, my dear son, no goldsmith is allowed into this city. An evil fate brought me here, but why have you come, too, to lose your life in this place?"

But meanwhile Rânî Saunkhni came in and said, "Be easy in your mind. There is no fear for you?"

Saying this, she carried off Dohman, the goldsmith, and took him home. She gave him money to live on, and hired him a house, so that he might want for nothing. And Dohman, the goldsmith, went there, put up his horse, and got ready his dinner. After his dinner he went to sleep, and next morning he went again to his father. Rânî Saunkhni again met him there, and said to him.

"At night you should stay in the house I have got for you, but in the day time go to my father's garden, and there you will find a man who lives under the *pîpal* tree, which stands to the west of the palace. You should make his acquaintance and play *chaupur* with him."

Dohman did as she told him and went into the garden and began playing *chaupur* with Râjâ Rasâlû. Meanwhile Rânî Saunkhni went into her palace, and standing at the window made a *salâm* with both her hands towards Dohman. Dohman

heard the sound of her bracelets and looked up at the window and saw her there. Râjâ Rasâlû saw this and began to wonder what the boy saw in the Râni's window. He looked up, too, but the Râni had shut the window. Râjâ Rasâlû said nothing, but filling a cup with water put it on the *chaupur* board and went on playing. Presently Râni Saunikhni opened the window again and looked out towards Dohman. Râjâ Rasâlû saw exactly what she was doing by the reflection in the cup of water, and hearing the jingle of her bracelets he said to Dohman—

*Bâzû-band laṭakdê sone rûpe nâl :*

*Kar taslîm, chal gaê ; kis kont dî nâr ?*

Her bracelets are hung with gold and silver :

She saluted and went away ; whose wife is she ?

Dohman replied—

*Rât andherî, Râjîâ, mere kapre bhijan-hâr :*

*Sôâin bechkar khâwande : rahio asâde kâr :*

*Kar taslîm, chal gaê ; kyâ jânûnî kis kont dî nâr ?*

The night was dark, Râjâ, and my clothes got wet :

Selling my needles, I supported my life : my work left me.

She saluted and went away : how should I know whose wife she is ?

Then Saunikhni saw that Râjâ Rasâlû was angry, and she motioned to Dohman to leave him or his head would be broken. So Dohman, the goldsmith, got up and took his leave of Râjâ Rasâlû, and went to his father, where Râni Saunikhni went also. Dohman began complaining very loudly of his treatment by Râjâ Rasâlû, and said he had been abused, a thing that had never happened to him up till then.

“ I will revenge you on Râjâ Rasâlû,” said Saunikhni, “ you come and sit under the leafless *pîpal* tree at ten o'clock to-night and I will come to you.”

Then Dohman went home and had his dinner, and at ten o'clock he made ready to do as Râni Saunikhni had bidden him, but it came on to rain heavily, and thinking it useless to go out he lay down and went to sleep. Meanwhile the Râni had asked her attendants,

“If any one makes a promise, should it be fulfilled or broken?”

And they had all answered,

“It is certainly best to fulfil it.”

So Rânî Saunikhni, taking all kinds of nice things with her, set off to meet Dohman, the goldsmith. But when she began to leave the city her attendants said,

“It is ten o’clock now, and it is not good for women to leave the city at this time of night.”

But Saunikhni would pay no attention, and went on, followed by all her attendants. When they got to the right place she told them that a man called Dohman, the goldsmith, was under the *pîpal* tree, and that they were to fetch him to her as she wanted to speak to him. So they began calling out “Dohman! Dohman!” but there was no Dohman, as he had not come, owing to the rain.

However, an old Jatt, called Phabbar, a shopman, happened to be under the tree, and when he heard the voices he became very frightened, thinking they must be fairies, and that Dohman must be some demon they were calling to, and he fell down in a swoon from fright. And as the Rânî and all her sixty attendants were searching everywhere for Dohman, the foot of one of them struck against Phabbar’s head. In the darkness they thought it was Dohman, who, they supposed, had become senseless from the cold, and so they began to feed him with the good things they had brought. The old Jatt ate up all they had brought, weighing about ten *sers*, and the attendants went and told the Rânî that they had none left, for this sweet delicate lad had eaten up fifteen *sers* of sweets at a sitting.

“Then he can’t be Dohman,” she said, and made the slave that had a lamp hidden in a vessel bring it out. Then they found that it was not Dohman at all, but only old Phabbar, the Jatt. This made the Rânî to grieve greatly, as she said to herself, “A fine husband Dohman would make that cannot keep a promise.”

And she said to the *pîpal* tree—

*Main puchhaindî, pîplâ, terî dâlî bharî kapûr,  
Sach muñh te bol ; kahân hai Dohman ? shahr ki dûr ?*

I ask thee, O *pîpal* tree, with thy branches full of camphor,  
Tell the truth with thy mouth : where is Dohman ? In the  
city or away ?

In the mean time Râjâ Rasâlû's parrot flew into the *pîpal*  
tree, and answered Rânî Sauñkhnî—

*Tan man jîrâ kambîâ, Rânî : chhûthî Dakhan dî wâe.  
Jo chukûen pûrâ, to Dohman deûn milâe.*

My living body and soul are trembling with cold, Rânî,  
from the wicked south wind.

If thou wilt take away my cold I will bring thee to  
Dohman.

“Come down from the tree,” replied the Rânî, “into my lap,  
and the cold will leave you.”

So the parrot came down and sat in her lap, and when he  
had got better from his cold Rânî Sauñkhnî asked him to show  
her where Dohman was. The parrot took her to the gate of  
his house and said,

“He went in here to-day, but I can't say whether he is  
there now or not.”

The Rânî went up and knocked at the gate, and Doh-  
man's father came out and said that no one was inside but  
himself, as he recognized the Rânî by her voice. Now Dohman  
was really asleep inside, and the Rânî got very angry and said,

“Open the door at once !”

And the old man being very frightened of her, opened the  
door, and the Rânî went in, and she and Dohman sat and talked  
there all night, till the morning broke. Then Râjâ Rasâlû's  
parrot went up to Rânî Sauñkhnî and said—

*Sûrij rasmân chhorîân, lage urdû bâzâr.  
Hun kamm aulhâ hogayâ ; jâsî kyûñkar ghâr ?*

The sun's rays have risen : the people are in the streets.  
The job is now difficult : how will she get home ?

And Dohman answered the parrot—

*Sûrij rasmân chhorîân, lage urdû bâzâr.  
Pahin hamâre kapre, lak banhke hathyâr,  
Wich bâzâr jâsîd,\* wekhe kul sansâr.*

The sun's rays have risen : the people are in the streets.

Putting on my clothes, binding my arms round her waist,

She will go into the *bâzâr*, that the whole world may see her.

Saying this, Dohman, the goldsmith, went out and brought back sixty clubs from the *bâzâr*, and making the Rânî's sixty attendants dress up as men, started off through the city. Presently they met Râjâ Rasâlû, who said—

“ Among you sixty how many are weak and how many strong ? ”

*Chhail chhablîâ gabrûâ, sajjâ qadam sambhâl !  
Dil dâ bhed das-khân ; tú mard haiñ ki nâr ?*

O beautiful and comely company, watch your right feet !

Tell me the secret of your hearts—are you men or women ? †

Then Rânî Sauñkhnî answered—

*Dând gharde pahârîân : hatoriân kûk pañ sî des :  
Garwân dhurðan mainî gâi, kar mardân dâ bhes.*

My teeth are strong as the hills : the sound of my hammer resounds in the land : ‡

I went to search for my cows disguised as a man.

Then said the Râjâ, “ Who are you ? and where have you come from ? ”

They answered, “ Our home is the Chenâb, and we are Balochîs. We have lost our camels and we are looking for them.”

“ What have camels to do in the *bâzârs* ? ” said the Raja.

“ We stayed here this night,” they answered “ and are going to search for our camels in the wilds.”

“ Very well,” said Râjâ Rasâlû, “ I lost my wife there last night, and I will go with you and search for her.”

\* Masculine form used to show that she had dressed up as a man.

† The native idea is that men start off walking with the left foot, women with the right.

‡ I.e. I am a very famous personage.



Presently Râjâ Rasâlû and all the company passed before Râjâ Hari Chand, and Râjâ Rasâlû said to him,

“Of all this company are there any that belong to you?”

And Râjâ Hari Chand said,

“None of them belong to me.”

Then Râjâ Rasâlû took four sticks and made ready for the marriage of Dohman, the goldsmith, and Rânî Saunikhni.

“But,” said Râjâ Hari Chand, “these two are men how can you marry them together?”

“Indeed!” said Râjâ Rasâlû—“*this* is Dohman, the goldsmith, and *this* is the Rânî Saunikhni, your daughter!”

At this Râjâ Hari Chand became very angry, but Râjâ Rasâlû said to him,

“What have you to do with it? she is betrothed to me, and I can do with her what I please.”

And so Râjâ Rasâlû married the Rânî Saunikhni to Dohman, the goldsmith, and went back into Hođinagarî. Presently he reached the house of Rânî Sundrân, and saw an old *jogî* sitting by the side of his sacred fire in front of her door.

“Tell me why you are doing this,” said Râjâ Rasâlû.

“Two and twenty years have I waited thus to see the Rânî Sundrân,” said the *jogî*.

“Make me your pupil,” said the Râjâ.

“You can work miracles already,” said the *jogî*, “what need of your becoming a *faqîr*?”

But the Râjâ pressed him, and so the *jogî* made a pupil of the Râjâ, and boring his ears put on the *jogî*'s earrings.

At night the *jogî* went begging, and brought food from four houses. The food from two houses he ate himself, and the rest he gave to his pupil, Râjâ Rasâlû. Now when two men eat one man's food both starve, but Râjâ Rasâlû being a really holy man cared nothing for food. The *jogî* however felt starved. Next day the *jogî* went and begged food from four houses, and again he ate half, and half he gave his pupil, and again he felt starved.

At last he said to his pupil—

“O my disciple, I made you a pupil that you might beg and feed *me*, but I find that I have to starve to feed *you*.”

“You gave me no orders,” said the pupil, “how could I beg without your orders, O my master?”

“Very well,” said the Gurû, “I order you now; go and beg enough to feed both yourself and me.”

So the disciple went and did as the Gurû had ordered him, and standing at the door of Rânî Sundrân cried out “*Ālakh, ālakh!*” \*

*Jāe bīhe te kilkiā : lā nām Khudā :*  
*Dūron chālke, Rânî Sundrân, terā nā :*  
*Je, Rânî, tū sakhī haiñ, khair faqīrāñ pā.*

Coming to the threshold I called out: I took the name of God:

Coming from afar, Rânî Sundrân, on account of thy name.  
 If thou art generous, Rânî, the beggars will obtain alms.

When Rânî Sundrân heard the voice of the *faqīr* she sent out alms by a maid-servant, but the maid fainted away when she saw the beauty of the *faqīr*, and so Râjâ Rasâlû called out again, “Alms, Rânî, alms!” Then the Rânî sent another maid, but she too fainted as soon as she saw the beautiful *jogī*. So Rânî Sundrân herself got up and came out to see what was the matter with the maids, and what the *faqīr* was like. She saw that the *faqīr* was indeed perfect in beauty, and bringing the maids to their senses again she picked up all the alms that had fallen from their hands and took them into the house. She then filled a plate with jewels, and with her own hands gave it to the *jogī*, who took the plate and was going away, when the Rânî said—

*Kab kī pāñ munḍrāñ ? kab ká hūā faqīr ?*  
*Kis ghaṭā māñion ? kis ká laqá tīr ?*  
*Kete māñ mangiā ? mere ghar kī mangī bhīkh ?*

When didst thou get thy earring? when wast thou made a *faqīr*?

What is thy pretence? whose arrow of love has struck thee?  
 From how many women hast thou begged? what alms dost thou beg from my house?

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\* The cry of the *jogīs* when begging.

Answered the *jogî*—

*Kal kî pâî mûndrân : kal kâ húâ faqîr :*  
*Na ghaṭ, mâîân, mânîân : kal kâ lagâ tîr.*  
*Kuchh nahîn mâñh mangî : kewal tere ghar kî bhîkh.*

Yesterday I got my earring : yesterday I became a *faqîr* :  
 I make no pretence, mother : yesterday the arrow struck me.  
 I begged nothing : only from thy house do I beg.

So the pupil took the alms and went to his Gurû, who was very much astonished at the jewels, and said he ought to give them back and bring cooked food instead. Back went the pupil at once to Rânî Sundrân and cried out “*Álakh, álakh.*” The Rânî thought it must be some other *jogî*, but when she got up and saw that it was the same one she said—

“ I have given you a great deal already. Tell me what you really want. This begging is a pretence.”

*Targas jariâ tîr motîân ; lâlân jari kumân ;*  
*Pinḍe bhasam lagâîâ ; yeh nainân aur rang ;*  
*Jis bhikhiâ kâ labhî haiñ, tú wohî bhikhiâ mang !*

Thy quiver is full of pearly arrows : thy bow is set with rubies :

Thy body is covered with ashes : thy eyes and thy colour thus :  
 Ask for the alms thou dost desire.

Answered the *jogî*—

*Targas jariâ merâ motîân ; lâlân jari kumân.*  
*Lâl na jânâ bechke, motî be-waṭṭâ.*  
*Motî apne pher lai ; sánûñ pákkâ tám diwâ.*

My quiver is set with pearls ; my bow is set with rubies.  
 I know not how to sell rubies or pearls without loss.  
 Take back thy pearls ; give me some cooked food.

At his request the Rânî took back the jewels and told him to wait for an hour while she got the food cooked for him. She then sent a maid into the *bâzâr* for two rupees' worth of sweets, and when they were brought to her she gave them to the *jogî*, and as she dismissed him she said—

*Kahân tumhârâ nagarî ? kahân tumhârâ thâon ?*  
*Kis Râjâ kâ beṭṭâ, jogî ? kyâ tumhârâ náon ?*

Where is thy city ? where is thy home ?  
 What king's son art thou, *jogî* ? what is thy name ?

Answered the *jogî*—

*Siálkoṭ hamārî nagarî : wohî hamárd tháon :*  
*Rájá Sálwáhan ká main̄ betrá : Loná parî merá máon.*  
*Piñde bhasam lagáe, dekhan terî jáon.*  
*Tainún dekhke chaliá : Rájá Rasálú merá náon.*

Siálkoṭ is my city : that is my home :  
 I am Rájá Sálwáhan's son : the fairy Loná is my mother.  
 Ashes are on my body, (my desire was) to see thy abode.  
 Having seen thee I go away : Rájá Rasálú is my name.

Saying this, the *jogî* ran off to his master, and said,

“Here is the cooked food, get up and eat.”

But when the master saw it he said to his pupil,

“You have been robbing some confectioner's shop. Take these back to where you got them.”

The pupil thought him mad, and in order to test his power he struck him two or three blows with a cane. Finding he had no power to retaliate the pupil said,

“It is such a long time since you had your ears bored that you have forgotten who you are,” and with that he ran away, for he feared that since Râni Sundrân knew who he was and all about him she might make a prisoner of him.

Meanwhile Râni Sundrân dressed herself and went to see the Gurú. When she reached him she asked him where his pupil was.

“Oh,” said the *jogî*, “I have eaten him up.”

“But,” said the Râni, “I sent you a plate of jewels and a plate of sweets. If these have not satisfied you, will your meal off your pupil satisfy you ?”

“I do not know,” said the *jogî*, “all I know is that I put him on a spit, roasted him and eat him up.”

“Then roast and eat *me* too,” said the Râni, and she jumped into the sacred fire and became *satî* for the love of Rájá Rasálú.

After this Rájá Rasálú determined to try for a while what it was to be a king, so he snatched the throne from Rájá Hari Chand. One day some one said to Rájá Rasálú—

“O bountiful Lord, Râjâs always employ a *wazîr*, but you have none. You should appoint some able man to be *wazîr*. A kingdom without a *wazîr* is a roof without a pillar.”

Râjâ Rasâlû took the advice and appointed Mahitâ Choprâ\* to the post of *wazîr*. Shortly after this Râjâ Rasâlû asked his *wazîr* to tell him what he thought most worthy of praise in the world, Mahitâ Choprâ thought to himself that the three things most praiseworthy in the world were really folly, youth and power. “But,” said he to himself, “if I say so, the king will want me to get them for him at once.” So Mahitâ Choprâ passed these things by and began to praise his wife, the Rânî Chândnî, saying—

“O Master of the world, there is nothing in the world to be compared to my wife, Rânî Chândnî.”

Then thought the Râjâ to himself, “He praises nothing but his wife, so how can I answer him?” And the matter dropped, but after a month he said to Mahitâ Choprâ, “What is most worthy of praise in the world?” And again the *wazîr* praised his wife beyond all things, and this made the Râjâ determine to see the Rânî Chândnî, to see her beauty, and to try her virtue. So he sent away Mahitâ Choprâ on an errand to buy him some things from a distance, and as soon as he had gone, that same evening he went up to Mahitâ Choprâ’s house to see Rânî Chândnî. At the door he found a blind man sitting, who asked him who he was. And Râjâ Rasâlû said to himself, “He must be blind indeed not to know that I am Râjâ Rasâlû.” And in reply the Râjâ asked for the keys.

“The keys,” said the blind man, “are with Mahitâ Choprâ.”

But by his miraculous power the Râjâ opened the seven locks without the keys. He then opened the locks of seven doors, but the eighth door had been bolted by the Rânî Chândnî herself from the inside, who was sleeping. Râjâ Rasâlû could not open this door, as his hand could not reach the lock, so,

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\* There is a long separate legend about Râjâ Rasâlû’s doings in connection with this worthy.

pretending to be Mahitâ Choprâ, he stood outside and said to Rânî Chândnî—

*Rât andherî, ram-jhamiân kî barse trel :*  
*Trelon pahine kapre, sir par chîrâ derh hazâr !*  
*Kore kûghaz bhîj gae, to lekhâ be-shumâr !*  
*Uth-khân, Rânî sutîe ; bûhá lûh, kam-zât !*

The night is dark and the rain falls heavily and straight.  
 The clothes I wear are wet, and my turban is worth fifteen  
 hundred rupees.

My paper is wet, and I have countless things to write.  
 Get up, sleepy Rânî, open the door, thou bad woman !

When she heard this Rânî Chândnî got up from her sleep to open the door, but Mahitâ Choprâ's dogs began to bark and this made the Rânî doubt whether it was really their master who was standing at the door. However in her fright she opened the door and Râjâ Rasâlû went in. Then said the Rânî to the dogs—

*Chupkar raho, we Ságrâ Bâgrâ ! Ho chandit !*  
*Woh nagarî kaise base, jis kâ Râjâ hûá badnit ?*

Be quiet, O Sâgrâ and Bâgrâ ! have patience !  
 How shall that city prosper whose Râjâ is wicked ?

Then the Râjâ told Rânî Chândnî to light the lamp, and when she had done so he sat down on her bed, which was covered with a white counterpane, and the Rânî sat down on a low stool with her face veiled. So the Râjâ said to her.

*Shârak bole wich áhanî, Rânî ; totâ bole ban-khand :*  
*Awandiân sajnân pardesiân, Rânî, de na bahîe ghand !*  
*Munh se mittihâ boliye ; jo sare so khâiye wand.*

The mainâ talks in the cage : the parrot in the *jangal*.  
 When a friendly stranger comes, Rânî, sit not with veiled  
 face.

Let us speak sweetly and divide what food we can.

Then the Rânî took off her veil, and the Râjâ saw her great beauty, and praised her very much and said—

“Come, sit down on the bed and shampoo me, that my fatigue may depart.”

But the Rânî said, "I am a faithful wife, and will touch no stranger."

And the Râjâ pressed her very much, but she was not pleased at all and said—

*Thâl je bhariâ mungân, châwalân, Râjâ; chhanâ bhariâ ghû :  
Mannâ murshid apnâ : tu bâbal, main dhû.*

I have filled a plate with rice and pulse, Râjâ; I have filled it with peas and *ghî*.

I acknowledge thee as my teacher: thou art father and I am daughter.

The Râjâ answered—

*Ojhar râtin main turân, Rânî : dekhke tursân râh.  
Dekh, azîz dá betrâ, Rânî, dhû desân parnâ.*

I walk on a dark night, Rânî; picking my way I will walk. Behold a beloved son, Rânî: I want no daughter.

And then he said, "Come now and shampoo me." But the Rânî said—

*Wich ujâre main wasân, lekar terâ nâon.  
Mannâ murshid, apnâ, Râjâ; tû Brâhman, main gdon.*

I will live in the *jangal* under thy protection.

I acknowledge thee as my teacher, Râjâ; thou art Brâhman, I am thy cow.

Answered the Râjâ—

*Jinhân dinân kî janmî, Rânî, main laindâ terî sù :  
Aggon picchhon jotke, Rânî, gau bhî laisân chû.*

I have kept thee in mind since thou wast born, Rânî.

Binding the cow in front and behind, Rânî, I will even take her milk.

But the Rânî replied—

*Tû hai merâ râjâ, tû hai merâ mân :  
Main terî hûn Brâhmanî, tû merâ jujmân.  
Woh kâ râjâ salâhiye, jo jûth begânî khân.*

Thou art my king, thou art my fountain of honour!

I am thy Brâhmanî, thou art my client.

How shall we praise that *râjâ* who takes other's leavings.

Still the Râjâ went on at her "Come, Rânî, and shampoo me." So at last the Rânî gave in, and sat on the bed and began to shampoo Râjâ Rasâlû. And the Râjâ first turned one side and then the other to her, and then he put his ring under the bed clothes. After this he told the Rânî to stop shampooing, and get him some dinner. So the Rânî put some rice and water into an earthen pot and placed it on her breasts, where by the miraculous power of the Râjâ it became cooked, and the Rânî, after adding some sugar and *ghî*, placed it before the Râjâ and said,

"You are a holy man, so get some water for yourself at your own command, that you may wash and eat."

Whereon the Râjâ took up a stone, and from under it there gushed a fountain of water. Then the Râjâ ate his fill and said to Rânî Chândnî,

"You are as my sister and I your brother, but say nothing of this to Mahitâ Choprâ. He will find it out for himself presently. I shall send for you and then you must come to me fearlessly veiled from head to foot."

After this Râjâ Rasâlû went to his palace, and soon afterwards Mahitâ Choprâ came home, ate his dinner, lay down on his bed, and told Rânî Chândnî to shampoo him. Suddenly the ring ran into his back, and he put his hand under the clothes and saw what it was. As soon as he saw it he was so overcome with grief that he fell off his bed in a faint. The Rânî picked him up and made him sit down on the bed, but after a couple of hours he fainted again, whereon the Rânî asked him what had enchanted him to make him faint so often.

Mahitâ Choprâ replied, "You are the enchantress that have made me faint so often."

"What have I done?" said the Rânî. Then Mahitâ Choprâ showed her the ring which Râjâ Rasâlû had hidden under the clothes, saying,—

"This is your enchantment."

Rânî Chândnî replied, "That is no fault of mine, you must have put it there yourself."



“ I gave this ring to Râjâ Rasâlû when I went to buy the horses. No one but he can have put it here.”

All that night Mahitâ Choprâ was in great grief, and next day he took all the papers of his office and laid them before the Râjâ, and the Râjâ said to him,

“ I sent you to buy horses, and instead you have brought me your papers, what is the reason of this ?”

“ O king,” said Mahitâ Choprâ, “ neither are you holy, nor Rânî Chândnî virtuous, nor I your servant.”

“ Why speak you like this ?” said the Râjâ.

Then Mahitâ Choprâ took the ring and showed it to the Râjâ.

“ Chastity and virtue,” said the Râjâ “ are not destroyed by words.”

But the minister was not satisfied, and the Râjâ had him beaten, and said again,

“ Do you believe me now or not ?”

“ If the Rânî Chândnî will spin a single thread of cotton yarn, and if with it you will both draw up water in an unburnt earthen pot from the wells I will believe you.”\*

So the Râjâ sent for Rânî Chândnî, and she spun the single thread, and with it they drew water from the well in an unburnt earthen pot, and then Mahitâ Choprâ believed.

Then said the Râjâ, “ Why did you disbelieve before ?”

“ Because,” said the Minister, “ men are jealous where women are concerned.”

Whereon the Râjâ struck him two or three times with a cane, and said,

“ Are you not ashamed then of praising your wife in the public court ?”

After this Râjâ Rasâlû gave up his kingdom and started for the City of Râjâ Sarkap.† Before he had gone very far he came

\* An absolute impossibility, because a single thread of yarn has very little cohesion, and an unburnt pot melts on contact with water.

† As far as this tale is concerned this seems to be Koṭ Bithaur, near Aṭāk, overhanging the Indus.

upon a cemetery, where he found a headless corpse lying, and he said to it—

*Bāre andar piā karanglā, na is sās, na pās.*

*Je Maullā is nūn zindā kare, do bātān kare hamāre sāt.*

The corpse has fallen under the hedge, nor breath in him,  
nor any one near.

If God grant him life he may talk a little with me.

And God restored the corpse to life at once, as Rājā Rasālū wished, and the Rājā said to the man—

*Laihindion charhī badalī, hāthān pāiā zor :*

*Kehe 'amal kamāio, je jhaldī nahīn gor ?*

The clouds rose in the west and the storm was very fierce :  
What hast thou done that the grave does not hold thee ?

And the man replied—

*Asīn bhī kadīn duniyān te inhān the ;*

*Rājā wal degriān pagān banhde,*

*Turde pabbān bhār.*

*Āunde tara, na chāunde tara,*

*Hānke sawār.*

*Zara na mitthī jhaldī, Rājā ;*

*Hun saru manān dā bhār.*

I, too, was once on the earth thus ;  
Fastening my turban awry like a king,  
Walking erect.

Coming proudly, taunting proudly,  
I drove off the horsemen.

The grave does not hold me at all, Rājā :  
Now I am a great sinner.

Meanwhile the night passed, and in the morning the restored corpse asked Rājā Rasālū who he was, and where he had come from, and the Rājā replied that he had come from Siālkoṭ, and was going to play at *chaupur* with Rājā Sarkap.

“ You had better not,” said the restored corpse, “ I was his brother, and I know him. Every day before he has his breakfast he cuts off the heads of two or three men. One day he could not get a convenient head, so he cut off mine, and he will

be sure to take off yours. However if you really want to go take some bones from here and have your dice made from them, and then the enchanted dice which he plays with will have no effect. Otherwise he will never lose.”

So the Rājā did as he was advised, and taking some bones from the cemetery he started off. Presently he came to the banks of a river in which he found a hedgehog floating, who called out to him—

*Jhāī āndī wiyāheke, āndī ḍolī pāe :*  
*Jhāī mangiā pānī, te mainī gaiā sharmāe :*  
*Laike loḷā·chaliā, jā pahunchā Khwājā daryāe.*  
*Ik bhariā, ik waiṭhiā, ḍājā liā wahāe.*  
*Dant kampe, mainī ḍhai-piā, ruḥh-piā daryāe.*  
*Wāstā Śrī Narānkār dā, jhāh nūn lai wachāe !*

I married my hedgehog-wife, and brought her in the ḍolī :  
 My hedgehog-wife wanted water and I became ashamed :  
 Taking my loḷā I went to the bank of a large river : \*  
 I filled it and I fell in and then I floated.  
 My teeth are chattering, I am fallen in, I am floating in the  
 river.

For the sake of the Holy Nārāyaṇ save the hedgehog.

So the Rājā did as the hedgehog wished, and took him out of the river with the end of his bow, and threw him into a hedge. Then said the hedgehog—

*Hike andheriōṅ kaḍiō ī, ḍūje ditio pāe.*  
*Larke āwan shahr de khil ḍori lain banāe.*  
*Māre māre zind kaḍhan, chhoṛan jānoṅ jāe.*  
*Wāstā tainūn Rabb dā, Rājā, lai chal sūnūn bhagāe.*

Thou hast saved me from one evil and placed me in another.  
 The boys of the city will come and bring ropes for play. †  
 They will kill me and take my life and leave me for dead.  
 For thy God's sake, Rājā, take me off with thee.

So the Rājā put the hedgehog into his horse's nose-bag, and

\* *Lit.*, Khwājā Khizar's river.

† Native children are very fond of worrying hedgehogs to death by trying to make them swim, and also by making them open out and then tying a slip-knot round their necks and dragging them about.

continued his journey. By and by he came to a forest on fire, and in the forest was a cricket in danger of being burnt up, who called out to him,

“ O traveller, for God’s sake, save me from the fire.”

And Râjâ Rasâlû saved him from the fire. Then the cricket pulled out one of his feelers, and said,

“ Whenever you are in difficulties warm this hair in a fire, and I will come and help you at once.”

Said the Râjâ, “ What help can you give me ? ” However he kept the hair.

After a while Râjâ Rasâlû reached the bank of another river, where he found the Rânî Choḍhâl sitting. She was the daughter of Râjâ Sarkap, and asked him who he was, where he came from, and where he was going.

Râjâ Rasâlû replied, “ My darling, I am come from Siâlkoṭ and am going to play *chaupur* with Râjâ Sarkap.”

“ Play with me first,” said Rânî Choḍhâl, “ and then go and play with Râjâ Sarkap.”

But Râjâ Rasâlû, said, “ I cannot play with a woman, I am a virtuous man.”

Then Rânî Choḍhâl said, “ I have a riddle which you must solve, or your head will be cut off.”

“ Have you ever cut off any one’s head ? ” said the Râjâ, “ or am I to be the first ? ”

“ My father, Râjâ Sarkap,” said the Rânî, “ cuts off a head every day, but I cut off ten heads ! ”

“ Then go on with your riddle,” said Râjâ Rasâlû.

Then the Rânî said—

*Āḥ patan, nau berîân, chaudâ ghumar-gher !  
Je tûn, Râjâ, jatî-satî haiñ, tûn pânî kitne ser ?*

Eight ferries, nine boats, fourteen whirl-pools !

If thou be virtuous and true, Râjâ, say how many *ser*s of water ?

Answered the Râjâ—

*Āḥ patan, nau berîân, chaudâ ghumar-gher !  
Ambar tîre gin dasîñ ; main dasîñ pânî itne ser !  
Jitne ban ban pattar lakrî, pânî itne ser !*

Eight ferries, nine boats, fourteen whirl-pools !  
Count the stars in the sky, and I will tell thee how many  
*sers* of water.

As many leaves and sticks as are in the forest, so many  
*sers* are there of water.

After this the Râjâ went on and arrived at the city, where  
he found the other daughters of Râjâ Sarkap standing, and  
when they saw him one said to him—

*Nâle-ghorewâliâ Râjâ, niwen neze âh !*

*Agge Râjâ Sarkap hai, sir laisâ ulâh !*

*Bhalâ châheñ jo apnâ, tûñ pichhe hâ mur jâh !*

Grey-horsed Râjâ, come with lowered lance !

Before thee is Râjâ Sarkap, he will take thy head !

If thou seek thy own good, then turn thee back !

Râjâ Rasâlû answered—

*Dûron birâ chukiâ, \* ithe pahutâ de :*

*Sarkap dâ sir katke ÷ote kassân châr.*

*Tainân banâsân wohîrî, main bansân mihrâj !*

I have come here from afar under a vow of victory :

I will cut off Sarkap's head, and cut it into four pieces.

I will make thee my little bride, and will become the  
bridegroom.

When he had said this she fell in love with him, and the  
others said to him—

“ If you wish to make her your wife you must do one thing  
for us.”

“ What is that ?” said the Râjâ, “ tell me and I will do it.”

Then the girls mixed a *man* of millet seed with a *man* of  
sand and told him to separate the one from the other. So the  
Râjâ fell into a difficulty, but remembering the hair which the  
cricket had given him he put it into the fire and immediately  
a flight of crickets came round him. The cricket whose life he  
had saved was among them, and said to him,

“ What is your difficulty, that you have heated the hair in  
the fire ?”

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\* *Birâ chuknâ* is to undertake a task of extraordinary difficulty,  
and to solemnly promise to go through it under all circumstances.

“I want you to separate this millet seed from the sand,” said the Râjâ.

“Is that all?” said the cricket; “if I had known it was so small a job that you wanted us for, I would not have assembled so many crickets,” and with that he made them all set to work, and in one night the millet seed and the sand were separated.

After this the girls wanted the Râjâ to swing them one by one in their swings, but he said, “No, there are seventy of you. All get into one swing and I will swing you all together.”

So they all got into one swing, and Râjâ Rasâlû drew up the swing with one end of his bow and let it go, when the swing returned he cut the strings with his sword, and all the girls fell out. Some broke their arms, and some their legs, and some got hurt in other places, except the one they had betrothed to the Râjâ, who fell out last and so escaped unhurt.

After this the Râjâ went some ten or fifteen paces beyond the swing, and came upon some drums which had been placed there. The people told him that if he struck them one by one Râjâ Sarkap would know that some prince had come to play *chaupur* with him. He did so and broke them all. Next he came to seventy gongs, and these also he broke with a large mallet. Then the girl who had been betrothed to Râjâ Rasâlû went to Râjâ Sarkap her father, and said—

*Ik jo áiá rájpút kardá máromár,*

*Patke láshán kapián sittiá síne bhár.*

*Dharín dharín bherén bhanáán aur bhane gharíál !*

*Taiñ núñ, Rájâ, marsé ate sánúñ kharís náñ !*

A prince has come and is making havoc;

He cut the long strings and threw us out headlong.

The drums placed out are broken, and broken are the gongs.

He will kill thee, Râjâ, and take me with him !

Râjâ Sarkap replied—

*Chhotí nagarí dá waskín, Rání, wadhí karé pukár :*

*Ján mainí nêlání bahar, tán meré tan nacháwe dhál.*

*Fajre roñí tán khásán, sír láisán utár.*

Princess, thou hast brought a great complaint about a dweller in a small city.

When I come out his shield will dance for fear of my valour.

In the morning I will eat my bread and cut off their heads.

Meanwhile Râjâ Rasâlû went into the city and stayed at the house of an old woman, where Râjâ Sarkap sent him some food, which was poisoned, by some slaves. But Râjâ Rasâlû said to the slaves, "Tell your master I have nothing to do with Râjâ Sarkap. I am his enemy, and it is unlawful for me to partake of his hospitality. However, as you have brought the food, put it down."

And the slaves did so, and Râjâ Rasâlû gave it to the dogs, which had come with the slaves and belonged to Râjâ Sarkap. The dogs ate up the food, and fell dead on the ground. Then said Râjâ Rasâlû to the slaves,

"You deserve to lose your heads, but I am a God-fearing man, and so I will not injure you."

And the slaves replied, "O Master, it is not we that are to blame: we can but obey the orders of our master."

"Go to your master," said Râjâ Rasâlû, "and tell him from me that it is no act of bravery to kill a man by treachery."

And they went away, and Râjâ Rasâlû lay down and took his rest all night. Next day at sunrise Râjâ Sarkap sent a message to Râjâ Rasâlû saying, "I am not well to-day, but in the evening we will play *chaupur* together." At the same time he sent a messenger to the old woman and told her that if she wished to please him she was to take Râjâ Rasâlû into a certain garden where lived a venomous snake, and to make the snake bite and kill him. So the treacherous old woman took the Râjâ into the garden, and gave him a place in it to live in. There the Râjâ dwelt, and one day after his breakfast he lay down to sleep about noon.

Now in that garden dwelt two things of evil omen: one was a scorpion, called Kalîr, who scooped out men's eyes, and the other was a serpent, called Talîr, which sucked out men's blood.

When Kalîr, the scorpion, saw Râjâ Rasâlû asleep he went to Talîr, the serpent, and said,

“Here is a man asleep. You go and bite him and suck out his blood, and I will eat out his eyes.”

But said Talîr, the serpent—

*Terâ merâ jhagrâ ab sâhib dî dargâh !  
Lañdî kânî dâ tûn beṛṛâ, Kalîr terâ nâ.*

Our quarrel shall go to the court of our master !

Thou art the son of a crop-tailed crow : Kalîr is thy name !

Answered Kalîr, the scorpion—

*Gohan terî mâ sî, kohrâ karkalâ terâ piû.  
Terâ merâ jhagrâ Râjâ Sarkap kol.*

Thy mother was an iguana, and thy father a leprous lizard !  
Our quarrel is before Râjâ Sarkap.

Then Talîr, the serpent, through fear of Râjâ Sarkap, came down from his *shîsham* tree, and, having bitten Râjâ Rasâlû, climbed up again quickly. And then Kalîr, the scorpion, called out to his brother scorpions and went with them to eat out the Râjâ's eyes. Meanwhile the hedgehog, which Râjâ Rasâlû had saved from the river and brought with him, was out eating fruit in the garden. Suddenly he heard the crows making a noise over-head and thought that most likely the serpent had come down and bitten Râjâ Rasâlû.

So he went back and found out what had happened, and seeing no better plan, he sat on the Râjâ's neck where the wound of the serpent's bite was, and when Kalîr, the scorpion, came up on to the Râjâ's breast, near where the wound was, the hedgehog caught him by the leg. The scorpion called out, “*krân krân\**!” and the serpent said to him,

“What is the matter with you ?”

“Something has caught my feet,” cried out the scorpion.

“I see you are black” said the serpent, “and there is some thing black at your feet. I see nothing wrong there.”

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\* The scorpion's cry or noise.



Then the hedgehog made himself known to the serpent by taking the scorpion by the legs and turning him upside down.

“Who are you?” said the serpent, “what kind of animal are you?”

“I am a hedgehog,” said the hedgehog, taking the scorpion’s legs into his mouth. This made the scorpion cry out “*krân krân!*” again, and he said to the serpent,

“O my friend, don’t bother him any more.”

*Lâwâ ghuł meñ jhâh, kul jhâhdân dâ Sardâr :*

*“Kalîr mârûn ithe, Talîr pichhe jâe.*

*Talîr warsî ghar wich, desân jhoke pâe.*

*Kadî tâñ âusî bahr, laiķe aisân mukâe.”*

Cried out the hedgehog, being chief of all the hedgehogs—

“I will kill Kalîr here and afterwards Talîr.

Talîr will enter his hole and I will burn him out.

Soon he will come out and I will take and finish him.”

Then Talîr the serpent called out,

“Friend hedgehog, let go my friend, and I will suck the poison out of the Râjâ.”

“Very well” said the hedgehog, “you suck out the poison, while I feed your friend with fruit in the garden.”

“Then please take him away quickly,” said Talîr the serpent.

So the hedgehog began dragging the scorpion through the thorns, and went on so long that the scorpion died. Meanwhile the serpent sucked the poison out of Râjâ Rasâlû, and when the Râjâ came to himself the hedgehog told him to kill the serpent, and the Râjâ did so.

While all this was going on the day passed, and it became evening, and the Râjâ went towards the city with the intention of playing *chaupur* with Râjâ Sarkap, and on the way he met a cat, which was roaming about some potters’ kilns, and the Râjâ asked her what made her wander about the kilns like this, and she said,

“My kittens are in a pot which has been put to bake in these kilns by the potters, and that is why I am wandering about.”

Then Râjâ Rasâlû asked the potter how much he wanted for the pots in his kiln.

“ Oh,” said the potter, “ this kiln is not baked yet, the fire is only lighted as yet on one side of it. What is the use of selling the pots now ? ”

However at last the Râjâ induced him to name his price, and gave him what he asked. So he was able to give the kittens back to their mother. But the cat gave him one of them, and said,

“ It will help you when you are in difficulties.”

The Râjâ took the kitten and went off to Râjâ Sarkap, who asked him some riddles, which were answered, and then they made agreements about their game of *chaupur*. Râjâ Sarkap fixed the following stakes for himself: first game, his whole kingdom; second game, the wealth of the world; third game, his own head. And Râjâ Rasâlû fixed the following for himself: first game, his arms; second game, his horse; third game, his own head. Then the two Râjâs began to play.

It fell to Râjâ Rasâlû to begin the game, and when he began Râjâ Sarkap let loose his rat, called Dhol Râjâ, nobody knows why.\* Dhol Râjâ, the rat, upset the *chaupur* pieces, so that Râjâ Sarkap won the first game, and Râjâ Rasâlû gave up his arms. At the second game Râjâ Rasâlû lost his horse in the same way, and the horse said to him—

*Sakhî, samundar jamiân, Râjâ lio mol zar mde :*

*Âo to charho merî pîth te, koṭ tudh kharân tarpâe :*

*Urde pankhî main na desân, jo dauran lakh karor.*

*Je tudh, Râjâ, pāsâ khelnâ, jeb hâth to pâe.*

O my beloved, I was born in the ocean, and the Râjâ bought me with much gold.

Come and jump on my back and I will take thee off with thousands of bounds.

Wings of birds shall not catch me, though they go thousands of miles.

If thou wouldst gamble, Râjâ, keep thy hand on thy pocket.

When the horse had said this, Râjâ Sarkap told his slaves

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\* Dhol Râjâ is the name of the hero of a celebrated Punjâbî popular love-tale.

to take him away as he was giving Râjâ Rasâlû advice. And the slaves did so, and when the horse was being taken away he began to weep, and Râjâ Rasâlû was in great grief, and then the horse said again to the Râjâ—

*Na ro, Râjâá bholiá ; ná main charsân gháh,  
Ná main tursân ráh.  
Dahná dast u!háeke jeb de wich páh !*

Weep not, foolish Râjâ, I shall not eat their grass,  
Nor shall I go away.  
Take thy right hand and put it in thy pocket.

Then the Râjâ understood something of what he meant, and the slave took him away. So the Râjâ put his hand on his thigh and the kitten started up, and the Râjâ said to Râjâ Sarkap.

“Leave my horse and arms here for the present ; you can take them away when you have won my head.”

Râjâ Sarkap agreed, and gave an order to all the women of his palace to dress themselves up and stand before Râjâ Rasâlû to distract his attention, so that their lord and master might win the last game. But Râjâ Rasâlû paid them no attention at all, and said to Râjâ Sarkap.

“We have been playing with your pieces all this while, suppose we play with mine now.”

And they began to play with Râjâ Rasâlû's pieces. Meanwhile the kitten went up and sat by the window where the rat Dhol Râjâ used to come from.

After a while Râjâ Rasâlû began to win, and the Râjâ Sarkap called his rat, Dhol Râjâ, who came to the window, looked out, and went back. He then sent his mother, who came out, but, being afraid of the cat, she went back too. While this was going on Râjâ Rasâlû won the first stake, and took his arms back, and then he won the second stake and took his horse back. On this Râjâ Sarkap said—

*Dhal, we pásá dhalwén, íthe basantá lok !  
Sarân dharân han bázián, jehri Sarkap kare so ho !*

O moulded pieces, favor me : a man is here !  
Heads and bodies are at stake : as Sarkap does so let it be !

Râjâ Rasâlû answered—

*Dhal, we pásá dhalweñ, ithe basantá lok !  
Sarân dharân te báziân ! Jehrî Allah kare so ho !*

O moulded pieces, favor me : a man is here !

Heads and bodies are at stake ! as God does so let it be.

After this Râjâ Rasâlû began to win, and first Râjâ Sarkap lost his kingdom, then his wealth, and at last on the whole game he lost his head.

Just then one of his slaves came up to congratulate him on the birth of a daughter.

“ Kill her,” said Râjâ Sarkap, “ she has been born at an unlucky moment, and has brought me bad luck.”

But Râjâ Rasâlû said to him,

“ If you will give me your word by drawing a line on the ground with your nose\* that you will never play this game again for another’s head, and will give me this child that is born to-day to wife, I will spare your head now.” Râjâ Sarkap agreed, and placing a mango branch and the little girl, Kokilân, into a large plate he gave them to Râjâ Rasâlû. And Râjâ Rasâlû left that place, and as he was journeying along he met some prisoners, who cried out to him—

*Hor ráje murghábádñ, tu rájá sháhbáz !  
Bandá-bánáñ de band khalás kar ! umar terí drúz !*

Other kings are wild-fowl, thou art a royal hawk !

Unbind the chains of the chain-bound and live for ever !

So Râjâ Rasâlû told Râjâ Sarkap to release them, which he did, and then Râjâ Rasâlû went to the Múrtî Hills† and planted the mango branch there. There he had the Rânî Kokilân placed in an underground palace, and said,

“ When the mango branch blossoms then will Rânî Kokilân arrive at her full youth.”

After twelve years the mango tree began to blossom and give forth fruit, and the Rânî Kokilân became a woman. One day she said to Râjâ Rasâlû,

\* A form of oath or irrevocable promise.

† Near Râwal-Pindî to the South West of it.

“What is it that people say happens when you shoot an animal in the *jangals* ?”

Râjâ Rasâlû replied, “when I hit an animal with an arrow it falls down in a faint, after running seven paces towards me.”

“This is a very wonderful thing,” said the Rânî, “and I shall not believe you till I see it with my own eyes.”

So next morning the Râjâ made Rânî Kokilân ride on a pillion behind him, and he wore some coarse clothes over his own, so that her perspiration should not injure him.\* In this way he went forth into the *jangals* to shoot. Presently he shot a deer, and the deer as soon as it was wounded ran seven paces away from him and fell down.

“Last night” said the Rânî Kokilân, “you told me that when you hit an animal it would fall seven paces towards you, but this has fallen seven paces away from you. Your words have not come true.”

“My virtue has left me,” said the Râjâ, “because you have been riding on the same horse as I.”

“I will catch the deer with my hands, Râjâ,” said the Rânî, “and will bring them to you.”

And so she opened out seven locks of her scented hair, and sat on a tower of the palace, and the sweet scent of her hair filled the air. Two deer, called Hîrâ and Nîlâ, came to where she was sitting, attracted by the scent of her hair, and stood by her. Then Râjâ Rasâlû determined to try the power of the attraction of Rânî Kokilân’s hair, and frightened the deer with his bow. As soon as the deer Nîlâ heard the twang of the bow he ran for his life, but the deer Hîrâ was so attracted by the scent of Rânî Kokilân’s hair that he remained where he was..

“It would be a pity to kill this deer that is so fond of my wife,” thought the Râjâ, “but I will mark him well.” So he cut off its tail and ears to mark him, and then the deer Hîrâ said to the Râjâ—

*Nân main khet ujâriâ, nân main bhannî wâr :*

*Kyûn taiñ pûchh katio î ? kîtâ kî ziyûn ?*

*Main bhî hîran hûn kâle jangal kâ, dharlar lāsân chor.*

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\* A superstition: the woman’s perspiration would take his “virtue” out of him.

I have not injured thy fields, nor have I broken thy hedge :  
 Why hast thou cut my tail ? what damage have I done ?  
 I am but a deer of the thick *janggal*, I will bring a thief  
 into thy palace.

Saying this the deer Hîrâ went off to his kinsmen, but they cast him out of their herd because he had no ears or tail. So he became very sorrowful and went into the kingdom of Râjâ Hođî,\* son of Râjâ Aţkî Mall, where he joined a herd of deer. After a while he brought the whole herd into Râjâ Hođî's garden and destroyed it. As soon as Râjâ Hođî heard of this destruction he sent in men to catch the deer, and they all ran away except the deer Hîrâ, who remained hidden in the garden. Presently Râjâ Hođî came himself into the garden, and then the deer Hîrâ ran off, followed by the Râjâ on a horse. The deer Hîrâ led Râjâ Hođî to the palace of Râjâ Rasâlû, in the Mûrtî Hills, and then he said to the Râjâ,

“ Why have you followed me so far ? ”

“ Why did you destroy my garden ? ” said the Râjâ, “ I have followed you to kill you.”

“ I destroyed your garden,” said the deer, “ because Rânî Kokilân ordered it.”

“ Where is she ? ” asked the Râjâ.

“ She is sitting in that little latticed window above in the palace,” said the deer.

When he heard this the Râjâ looked up and saw the Rânî Kokilân, and the pair began to talk, meanwhile the deer Hîrâ hid himself in a bush.

Said the Râuî—

*Mahlân heth phirandiâ Râjâ ; shâhid phirîn, ki chor ?*

*Ike Râjâ mere dá wairî haiñ ? ike kharâ î dhor ?*

O Râjâ wandering beneath the palace : art thou a true man or a thief ?

Art thou an enemy to my Râjâ ? or does an animal stand there ?

\* The kingdom of this celebrated hero appears to have extended from Aţak to as far as Jalâlâbâd beyond the Khaibar Pass. Aţkî Mall as a name seems to have an obvious reference to Aţak. For the purposes of this tale his residence was apparently Ohind on the Indus, opposite Aţak. His date was probably A.D. 250 or later. Thomas suggests that he is Kidara of the Scythian (Kushan) coins.

Said the Rājā—

*Chorāñ maile kapre, Rāñī; shāhid ike rang ho :*  
*Na main tere Rājā dā wairī hūñ, na kharā ī dhor :*  
*Merion āndā dūr se, ithe kharāīd zor.*

Thieves wear dirty clothes, Rāñī; true men clean :  
 Nor am I the Rājā's enemy, nor does an animal stand here :  
 I came from afar after my quarry : I stand here of necessity.  
 And then he said—

*Badalon dhathī jhar-badalī : kin gharī suniār ?*  
*Nak talwār dā pīplā, hoñh pānd de bīr !*  
*Kis Rājā dī betrī ? kis Rājā dī nār ?*  
*Taiñ nūñ dhaular choṛhke kahāñ gaiā gainwār ?*

The black rain-clouds fall from the clouds,\* what jeweller  
 made thee ?

O thou of the nose ornament; O lips red with the betel  
 leaves !

What king's daughter art thou ? what king's wife ?  
 Leaving thee in the palace, where has the fool gone ?

The Rāñī replied—

*Na main badalon dhathīdāñ, Rājā; na gharī suniār :*  
*Nak talwār dā pīplā; hoñh pānd de bīr.*  
*Rājā Sarkap dī main betrī : Rājā Rasālū dī main nār.*  
*Main nūñ dhaular choṛhke johl de kankar gaiā shikār.*

I fell from no rain-cloud, Rājā; no jeweller made me :  
 My nose is a sword-point:† betel leaves are on my lips.  
 I am Rājā Sarkap's daughter : I am Rājā Rasālū's wife.  
 Leaving me in the palace he has gone to hunt in the  
 river-side swamps.

And then she said—

*Kahāñ tumhārī nagarī, Rājā ? kahāñ tumhārā ?hāñ ?*  
*Kis Rājā dā betrī ? kyā tumhārā nāñ ?*  
 Where is thy city, Rājā ? where is thy home ?  
 What king's son art thou ? What is thy name ?

\* Apparent reference to the dark complexion of Kokilāñ

† That is, I am very fascinating.

The Râjâ replied—

*Sindh to merî nagarî,\* Rânî : Aṭak hai merâ thāoñ.*

*Râjâ Aṭkî Mall dá beṭrâ : Râjâ Hoḍî merâ náoñ.*

Sindh is my city, Rânî: Aṭak is my home.

I am Râjâ Aṭkî Mall's son: Râjâ Hoḍî is my name.

Said the Rânî—

*Aliân dâkhân pakhiân ; cho cho pavñ anâr :*

*Aisâ koî na jamiân áwe Râjâ de darbâr.*

The green grapes are ripe: the pomegranate drips:

None such (as thou) can have a footing in the Râjâ's house.

Then said Râjâ Hoḍî to her, "Show me how to get to you." And the Rânî pointed out where the steps were, and said,

"There is a large stone at the entrance of the staircase, you have only to remove that and come up."

The Râjâ did as he was bidden, but could by no means remove the stone, so he said—

*Main banjârá Sindh dá, bechân kalî kapûr :*

*Jo saudâ loṛeñ mangwân, to sadke le hazûr.*

I am a pedlar of Sindh, I sell black camphor:

Take into thy presence what merchandise thy heart doth desire.

Then Rânî Kokilân pointed out another flight of three steps, but the Râjâ said, when he saw the steps, "I am not a bird that I can fly. If you really want me, let down a rope for me to climb up."

So Rânî Kokilân let down a rope, and Râjâ Hoḍî climbed up it. He found in the palace two cages, in one of which was a *mainâ* and in the other a parrot.

As soon as the parrot saw Râjâ Hoḍî he hid his head under his wing, and told the *mainâ* to do the same. And the *mainâ* did so, while Râjâ Hoḍî climbed up the rope and got on to the first step. Then she said to the parrot—

*Sun, be tote lādle, lād-bāware ; suno hamârî bát :*

*Uthe na basie, totiâ, jithe ang na sâk.*

*Ajab tumâshâ dekhiâ : kân khâwe Râjâ dî dâkh.*

\* *Nagarî*, city, is frequently used for country or home: Sindh is for the R. Indus.



Listen, O beloved parrot, loved best of all : listen to my words :

Stay not here, parrot, where is nor friend nor relative.

I have seen a wondrous thing : a crow eating the Rājā's grapes.

“What have you to do with it, *mainā* ?” said the parrot, “be quiet and hide your head under your wings.”

Meanwhile Rājā Hoḍī had climbed on to the second step, and the *mainā* said to the parrot—

*Sun, be tote lādle, lād-bāware ; suno hamārī bāt :*

*Uthe na basiē, totiā, jithe sāk na wīr :*

*Ajāb tumāshā dekhīā, kuttā khāwe khīr.\**

Listen, O beloved parrot, loved best of all : listen to my words :

Stay not there, parrot, where is nor friend nor brother :

I have seen a wondrous thing : a dog eating the rice.

But the parrot frightened the *mainā* again, and meanwhile Rājā Hoḍī reached the third step, and called out. Then the *mainā* said again—

*Sun, be tote lādle, lād-bāware ; suno hamārī bāt :*

*Uthe na basiē, totiā, jithe ang na sāk :*

*Ajāb tumāshā dekhīā, khotā hinke Rājū de darbār.*

Listen, O beloved parrot, loved best of all ; listen to my words :

Stay not there, parrot, where is nor friend nor relative :

I have seen a wondrous thing ; an ass braying in the Rājā's palace.

Then the parrot said to the *mainā* again, “I have often told you to be quiet, but you pay no attention.”

But the *mainā* said, “This thief comes into the house and shouts. This is what makes me angry and prevents me from being quiet.”

In the mean time the Rājā had got in, and being very thirsty asked the Rānī for water. The water however could not be

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\* A pottage of rice and milk.

easily got, and they both began to break away the stones at the brim of Râjâ Rasâlâ's well to get at the water. After a while Rânî Kokilân got up some water in a pitcher and gave it to Râjâ Hođî to drink. The Râjâ stopped two or three hours with Rânî Kokilân and then began to enquire about going away again.

"Stay all night," said the Rânî, but he was afraid and would not stay. So the Rânî began to weep bitterly, and when the Râjâ saw her tears he said he would be back in four or five days, and he wiped away her tears with his own hands. Her eyes were covered with *kâjal*,\* and as he wiped them, his hands got black from it.

"I will be back in three days," said the Râjâ, as he got ready to go.

"You made me a promise before and broke it," said the Rânî, "and when you get among the women of your palace you will forget me and never return at all."

"There are no women in my house," said the Râjâ, "I will not wash my hands of this *kâjal*, nor will I eat again, till I come to eat with you here."

Saying this he started that night for Aṭak, and reached the banks of the river Sindh. Being very thirsty he lay down on the bank and drank water with his mouth like an animal, for he was afraid of washing the *kâjal* from his hands if he used them. A *dhobî* was washing on the opposite bank, and seeing Râjâ Hođî drinking like a wild beast he said to his wife—

*Sun, rî Dhoban lādli, lād-bāwarî, suno hamārî bāt.*

*Pāron āid rājpūt, na wis sang na sāth :*

*Merion wāngan pānî pî gaiā : uske hāthon ko kî kazā ?*

Listen, O wife beloved, loved best of all: listen to my words.

On the far side has come a prince: nor friend nor company with him.

He drinks water like a deer, what is the matter with his hands?

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\* Lampblack for beautifying the eyes.

Said the *dhoban*, "If you will give me golden ornaments to wear, I will tell you the real truth of the matter."

"I will give you the golden ornaments when I go home, if you tell me the real truth."

Then the *dhoban* said—

*Sun, be Dhobī lādle, lād-bāware, suno hamārī bāt :*

*Pāron āiā rājpūt, na wis sang na sāth.*

*Ike nār parchanevālī sārī rāt.*

*Woh rotī : is pūnjhā kājāl hāthok sāth.*

Listen, O beloved husband, loved best of all, listen to my words:

On the far side has come a prince, nor friend nor company with him:

A woman pleased him all night.

She wept and he wiped the lampblack from her eyes with his hands.

When the *dhoban* said this the *dhobī* gave her a great beating, and she began to weep bitterly. When Rājā Hoḍī heard the sound of her weeping he loosed the martingale of his horse and swam him across the river. When he got across he spoke angrily to the *dhobī*.

"You foolish washerman, you are a brave man to go beating your wife in my presence!"

"Lord of the world," answered the *dhobī*, "she said such unworthy things of you that I cannot repeat them."

Then Rājā Hoḍī suspected that the *dhoban* had knowledge of things that are hidden, and said to her—

*Ike to māniō dhoban : ike to māniō mār :*

*Unhoñ kī kyūñkar guzarī, Dhoban, jin kī bikhṛe yār ?*

I know thee for a washerwoman: I know thou hast been beaten:

How is she passing the time, *Dhoban*, who is separated from her lover?

Answered the *dhoban*—

*We kalāiāñ bāhñ dhaulāñ, Rājā : malkar dhōñ hāth.*

*Hansāñ sir litne, Rājā ? Jawānāñ nārīñ lākh !*

She is making fair her arms, Râjâ; wash thou thy hands.  
How many husbands has the swan, Râjâ? young women  
are in thousands.

So Râjâ Hodî washed his hands, as the *dhoban* said, and  
entered into his palace.

Meanwhile Râjâ Rasâlû had come home from hunting, and  
Rânî Kokilân said to him—

*Nîle-ghorewâliâ Râjâ ! nîle dâ sawâr !  
Tarkash bhariâ motiân ! lâlân jaṛî kumân !  
Dhal jaṛî terî hîriân ! khâsâ sane rumâl !  
Thûmkî ghorâ ! Das já, terî nâr lagân ki bhain ?*

O grey-horsed Râjâ, riding the grey horse !  
Thy quiver full of pearls ! thy bow studded with rubies !  
Thy shield studded with diamonds and fastened by a muslin  
kerchief !

Riding a prancing horse ! Tell me am I thy wife or sister ?

Answered Râjâ Rasâlû—

*Pâsâ jîtke âdar saî, Rânî chhoṛîn châr.  
Bâgh lagâyâ tere shauq ko, ârû, amb, anâr.  
Khâke mewâ paltîn, Rânî : hoîn chhail muṭiâr.  
Main, Râjâ Rasâlû, terâ binṛâ ; tû, Kokilân, merî nâr.  
Is gun rakhî nâ-gunîn : cho pachhânî sâr.*

I won the stake with care, leaving four Rânîs behind.  
I gave thee a garden to thy desire, peaches, mangoes, pome-  
granates.  
Thou hast fattened on the fruit, Rânî : thou art fair and well-  
liking.

I, Râjâ Rasâlû, am thy bridegroom : thou, Kokilân, art my wife.  
For this reason I kept thee unread : thus I know thy character.

Saying this Râjâ Rasâlû dismounted and went up to Rânî  
Kokilân. And seeing that the brim of the well was broken in, and  
that there were human footprints about, he said to Rânî Kokilân—

*Kin merâ kaṭor geṛiâ, Rânî ? kin bhanî nisâr ?  
Gharion pânî kin lîâ ? kin siṭṭî kankâr ?  
Mahl merâ kaun toriâ ? mahlîn piâ dhasṭâr !  
Sej merî kaun leṭiâ ? dhillî paî nivâr !*

Who threw down the well-brim, Rânî? who broke the platform?  
Who has taken out the water in pitchers? who has thrown  
down the stones?

Who has broken into my palace? footmarks are in the palace  
halls!

Who has lain on my bed? the *niwâr*\* is loose?

The Rânî answered—

*Main ne khûh gerîá ; main ne bhaní nisár ;  
Gharion pánâ main láá ; main ne siṭṭí khaughár.  
Mainâ bodî khoîá, tote khoîá gale dá hár.  
Chhorwákar Rájá, main nâí : mahlân piá dhaskár.  
Súl merí dí sej letiá : dhillí páí niwâr.*

I broke down the well! I destroyed the platform!

I took out the water in pitchers! I threw down the stones!

The *mainâ* loosened my hair and the parrot broke my necklace.

Releasing myself, Rájá, I ran away: my footmarks are in  
the palace.

My enemy lay on the bed and loosened the *niwâr*.

When the Rânî Kokilân said this the Rájá beat the parrot,  
and the *mainâ* said to the parrot,

“It is well that the Rájá has beaten you, because you prevented  
me from telling him in the beginning the evil deeds of the Rânî.”

After this the Rájá went to sleep, and next morning before  
the sun was risen, he started off for the hunt again, and the  
parrot said to him,

“If we happen into any trouble while you are away, where  
shall we find you?”

And the Rájá answered, “If anything happens within the  
next three or four days I shall be found by the river-side  
swamps. If anything happens within the next two or three  
months I shall be found hunting in the Kashmîr mountains,”  
and then the Rájá went away to the river-side swamps.

After two or three days, Rájá Hoḍí came to the palace, and  
dismounting from his horse went to see Rânî Kokilân, and the  
pair laughed together for joy.

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\* Cotton tape stretched across the bedstead.

Then said the *mainá* to Râní Kokílân, "The first time you spoke evil of me and the parrot to Râjâ Rasâlû, what will you say to him now? Believe in God and leave off playing and laughing with a stranger."

But the Râní became very angry and said,

*Kuṭ-kuṭ chûrî tainûn main deûn, mainá; tú baiṭhî adh khâe,  
Inhân gallân nâl terâ kyâ matlab? tú ṭhaṇḍhâ pânî pîo.  
Yeh purdesî dâr de uṭh jûsan apne ghar.*

I give thee minced cakes, *mainá*: thou sittest in thy cage and eatest.

What hast thou to do with this matter? Be silent!\*

This foreigner will go off to his distant home.

Replied the *mainá*—

*Kuṭ-kuṭ chûrîân âpe khâh, Rânî; sáchî umaid Khudâe.  
Râjâ merâ âusî, Rânî: karsân lûn halâl.*

Eat thy minced cakes thyself, Râní: I put my faith in God.

My Râjâ will come, Râní: I will be true to my salt.

When the *mainá* had said this the Râní said to her, "You faithless bird, you have eaten from my hand always. Will you be untrue to my salt? The Râjâ wanders about in the *jangals*: and will you rather be true to him?"

So she took the *mainá* out of the cage and cut off her head, and taking the cage she broke it into pieces and threw them away. Then she went up to the parrot's cage to kill him as well. But the parrot spoke caressingly to her in order to save his life, and said—

*Bhalâ kîû, jo shârak mûrio î, Rânî: aisî chughaldâr!  
Bannân dil chirhwân: asân mardân dil dariâe.*

*Kaddh-khân, Rânî, pinjarion; main wekhân Râjâ de rûj.*

Thou didst well to kill the *mainá*, Râní: that was such a backbiter!

Female minds are vexed by such things, our men's minds are above them.†

Let me out of the cage, Râní: I wish to see the king's country.

\* *Lit.*, Do thou drink cold water.

† The word *mainá* is feminine and the word *totâ* is masculine: hence the point of this speech.

Saying this he remained silent, and the Rânî thought to herself that after all he had never said anything against her, and moreover that he had always corrected the *mainá* when she had spoken roughly, so considering him faithful she let him out of the cage, and then the parrot said,

“Let me go, and I will give the *mainá* two or three kicks and revenge myself for the annoyance she has given me.”

So the Rânî, being very pleased, let him loose, and then the parrot, to please the Rânî more, gave the dead *mainá* two or three kicks, and then he asked the Rânî for a bath, “For,” said he, “I am a good Hindû, and I have touched a dead-body.”

So the Rânî, who had now become very fond of him, threw some water over him and wetted him, and then the parrot asked for some food. So the Rânî mixed flour and sugar and *ghí*, and made cakes of it which she gave the parrot to eat. When the parrot had eaten his fill he flew away to the top of the palace and began to weep, and the Rânî asked him why he wept.

“Rânî, live for ever,” said the parrot, “but you have killed my friend the *mainá*, and have made me very miserable.”

Said the Rânî—

*Totid we pařosid, na jân bá zor :*

*Ik jo mainá ham ne mûri, das mainá desân hor.*

*Manné apne Rabb nûn muráwîn mere kol !*

*Dukh terá main mutáwángî: tú mandá bol na bol !*

Friendly parrot, go not incontinently away !

For the one *mainá* I killed I will give thee ten more.

For thy God's sake come back to me.

I will take away thy grief: speak not harsh words.

And though the Rânî coaxed and comforted him much he would not remain, and flew off to Râjâ Rasâlû, who was sleeping under a tree in the hills by the river-side swamps. When he found the Râjâ, the parrot went into a pool, and making his feathers all wet and draggled he sat on a branch of the tree just over Râjâ Rasâlû. As he sat there he shook himself to

dry his feathers, and the water from them was sprinkled over the Râjâ, who, thinking it was rain, got up, and then the parrot said to him—

*Kâkar heh sutid, Râjâ, mûnh se pallâ lâh.*

*Rânî hathâ kholiâ, kardî banaj bupâr.*

*Ik jo âiâ râjpût us chik chik badhe bhûr.*

O Râjâ, sleeping beneath the *kâkar*\* tree, take thy sheet from off thy face.

The Rânî has opened her shop and is selling as a trader.

A prince who came has fastened her bundle tight.

Answered Râjâ Rasâlû—

*Ath mainâ, das shârkân, bârî bârî mor ;*

*Itne shâhidân hundiân, totiâ ; kyûn dhaular lage chor ?*

Eight *mainâs*, ten *mainâs*, a peacock at every window.

So many witnesses, parrot: why has a thief entered the palace?

Then the parrot said, “O Râjâ, the Rânî has killed the *mainâ* and I only escaped after many devices and stratagems.”

When he heard this, Râjâ Rasâlû fastened his cooking spit in his girdle and mounted his horse, for when he went shooting he always took two spits with him. On one he cooked his own food which he had killed, and on the other the Rânî cooked hers.

As he was journeying home, he passed Mârgalâ, and neared Sang Jâne,† and then his horse got so tired that he could hardly crawl. So the Râjâ said to his horse, “O Bhanûr 'Irâqî, you used to fly along like a bird, and now when my enemy has come you have become lazy and crawl along.” And the horse replied—

*Andarûnâ toriâ adiûn, Râjâ : mere tan te choṭ na mâr.*

*Jis roz tû janamiâ, merî Lakhî sûtî mâe.*

*Je tû bhoñre paliâ, mainî badhoñ uthe jâe.*

*Je tû nikaliâ haiñ bahir, mainî dar par khalâ âe.*

*Je tû charioñ merî pîṭh par nahîñ dîtî bâzî hâr.*

*Jinhûn eh shohgandlân toriân, kadîñ sir bhî desûñ châe.*

\* *Acacia Arabica* : called also *babûl*.

† The Mârgalâ Pass: Sang Jâne is a village near the Pass. The place is close by the site of the memorable struggle between Mahmûd of Ghazni and Pirthî Râj on the Chach plains.



Thy spurring breaks my heart, Râjâ; injure not my body.  
The day thou wert born, my mother Lakhî brought me  
forth.

When thou wert brought up in the cellar, I was fastened  
there.

When thou didst come outside, I stood at the door.

When thou didst mount me the stakes were never lost.

They have broken their oaths, some day I shall lose my  
head.

Then Bhaunr 'Irâqî, the horse, thinking his master to be really  
in need of him, went cheerfully, and Râjâ Rasâlû reached his  
palace in the Murtî Hills. There, too, he found Râjâ Hođî.

A flight of sixty steps led down from the palace, and Râjâ  
Hođî descended thirty of them, and Râjâ Rasâlû called out to  
him from below.

“O mine enemy, strike me first, and I will see what I can do  
afterwards.”

But Râjâ Hođî replied, “It is not right that I strike you first.”

“Shoot at me first with your arrow,” said Râjâ Rasâlû, “and  
I will shoot afterwards. And we will shoot alternately thus.”

So Râjâ Hođî shot an arrow at Râjâ Rasâlû, but Râjâ Rasâlû  
parried it and cut it in half with his sword. Then Râjâ Hođî  
got ready another arrow, and Râjâ Rasâlû called out,

“I said you were to shoot *the first* arrow, and you are pre-  
paring another. Very well, shoot on, and no further desire can  
remain to you.”

And Râjâ Hođî shot another arrow, but Râjâ Rasâlû put it  
aside with his shield, and then he took an arrow from his  
quiver to aim at Râjâ Hođî, while Râjâ Hođî got ready a  
third arrow. So Râjâ Rasâlû said—

*Pahilî kânî mâriâ, Râjâ, Khudâ kû bachâe :*

*Dusrî kânî mâriâ, main gaid hûn khisiâde :*

*Tîsrî kânî sâdhiâ, sachî sât lage âe.*

Thou didst shoot the first arrow, Râjâ, and God saved me;  
Thou didst shoot a second and I was vexed.

Thou hast got ready a third and my good luck has come.

As he spoke Râjâ Hoḍî's bow broke in half, and he said to Râjâ Rasâlû—

*Thuman nezû merâ ghar rahâ, Râjâ: ghar rahâ talwâr.*

*Sau pag wich sardâr hûn: bhâî haiñ ham char.*

*Âj roz tum mu'âf karo, phir na âûn tere dwâr.*

My standard is at home, Râjâ: my sword, too, is at home.  
I am head of a hundred clans: we are four brothers.

Forgive me to-day and I will come to thy doors no more.

Then said Râjâ Rasâlû, "You wretch, have you come on such an evil errand and have brought nothing to fight with? I will only shoot at you with this little arrow,—be careful that it does not hurt you! And then you can be master of the arrow and everything else for that matter, for I will leave this place for ever."

And with that he shot the arrow at Râjâ Hoḍî, who fell senseless, and Râjâ Rasâlû tore out his heart with his hands and stuck it on the spit which had no meat on it. For his own spit had meat on it, but the Rânî's was empty. He took both spits to Râûf Kokilân into the palace, and the Rânî asked him "what makes my lord so pleased to-day?"

And the Râjâ said, "Let us have a great feast. We have hitherto roasted each his own food on his own spit, but to-day I will roast your food and you must roast mine." And saying this he gave the Rânî the spit with venison on it and the Râjâ's heart he put on the spit he had kept for himself. When the roasting was over they exchanged meat and began to eat, and before the Rânî had finished her food she said, "How very good the meat is to-day!" and the Râjâ replied—

*Jiûndiân maujân mâniân, Rânî: mûiân khadṛe mâs.*

*Jinhân nâl jo maujân mâniân, un ke gosht kyûn na dewe suwâd?*

Living thou didst enjoy him, Rânî: dead thou hast eaten his flesh.

Why shouldst thou not relish his flesh who did enjoy thee?

The Rânî threw down the remainder of the meat quickly, and said, "What are you saying?"

Then the Râjâ took her by the hand to the corpse of Râjâ Hođî, and when the Rânî saw it she at first denied all knowledge of it, but at last she said—

*Râjâ, baiñhiññ desî mihniññ aur khaliññ desî gâl :*

*Jinhññ dá sánññ mihñññ hai, marná asññ bhî unñññ de nâl.*

Râjâ, sitting he will reproach me : standing he will abuse me. I, too, must die with him who is my reproach.

And saying this Rânî Kokilân leapt down the palace wall and was sorely wounded. The Râjâ picked up the wounded Rânî, and tied her on to one side of Râjâ Hođî's horse, and the corpse of the Râjâ he tied on to the other side, and sent it away to Añak, to Râjâ Hođî's country. And thus the adventures ended.

After this Râjâ Rasâlû set out from Mûrat to Siâlkoñ, and here it was that a Jhññwar\* took the Rânî Kokilân to wife and cured her wounds. And here, too, after a while she bore him three sons, from whom are sprung the three Jhññwar Gots, who dwell there to the present day, viz., Sabîr, Gabîr, and Sîr.†

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\* The carrying caste: especially of the "bheestie" (*bahishtî*) or water-carrying class.

† It would be very interesting and valuable to try and find if these clans really exist, and what legends they have of their own origin.

## No. II.

### SAKHĪ SARWAR AND DĀNĪ JATṬĪ, AS RECORDED BY A MUNSHĪ IN FIROZPŪR FOR MRS. F. A. STEEL IN 1879.

[This is quite a modern legend, for the present writer has conversed with the *lambardār* or headman of the village of Lāndeke, in the Firozpur District, who claimed to be the son of the boy whom Sarwar raised from the dead for Dānī. He was a Siddhū Jatṭ. The author or composer of the legend as recorded is said to have been one Nihālā, a Bhaṛāin, or professional singer in honour of Sakhī Sarwar. Sayyid Aḥmad Sakhī Sarwar Sultān Lakh-dātā, usually known as Sarwar, or Sakhī Sārwar, is the most popular modern Saint of the Panjāb. He is a typical saint and belongs to that class of ascetics which came over and settled in the neighbourhood of Multān in the 11th and 12th centuries A. D. Sarwar himself probably flourished later, sometime in the 13th Century. His shrine is at Nigāhā at the foot of the Sulimān mountains and at the entrance of the Sakhī Sarwar Pass in the Derā Ghāzi Khān District, a spot eminently calculated to foster an austere life, as it is "the last place that any one, who in the least regarded his personal comfort, would choose as an abode." A crowded fair is held there every Baisākh (April-May) attended by all sorts and classes of Panjābīs, Hindūs, Musalmāns and others. The shrine is kept up by hereditary *mujāwirs*, or attendants, and by wandering *bhaṛāins*, or bards, who sing the Saint's praises and collect pilgrims from all parts. Besides the above places Sarwar is personally connected with several others in the Lāhor, Gujrānwālā and Gujrāt Districts.]

#### TEXT.

SAKHĪ SARWAR DĀ MO'JIZA DĀNĪ JATṬĪ DE NĀL.

Sabh taufiqān Sāin Sachche!  
Jumliān de Rabb paṛde kajje!  
Jo kujh chāhe so í kardā;  
Lore kaun haṭāiā?  
5     Āpe dendā, āpe lendā;  
Sāhib Dātā sakal jīān dā:  
Ik lakh kaī chaurāsī jūnā  
Maullā rizaq puchāiā!  
Parbat andar Sarwar wasse,

- 10 Farzandân de dân bigasse,  
 Anhe korhî change kardâ ;  
 Lagge dard gawâiâ.  
 (Agge) Qaumân de vich haiñ san zâtân :  
 Sikhân sevakân baniâ nâtâ,
- 15 Dhuron dargâhon hunde âe ;  
 Loḡe kaun hatâiâ ?  
 Bârân warhe viâhî nûn guzre,  
 Dânî Pîr manâiâ.  
 Dânî nûn Rabb betâ diṭṭâ,
- 20 Sewadâr Pîrân dâ kîṭâ :  
 Kutṭe chûrmâ kare tayyârî  
 Dânî shêkh sadâiâ.

Jad shekh ne âke solhe gâe, tad Dânî de khâvind nûn,  
 jo Gurû Nânak dâ sewak sî, bâhar khûn utte khawwar hoî ;  
 usse vele ghar nûn âiâ, te Dânî utte bahot ghusse hoiâ, te  
 boliâ.

- “ Murke is dâ nâ nahîn lenâ.”  
 Dânî nûn samjhâiâ :
- 25 Dânî nûn phaḡ andar diṭṭâ  
 Bûhe vich dhamkhâiâ :  
 Andar diṭṭî kare âwâzân,  
 “ Sun, Pîrâ, meriân faryâdân ;  
 “ Tûn sâmbh payândi rakhnâ hî lâjâu.”
- 30 Bhairûn Chhariâ Sarwar Pîrâ  
 Chhêtî nâl ghalâiâ.  
 Bhairûn Chhariâ chhetî wagge ;  
 Sutte ân jagâe sabhe ;  
 Dewar, jeth, qabilâ sârâ
- 35 Chharie pakar dabâiâ.  
 Din charhiâ, sab râṭ guzrî,  
 Sabhe baiṭhe le jo ’uzrî ;  
 Din charhde nâl kîṭi tayyârî,  
 Ghio gur turt mangâiâ.
- 40 Pinnîân karke pâiân palle,  
 Dânî, Karmâ, tinne challe.

- “Ralke tussân Pîr Bhâi jânân,”  
 Qabile samjhâiâ.  
 Vidiâ ho gharân thiñ challe,  
 45 Kharchî karke pâi palle,  
 Shahr Gurû de ðerâ hoiâ  
 Kîtâ sang utârâ.  
 Khair kamâwan, bolan miṭṭhâ !  
 Dâyam nûr Nigâhe dittâ,  
 50 Do do la'l milan sabhân nûn  
 Sarwar de ðarbârâ !  
 Wajan ḍhol te ghulan damâme,  
 Sarwar mere de shadiâne,  
 Sang pohte jâ Multâne,  
 55 Sarwar de ðarbârâ.

Jad Multân pahunche, tad Dâni ne, jo oh ne waḍḍî waḍḍî changî chhîṭ te hor changiân chizân vekhiân, tad jî vich kihâ, ke “jekar tohfe wângar ehnân vichon kujh shai mul lekar main apne watan nûn lejâwân te apne sahelîân nûn dewân tâu ohnân dâ dil waḍḍâ râzi howegâ; par kî karân? Mere kol sabh, ikkî moharân hain, wâste niâz Sakhî Sarwar te zarûrî kharch safar de hain. Ik tadbîr zarûr ho sakdî hai, ke jekar ehnân ikkî moharân vichon, jo main Sakhî Sarwar de wâste le âi hân, addhî moharân apne kol rakh leân, tañ apne sahelîân te sâkân de wâste ḍhoe mul leke jâwân.” Is wâste os ne eh badniyat kitî, te Sakhî Sarwar ne oh nûn be-îmân samjhâiâ.

- Pîrân dâ kujh ôrak nahîn,  
 Âpo apnâ sâyâ.  
 Ghauns Bahâu'ddîn, Shâh kul 'âlam,  
 Ziârat kardâ sârâ 'âlam,  
 60 Ziârat karke karan rasoî  
 Chhapretî chhapar lâiâ.  
 Tirmû langhe Siddh Rajâ dî;  
 Sangân utte Sarwar râjî;  
 Hâjî Khânion gae Waḍaware  
 65 Ḍhond Pîr manâiâ.

Jad Dâni Tirmû Daryâ de pâr langhî, tad Sakhî Sarwar ne azmâne wâste (oh Dâni nûn pahle vî jândâ sî, ke isne sâde niâz vichon addhâ rakh len dî nîyat karke be-îmân ho chukkî hai) apne Wazîr Bhairûn Jatî nûn Dâni de kol Brâhmaṇ dî sûrat banâke ghalliâ, te os ne jâke Dâni de kol kujh kharât dene dî 'araz kîti, par Dâni oh nûn jhunjlâke bolî, ke "main sârî râste vich tuhâde logân de sawâlân ton luṭṭ gai hân: koî Brâhmaṇ banke âwandâ hai, koî Sayyid banke âwandâ hai; main nahîn jândî aine Brâhmaṇ te Sayyid is bhukkî zamîn utte kitthon â gae haiñ. Hun main kissî nûn ik kaudî vî nâ deângî." Jekar Bhairûn Jatî ne bahot khushâmad te minnat kîti, par Dâni ne oh nûn kujh na diṭṭâ, te mor diṭṭâ. Pher Sakhî Sarwar âp Sayyid dî shakal banke Dâni de kol gae, oh nûn vî ohjihâ jawâb miliâ jihojihâ Bhairûn Jatî nûn. Ehnân batân ton nârâz hoke Sakhî Sarwar ne oh de larke nûn jân ton mâr diṭṭâ. Eh dâ zikar agle gît vich âvegâ.

- Âyyâ Dhode dî chankaṇḍî,  
 Jitthe sewakân shakar waṇḍî ;  
 Lâ 'adâlat Dhodâ bainḍhâ,  
 Lakh dâ wajjon suñwâiâ.
- 70  
 Âyyâ Râne diân Bêrî,  
 Jitthe sarwar Kakkî pherî,  
 Ikne sutte, ikne baiṭhe,  
 Iknâ Rabb dhyâiâ.  
 Chheh gharîân shab rât guzrî
- 75  
 Maullâ Wahî ghalâiâ.  
 Larke nûn pakaṛ Wahî dabâve :  
 Larke jusse talkhî âve,  
 Uṭṭh khilotî mân vilâve :  
 Chhêtî de nâl uṭṭhî Dâni,  
 80  
 Larâkâ mumme pâiâ.  
 Dâni diân do dastân vichon  
 Larâkâ hî kungrâiâ.  
 Jandon ṭurke chashme âwan,  
 Karkar khushîân sewak nhâwan :  
 88  
 Pakaṛ kinâre goshe Dâni  
 Larâkâ jâ nhawâiâ.

Jad Dâni ne vekh liâ, ke lar̄kâ mar gîâ hai, pher os ne eh gall mashhûr na karnî châhî, kyûnke os ne khiâl kîtâ, “Jekar eh gall mere gharwâle te dûje sâkân ângân nûn malûm hovêgî, tân oh bahot ghusse honge, to merâ burâ hâl karânge, kyûnke ese lar̄ke de jamman dî khushî nâl mainî âi, te edî dûr dâ safar kîtâ, te apne gharwâle te sâkân ângân nûn nâl le âi hân. Te hun eh lar̄kâ mar gîâ hai, eh gall zarûr hai, jadoñ eh khawwar merâ gharwâle te sâk aûg sunânge, tân oh safar dî taklîf nâhaqq uþhâne de sabab bahot ghusse hoñge, te Sakhî Sarwar nûn jhûþhâ jânange, te mainûn bahot âhmaq jânke mârânge.” Is lie Dâni ne lar̄ke de maran dî khawwar kissî nûn na diþþî, te âp alag ik kone vich jâke nhâte te lar̄ke nûn dikhâwan wâste nha-wâiâ, te os nûn kapre nâl kaj diþþâ. Jadoñ nhâ dhoke vehlî hoî tadoñ oh de khândân de shekh ne âke âkhiâ, “mainî muddat toñ tuhâde khândân dâ do’âgo hân, te mere kol koî gân nahîn hai; es karke mere lar̄ke bâle dudh dahîn te ghio nahîn pâ sakde. Mainî baṛâ lâchâr hân, es karke ’arz kardâ hân, ke tûn mainî nûn ik gân bakhsh dê.” Tad Dâni ne jawâb diþþâ, ke “jadoñ merî murâd pûrî ho jaêgî, tadoñ siwâ gân de tainûn mahîn dewângî inâm karke.” Tad Shekh ne âkhiâ “Hun kî murâd terî bâqî hai? Rizaq tuhâde ghar agge hai, te lar̄kâ bhî jo tû mangiâ sî, oh Sakhî Sarwar ne tainûn bakhshiâ.” Eh sunke Dâni chup ho rahî, kyûnke oh ðardî sî, ke lar̄ke de maran dî gall munhoñ na nikal jâve. Tad Dâni ne jâke âkhiâ.

Rauze dî eh bhallî ’imârat,

Khalqat âve terî ziârat,

Us sewak dâ wajjoñ likhâve

Jis ne eh banwâiâ.

90 Sang jo jândâ pahlî wârî

Sarwar bahndâ ho bapârî

Hîre, motî, la’al, jawâhir,

Pîr bazâr lagâiâ.

Jad darbâr vich bahot râf guzar gaî, tad log apne apne ghar nûn challe gae: par Dâni darbâr de ik kone vich chhip gaî, te mujâwir, eh jânke ke hun darbâr vich koî nahîn, darwâzâ darbar dâ band karke challâ gîâ. Dâni ne jadoñ vekhiâ ke hun darbâr



vich koî nahîn te darwâzâ bhî darbâr dâ band hai, tad darbâr  
de vich âke baiṭh gaî te bolî.

95      Larke nûn pawândî pâe,  
Sarwar agge 'arzî likhâe ;  
Bare pawâre Sarwar jitte :  
Sunne andar pâiâ.

*Dânî.*

Tu sun, Zainu'l-'âbadîn de jâe ;  
Sikhân de ghar assî viâhe ;  
100      Sikh sâware puttâr parâe :  
Dâman terâ pharke âe,  
Ethe de jawâb khilotoñ,  
Agge kaun langhâiâ ?

*Sarwar.*

Agge 'amal langhâwan chokhe :  
105      Khariân nâl na ralde khote.  
Bêlâ hove mainî kaṭ gawâwân ;  
Moiâ kiâ jawâiâ !

*Dânî.*

Raho, Pîrâ ! kyûn karwâe arîân ?  
Sukhiân bârân karwâe hariân :  
110      Poh mahîne mahân siâle  
Wan tan mewâ lâiâ !

*Sarwar.*

Jitne jangal de wasninde  
Ralke 'arz kîṭî Pîrân de ;  
Rabb ohnân dî sun bintî.  
115      Wan tan mewâ lâiâ.

*Dânî.*

Dânî àkhî, sun, arbele ;  
Fuqrân khâḍe aiyar chhele ;  
Sâbit kar mâwân nûn mele :  
Siriân, khuriân, khallân andar  
120      Kin sî rûh pawâiâ ?

*Sarwar.*

Tin sai saṭh malang Allâh dâ:  
 Othe nahîn sî qadam asâdâ;  
 Ân faqîrân kîte na'are:  
 Sâhib ne sun pâîâ.

*Dânî.*

- 125      Sabhân waḍḍe, tûn, Pîr, chhoṭâ ?  
 Tere jihâ koî na khoṭâ !  
           Hîla bâlâ das asâ nûn,  
           Lore kyûn parchâîâ ?

Te Dâni bolî, “ Nâmâ Chhîmbâ, jo ik kamîn zât dâ sî, oh de kappriân dî paṇḍ dî ṭhokar nâl gân mar gaî sî, te os ne gân nûn pher zindâ kîâ. Te Dhanne Jaṭṭ ne pattar vichon Ṭhâkur dâ darshan kîâ. Kyâ âp ehojeh âdmîân de barâbar nahîn ? ”  
 Tad Sakhî Sarwar ne jawâb diṭṭâ.

- Nâmâ Chhîmbâ Bâdshâh phaṛîâ ;  
 130      Mâran nûn oh bâhar tuṛîâ ;  
           Dânâ pânî sî oh dâ laria : \*  
           Gâo jawâî ; tân oh bachiâ.  
           Nahîn sî dard vich âîâ.  
           Dhanne Bhagat dî pâk kamâî,  
 135      Mûî Nâme gâo jawâî :  
           Poh mahîne mahân siâle  
           Sattar wârî nhâîâ ;  
           Bâdshâh de darwâze agge  
           Wachhâ chaḍḍ chunghâîâ

Ehnân kahke Ḥazrat ne apne wazu de pânî dâ chhattâ Dâni utte mâriâ. Oh be-hosh ho gaî, te âp Sakhî Sarwar suboḥ dî namâz vich lage.

- 140      Sarwar de man mihar jo bhânî,  
           Pher gîâ dargâh Rabbânî :  
           Allah agge 'arziân kardâ,  
           “ Tûnhîn Bakhshanhârâ.”

\* For *raliâ*.

Eh âyat parhî “ wat ’izz-i-man toshâ : wat zill-i-man toshâ. Jekar larĳâ na jîviân tân main nûn zillat hovegî, te jekar jî piâ tân merî ’izzat hovegî.”

Allah mere dâ farmâiâ ;  
 145 Oh farishta jhabb ghalâiâ :  
 Larĳe andar jân jo paindî  
 Larĳâ khedanhârâ.

Jad mujâwir suboh Sakhî Sarwar de darbâr dâ darwâzâ kholiâ, tân Dâni apnê behoshî toñ hoshiâr hôî, te khauf de mâre, ke mujâwir eh nûn kah baiþe, ke “ rât nûn darbâr kyûn rahî sî ? te bâhar kyûn na gai ? ” chup cháp dûje râste toñ bâhar bhajj gai. Os nûn eh khawwar hôî, ke merâ larĳâ jî piâ hai. Jad mujâwir andar âiâ, tân os ne vekhiâ, ke ik bachâ khed rihâ hai: os nûn god vich laiĳe âwâz diþþê, ke “ rât nûn kidhâ larĳâ darbâr vich rah gaiâ sî ? ” Dâni âwâz sunke jhaþþ âî te bolî “ merâ muñ-dâ hai.” Tad mujâwir ne âkhiâ.

*Mujâwir.*

Tûn sun, bholî te diwânî !  
 Larĳe dî kujh das nishânî !

*Dâni.*

150 Kannî mundarân te ter tarâgî,  
 Kannî syonewâliân.  
 Khushî nâl murâdân dinnân haiñ,  
 Tûn Pîr Nigâhewâlîâ !

Jad Dâni apne larĳe pattâ nishân diþþâ. tân os nûn mujâwir ne larĳâ de diþþâ.

Dâni de log hôo udâle,  
 155 Dâni log puchanwâle ;  
 “ Hâl haqîqat das asâ nûn,  
 Kî wartiâ wartâiâ ? ”

*Dâni.*

“ Jis din sân main Bêri âî  
 Rabb hazûr bulâiâ.

160 Kharchî dindî wañd, jî:  
 Sir sadqâ farzand, jî.

Dhan, kamâî, Sarwar, terî !

163 Tûn mâwân puttâr milâiâ ! ”

## TRANSLATION.\*

SAKHÎ SARWAR'S MIRACLE WITH DÂNÎ, THE JAT WOMAN.

True Master of all power!

May the God of (us) all throw a curtain (over our sins)!

(He that) doeth whatever he listeth;

Who hath thwarted his desire?

5 He giveth and He taketh away;

Master and Giver of all life:

In the *lâkh* and some eight-four lives †

God hath given sustenance!

Sarwar dwelt in the mountains,

10 And gave sons in charity,

Making whole the blind and leprous;

If there was pain, he put it away.

(Next). There are a hundred castes in the Tribes:

He joined follower and follower ‡ together:

15 As they used to be from the beginning.

Who hath thwarted his desire!

Twelve years of wedded-life had passed,

And Dâni prayed to the Saint.

God gave Dâni a son,

20 And made him a follower of Saints:

Making ready a thank-offering

Dâni called a bard (of Sarwar).

When the bard came he sang his song, and news of it reached Dâni's husband who was a follower of Gurû Nânak, while he was (working) at his well outside. He came home at once and was very angry with Dâni and said—

“Thou shalt not take this one's name again.”

And he threatened Dâni:

25 He took Dâni and thrust her inside

And threatened her at the threshold.

\* A metrical version of this tale appeared in the *Calcutta Review* for 1881 by the author.

† *I.e.* in the transmigration of souls: an idiom. Should be 84 *lâkhs* of lives.

‡ *I.e.* followers of one kind of saint to those of another.

- Thrust inside she cried aloud,  
 "O Saint, listen to my complaint.  
 Thou shouldest preserve the honour of thy follower."
- 30 Bhairûn, \* the Dread, (to her) Sarwar, the Saint,  
 Sent immediately.  
 Bhairûn, the Dread, came forthwith;  
 Came and awakened all the sleepers :  
 The younger and the elder brother, and the whole  
 household
- 35 The Dread One seized and harried.  
 The day broke, all the night had passed,  
 They all sat down and made excuses :  
 At break of day she made preparations,  
 And sent quickly for sugar and *ghî*.
- 40 Making dried-cakes she tied them in their clothes :  
 Dâni and Karmâ and the three† went off.  
 "Go you together to the Holy Saint,"  
 Said the household.  
 Taking their leave they went from their home,
- 45 Making food-for-the-way they tied it in their clothes,  
 And encamped in the city of the Gurû,‡  
 And sojourned together.  
 Act uprightly, speak sweetly !  
 The light of Nigâhâ§ hath ever shone !
- 50 May two sons each be granted to all  
 At Sarwar's shrine !  
 Beating drums and sounding timbrels (?)  
 The drums of my (Lord) Sarwar.  
 Going together they reached Multân, (near)
- 55 The shrine of Sarwar.  
 When they reached Multân, Dâni, seeing (there) very beautiful  
 clothes and other excellent things, said to herself, "If I

\* *I.e.* Bhairava, a form of Śiva. Treated always as Sarwar's messenger !

† Dâni, Karmâ her husband and Dharmâ his brother.

‡ Jhandîâlâ, the City of "Gurû" Haṇḍâl, in the Amṛitsar District.

§ Sarwar's shrine.

buy something of wonderful things like these and take them home and give them to my companions they will be very pleased in their hearts. But what can I do? I have (but) 21 gold-pieces all-told for the offering to Sakhî Sarwar and the necessary expenses of the way. One plan is certainly possible. Suppose I keep back from these 21 gold-pieces which I have brought for Sakhî Sarwar, half of them, then can I buy presents for my companions and relations." So she acted with an evil intent, and Sakhî Sarwar considered her to be dishonourable.

There is no fathoming of the Saints :

They are their own glory (shadow).

Ghaûs Bahâu'ddîn,\* Saint of the whole world,

(Whom) the whole world worships,

60 They worshipped, and cooked (their food)

And planted their flag and halted.

They crossed the Trimmû at Royal Siddhû :

And Sarwar was pleased with the pilgrims.

From Hâjî Khân they went to Wadâwar (Vador)

65 And worshipped Saint Dheqâ.†

When Dâñî had crossed the Trimmû River, Sakhî Sarwar to try her, (for he knew from the first that Dâñî had kept back half of her offering for some purpose of her own, and had already become dishonourable) sent his minister Bhairûñ, the Holy, to Dâñî disguised as a Brâhmañ. And he going to Dâñî begged alms, but Dâñî being vexed at him said, "All the way I have been robbed by the begging of you people. Some come got up as Brâhmañs and others got up as Sayyids. I don't know whence so many Brâhmañs and Sayyids have come to this hungry land. And now I will not give even a cowry to any one." Though Bhairûñ, the Holy, flattered and besought her much, still Dâñî gave him nothing and pushed him away. Then Sakhî Sarwar went himself to Dâñî disguised as

\* The great Saint of Multân. Shekh Bahâ'uddîn Zakaria who flourished 1170-1266 A.D.

† Sarwar's brother. He is buried at Baghdâd, but has a shrine at Vador.

a Sayyid, and he got the same answer as Bhairûn, the Holy. Being displeased at these things Sakhî Sarwar slew her son as the coming song will relate.

They came to Dhođâ's shrine,  
Where the pilgrims distributed sugar (in alms);  
(There) Dhođâ sits holding court  
Hearing the prayers (voices) of thousands.

70 They came to Rânâ's Tree,\*  
Where Sarwar caracoled (his mare) Kakkî :  
Some were sleeping, some were sitting,  
Some meditated on God.

Six hours of the night had passed,  
75 God sent the Angel of Death.  
The Angel of Death seized and harried the boy :  
Distress came upon the boy's body,  
And his mother got up and coaxed him :  
Quickly got up Dâni

80 And gave the boy her breast.  
From between Dâni's two hands  
The boy fell dead.

Leaving the *janđ* trees† early they came to the springs,  
And the pilgrims washed with joy :

85 Going to a corner by the bank Dâni  
Went and washed her boy.

When Dâni saw that the boy was dead she did not wish to let it be known, because she thought that if it became known to her husband and her kith and kin they would become very angry and make it wretched for her, as she had come (to Nigâhâ) from joy at the birth of the boy, and had journeyed thus far bringing her husband and kindred with her. And now that the child had died her husband and kindred were certain to become very angry if they should hear of it, because of taking all the trouble of the journey for nothing, and would think that Sakhî Sarwar was false, and would beat her for being a great fool. So Dâni told no one of the death of the boy, and going

\* Rânâ, the son of Sarwar. The tree was a *ber*, *zizyphus jujuba*.

† The same as the *ber*.

apart into a corner bathed herself and bathed the child too, just for show, and wrapped it up in her clothes. When the washing and bathing was over the bard of her family came to her and said, "I have been a servant in your family for a long while, and I have no cow, so my children can get neither milk, nor curds, nor *ghî*. I am in great straits, and so I make you my petition to grant me a cow." Then answered Dâñî, "When my desire shall be fulfilled, then I will give you a buffalo\* instead of a cow as a present." Then answered the bard, "What desire is left you? Plenty is in your house, and the son you wanted Sakhî Sarwar has granted you." When she heard this Dâñî held her peace as she feared to let the news of her son's death pass her lips.

Then Dâñî went (to Sarwar) and said—

(In) this beautiful building and dome

The people come to worship thee,

That the praises of that follower† may be recorded

90 Who built it.

(To) the pilgrims who go for the first time,

Sarwar sitting and becoming a trader,

Diamonds, pearls, rubies, jewels

Hath the Saint offered in trade.

When much of the night had been passed in praying, the people went off to their own homes, but Dâñî hid herself in a corner of the shrine, and the attendant, thinking that there was now no one in the shrine, shut the door and went away. When Dâñî saw that there was now no one in the shrine, and that the door of the shrine was shut, she went into it and sat down and spoke to him—

95 She placed the boy at his feet

And addressed her petition to Sarwar :

Great victories hath Sarwar gained :

She placed (the boy) inside in an empty place.

\* The buffalo being preferable as supplying more milk.

† 'Īsâ Bâniyâ in the time of the Emperor Aurangzeb.



*Dânî.*

- Listen, thou son of Zainu-'l-'âbadîn ;\*  
 100 I married into a Sikh's house ;  
 My husband's family are Sikhs and strangers' children :  
 Seizing thy skirt I am come,  
 If in this thou disappoint me  
 Who will support me in future ?

*Sarwar.*

- 105 In the future good deeds will bring salvation,  
 The bad cannot mix with the good.  
 If it be a pain (colic) I can cure it ;  
 (But) who hath restored the dead to life ?

*Dânî.*

- Hold, Saint ! why dost vex (me) ?  
 110 Thou didst make the dry forest green :  
 In the coldest month of January.  
 The *wan* † tree brought forth fruit !

*Sarwar.*

- All the people of the forest  
 Together made petition to the Saints ;  
 115 God heard their prayer :  
 And the *wan* tree brought forth fruit.

*Dânî.*

- Said Dâni, " Listen, babblers ;  
 The *faqîrs* ate the kids of the flock ;  
 Made whole they were restored to their mothers :  
 120 Into the heads and hoofs and skins  
 Who had put the life ?"

*Sarwar.*

- They were three hundred and sixty men of God :  
 No hand (foot) of mine was there ;  
 Coming (together) the *faqîrs* made a prayer :  
 125 God heard and granted it.

\* Name of Sarwar's father.

† *Quercus incana* : bears fruit in July.

*Dânî.*

All (saints) are great, art thou, Saint, less (than they) ?  
There is none false as thou ?

Show me some good plan ;  
Why hast put away my desire ?

And Dànî said, “ Nâmâ, the Dyer,\* was of low caste. His cow died from a blow from his bundle of clothes, and he restored the cow to life. And Dhannâ, the Jatt,† made God himself to appear from the stone. What? art thou not equal to such men as these ?” Then answered Sarwar—

130 The king seized Nâmâ, the Dyer ;  
He went outside to slay him ;  
His bread and water were yet mixed :‡  
He restored the cow to life and was saved,  
Else he had been in trouble (pain) ;

135 The actions of Dhanuâ Bhagat were holy.  
Nâmâ restored the dead cow to life :  
In the very cold month of January  
He bathed seventy times :  
Before the gate of the King

140 He loosed the calf and made him suckle.

Saying this the Saint sprinkled some of his own holy water over Dànî. She became insensible, and Sakhî Sarwar began himself to repeat the morning prayer.

When compassion entered into Sarwar’s mind,  
Then he went to the throne of God :  
Before God he made his petition,  
“ Thou alone art the Giver of Gifts !”

And he made this quotation (from the Qurân !), “ My good report is with Thee and my evil report is with Thee. If the child does not live then will dishonour be to me, and if he live then will honour be to me.”

\* Nâmdev, the celebrated Bhagat and Poet.

† Dhannâ Bhagat, hero of a very popular tale.

‡ I.e. he had still to live : an idiom.

145           God, at my request,  
               (He) sent that angel quickly :  
               When life entered into the child  
                   The child began to play.

When the attendant in the morning opened the door of Sakhî Sarwar's shrine Dâni had recovered from her swoon. And through fear, lest the attendant should ask her why she had remained in the shrine all night and had not gone out, she ran away quietly by another way. But she knew that her child was alive again. When the attendant went inside he saw that a child was playing about. He took it up in his arms and called out, "Who left a boy in the shrine all night?" And Dâni, hearing the call, came at once and said, "The child is mine!" Then said the attendant—

*Attendant.*

              Listen, thou fool and idiot !  
 150           Canst show me any marks of the child ?

*Dâni.*

              Rings in his ears and crooked zone-of-silver-beads,  
               Golden rings in his ears !  
               Cheerfully hast thou granted my desires,  
               Thou saint of Nigâhâ.

When Dâni gave the signs and marks of the child the attendant delivered the child to her.

155   Dâni's friends became pressing ;  
        Dâni's friends asked questions :  
           " Tell us the whole truth,  
               What chance hath happened ?"

*Dâni.*

160   The day we came to the *ber* tree,  
           God called (my son) to his presence.  
        I gave and distributed alms, sir ;  
        A thank-offering for my son, sir.  
           Good hath been thy deed, Sarwar,  
 165           That brought the son to his mother !

## No. III.

### DHANNÂ, THE BHAGAT.

AS SUNG BY MĪRÂN BAKHSH AND GHUNNÂ, PROFESSIONAL SINGERS  
OF THE DARBÂR SÂHIB OR GOLDEN TEMPLE AT AMRITSAR,  
BEFORE THE AUTHOR IN 1880.

[Though Dhannâ is acknowledged to have been one of the Bhagats, and his story, as here told, is very popular and widely known, yet it appears to be almost hopeless to try and clear up the obscurity in which his historical existence is involved. He was a Jât cultivator and a follower of Râmânand, and as a few verses in the *Âdi Granth* are attributed to him, he must have flourished in the 15th Century.]

TEXT.

DHANNE DÂ SHABAD.

*Tek.*

Dhanne dâ Har se lâgâ neh :  
Dhanne dâ nische lâgâ neh :  
Pâr-brahm, pûran, abnâshî,  
Har se lâgâ neh.

I.

- 5 Dhannâ jangal gawwân châre,  
Brâhmaṇ\* niklio âe :  
Nâê, dhoe, pûjâ vishhâre,  
Baitha dhyân lagâe.  
10 Dhannâ kahndâ, " Sun, Bhâi Dâdâ ;  
Sâ nûn ví bhagtî lâe."  
Dhanne dâ Har se lâgâ neh : *etc.*

II.

Brâhmaṇ kahndâ, " Sun, Bhâi Dhanniâ !  
Hun dí gharî guzâr.  
Tain nûn Thâkur changâ dewân,

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\* The Bhagat Tarloch or Trilochan. His history is very obscure but he is supposed to have been a fellow countryman and contemporary of the famous Nâmdev, the Bhagat and Marâthâ poet, who was born at Pandharpûr in the Dakhan and flourished in the time of Sikandar Shâh Lodî (1488-1512).

- 15 Barâ koî mutiâr :  
 Sabhnân dâ piû ghar hai sâde.  
 Tûn chal sâde nâl.”  
 Dhanne dâ Har se lâgâ neh : *etc.*

## III.

- 20 Brâhman de ghar Dhannâ âiâ,  
 “ Dâdâ, Thâkur deh.”  
 Dhuṇḍ-bhâl chauserâ dittâ,  
 “ Dhanuîâ, Thâkur eh !  
 Pable bheṭ chaṛhavîn main nûn ;  
 Sufal hove tere se !”  
 25 Dhanne dâ Har se lâgâ neh : *etc.*

## IV.

- Dhanne gâû laverî ditiî,  
 Le Thâkur, bâhir âiâ :  
 Tobhe utte bhagat arambhî,  
 Bhûrâ siṭṭ vichâiâ :  
 30 Nhâe dhoe Thâkur biṭhlâiâ :  
 Ghar se bhattâ âiâ.  
 “ Je tûn khâvîn, tân main khâwân.”  
 Dhanne dirchit lâiâ.  
 Jânanhârâ, Purakh Vidhâtâ,  
 35 Govind bhog lagâiâ.  
 Dhanne dâ Har se lâgâ neh : *etc.*

## V.

- Kahio Nârâyan, “ Sun, Bhâi Dhanni ;  
 Taiñ pâiâ Har bhev.”  
 Kahio Nârâyan, “ Sun Bhâi Dhanniâ ;  
 40 Taiñ kîñî merî sev.  
 Pherân halt,\* kiâre khaddân,  
 Kam karesân ev ;  
 Gawwân chârân, kam sawârân,  
 Sabhe jânân bhev.  
 45 Taiñ tân main nûn tan man arpiâ :  
 Sufal hove terî sev.”  
 Dhanne dâ Har se lâgâ neh : *etc.*

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\* For *rahat*, a Persian wheel.

## VI.

- Har de kam hawâle karke  
 Dhannâ ghar nûn âiâ :  
 50 Aggoñ istrî puchchhan lâgî,  
 “ Bâhir kaun biṭhâiâ ?  
 Khetî dâ kam kharâ ogharâ ;  
 Kis bharose âiâ ?”  
 “ Dâde asâ nâl changî kîṭî :  
 55 Kâmâ bhalâ ralâiâ.”  
 Dhanne dâ Har se lâgâ neh : *etc.*

## XII.

- Dhannâ kahndâ, “ Sun, Bhât Dâdâ ;  
 Ṭhâkur gawwân châre :  
 60 Ghar de kam sawâre sâre,  
 Asân koî na sâre :\*  
 Tere Ṭhâkur oh de kede ;  
 Asân, Bhât, mutiâre :  
 Sâde Ṭhâkur raj raj khândâ ;  
 Taiñ Ṭhâkur bukkhâ mâre !”  
 65 Dhanne dâ Har se lâgâ neh : *etc.*

## VIII.

- Brâhmaṇ kahndâ, “ Sun, Bhât Dhanniâ  
 Taiñ pâiâ Har bhev : †  
 Nische dorî Har se lâgî,  
 Miliâ Naranjan Dev :  
 70 Maiñ nûn darshan karâvîñ, Dhanniâ ;  
 Maiñ terâ gur-dev.”  
 Dhanne dâ Har se lâgâ neh : *etc.*

## IX.

- Brâhmaṇ nûn lai bâhir âiâ :  
 Shâm charâe gâeñ.  
 75 “ Oh vekh, Dâdâ, gwâl-mañḍ a  
 Sabhe kam karâeñ.”

\* For *sawâre*.† For *bhed*.

Dhanne nûn Har nazrî âiâ ;  
 Brâhmaṇ nûn disdâ nâhîn.  
 Dhanne dâ Har se lâgâ neh : *etc.*

## X.

80 Brâhmaṇ kahndâ, “ Sun, Bhâi Dhanniâ ;  
 Main nûn darshan karâin :  
 Gurâñjî udhâre sikh hazârân ;  
 Sikh udhârân kaîn.  
 Main ví hân waḍḍ bhâgî, Dhanniâ :  
 85 Joṛ paiâ tain hânhîn.  
 Asâde tarfon bintî karke,  
 Dhaike pairî paîn.”  
 Dhanne dâ Har se lâgâ neh : *etc.*

## XI.

Dhanne dî Har madat hoiâ ;  
 90 Jo âkhe, so manne :  
 Bakaliân dî tñḍ chabâi ;  
 Bhan chupâe ganne ;  
 Roṭî utte sâg khawâiâ ;  
 Chhâh piâi chhanne.  
 95 “ Mere gur ko darshan dîje ?”  
 Kûk sunâiâ kanne.  
 Dhanne dâ Har se lâgâ neh : *etc.*

## XII.

Dhannâ kahndâ, “ Suno, Nârâyaṇ ;  
 Mere gur ko darshan dijo :  
 100 Ehâ darshan deo, Nârâyaṇ ;  
 Kirpâ karkar, rîjho.”  
 Kahio Nârâyaṇ, “ Sun, Bhâi Dhanniâ ;  
 Main is nûn na dîjûn.  
 Janam janam dâ kaptî Brâhmaṇ,  
 105 Karm bhalle na kîjo :  
 Sârî umar gainwâi evîn ;  
 Ajj hí nûn man na bhijo.”  
 Dhanne dâ Har se lâgâ neh : *etc.*

## XIII.

- Kahio Nârâyaṇ, "Sun, Bhâi Dhanniâ ;  
 110 Main hân Krishṇ Murârî,  
 Jo jo mere sarnî âiâ,  
 Kyâ purakhâ, kyâ nârî ;  
 Jinhân jinhân Parmeshar bhajjiâ,  
 So prânî main târî.  
 115 Brâhmaṇ dî hamâyat waddî :  
 Oh ví utregâ pâri."  
 Dhanne dâ Har se lâgâ neh : *etc.*

## XIV.

- Dhanniâ kahndâ, "Suno, Nârâyaṇ ;  
 Prabal terî mâyâ :  
 120 Jinhân nûn tûn âp waḍâvîn,  
 Kaun bulâve râyâ ?"  
 Parmânand sâdh dî sangat :  
 Dhanne dhan kabâiâ.  
 Dhanne dâ Har se lâgâ neh : *etc.*

*Tek.*

- 125 Dhanne dâ Har se lâgâ neh :  
 Dhanne dâ niche lâgâ neh :  
 Pâr-brahm, pûran, abnâshî,  
 128 Har se lâgâ neh.

## TRANSLATION.

## THE SACRED SONG OF DHANNÂ.

*Refrain.*

Dhannâ's devotion was to Hari :  
 Dhannâ's devotion was sincere :  
 To the supreme, infinite and immortal  
 Hari was his devotion.

## I.

- 5 Dhannâ was grazing cows in the jungle  
 (When) a Brâhmaṇ\* came out of it :

\* Said to have been Tarloch or Trilochan the Bhagat. The tale purports to relate the rebuke of Dhannâ to the Brâhmaṇs.



He bathed, washed, spread out his gods for worship,  
Sat down and began to meditate.

10 Saith Dhannâ, "Listen, Friend Brâhman;  
Bring me also the saintship."  
Dhannâ's devotion was to Hari: *etc.*

## II.

Saith the Brâhman, "Listen, Friend Dhannâ!  
Wait now a little while.

I will give thee a good God,  
15 Big and somewhat stout:  
The father of all (the gods) is my house.  
You come with me."  
Dhannâ's devotion was to Hari: *etc.*

## III.

Dhannâ came to the Brâhman's house,  
20 "Brâhman, give me the God."  
He searched about and gave him a four-*sér* weight  
(stone),  
"Dhannâ, this is the God!  
(But) first confer on me a gift  
That thou mayest succeed."  
25 Dhannâ's devotion was to Hari: *etc.*

## IV.

Dhannâ gave him a milch cow,  
And taking his God, went outside:  
He commenced his worship at a pool,  
And spread out a blanket;  
30 Bathed, washed, and placed his God:  
His dinner \* came from his house.  
(Said the God), "If you eat I will eat."  
Dhannâ plucked up his courage:  
(And) the Knower-of-hearts, the Creator of man,  
35 Gobind, fell to eating.  
Dhannâ's devotion was to Hari: *etc.*

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\* The day's food brought to husbandmen in the fields.

## v.

- Said Nârâyaṇ\* " Listen, Friend Dhannâ ;  
 You have found out Hari's secret."  
 Said Nârâyaṇ, " Listen, Friend Dhannâ ;  
 40 You have done me service.  
 (So) I will drive your Persian-wheel, I will dig your  
 field,  
 Thus will I work ;  
 I will graze your cows, I will work carefully,  
 I know all the art.  
 45 As you have given yourself, body and soul, to me,  
 Your service shall be fruitful."  
 Dhannâ's devotion was to Hari : *etc.*

## vi.

- Handing over the work to Hari,  
 Dhannâ went home :  
 50 Whereon his wife began questioning,  
 " Whom have you set (to work) outside ?  
 Field work is very difficult,  
 Confiding in whom have you come ?"  
 (Replied Dhannâ) " The Brâhman has done me a good  
 turn ;  
 55 And given me a good workman."  
 Dhannâ's devotion was to Hari : *etc.*

## vii.

- Saith Dhannâ, " Listen, Friend Brâhman :  
 The God is grazing the cows :  
 He watches over all the house and work,  
 60 I look after nothing :  
 Your God is just as he was ;  
 Mine, Friend, is well-liking :  
 My God eats his fill ;  
 You are starving your God to death."  
 65 Dhannâ's devotion was to Hari : *etc.*

\* Hari, Thâkur, Gobind, Nârâyaṇ, Naranjan, Krishn, Murâri, and Shâm, are all names for the same God ; our word is Krishṇa usually.

## VIII.

- Saith the Brâhman, " Listen, Friend Dhannâ,  
 Thou hast found out Hari's secret :  
 Thy sincere devotion\* was to Hari,  
 Naranjan, the God, hath met (thee) :
- 70 Show him to me, Dhannâ ;  
 I am thy priest."  
 Dhannâ's devotion was to Hari: *etc.*

## IX.

- He took the Brâhman outside :  
 Shâm† was grazing the cows.
- 75 " Look at him, Brâhman, among the herd  
 He is doing all the work."  
 Dhannâ could see Hari ;  
 He did not show himself to the Brâhman.  
 Dhannâ's devotion was to Hari: *etc.*

## X.

- 80 Saith the Brâhman, " Listen, Friend Dhannâ ;  
 Make him show himself to me :  
 The *Gurûs* have saved thousands of followers.  
 I (too) would save some followers.  
 I also am very fortunate, Dhannâ,  
 85 In that I have consorted with you.  
 Praying on my behalf ;  
 Fall at his feet.  
 Dhannâ's devotion was to Hari: *etc.*

## XI.

- Hari was the helper of Dhannâ ;  
 90 As he said, so he obeyed :  
 He ground for him pots of boiled millet ;  
 Plucked him sugar-cane to chew ;  
 Gave him a relish (greens) to his bread,  
 And butter-milk in a brass cup to drink.  
 95 " Be pleased to show thyself to my priest ?"  
 He called out to him with a loud voice.  
 Dhannâ's devotion was to Hari: *etc.*

\* *Literally*, String, rope, cord.

† Sanskrit, Śyâma.

## XII.

- Saith Dhannâ, " Listen, Nârâyan ;  
 Be pleased to show thyself to my priest :  
 100 So show thyself, Nârâyan,  
 That thy kindness be pleasing to thee."  
 Said Nârâyan, " Listen, Friend Dhannâ ;  
 I will not show myself to him.  
 In life after life hath the Brâhman been deceitful,  
 105 He hath done no good work :  
 All his life hath passed thus :  
 To this very day is his mind not upright."\*  
 Dhannâ's devotion was to Hari : *etc.*

## XIII.

- Said Nârâyan, " Listen, Friend Dhannâ ;  
 110 I am Krishṇ Murâri,  
 Those who give me adoration,  
 Whether men or women ;  
 Those who repeat (the name) of the Supreme God,  
 I bring to salvation.  
 115 The Brâhman (too) is under good patronage ;  
 He too shall cross over (to salvation)."  
 Dhannâ's devotion was to Hari : *etc.*

## XIV.

- Saith Dhannâ, " Listen Nârâyan ;  
 Thy (power of) fascination is very great :  
 120 They whom thou thyself exaltest  
 Who shall call a mustard-seed, (of no account) ?"  
 The company of holy men is most blessed :  
 Dhannâ hath well said.  
 Dhannâ's devotion was to Hari : *etc.*

*Refrain.*

- 125 Dhannâ's devotion was to Hari :  
 Dhannâ's devotion was sincere :  
 To the supreme, infinite and immortal  
 128 Hari was his devotion.

## No. IV.

### THREE FRAGMENTS ABOUT SARWAR,

AS RECORDED BY A MUNSHI AT FIROZPŪR FROM THE LIPS  
OF THE LOCAL BĀRĀÎNS OR BARDS, FOR MRS. F. A. STEEL, IN 1879.

[These fragments, given originally as the whole tale of Sakhî Sarwar (!), are  
very useful and valuable in filling up gaps and explaining obscure points  
in more elaborate legends.]

#### TEXT.

#### SAKHÎ SARWAR DE GĀWAN.

##### I.

- Sarwar jammîâ, hoiâ shâdî,  
Agge râzî hoiâ Zainu'l-'âbdîn :  
Pîrân de man shâdiân ;  
Shadiâne wajwâe.
- 5 Lâiq hoiâ, 'ilm wachâre ;  
Parhiâ 'ilm kitâbân châre.  
Mâi 'Aesha de farzandâ  
Mehnat utte dil dhariâ.  
Mehnat kardâ walî Allah dâ
- 10 Ayyar pichchhe chhiriâ.  
Ayyar châre atte parhe Qurân,  
Majlisân pîrân dâ ahsân :  
'Aesha eh kamâi kitî :  
Bakhshish oh nûn miliâ.
- 15 Vich wanân pîr chhachhâ châre ;  
Rozâ, khair, namâz guzâre :  
Sarwar khorân sânjh rachâi ;  
Nadî kinâre kanak bijwâi :  
Râkhâ jâ khalâriâ khorân ;
- 20 Nazar sher de charhiâ.  
Dûji wârî Sarwar âi :  
Dhan, tû jâiâ 'Aesha Mâi !  
Khetar de vich jâ khilotâ,  
Sarwar ghar thîn ÷uriâ.

- 25     Âke sher kalilân khâve,  
Sarwar utte ghûrî pâve :  
      Agge Sarwar namâz paṛhdâ,  
      Pakar khaṇḍâ mâriâ.  
Sarwar, mere utte pagar âe !
- 30     Sher jehe tûn, Pîr, mâr gawâe !  
Bâdshâh lâggî turt ghalâe ;  
Kan pûchhal doven waddh le âe.  
(*Âbi âkhe Sanhâ*)\* “ Pîrân dâ karâh karâe ! ”  
Ghanûn Paṭhân bakhsh bakhshân,
- 35     Sarwar râzî kitâ.  
Is Paṭhân karâmât dekhkar,  
      Ghorâ, joṛâ, poshâk dittâ.  
Fuqrân sawâl Khudâ dâ pâiâ :  
Sarwar ghorâ dast phaṛâiâ,
- 40     Kapar pâr kitiân lirân,  
      Langoṛî paimûn kariâ.  
Dûtiân jâke chughlî khâf ;  
Ghanûn Paṭhân barât mangwâf.  
Ûpar ghorâ Sarwar ândâ ;
- 45     Dekhkar Paṭhân hoiâ dil mândâ.  
Ik fuqrân jullî pâf,  
Sâhib agge faryâd sunâf :  
      Eh ghorâ joṛâ 'arshon âiâ ;  
      Ân hawâle kariâ.
- 50     “ Kyâ teri qudrat, Ghanûn Paṭhânâ,  
      Main par zor chalâiâ ? ”  
Bâdshâh hoke khalâ nimânâ,  
      Pair piâde âiâ.  
“ Gunâh châbakhshân, Sayyidâ ;
- 55     Kissî bhulle bhullâiâ.”  
Mil matte gall samjhâf,  
Hukm shara' dâ râh batâe :  
      Mattî dî khaiâyat changî ;  
      Âqibat pâr langhâve.

---

\* A very curious aside ; as it were a stage direction.

- 60 Bâf dî kurmâi âi :  
 Pîrân dushâle ditte :  
 Lâggî râzî kîtâ.  
 Majlis karke gaᅇhe pâiân,  
 Khabarân pîrân te pahunchâiân ;
- 65 Nâl Paᅇhân de sâk kariâ :  
 Manlla eh kuchh kîtâ.  
 Mâyân pâiâ Sarwar dâná :  
 Rakke hûrân baddhâ gâná.  
 Sarwar de biâh nûn gâná
- 70 Likhiâ harf Qurânâ !  
 Change mel sadâe :  
 Mâi 'Aesha hukm karâe.  
 'Arshon hûrân paᅇiân âiân,  
 Gharâ gharôlî bharke le âiân.

## II.

- 75 Kakkî jammî ghâr tarkhânân ;  
 Dekh Sarwar mul karâiâ ân :  
 Sarwar agge baiᅇh hoi Kakkî,  
 Piᅇhon chauᅇf te titar lakhi.  
 Lakkh khurâkân kitiân Sarwar ;
- 80 Mar palâke chaᅇhiâ.

Jad Sarwar Kakkî de wârisân de ghar giâ, tad unhân ne  
 inkâr kîtâ : karâmat nâl Kakkî bol uᅇhî,

- Wanân wakârân  
 Pîr diân kahârân  
 Pilûn mang moᅇhon lâ.  
 Poh Mâgh bâr lagâi,  
 85 Wan darakht mewâ lagâiâ.

## III.

- Dânî âkhe, "Ranzâ-khânâ  
 Baiᅇhâ râj kare Sultânâ.  
 Le ᅇur ân Nigâhe âwan  
 Sarwar de darbâre.  
 90 Dâni nûn pîr beᅇa ditᅇâ,

- Sewadâr Sarwar dâ kîâtâ :  
 Kuṭṭîñ chûrîân kare tayyârî  
 Pîrân sadwâiân.  
 Unhân pîrân âsâdâr chele kîte ;  
 95 Sarwar de unhân ustut kîṭî ;  
 Khatam darûd akhwâiâ.  
 Bahiron âiâ Karmâ Dharmâ,  
 “ Kihâ shor machâiâ ? ”  
 Dâñî âkhe, “ Sarwar Pîrâ ;  
 100 Us vich was nahîñ kuchh merâ.”

## TRANSLATION.

## SONGS ABOUT SAKHÎ SARWAR.

- Sarwar was born ; rejoiced  
 And moreover satisfied was Zainu'l-'âbdîn : \*  
 The hearts of the saints rejoiced  
 And they beat drums.  
 5 Growing up he acquired knowledge ;  
 He learnt knowledge in the Four Books : †  
 The son of Mâî 'Aesha ‡  
 Applied his mind to labour.  
 Labouring, the saint of God  
 10 Followed his flock to pasture.  
 He grazed his flock and read the Qurân,  
 (Becoming) chief of the assemblies of saints.  
 'Aesha's earning was this :  
 This gift was given her.§  
 15 The saint grazed the goats in the jungles ; (and)  
 Passed his life in fasting, charity and prayer.  
 Sarwar formed a partnership with his enemies,  
 And sowed wheat by the river-banks.  
 His enemies set him (in the field) as a watchman :  
 20 He fell under the gaze of a tiger.

\* Name of Sarwar's father.

† Qurân, Tauret, Zabûr, Anjil : i.e. Qurân, Pentateuch, Psalms of David, Gospels.

‡ Sarwar's mother.

§ Idiom : This was the kind of son 'Aesha bore.



Sarwar's turn came a second time :  
Well done ! Thou son of mother 'Aesha !

To stand in the midst of the field  
Sarwar left his house.

25 The tiger came and showed his teeth,  
And gazed fiercely at Sarwar :

Then Sarwar repeating prayers,  
Seized his staff and slew him.

Sarwar, come and be my helper !

30 Thou saint (that) hast slain such a tiger !

The king sent messengers at once ;  
They cut off both the tail and the ears and brought them.

(Said *Ábí* to *Sanhá\**) "Let us make sweetmeats  
(In honour) of the saint !"

35 Ghanûn, the Pathân, † gave gifts  
And satisfied Sarwar.

Seeing his miraculous power, the Pathân

Gave him a horse, and a suit of clothes and raiment.

The *faqîrs* begged (them of him) in the name of God. ‡  
Sarwar gave up the horse, §

40 And tore the clothes into strips,

And made waist-cloth and drawers (of them).

Spies went and slandered him ;

Ghanûn, the Pathân, assembled his Court.

Sarwar came (riding) on the horse || ;

45 Seeing this the Pathân was ashamed in his mind.

Together the *faqîrs* had prayed,

And told their trouble to God :

This horse and clothes came from heaven

And they gave them over (to Sarwar).

50 (Said Sarwar) "What power have you, O Ghanûn Pathân,  
That you applied force to me ?"

The king stood full-of-grief

\* Wife and Husband : followers of Sarwar.

† Said to have been ruler of Mûltân.

‡ The ordinary way of *faqîrs* begging.

§ Whereon the *faqîrs* ate it up, as other legends show.

|| Restored to life.

- And came (to meet him) on foot.  
 "Forgive my fault, O Sayyid,  
 55 Some one has misled me."  
 Together the assembly explained the matter (to the king),  
 And showed the way and orders of the Law :  
 The charitable decision of the assembly was good  
 And brought (them) to salvation.
- 60 Bâi was betrothed (to the Saint) :\*  
 They gave shawls to the saints,  
 And satisfied the hangers on.  
 Collecting an assembly they tied the marriage-knot,  
 And sent news (of it) to the saints.
- 65 They made (the saint) a relative of the Pathân (king).  
 This much did God (for Sarwar).  
 Sarwar the wise underwent (the usual) seclusion. .  
*Hûrîs* meeting them tied the marriage-knot.  
 The marriage-knot at Sarwar's marriage  
 70 Was inscribed with words from the Qurân!  
 A grand assemblage was called :  
 Mâi 'Aesha issued all the instructions.  
*Hûrîs* and fairies came from heaven  
 Bringing the pots and pitchers filled (with water).†

## II.

- 75 Kakkî‡ was born in the carpenter's house :  
 Sarwar saw her and came and bought her :  
 Kakkî lay down before Sarwar,  
 Broad in the back and brown as a partridge.  
 Sarwar gave her endless food  
 80 And lept on to her back.  
 When Sarwar went to the house of Kakkî's owners they  
 refused her : and Kakkî miraculously spoke out (as follows) :—  
 In the woods and forests  
 The saint's *doll*-bearers

---

\* Bâi was Ghanûi Pathân's daughter and Sarwar's wife. This was  
 "the charitable decision."

† The concluding ceremony of a marriage.

‡ Sarwar's mare.

Asked me for some *pîlû\** fruit.  
 In January and February the forest became green,  
 85 And the *wan†* tree bore fruit.

## III.

Said Dâni, "In the domed-building  
 Sultân‡ sits and rules."

They started and went to Nigâhâ,  
 To Sarwar's shrine.

90 The saint gave Dâni a son,  
 She made him a follower of Sarwar :  
 Making ready cakes and sweetmeats  
 She called the saints.

The saints made him a follower and disciple,

95 And sang songs in praise of Sarwar,  
 And repeated texts from Qurân.

Karmâ and Dharmâ came from outside,

"Who is making this noise ?

Said Dâni, "Sarwar the Saint ;

100 I had no power in the matter."

\* *Quercus arcana* bears fruit in June-July.

† Same as *pîlû*. ‡ Sarwar.

No. V.

THE MARRIAGE OF GHÂZÎ SÂLÂR,

AS RECORDED FOR THE AUTHOR FROM THE PRIVATE KÂITHÎ MS.  
KEPT BY A SINGER FOR HIS OWN INFORMATION.

*This man is in the habit of coming annually to the Ambâld Cantonment in May to sing this song at the Chharî kâ Melâ, or Fair of the Flags, which is held in honor of Mas'ûd Sâlâr Ghâzî, the great Saint of Bahrâich, and now Patron Saint of the inhabitants of the British Cantonments in Northern India.*

[The song, which gives internal evidence of considerable antiquity, is valuable for its language. It has proved exceptionally difficult to translate.]

[Sâlâr Ghâzî, Bârê Miyân, Bâlê Miyân or Mas'ûd Sâlâr Ghâzî, as he is variously called, was the son of Sâhû Sâlâr and nephew of Maḥmûd of Ghazni. He was fanatically opposed to Hinduism, and was killed when only 19 at Bahrâich in Awadh, in an outbreak caused by his fanaticism on 15th June 1033 A. D. Vernacular accounts of this celebrated hero are to be found in the Persian work *Mirât-i-Mas'ûdî* by 'Abdu'r-Rahmân Chishtî and in the Urdû abstract of the same entitled *Khulâsa Tawârikh-i-Mas'ûdî* by Sayyid Akbar 'Alî.]

TEXT.

GÎT SHÂDÎ SAYYID SÂLÂR SÂHIB KÂ.

PAHILÂ KHANÐ.

Sayyid Rânâ ne karî tayyârî;  
Ang phûle nahîû samâe.  
Sahar Radaulî Gâjan ko lâe.

*Tuk.*

Sahar Radaulî lâe Gâjan ko ;  
5 Sab log dekhne dhâe.  
Dhan kok, jahân Sayyid paidâ !  
Banrâ sab ke man bahâe.  
Sayyid Rânâ ne karî tayyârî :  
Sab pharas phanûs karâe.  
10 Bichhe gulam galîche, tane lâl chândnî,  
Gotakie hâl lagâe.  
Sattar Sâlâr kî baiṭhî majlis :  
O sarbat pân mangâe.  
Gulhal gulâl chhirak dîâ,

- 15        Upar rahe jis ke atar bâs mahkâe,  
 Khânâ tayyâr thâ Sayyid ke ;  
           O sab ke dast dhulâe,  
 Khânâ khilâe, hûe the phârîg :  
           Bîvî ne Bhamman ko bîg bulâe.
- 20        Bhamman bulwâe liâ majlis meñ ;  
           O patrî hâl khulâe :  
 Greh châlîs paṛe Gâjan ke :  
           Paṇḍit ne hâl batâe.  
 Sakhî sahili gâotî mangal :
- 25        Mâmul dil hubb badhâe :  
 Hañsî khosî meñ kaṭî rain,  
           Je o sab ko bidâ karâe.

*Kalâ.*

- Pâñch pakherû chale âge ko,  
           O jad Mâmul ghar âe.
- 30        Khusî khusîâl bhain Mâmul' ;  
           Bîvî ne kul kurmî khes bulâe.  
           Bîvî Mâmul ne suratdharî thî bhârî,  
           Bîvî ne sahnak kî karî tayyârî :  
           Sâtôn suhâgan to avēñ,
- 35        Sahnak Bîvî ke bharâveñ :  
           Bîvî man meñ hulsâveñ,  
           Bîṛî Gâjan ko khilâveñ :  
           Bîvî Allah Rasûl ko manâveñ ;  
           “ Kîâ karam tû Ilâhî ! ”
- 40        Rainâ Allah kî jagâe :  
           Sunio jeṭhe, baṛe bhâî !  
           Rahyâ yûñ hî chalî âi.  
           Bîvî mullân makdûm ko khilâve.  
           Hare hare bân̄s to kaṭâve,
- 45        Mâmul maṛwâ jochhwâve :  
           Sandal ke khumbe jo gaṛâve,  
           Hîre lâl to ṭakâve :  
           Bîvî jau se kalas gothâve :  
           Lâle lâle chandwâ to ṭanâve,

50 Sandal chaukî to bichhâve,  
 Jis par Gâjan ko bithâve :  
 Dastôn kangan to bandhâve :  
 Miyân ke kâman tel charhâve.  
 O to sakhîân thîn surang :

55 Machâ tel vich rang :  
 O barî haiñ surang :  
 Bâje tâl aur mardang.

*Jhartî.*

O to jhûmar khûb machâen.  
 Mirâsan jo âven ghare dholâ to bajâven :  
 60 Bîvî dâná to lutâven :  
 Kharî bel to wahân par pâven :  
 Bîvî baiñhî dâñ to lutâven.

*Kalâ.*

Bîvî Mâmul ne man rakhâ sabhon kâ :  
 "Tum Gâjan ho autâre !"  
 65 Sayyid Rânâ hulsâve,  
 Âtis bajon ko bulâe :  
 Un kâ dâm to chukâve :  
 Thâl mehdî kâ bharâve.  
 Wahân sab Sayyid jamâ bhî âe.  
 70 Sayyid Rânâ ne mehdî kâ thâl sañwâre :  
 Sâhû Sâlâr ke ghar kî chalne kî karî tayyârî.

Khûb rawâis kîâ Sayyid ne,  
 Angintî sâj sañwârâ.  
 Gulhal gulâl bandhe takhton se,  
 75 Sohine ho ajab hajârâ :  
 Kitne phulwâre bandhe takhton se ?  
 Jaise gagan chitak rahe târâ !

Kele kañwal bane at khâse,  
 Sarhon kâ perî nirâlâ.  
 80 Main kyâ târîph karûñ phûlon kî ?  
 Rahe un kâ bhâû nirâlâ.  
 Âge sawârî chalî Sayyid kî ;  
 Pichhe log sab jâtâ.

Jâ pahunche Bahrâich sahar men :

- 85 Sab log dekhne jâtâ.  
 Jâjjoî chhuṭen, hath phulre,  
 Aur chhuṭen mâhtâb jhalkârâ.  
 Kitne pahâr par gaê raushnî ?  
 Chamke akâs bîch satârâ.
- 90 Charkhî hath phûl chhuṭne lâge;  
 Wahân kartâ shor anârâ.  
 Main bhûî champâ kî kyâ karûn ?  
 Sipat rahe yûn kath gae Nath Mall Lâlâ.  
 Raushan phanûs jalen : mom kî battî rahî,
- 95 Jis kâ jot ujâlâ.  
 Dhûm gajar se pahunchî mehdî,  
 Aur pahunche Mâmul ke dwâre.  
 Hotâ râg, rang bâjte naubat,  
 Luṭ gae khilone sâre.
- 100 Bîbî âdar mân rakhâ sâjan kâ,  
 Mehdî ka ṭhâl utâre :  
 Khânâ khilâ dîâ Sayyid ko,  
 Aur sâjan ko bidâ karâve :  
 Mehdî dast rachî Gâjan kî,
- 105 Bîbî kul kunbe khes bulâve.  
*Kalâ.*  
 Rachâ biyâh mere pîr kâ ;  
 Mukh barse nûr upâr.  
 Leke phauj Râjâ Sohal charhâ :  
 Angintî sâjhî dhâr.
- 110 Angintî sâjhî dhâr, jî, aur mastak :  
 Bhâg un kâ bhalâ.  
 Nathû, Nand Lal gwâl rahe khet meñ,  
 So le gaiân Râjâ Sohal chalâ.  
 Le gaiân Râjâ Sohal chalâ ;
- 115 Kharî Jâso bal lâe,  
 “Gahonâ teg, Miyân Gâjanâ,  
 Nahin, Jâso bâhur khâe.”  
*Tuk.*  
 Mâmul ghar ânand badhen,  
 Rainâ biyâh kî jo âen :

120           Sohal khabarîñ sun pâen ;  
Miyân kî gaîân le churâen.

*Jhartî.*

Ab kyâ Bidhnâ ne bant banâi ?  
Râjâ gaîân le jâve.  
Kharâ Nandâ pachtâve,  
125           Apne jî meñ ghusse khâve  
Aur kuchh kahâ na jâve.

Yeh kyâ kartâ hai khel Ilâhi ?  
Bole Nandâ to ghumîr,  
"Sunô Bhâi, tum Ahîr ;  
130           Dil meñ bândho apne dhîr ;  
Yad karo Gâjan tum pîr.

Jâke kamar pur karo, Bhâi !"  
Pâi gwâlân ne khabar,  
Sab mil bandhe kamar,  
135           Chhakâ Sohal ke ðagar.  
"Ab taiñ jâvegâ kidhar ?

Taiñ ne Bâle sang dagâ kamâi."  
Bolâ Nande ghusse khâe,  
"Sohal, bhâgâ kahân jâe ?  
140           Kyâ taiñ jî meñ na ðarâe ?  
Kyâ tere ajaļ to lâe ?"  
Nandâ ne apne sâng uþhâe.

Bolâ Sohal, o Râo,  
"Nandâ âge kyûñ na âo ?  
145           Kyâ tu dhamkî dikhlâo ?"

*Jhartî.*

"Gâjan banre ko bulâo :  
Tu kyâ dekhegâ teg hamâr ?"  
Rau meñ Ghosî hai Ahîr,  
Dil meñ saiwarâ Gâjan pîr ;  
150           Mâren khabaraurâ tîr,  
Bargâ bhârî pare bhîr :

Gwâlân ne jâlim mâr machâe.  
Râjâ Sohal hai be-pîr,



155 Jis ne kâte sab Ahîr.  
Nadî Sarjû ke tîr  
Bahotî rukat se nîr.

*Jhartî.*

Râjâ gaîân le chalâ jâve.  
Jâso chhâkâ lene jâve :  
Dekhke ran ko dahlâve  
160 Aur kuchh kahâ na jâve.  
Apne jî meñ uktâve,  
Jâso ultî pichhar khâve,  
Burâ hâl to banâve.  
Chîrâ lohû meñ dabâve,  
165 Sâre badanoñ meñ lagâve :  
Âke banîe ko dikhâve.

*Jhartî.*

Jâso sar ke bâl kharî noche.  
Jâso nârî  
To pukârî  
170 “Sun pharyâd tû hamârî!  
Râjâ gaîân le gîâ sârî,  
Aur julam kar gîâ bhârî !”

*Jhartî.*

“Miyân kaṭ gae gwâl sab tumhârî.”  
Miyân ke sine charhtâ tele ;  
175 Banrâ baiṭhâ chaupur khele.  
Sang meñ aṭab haiñ naurele ;  
Muhammad Ghorî albele.

*Jhartî.*

Huân par Brahnâ Bâbâ chainwar dhulâve :  
Jâso kûk to machâve,  
180 Banrâ chaupur ko uṭhâve :  
Hâth se kangan torâ, bhââ,  
Dastoñ mehdî dhuwâî.

*Jhartî.*

Gâjî Miyân ghare shamsher ko uṭhâveñ.

*Kalâ.*

- 185 Ghusse jor Gâjan dil khâve,  
Chalke pàs ammân ke âve.  
“Mâmul, ghat ko jo sambhâle,  
Kin pe sâjî jûlâ hâle ?  
Ammân bâteñ sun hamârî :  
Râjâ le gîâ galân sârî,  
190 Aur julam kar gîâ bhârî.”

*Jhartî.*

“Ham se Jâso ne ânke kahâ, re !”

*Kalâ.*

“Betâ, tere biyâh kî karî tayyârî !  
Tain ne kyâ ðhânî ?  
Gâjan, dil jânî !”

*Tuk.*

- 195 “Tain ne kyâ ðhânî ?  
Gâjan, dil jânî !  
Betâ, main terâ biyâh kar lâûn :  
Terâ karûn biyâh, dulhan ghar lâûn.  
Betâ, jab dil ke hubb miðâûn.  
200 Betâ, mere dil meñ yehî khusî rahî,  
Terâ julwâ wakt dilâûn.  
Âj kî rain biyâh kî, betâ !  
Terâ saryat sahrâ parhâûn.  
Merâ kahâ mân le, betâ !  
205 Aur main terî bal jâûn.”  
Wahân palt jawâb dîâ Gâjan ne,  
“Main jaldî se phir âûn”  
Bahî nain to nîr  
Nahîn bândhî dhîr.  
210 “Sunno, Gâjan Pîr ;  
Ai betâ, main terî bal jâûn !  
Tum ne dâlâ kangan ðor, dho dâlî mehdî !  
Betâ main ðolâ kis se banâûn ?”  
215 “Tum khatar jamâ rakho, merî ammân ;  
Main jaldî se phir âûn.

Mere dil men chain paregî jad hî,

Jad gaiân phir lâûn.

Kyâ ! gaiân chhor, baiṭh rahûn ghar men ?

Kyâ jag men munh dikhlâûn ?

220

Mujhe sub milke kyâ kaheñ, ‘ bhalâ re ! ’ ?

Kyâ kul men dâgh lagâûn ?

Main kâṭûn sîs Sohal Râjâ kâ,

Aur jad main biyâh rachâûn.

Jaisâ phirûn, jab karûn biyâh re,

225

Nahîn sahrâ kabar chaṛhâûn.”

*Kalâ.*

“ Bakso sîr, tūphel Khudâ ke !

Sun, Mâmul, merî mâen !

O kaisâ gabar jabbar kahlâve ?

Main jhârûn us kî gumrâhî !”

*Kalâ.*

230

Baksâ sîr mihar kîâ mâi :

“ Jâ, betâ ! tere phatte karegâ Ilâhî !”

Gâjan sîr baksâve :

Lillî ghorî khol mangâve :

Jîn pâkhar kaswâve :

235

Dohrî tarkas lagâve.

*Jhartî.*

Âge jin ke tabal dharâ re.

Âge nakîbâ to phirâve :

Sattar yâr wahân par âve ;

Bânâ jangî banwâve :

240

Nahîn koî dhîlâ to lagâve.

*Jhartî.*

Sab Sayyid jamâ to bhîrî ;

Gâjan Rabb ke dil jânî ;

Phaujen bane Bhûbânî,

Sunke Dhartî dahlânî :

245

Râjâ Bâsak ne Bhû mânî.

Mere rakhio lâj, Khudâ re !

Sattar yâr wahân par ṭhâre :

Muhammad Ghorî silâdharî.  
 Gâjan dulhâ ne lalkâre,  
 250 Pahunchî phauj hî kî dhârî.  
 Jad lohri par phîl chilâre.

*Kalâ.*

Mârû tabal bajâ us ran men;  
 Sun kâir kî sûrat bhulânî.  
 Charhe Sayyid to Sâlâr;  
 255 Kuchh lagî nahîn bâr :  
 Bahî Lillî par aswâr,  
 Pakre hâthon men hathiâr.  
 Jab khabar ambar sun pâi.

## DŪSRĀ KHANḌ.

Sobhâ jalû detî haii phaujen :  
 260 Miyân ke laskar umar chaleñ sab phaujen !

*Tuk.*

Miyân ke laskar chaleñ sab phaujen,  
 Aur kahâ, “ Karam Rabb bhînâ !”  
 Niyat khair kâ parhâ phâtihâ :  
 Harâwal ajît ko kînâ.  
 265 Umri phaujen sab saras dîn kî,  
 Us ko jâe Sarjû par linâ.  
 Jab donoñ phaujen huî barâbar,  
 “Taiñ sun, châtâr rang bhînâ !  
 Taiñ ne mâre gwâl, chhîn len gaiân ;  
 270 Taiñ, kâphar, dagâ jo kînâ.  
 Tum mâno ! Dîn chhor ! Do gaiân !  
 Nahîn, torûn terâ sînâ !”  
 “ Terî gaiân nâ phirenge, Turkâ !  
 Taiñ sun, Sâhû ke lâl dulâri !  
 275 Chhattardharî dekhûn teg tumbharî.”  
 Râjâ Sohal jawâb yûn dînâ.  
 Pakar shamsher Gâjan Gâjî,  
 Gârhâ ghamṣân wahân par kînâ.

280 Larte Sayyid baghlî, jin ke daston Miyâne sele :  
 Unhon ne kitne dil pele,  
 Ran men châchar jaise khele.

*Jhartî.*

Âge jin ke tabal dharâ re !  
 Âge kâphar karte choṭen.  
 Sayyid sar mukh jad hoten  
 285 Pare lunḍe munḍe lothen :  
 Wahân lothon par loth pare re !  
 Larte Bhîm balkâri :  
 Ran men ghâû karte kârî ;  
 Râjâ Sohal ne himmat hârî ;  
 290 Jad hotî us kî khwâri.

*Jhartî.*

Us ne pîchhe ko surat dharî re !  
 Ran men khumbâ wahân garâ :  
 Aur râh barse lohû sârâ :  
 Gâjan dulhâ ne lalkârâ :  
 295 Kitne kâpharon ko mârâ ?

*Jhartî.*

Jad Jogan khappar bharâ re !

*Kalâ.*

Mârû tabal bajâ us ran men.  
 Suno, Sohal bhâg chalâ re !  
 Rabb ne rachnâ yeh rachâf.  
 300 Paltâ suniyo ! mere Bhâ !  
 Us kâ kuchh na bas âe.  
 Kyâ karam Ilâhî !  
 Wahân ran khumbâ garâ re !

TISRÂ KHANḌ

Gâjan Miyân ran men jî kiâ dalîl :  
 305 Umak piṭh Lillî charhe ; sū pakar hâth mein.

*Tuk.*

Umak piṭh Lillî charhe : sū pakar hâth mein.  
 Charhe Sayyid to Sâlâr : o mashhûr Gâjî.

Râjâ Sohal ne phauj phir naî saiwân.

Donon phaujon ke bîch mârû mast bâjâ.

310 Lare Râjpût Ghorî,  
Pahine surkh jorî.

“Rakhiyo lâj, Shambû !” kahtâ Râjâ.

Brahnâ jodhâ yâron ke bîch âyâ,

Ghussâ jor khâke, aur sonṭâ ghumâyâ :

315 “Kahân jâe bhâgâ ? âge âo, Râjâ !”

Lare Nirmal par-hiyâl, sobhî, matwâlâ :

Un ne ânke ran ke bîch bhochkâ dâlâ.

“Yâro, Gâjan ke nimak ke rakhiyo tum lâjâ !”

Lare ab ajab : nahîn mukh morâ ;

320 Miyân jabar ghabar kâ, o to sîs ṭorâ.

Gaen bhâg phaujen, âge bhum bâjâ.

Lare Muhammad Ghorî, bândhî dast katârî :

Chhakeñ gidgîdân Jogan dakârî :

Gaen bhâg phaujen : liâ gher Râjâ.

325 Râjâ hânk mârî :

Dhâi phauj sârî.

“Age âo, Turkâ, jin ne bhâi mâre !”

Itnî bêt kahke, Râjâ hâthî sâjâ.

Râjâ farmâve

330 Ṭopen ḍagwâve :

Chhuṭen kahkahâ karke, bijlî turpâve.

Mârtâ tîr talwâr chalâ âve Râjâ.

Kahte âp Sâlâr, Sâhû kâ dulârî ;

“Laro ân Sohal ! kyûu tum ran meñ ṭhârî ?

335 Dekhûn teg terî ! Tû kaisâ hî Râjâ ?”

Râjâ hâthî holâ

“Sunô, Gâjan dulhâ,

Lillî par sambhâlo, Sâlâr ! kuchh taiñ bhasam bhûlâ !”

Mârâ khainch ûnâ ;

340 Kîâ jor dûnâ.

Kîâ jor dûnâ

Gîâ ṭût sînâ

Gîâ wâr khâlî : mileñ hath Râjâ.

Gâjan ghussâ kînâ :

- 345 Lillî ko îr dînâ.  
 Ûrî châl Lillî : nahîn bâr kînâ.  
 “Kahân jâe bhâgâ ? tain sun, Sohal bhînâ !”
- 348 Lîâ khainch shamsher mâr dâlâ Râjâ.

## TRANSLATION.

## THE SONG OF THE MARRIAGE OF SAYYID SÂLÂR SÂHIB.

## FIRST PART.

Sayyid Rânâ\* made preparations ;  
 His swelling body could not contain itself (for joy).  
 They brought Gâjan† to Radaulî City‡

*Song.*

- They brought Gâjan to Radaulî City ;
- 5 All the people came to look on.  
 Fortunate the womb in which the Sayyid was born !  
 The bridegroom pleased the minds of all.  
 Sayyid Rânâ made preparations :  
 Made (ready) the carpets and lamps,
- 10 Spread the carpets and rugs, stretched the red canopies,  
 And shook out the large cushions.  
 Seventy sat down in Sâlâr's company :  
 He procured sherbet and betel.  
 He sprinkled red powder
- 15 After which it came to the perfuming with 'atar (of roses).  
 The Sayyid's feast was ready  
 And he washed all their hands :  
 He gave them a feast and when they had finished  
 The lady (of the house)§ quickly called a Brâhmaṇ.
- 20 She called the Brâhmaṇ into the company :  
 He explained the state of the horoscope.  
 Forty planets influenced Gâjan :  
 (As) the *paṇḍit* explained.  
 Maids and women sang joyfully.
- 25 And kindled love in Mâmul's|| heart.

\* The bride's father. † Ghâzî Sâlâr.

‡ In the Bârâ-Bânkî District, Awadh.

§ Ghâzî Sâlâr's mother.

|| Name of Ghâzî Sâlâr's mother.

They passed the night in laughter and jokes,  
Till he bade farewell to all.

*Time.*

Five birds\* went forth.

When they went to Mâmul's house.

30 Pleased and happy were the sisters and Mâmul :

The lady called all the kith and kin.

The lady Mâmul was very intent (upon it).

The lady made ready the Lady's Plate: †

The seven wives came

35 And filled the Lady's Plate :

The lady was happy in her mind,

And gave Gâjan betel-leaves to eat :

The lady called on the Prophet and God, (saying).

“Thou hast shown grace, O God.”

40 She kept the vigil of God.

Hear O elder brother !

Thus went the proceedings as usual.

The lady fed the priests and high-priests.

Cutting fresh and green bamboos

45 Mâmul set up the house-of-rejoicing : ‡

When she set up the sandal-wood posts

She set diamonds and rubies in them :

The lady twisted green-barley round the pitchers.§

She spread several red canopies ;

50 And placed a couch of sandal-wood,

On which she sat Gâjan.

She fastened the marriage-bracelets on their wrists :

The Miyân's matrons anointed him with oil.

Her maidens were beautiful

55 And anointed (him) with oil amidst laughter.

They were very beautiful,

And the drums were sounded and they clapped their hands.

\* Sign of good fortune and success.

† Offering to Fâtima, Muhammad's daughter.

‡ *I. e.*, the temporary shed under which the marriage takes place.

§ In token of the future good fortune of the wedded pair.



*Drums.*

- They sang the chorus loudly.  
 Songstresses came to the house and beat drums :  
 60 The lady distributed gifts :  
 Standing she gave them presents :  
 Sitting the lady distributed gifts liberally.

*Time.*

- The lady Mâmul honored them all.  
 (Saying) " Gâjan thou art a handsome man !"  
 65 Sayyid Rânâ was pleased  
 And called the makers of fireworks :  
 And settled their price :  
 And filled the plate of myrtle.  
 Then all the Sayyids collected.  
 70 Sayyid Rânâ prepared the plate of myrtle,  
 And made ready to go to the house of Sâhû Sâlâr.\*  
 The Sayyid made grand preparations,  
 And set out things innumerable.  
 Red flowers were fastened on planks,  
 75 Resplendent with a thousand wonders :  
 Many fireworks were fastened on planks,  
 Like stars glittering in the heavens !  
 Plantains† and lotuses† were made very beautiful,  
 And exquisite mustard-plants.†  
 80 How shall I praise the fireworks ?  
 Their form was very beautiful.  
 On went the Sayyid's cavalcade,  
 And all the people followed it.  
 Fireworks were let off, hand-fireworks blazed,  
 85 Glittering moons† were let off.  
 The blaze lighted up many a hill,  
 As stars glitter in the heavens !  
 Wheels† and hand-fireworks were let off  
 As pomegranates† buzzed there !

---

\* Ghâzî Sâlâr's father. † Kinds of fireworks.

- 90 How shall I tell the beauty of the jasmines\*?  
Solemnly saith Nâth Mall Lâlâ.†  
Lamps were lighted and there were wax candles,  
Whose light was very brilliant.  
In the early morning the myrtle reached,  
95 And they reached Mâmul's house.  
There was singing, and many kinds of music was played,  
All the toys were distributed.  
The lady treated the guests with honor and respect,  
And took the plate of myrtle.  
100 She gave a dinner to the Sayyid  
And bade farewell to the guests :  
Gâjan's hands were stained with the myrtle,  
And the lady called her family and kith and kin.

*Time.*

- My saint's marriage was celebrated :  
105 His face shone forth with a great light.  
The Râjâ came up with his army, ‡  
An innumerable following of bandits.  
An innumerable following of bandits, sir, and furious :  
And their fate was propitious.  
110 Nathâ§ and Nand Lâl, § herdsmen were in the field,  
And Râjâ Sohal took away the (saint's) cows.  
Râjâ Sohal took away the cows :  
Jâso|| stood and made herself a sacrifice, ¶  
"Bind on thy sword, Miyân Gâjan,  
115 Or Jâso will take poison" (said she).

*Song.*

Mâmul received happy congratulations in her house,  
When the night of the marriage arrived :  
Sohal had news of it  
And stole the Miyân's cows.

---

\* Names for fireworks. † Composer of the song.  
‡ Taking this opportunity to steal the Saint's property.  
§ Servants to Sâlâr. || Wife of Nand Lâl.  
¶ Swore vengeance.

*Drums.*

- 120 What hath Fate achieved now ?  
 The Râjâ took away the cows.  
 Nandâ stood and grieved,  
 And was wrathful in his heart  
 And could not speak (for anger).
- 125 What caprice of God was this ?  
 Said then Nandâ, the wise,  
 "Listen, Friend, thou Herdsman ;  
 Have patience in thy heart  
 And remember Gâjan, thy saint.
- 130 Go and arm thyself completely, Friend !"  
 The news reached the herdsman,  
 They all collected and armed themselves,  
 And overtook Sohal on the road.  
 "Where are you going to now ?"
- 135 "You have cheated Bâlâ \*"  
 Spake Nandâ in his wrath,  
 "Sohal, where are you running to ?  
 Why have you no fear in your heart ?  
 Why have you brought on your hour of death ?"
- 140 And Nandâ up-lifted his crook.  
 Spake Sohal, the king,  
 "Nandâ, why don't you come on ?  
 Why do you (only) threaten ?"

*Drums.*

- "Go and call thy beloved Gâjan :  
 145 How can *you* face my sword ?"  
 In the pasture were Milkmen and Herdsmen,  
 And they remembered Gâjan, the saint, in their hearts ;  
 They shot penetrating arrows,  
 Which fell in very great multitudes :
- 150 The Cowherds raised up a very violent disturbance.  
 Râjâ Sohal was without faith,\*

\* Ghâzî Sâlâr.

† *Lit.*, Without a saint, *i.e.* beyond the pale of ordinary religion.

And he slew all the herdsmen.  
 On the banks of the River Sarjû  
 The water was (red) with much blood.

*Drums.*

- 155 The Râjâ took away the cows.  
 Jâso went to draw butter-milk :  
 Saw the pasture and was very agitated  
 And could not speak (for grief).  
 She was distressed at heart.
- 160 Jâso fell backwards (in a swoon)  
 And was in a bad way.  
 She dipped her clothes in the blood  
 And spread it over her whole body :  
 And came and showed it to the bridegroom.

*Drums.*

- 165 Jâso stood tearing the hair of her head.  
 Jâso, the woman,  
 Then cried out,  
 " Hear thou my complaint !  
 The Râjâ has taken off all the cows  
 170 And great oppression has been committed ! "

*Drums.*

- " Saint, all thy cowherds have been slain."  
 The saint's breast was anointed with oil ;  
 The saint was sitting playing at *chaupur* ;  
 Grand people were in his company,  
 175 And worthy Muhammad Ghorî.\*

*Drums.*

There Bâbâ Brahnâ† was waving a fan :  
 Jâso cried out loudly.  
 The bridegroom picked up the *chaupur* : ‡

---

\* Probably an historical confusion and meant for the great Shahâ-bu'ddîn Muḥammad Ghorî, who flourished two centuries after Ghâzî Sâlâr.

† He appears to have been merely some personal attendant on the Saint.

‡ Stopped the game.

180 Tore off the marriage-bracelets from his arms,  
And washed the myrtle-stains from his hands.

*Drums.*

Gâjî Miyân took his sword from his house.

*Time.*

Gâjan was very angry in his heart,  
And went to his mother.  
"Mâmul, that art steadfast in thy mind,  
185 Upon whom have the robbers made war ?  
Mother, hear my words :  
The Râjâ has taken off all the cows,  
And great oppression has been committed."

*Drums.*

"Jâso came and told me this, alas !"

*Time.*

190 "My son, I got ready thy marriage !  
What hast thou resolved on ?  
Gâjan, my heart's darling !"

*Song.*

"What has thou resolved on ?

Gâjan, my heart's darling.

195 My son, I must marry thee :

I must marry thee and bring home the bride.

My son, I must strengthen the love of thine heart.

My son, only this joy in my life remained,

To bring thee the time of the unveiling (of thy bride).

200 To-night is the wedding night, my son !

I must bind the bridal chaplet on thy head.

Listen to my words, my son,

And I will be thy sacrifice."

And then Gâjan gave her a ready answer,

205 "I will soon come back."

Then flowed the tears from her eyes,

Nor was she patient.

"Hear Gâjan, my saint ;

Ah, my son, I will be thy sacrifice.

210 Thou hast torn off the bracelet, washed off the myrtle-  
stains !

My son, whose marriage must I perform ?”

“ Rest assured in thy heart, my mother ;

I will soon come back.

My heart will then rejoice,

215 When I bring back my cows.

What ! shall I leave the cows and sit at home ?

How should I show my face in the world ?

What would all men say of me ? Well done ! ?

Shall I cast a stain on my family ?

220 I will cut off Râjâ Sohal’s head

And then will I prepare for the marriage.

Just as I return will I perform my marriage,

Else will I place my chaplet in my tomb.”

*Time.*

“ Grant me of thy milk,\* for the grace of God !

225 Hear me, Mâmul, my mother !

What a mighty man he has made of himself ?

I will correct his foolish ways.”

*Time.*

She gave him her milk, (for) his mother was gracious :

“ Go my son ! God grant thee victory !”

230 Gâjan was granted the milk :

He sent for his mare Lilli :

And fastened on cloth and saddle :

And buckled on a double quiver.

*Drums.*

Before him the drums and timbrels were sounded.

235 Before him went the heralds :

Seventy friends came there (to him) ;

Dressed in the habiliments of war :

None delayed at all.

---

\* By way of oath.

*Drums.*

All the Sayyids collected in crowds, (to)

- 240 Gâjan, the beloved of God's heart ;  
 Bhawânî\* collected the army,  
 And hearing it earth trembled :  
 Râjâ Bâsak† felt the earth.

Protect thou my honor, O God !

- 245 Seventy friends gathered there :  
 Muhammad Ghorî was standard-bearer :  
 Gâjan the bridegroom raised the war-cry,  
 And the army collected in crowds,  
 Till elephants screamed in the field.

*Time.*

- 250 Drums and timbrels were beaten in the pasture ;  
 They that heard them forgot their courage.  
 Sayyid Sâlâr went on ;  
 There was no delay :  
 He mounted and rode on Lillî,  
 255 And held his arms in his hands,  
 Till the news of it reached the heavens.

## SECOND PART.

The army made a splendid retinue :  
 All the Miyân's army and camp went forward together.

*Song.*

- On went all the Miyân's army,  
 260 And said, "Gracious is the glorious God !"  
 They repeated the prayer of good-fortune  
 And the heralds made him glorious.  
 The army of each and all his servants collected  
 And overtook him (Sohal) at the Sarjû.  
 265 When the two armies met together  
 (Said Gâjan) "Hear you dextrous one and well-favored !  
 You killed my herdsmen and took away my cows ;  
 You were an infidel when you did the wickedness.

---

\* A name of Devî.

† Vâsuki, the Serpent, who supports the earth.

Hear you ! Let go my servants ! Give me the cows !

270 Else I will break your breast !”

“Your cows will not return, you Turk !

Hear, you beloved son of Sâhû !

I would see (the prowess of) your royal sword,”

Thus answered Râjâ Sohal.

275 Gâjan, the Ghâzî, seized his sword,

And made a great slaughter there.

Fighting the Sayyids vaunted, with daggers and spears  
in their hands,

And pierced many a heart,

280 As if they were dancing *châchar*\* in the pasture.

*Drums.*

Before them were sounded drums and timbrels !

And the infidels were hurting them.

When the Sayyids met them face to face

Corpses fell lopped and shorn ;

285 There they fell corpse on corpse.

Fighting like the warrior Bhîm, †

They inflicted mighty wounds in the pasture ;

Râjâ Sohal’s courage failed him :

And trouble came upon him.

*Drums.*

290 He bent his mind to flight !

In the field (Gâjan) set up pillars (of victory) :

And all the blood was spilt upon the way :

Gâjan the bridegroom set up the war-cry :

And killed many infidels.

*Drums.*

295 And a blood offering was made to Jogan ! ‡

*Time.*

Drums and timbrels were beaten in the pasture.

Hear ye ! Sohal fled away !

\* A dance round a pole at the Holi festival.

† Bhîma, one of the Pândavas.

‡ Yoginî, i.e. Durgâ or Kâlî.



God performed this deed.

Hear the revenge ! my friends !

300 His (Sohal's) power came to naught.

How great is God's mercy !

They set up pillars (of victory) in the pasturethere !

### THIRD PART.

Gâjan Miyân thought it over in his mind :

All at once he mounted Lillî and seized his sword in his hand.

### *Song.*

305 All at once he mounted Lillî and seized his sword in his hand.

On went Sayyid Sâlâr : he the well known Ghâzî.

The Râjâ raised again a new army.

In both armies loud drums were beaten.

Ghorî fought the Râjpût,

310 Clothed in a scarlet suit.

“Have mercy, Shambû !” \* said the Râjâ.

Brahnâ† the warrior came amidst his friends,

He was in great wrath and whirled his staff, (saying)

“Where are you running to ? come on Râjâ !”

315 He fought with Nirmal,‡ the brave, the splendid, the  
furious :

Coming in to the pasture he astonished them.

“My friends, be true to the salt of Gâjan !”

They fight continuously : no face turned back ;

The Miyân struck off the head of the swaggerer.§

320 Away fled that army and songs (of victory) were sung.

Muhammad Ghorî fought with his dagger in his hand :

Trembling seized them and they called on Jogan.

Away fled that army and the Râjâ was surrounded.

The Râjâ gave the word,

325 And his army rushed forward.

\* *I. e.* Śiva.

‡ Sohal's brother.

† Sâlâr's servant.

§ *I. e.* Sohal's brother.

- "Come on, you Turk, that killed my brother!"  
 Saying this, the Râjâ got ready his elephant.  
 The Râjâ gave the order  
 And the cannons were let off:
- 330 And being let off thunders bellowed and lightnings  
 flashed.  
 Slaying with arrow and sword on came the Râjâ.  
 Then spake Sâlâr himself, the beloved of Sâhû,  
 "Come and fight, Sohal! why do you tarry in the  
 pasture?  
 I would see your valour (sword)! what sort of Râjâ  
 are you!"
- 335 The Râjâ goaded his elephant;  
 "Hear, Gâjan bridegroom,  
 Look to yourself riding on Lilli, Sâlâr! you have made  
 a mistake!"  
 He drew his sword and struck;  
 He used immense force.
- 340 He used immense force  
 And hurt his chest.  
 He missed his aim and the Râjâ fell into the (Sayyid's)  
 hands.  
 Gâjan was very angry,  
 And spurred on Lilli.
- 345 Swiftly went Lilli and made no delay,  
 "Where are you running to? Hear you fine Sohal!"
- 347 He drew his sword and slew the Râjâ.
-

## No. VI.

### THE LEGEND OF GURŪ GUGGĀ, AS PLAYED ANNUALLY AT JAGĀDHRĪ AT THE HOLĪ FESTIVAL IN THE AMBĀLĀ DISTRICT.

[It has been difficult to describe this poem. In the vernacular it is called a *Swāng* or metrical play, and as such it is actually played by the natives. In it however are introduced purely narrative passages in the third person, and some passages also which merely explain the movement of the tale. On the other hand characters are constantly made to speak without introduction as in a real play. In practice the characters are assigned to different persons, and these speak the narrative and explanatory portions of their parts as portions of their speeches.]

[The whole story of Guggā is involved in the greatest obscurity. He is now-a-days one of the chief Muḥammadan saints or objects of worship of the lower classes of all sorts, and is also known as Zāhir Pīr. In life he appears to have been a Hindū and a leader of the Chauhān Rājput̄s against Maḥmūd of Ghaznī about A.D. 1000. His habitation was probably in Bikāner. This tale would connect him with the Rājput̄s reigning in Kābul before the Musalmān rule there, but Tod disputes the identity of the Rājput̄ Gajnī with Ghaznī. The story here given of Guggā's marriage with a princess of what appears to be the line of the Aham rulers of Kām̄rūp in Assam is very curious. Tod, Malcolm and Elliot all mention Guggā : Tod does so three times, and each time with a distinct tale.]

## TEXT.

SWÂNG GÛGE RÂJPÛT BÂGAR DES KÂ.

Sârad Mâtâ, tû barî ! Dharte terâ dhyân !  
 Kirpâ apnî kijîye ! karo chhand kâ gyân !  
 Karo chhand kâ gyân, Mât merî ! man ichhâ bar pâûn.  
 Tû hai, Mâtâ, buddh kî datâ ! Charnon ab niwâûn.

- 5 Karo buddh pargâsh ! ânke nis din tujhe manâûn.  
 Kar hirde man bâsh, sâng Gûge kâ chhand banâûn !  
 Arî Shâkumbharî Mât !  
 Terî hai jot siwâi,  
 Kahtâ Bansî Lâl ; ânke karo sahâi !

- 10 Bâgar Des suhâunâ ; Jewar Râjâ nâm.  
 Rahe dharm men nit : sadâ nahîn pâp se kâm.

## TRANSLATION.

THE LEGEND OF GÛGÂ, THE RÂJPÛT, OF BÂGAR.\*

O mother Sârad† thou art great ! Blessed be thy worship !  
 Grant me thy grace ! Give me knowledge of poetry !  
 Give me knowledge of poetry, Mother mine, that I may  
 obtain the desire of my heart.

Thou, Mother, art the giver of wisdom ! I lay my head at  
 thy feet.

- 5 Grant me the light of wisdom, that day and night I may  
 come and worship thee !

Dwell in my heart and soul, that I may sing the legend  
 of Gûgâ.

Ah, Mother Shâkambharî ‡

Excellent is thy light !

Saith Bansî Lâl, ' come thou and help !'

- 10 Pleasant was the land of Bâgar, Jewar was the Râjâ's  
 name.

He dwelt ever in the law and never at all committed sin.

\* Bâgar is usually placed in Bikâner. It was really however a tract, occupied by Chauhân Râjapûts mostly, and situated in parts of what is now Gujarât and Mâlwa.

† *I.e.* Saraswatî, the Goddess of Learning.

‡ The Herb Cherisher, a name of Devi, the great Goddess.

Nahîn pâp se kâm : rahe beâkul din râtî.

Nahîn chit ko chain : ren nindrâ nahîn âtî.

*Râjâ Jewar.*

- 15 “ He Prabhûjî ! Nâ âge sautan : jatan kuchh ban nahîn âve.  
 Yeh Karmon kî rekh likhî : ab kaun hatâve ?  
 Nâ âge koî putar râj kâ thâmanhârâ.  
 Sochat hûn din ren : kaun kînî, Kartârâ ?  
 Prabhû, yeh kyâ gat kînî ?  
 Hûâ dukh mujh ko bhârî :  
 20 Karm rekh balwân, nahîn tartî hai tîrî.”

*Rânî Bâchhal.*

“ Dosh kaun ko dîjîye ? Apnâ nirbal bhâg !  
 Binâ putar, Râojî, lagî badan men âg.  
 Lagî badan men âg : suno yeh bât hamârî.

He had committed no sin, (yet) remained uneasy  
 day and night.

No joy was in his heart and sleep came not at night.

*Râjâ Jewar.*

- 15 “ O Lord ! I have no offspring to leave, nor have I any  
 resource !  
 This is the decree of Fate : who shall now withstand it ?  
 I have no son to leave as guardian of the kingdom.  
 I brood over it day and night, what hast thou done to  
 me, O God ?  
 Lord, what misery is this thou hast caused ?  
 My grief is very great :  
 20 The decree of Fate is strong and waits not for  
 postponing.”

*Queen Bâchhal.*

“ Whom wouldst thou blame ? Thy fate itself is evil !  
 Without a son, Râjâ, thy body is aflame.\*  
 Thy body is aflame : listen to these my words.

\* I.e. In very great grief.

- Main kis ko dūn dosh ? main hīn Karmon kī mārī !  
 25 Ai Prabhṭjī ! kabhī nahīn dīnā dān : man Har kā nahīn līnā !  
 Yūn hīn umar dī khōī : bhajan man meṅ nahīn kīnā.  
 Pichhle kīnī pāp : wahī ab āge āe.  
 Jis bidh likh dīe ank, soī main ne bhar pāe.”

*Rājā Jewar.*

- “He Rānī ! Is jagat meṅ Har bīn kaun saḥāī ?  
 30 Bin karnī sansār meṅ kaun pār ho jāe ?  
 Kaun pār ho jāe jagat meṅ ? ochhe bhāg likhāveṅ !  
 Binā putar nahīn gatī jagat meṅ shakal bed sab gāveṅ.  
 Is duniyā ke bīch ānke bīrthā janam gānwāveṅ.  
 Yeh sansār saupan kī māyā ; nit soche pachhtaveṅ.  
 35 Ik āwat, ik chalā jāt hai ; karam kare phal pāve.  
 Main nir-bhāg, karam kā hīnā, soch mujhe nit khāve.”

- Whom should I blame ? I, too, am Fate's victim !  
 25 O Lord ! I gave no alms : I took not the name of Hari !\*  
 Thus I wasted my life : I praised thee not in my heart.  
 I committed sins in my former lives : † now have they  
 come up against me.  
 The decree that fate has written down against me have  
 I suffered in full.”

*Rājā Jewar.*

- “O Queen ! without Hari what help is there in the world ?  
 30 Who can be saved in this world without good deeds ?  
 Who can be saved in this world ? our fate has been  
 recorded as wretched !  
 Without a son is no salvation in the world, (as) all the  
 scriptures have sung.  
 Our life has been wasted fruitlessly in this world.  
 This world is an illusory dream ; we ever sorrow and grieve.  
 35 One comes, another goes ; if fate will they reap a reward.  
 I am unfortunate and the victim of fate ; sorrow ever  
 wears me out.”

\* Vishṇu.

† Allusion to the doctrine of the transmigration of souls.

*Rānī Bāchhal.*

- “Rājājī! Sun lījīye man mere kī bāt.  
 Binā putar beākul rahūn, jūn chakwī ko rāt:  
 Jūn chakwī ko rāt, Rāo, main rahūn beākul dīn rātī.  
 40 Nā bālak khelā angan meñ, bhar bharāve chhāthī.  
 Kyā, Bidhnā, tain likhī karam meñ? nit sīs dhanū pachhtātī.  
 Main nir-bhāgan parī tarāphtī; nā kuchh pār basātī.”

*Rājā Jewar.*

- “He Rānī! Sun lījīye: kyūn soche dīn rāt?  
 Man kī chintā dūr kar: bhale karen Raghunāth.  
 45 Bhale karen Raghunāth. Suno tum man chit lāke.  
 Jab pūran ho bhāg us se dīn āp bulāke.

*Queen Bāchhal.\**

- “O Rājā, listen to the thoughts of my heart.  
 Without a son I am uneasy as a *chakwī* † at night.  
 Like the *chakwī* at night, Rājā, I am restless day and  
 night.  
 40 No child plays in the yard and my heart is very full.  
 What, Fate, has thou written in my fate? that I grieve  
 with lowered head.  
 I unfortunate have fallen into sorrow, nor have I any  
 resource.”

*Rājā Jewar.*

- “O Queen! Listen: why grieve day and night?  
 Keep the sorrow of your heart afar: God ‡ is gracious.  
 45 God is gracious. Listen with heart and soul.  
 When our fate is accomplished He will Himself call us to  
 pleasure.

\* Bāchhal was the favorite wife of Rājā Jewar.

† The *chakwī* is a water-fowl, the *anas casarca*. It has a very plaintive cry at night, which is the conventional simile for the cry of unrequited love in India, and also for cries of grief.

‡ Raghunāth in the text: i.e. Rāma, or in modern times, simply ‘God.’

He Rânîjî ! karam dharam ik barâ ; inhîn chhoṛo mat koî.  
In ke bal se Surg mukat donoñ gat hoî.

He Rânîjî ! Jo hotî aulâd karam meñ, tum se hotî.

50 Pare Swât kê bûnd, sîp bin hoi na motî.”

*Paṇḍit Rangâchâr.*

“ Râo, soch mat nâ karo : bhale karen Raghbîr.

Man kî chintâ dūr kar : man meñ rakho dhîr.

Man meñ rakho dhîr, Râo : ab soch karo mat bhârî.

Is mâyâ sansâr bîch meñ dukh bahot nar nârî.

55 Hoñge putar tîn, Mahârâjâ : mâno bāt hamârî.

Ik putar aisâ ho, râjâ parjâ nîweñ sâre !

O Queen ! Faith and works are a great thing ; let go  
neither of them.

Through their aid Heaven and salvation will come to us  
both.

O Queen ! If posterity had been decreed in my fate, it  
would have been through you.

50 Drops of rain may fall in Swât,\* (but) without shells  
there are no pearls.”

*Paṇḍit Rangâchâr.†*

“ O Râjâ, grieve not : God‡ is gracious.

Keep the sorrow of thy heart afar : keep courage in thy  
heart.

Keep courage in thy heart, Râjâ : grieve now no more  
greatly.

In this illusory world is much sorrow to many men and  
women.

55 There will be three sons, Mahârâjâ : mark my words.

One son shall be such, that all kings and subjects (alike)  
shall bow to him !

\* *Swât* is Arcturus : the popular belief is that if a rain drop fall into  
a shell when the moon is in *Swât* it becomes a pearl.

† Paṇḍit Rangâchâr was the family priest of Râjâ Jewar.

‡ Raghbîr in the text is the same as Raghunâth.



Is chintâ ko dūr karo ; hûi pûran âs tumhârî.

Yeh tujh ko bar diâ, Râo : main sach : mâno kahî hamârî !”

Ik same ke bîch meñ pahunche Gorakhnâth ;

60 Bâgh bîch bistar kîâ ; pûran haiñ karâmât.

Pûran haiñ karâmât : nâth ne bistar diâ lagâe.

Ho gae pûran kâm Râo ke ; bhâg jagâ chhin mânhîn.

Jo kuchh kare âp woh kartâ, us ke hâth sahâi :

Binâ bhâg nâ mile jagat meñ, karâ nâ birthâ jâe.

65 Mâlî âyâ daurke.

*Mâlî.*

“Suno, Râo Mahârâj ;

Âke utarâ bâgh meñ ik sâdhû hai âj.

Âke utarâ âj bâgh meñ : pûran bhâg tumhârî.

Keep this sorrow afar, for your desire is fulfilled.

I have told you this word, Râjâ: I am true: mark my words.”

In the mean time Gorakhnâth\* arrived.

60 He rested in the garden: full is he of miraculous power.

Full is he of miraculous power: the saint made his bed to rest himself.

The object of the king is fulfilled; his fortune prosperous in the twinkle of an eye.

What can be done he (the saint) doeth; protection is in his hand.

Without (the favour of) fate nothing is obtained in the world, and good deeds are never useless.

65 The gardener came running.

*Gardener.*

“Listen, Sir King,

A saint has come into the garden to-day.

He has come into the garden: your fate doth prosper.

\* He appears to have been the Brâhmanical opponent of the Free-thinking reformers of mediæval India headed by Râmanand, Kabir and others, who flourished in the 14th and 15th centuries A.D.

Chalo hamârê sang, Râojî ; mâno bachan hamârî.  
Chand chakor sûrij kî kireñ aisi rūp nihârî ?

70 Darshan karo ; pâp kaṭ jānge ; mukat rūp ho jârî?"

*Râjâ Jewar.*

"Sâdhû darshan kî mujhe rahtî soch hamârî.  
Ab chalke darshan karûn. Kaisâ hai darvesh, piârî ?  
Kaisâ hai darvesh, piârî ? mâni bāt tumhârî."

*Malî.*

"Rath, ghorâ aur pînas pâlki, saj kî chalî sawârî."

75 Sâl, doshâlâ, motî, mûnge, bhar kanchan kî thâlî :  
Hâth joṛ parnâm kare, dhar denî baith âgârî.

*Râjâ Jewar.*

"Sâdh darshan hai durlab ! karûn man lâke sewâ !  
Kaṭen janam kî pâp ; pâr ho jâtâ khewâ !"

Come with me, Râjâ ; hearken to my words.

His beauty is glorious as the glories of the sun.

70 Visit him and thy sins will be forgiven and thy salvation  
will be glorious."

*Râjâ Jewar.*

"My anxiety is to see the saint.

I will go now and visit him. What sort of saint is he ?  
my friend.

What sort of saint is he, my friend ? I hearkened to thy  
words."

*Gardener.*

"Carriages, horses and *pâlkîs* ; he comes with a splendid  
retinue."

75 Shawls and hangings (he took), and filled a golden  
platter with pearls and coral ;  
With joined hands he made salutation, placed them down  
and sat before (the saint).

*Râjâ Jewar.*

"To visit saints is honorable ! I serve thee heart and soul !  
May my sins be forgiven ! may I reach the farther shore !"\*

\* May I obtain salvation.

*Rānī Bāchhal.*

- “ He Bāndī, jaldī jāo ! yeh hī karo tum kār !  
 80 Kaisā ghulba ho rahā mahiloñ ke darbār ?  
 Mahiloñ ke darbār, rī Bāndī ! abhī jhapatke jāo !  
 Kaisā shor huā hai, Bāndī ? jaldī ān sunāo.  
 Jāke pūchho dwārpāl se : mat dil meñ ghabarāo !  
 Yeh hī bāt tum pūchho jāke : phir mujhe samjhāo.”
- 85 Itnī sun, bāndī chalī : nahīn lagāī bār.  
 Kaisā raulā mach rālā ? Bhīr joī pāchwār.  
 Bhīr joī pāchwār : karī hai sundar sajī sawārī :  
 Rath, ghoīā aur pīnas pālki, soran jāī anbarī.

*Bāndī Hirā Dēī.*

- “ Nā ghar janamā putar Rāo ke : ho rahī jaisī jīkārī !  
 90 Dwarpāl, jald se mujhe kaho haqīqat sārī.”

*Queen Bāchhal.*

- “ My maid, go quickly ! this is your work !  
 80 A great disturbance is going on in the court of the palace.  
 In the court of the palace, my maid ! Run off now and  
 quickly !  
 What is this noise (about), my maid ? Come and tell  
 me quickly.  
 Go and ask the door-keeper and do not lose your head !  
 This is what you must ask and then explain to me.”
- 85 Hearing this the maid went off and tarried not.  
 There was a great noise and a crowd assembled in the  
 courtyard.  
 A crowd assembled in the courtyard : they were pre-  
 paring a beautiful and splendid cavalcade.  
 Carriages, horses and *pālki*s covered with untold gold.

*The Maid Hirā Dēī.\**

- “ No son is born to the king and they hold such rejoicings !  
 90 Door-keeper, tell me quickly the whole story.”

\* Rānī Bāchhal's private servant.

*Sipâhl.*

- “ Hirâ Deî Bândî, suno ! kahûn tumhâre pâs.  
 Ik sâdhû utarâ bâgh meñ ; hai sûrij kê pargâsh :  
 Hai sûrij kê pargâsh : khilâ hai jaise phûl hazâre ;  
 Mohan marwâ, râî, chambelî ; dî rahî ajab bhârî.  
 95 Darshan karne lage Râjâ ; is kâran sâjî sawârî.  
 Sun, Hirâ Deî, bāt : kahî main tujhe haqîqat sârî.”

*Bândî Hirâ Deî.*

- “ He Rânî ! Is bâgh meñ â utarâ parmans :  
 Aisî astûtâ kar rahe, jûn Sarwar kê hans.  
 Jûn Sarwar kê hans, bâgh meñ utarâ âe.  
 100 Main kahtî kar jor, karo tum darshan jâe.  
 Aisâ sundar rûp, kaheñ sab nar aur nârî ;

*Door-keeper.*

- “Thou maid, Hirâ Deî, listen and I will tell thee.  
 A saint has come into the garden as glorious as the sun :  
 As glorious as the sun is he ; blooming as a thousand  
 flowers,  
 Sweet marjoram, mustard, jasmine : he is showing great  
 wonders.  
 95 The Râjâ goes to visit him, and for this is the glorious  
 cavalcade.  
 Mark my words Hirâ Deî : I have told thee the whole  
 tale.”

*The Maid Hirâ Deî.*

- “O Queen ! a mighty saint\* has come into this garden.  
 They praise him as being like the swan of Sarwar.†  
 Like the swan of Sarwar he has entered into the garden.  
 100 I tell thee with joined hands and to go and visit him.  
 Very great is his beauty say all men and women ;

\* *Parmans* in the text : should be *param hans*, i.e., an ascetic of the highest order.

† For the Mânsarobar Lake, the fabled dwelling of the *hansa* on Mount Kûlâsa in the Himâlayas. *Sansk.* Mânasa—sarovara. It is used later however in this song for a lake in the garden.

Nà Indrâsan bích rûp kisî ko hai bhârî.  
He Rânîjî! Sab mil darshan karo. Bât yeh mân hamârî.  
Main kahtî kar joṛ, âs pûran ho tumhârî.”

- 105 Jab Rânî ne turt hî solah kî singâr,  
Karî, panjpân, jhânwarân, sab abran lâ sâr :  
Sab abran lâ sâr : hâth meñ motîn thâl sujâyâ ;  
Khil rahî jot âkâs gagan, jûn bhân nikas chhâyâ.  
Hâth joṛ ohîn gurû charnoñ meñ sîs niwâyâ.

*Rânî Bâchhal.*

- 110 “Ho tumharî partâp, Nâth ! jab sîl ho gaî kâyâ !”

*Gurû Gorakhnâth.*

“He Mâi ! Tû kaun hai ? yehân âi kis kâm ?  
Kaun tumhârâ nagar hai ? kaun tumhârâ nâm ?

No (maid) in Indra's Court\* hath greater beauty.  
O Queen, let us all visit him together. Harken to my  
words.

I tell thee with joined hands, thy desires will be fulfilled.”

- 105 Then the Queen at once dressed herself in her best.†  
Bracelets, rings and anklets, each and all her ornaments ;  
Each and all her ornaments : and took a platter of  
pearls in her hand.

Her glory shone as a star in the heavens, as the sun  
driving away the shadows.

With joined hands she bowed her head at the feet of  
the Gurû there.

*Queen Bâchhal.*

- 110 “If thou cherish me, Saint, then will my body rejoice.”

*Gurû Gorakhnâth.*

“My lady ! who art thou ? Why hast thou come here ?  
Where is thy home ? What is thy name ?

\* The conventional abode of beauty and licentiousness.

† *Lit.*, Put on the 16 appliances for decoration.

Kaun tumhârâ nâm ? kaho tum mukh se sachî bânî.  
Ai Mâî, tû dekhî mujhko bhale gharon kî Rânî.”

*Rânî Bâchhal.*

115 “Nâ kuchh man men chhâo !”

Ronke bolî mukh se bânî.

Itnî kahke bât, nâth ke bharâ nain se pâñî.

*Rânî Bâchhal.*

“Hâth. jor bintî karûn ; suno, Gurûjî, bât.

Main to binâ aulâd kî hûn, beâkul din rât.

Hûn beâkul din rât : rahî tan kî sudh jâtî.

120 Hâth malûn, sir dhunnûn, nahîn kuchh pâr basâtî.

Binâ putar, Mahârâj, rahûn man bîch udâs,

Jaise jal bin mîn rahe thal ûpar piyâs.

Main dokhâ dokhî bharî ; karo merî pratipâlâ !

Mujh pâpan kâ âj karo mukh chandar ujâlâ.”

What is thy name ? Tell the truth with thy lips.

O lady, thou seemest to me to be a Queen of a great line.”

*Queen Bâchhal.*

115 “I have no pleasure in my heart.”

Weeping (thus) spake she with her lips.

When she spake thus the saint's eyes filled with tears.

*Queen Bâchhal.*

“With joined hands I pray thee: hear, Saint, my words.

I am without a child, miserable day and night.

Miserable day and night am I: pleasure hath left my body.

120 I wring my hands, I dash my head, I have no resource.

Without a son, Mahârâj,\* sorrow remains in my heart,

As a fish without water lies thirsting on the sands.

I am a great sinner; be thou my protector!

Make thou my sinful face bright and happy to-day.”

\* Form of address to Brâhmans.

*Gurū Gorakhnāth.*

- 125 "Is mâyâ sansâr meñ dukh hai âthoñ jâm.  
 He Mât, is jagat se nahîn mujhe kuchh kâm.  
 Nahîn mujhe kuchh kâm jagat se ; alakh-purakh, abinâs,  
 Brahmâ wohî, Bishn wohî hai, sahasr wohî rûp Kailâs :  
 Us kê nâm le : mukat hûi likh, chhuṭ jâ jûn chaurâsi.
- 130 Jâo mahil ke bîch, Mât ; kyûn rudan kare hai yehân sî?"

*Rânî Bâchhal.*

- "He Gurū Gorakhnâthjî, tum ho kirpâ nidhân !  
 Main dâsî hûn charan kî ; pûran kîjo kâm.  
 Pûran kîjo kâm : dhyân charnoñ se lâûn.  
 Dijo mukh se bachan, dân putar kê pânûn.
- 135 Khân pân sab te jâ rahûn beâkul din râti,

*Gurū Gorakhnâth.*

- 125 "In this illusory world grief is always present.\*  
 My lady, I have nothing to do with this world.  
 I have nothing to do with this world: the invisible  
 Being, the imperishable,  
 Brahmâ is he, Bishn† is he, Kailâs‡ is he of the thou-  
 sand forms :  
 Take thou his name : salvation is written down for thee  
 (by fate), thou art released from the eighty-four  
 lives. §
- 130 Go to thy palace, Lady: Why art thou grieving here?"

*Queen Bâchhal.*

- "O Gurū Gorakhnâth, thou art the home (ocean) of  
 mercy !  
 I am (but) a slave-girl at thy feet : fulfil my desire.  
 Fulfil my desire : I worship at thy feet.  
 Speak a word from thy lips and I shall obtain the gift  
 of a son.
- 135 I cannot eat or drink at all, miserable day and night,

\* *Lit.*, Throughout the 8 watches.

† Vishnu.

‡ Śiva.

§ The eighty-four *lâkhs* of lives: the conventional expression for the transmigration of souls.

Jûn jangal ke bîch phirî hai maknâ hâthî,  
 Jûn bhojan bin rahî hai durbal kâyâ.  
 Mainî pâpan nirbhâg ! nahîn sukh mainî ne pâyâ.”

*Rânî Kâchhal.*

- 140 “ He Bândî ! tum se kahûn ; yeh hî karo tum kâr.  
 Chalo sangat, ham se abhî dekhan bâgh bahâr.  
 Dekhan bâgh bahâr, rî Bândî : kahûn tujh se samjhâke,  
 Pân, supârî, mewâ, misrî, lâo thâl meñ pâke.  
 Khabar kisî ko nâ ho, piârî : sunîyo chit lagâke.  
 Jaun bâgh meñ utarâ sâdhû, kîjûn darshan jâke.”

*Bândî.*

- 145 “ Bachan tumhârâ mânke abhî karûn tatkâl ;  
 Ab tumhâre hukum ko nek karûn, nahîn tâl :  
 Nek karûn, nahîn tâl ; suno, Rânî, ik arzî hamârî.

As a tuskless elephant wandering in the forests.  
 As a body growing weak without food.  
 I am a miserable sinner ! I have received no joy !”

*Queen Kâchhal.\**

- 140 “ My maid, I tell thee, this must thou do.  
 Come with me, we must visit the beautiful garden at  
 once.  
 See the garden at once, my maid ; I tell thee.  
 Betel leaves and nuts, fruits, sugar-candy, bring me on  
 a platter.  
 Tell no one, my dear : listen with all thy heart.  
 The saint that has come into the garden must I go and  
 visit.”

*Maid.*

- 145 “ Obeying thy order I will do it forthwith ;  
 I will now carry out your order well, there shall be no  
 delay :  
 I will carry it out well without delay ; Listen, Queen, I  
 have a tale.

\* Sister of Queen Bâchhal. The scene changes here.



Wâ gaî darshan karan sant ke, Bâchhal bahin tumhârî :  
 Jab woh âve mahil bîch meñ kahûñ haqîqat sârî.  
 150 Dhîraj kar, Rânî, man mân : yeh mâno kahî hamârî.”

Jab Rânî ne soch meñ baiṭhî sangam râṭ :

*Rânî Kâchhal.*

“ He Bândî, uṭh jâgîye ! hun lagî prabhât :  
 Hun lagî prabhât ! karo sukh ! Har simran uṭh, piârî.  
 Jal se yeh bharî dharî sundar kanchan kî jharî ;  
 155 Liâ jaldî âshnân karûñ : kyâ kartî soch bachârî ?”

Phir basan bhoshan Rânî sang sâkhî hûṭ sârî  
 Â charnoñ meñ paṛî.

*Rânî Kâchhal.*

“ Gurû ! hove pûran âs hamârî !  
 Tum ho âp dayyâ, sukh sâgar, nem dharam, Brahmchârî !”

She has gone to visit the saint, has Bâchhal, thy sister :  
 When she returns to the palace I will tell the whole story.  
 150 Have patience, Queen, keep a (brave) heart : hearken  
 to my words.”

The Queen then remained in sorrow all night.

*Queen Kâchhal.*

“ My maid, wake up, it is already dawn.  
 It is already dawn ! take comfort ! get up and worship  
 Hari, my dear.  
 This beautiful golden ewer filled with water has been  
 placed here ;  
 155 Taking it I will quickly wash : why should I grieve  
 sorrowfully ?”

Then donning ornaments the Queen with all her attendants  
 Came and fell at (the saint's) feet.

*Queen Kâchhal.*

“ Gurû ! may my hope be accomplished !  
 Thou art full of pity and mercy,\* observer of the law, a  
 teacher of religion !”

\* *Lit.*, Pitiful and an ocean of pleasure.

*Gurû Gorakhnâth.*

- “ He Mâi, tû kaun hai ? kaho mukh sachî bât.  
 160 Kaun nagar se ânâ ? kaun nagar ko jât ?  
 Kaun nagar ko jât ? Bât to kah de mukh se, Mâi.  
 Kyâ hai kâm ? Kaho jaldî se. Kis kâran yehân âi ?  
 Tû hai kutal kaṭhor nâr ! taiñ chhalke duniyâ khâe !  
 Mârûn bâns ! Chalî jâ yehân se ! kyûn martî biu âi ?”

*Rânî Kâchhal.*

- 165 “ Hâth joṛ bintî karûn : kîjo merî sahâi.  
 Berâ parâ samundar meñ : dîjo pâr langhâe.  
 Dîjo pâr langhâe ! kar joṛ ! sahâi !  
 Tum ho pûran, brahmthârî, mâyâ nahîn pâi !  
 Ho tumhârâ partâp, rahe jag nâm tumhârâ.  
 170 Jo ho jâ ik putar âp kâ jî jîkârâ.”

*Gurû Gorakhnâth.*

- “ My Lady, who art thou ? Tell the truth with thy lips.  
 160 From what home hast come ? To what home art going ?  
 To what home art going ? Tell me with thy lips, Lady.  
 What is thy desire ? Say quickly why hast thou come  
 here ?  
 Thou art a black and hard-hearted woman ! Thou hast  
 deceived the whole world !  
 I will beat thee with a bamboo ! Be off from here ! Why  
 dost thou court death ?”

*Queen Kâchhal.*

- 165 “ With joined hands I pray : be my protector.  
 My bark is on the sea ; make it to cross over.  
 Make it to cross over ! With joined hands ! Protection !  
 Thou art perfect, a spiritual guide, without illusion.  
 May thy splendor (increase), and my name remain in  
 the world !  
 170 If there be a son through thee may thine heart  
 rejoice.”

*Gurū Gorakhnāth.*

“Ik bachan merā suno : man men bāndho dhîr.  
 Is chintā ko dūr kar : sadā bhajo Raghbîr.  
 Sadā bhajo Raghbîr, bāwarî ! Kyûn dil men ghabarāo ?  
 Sād̄h sant kî sewā karnî, man ichbā phal pāo.  
 175 Yeh sâgar sansâr karam kâ ; kyûn nâhaqq pachhtāo ?  
 Yeh mâno tum bachan hamârâ. Abhî mahil ko jâo.”

Us rât nakhand̄ gaî sab jag karat ârām ;  
 Rânî\* mahilon̄ se chalî dhar Gorakh kâ dhyân :  
 Dhar Gorakh kâ dhyân ; jabhî Rânî bâgh men âî,  
 180 Hâth jor, âdhîn hûî, charnon̄ men sîs niwâî.

*Rânî Bâchhal.*

“Binâ putar main̄ phirûn taraptî ? tan man huâ sudâî.

*Gurū Gorakhnāth.*

“Hear one word of mine : take courage in thy heart.  
 Keep this grief afar : worship always Raghbîr.  
 Worship always Raghbîr, thou fool ! why art confound-  
 ed in thy heart ?  
 Serve saints and holy men, and receive the desire of thy  
 heart.  
 175- This world is full of fate, † why dost grieve for nothing ?  
 Hearken to these my words. Go to thy palace at once !”  
 That night at midnight when all were at rest ;  
 Queen (Bâchhal) left the palace and worshipped  
 Gorakhnāth.  
 Worshipped Gorakhnāth : when the Queen came into the  
 garden  
 180 With joined hands she saluted him and bowed her head  
 at his feet.

*Queen Bâchhal.*

“Without a son I live in sorrow ! my body and mind  
 are in trouble.

\* *Scil.* Bâchhal.† *Lit.*, Ocean of fate.

Karo, Nâth, man ichhâ pûran : is 'kâran chal âi."

*Gurû Goraknath.*

"Jâ kâ tan tashnâ âdhik so andhâ kar deh :

Pâp pun jâne nahîn châhat karan sneh :

185 Châhat karan sneh : kahûn main mukh se sachî bânî.

Yeh duniyâ hai khân kapaṭ kî : tûn kyûn hûî diwânî ?

Jo kuchh ank likhâ Kartâ ne, lag gai karam nishânî.

Jâ ghar ! Baiṭh raho mahilon meñ, Har se dhyân lagânî."

*Râni Bâchhal.*

"Jo châho, soî karo ! Tum sat ho, Gorakh !

190 Is duniyâ ke bîch meñ nâm mahârâ râkh !

Nâm mahârâ râkh : hâth tumharî hai dorî !

Jo châho, so karo ! tumheñ kis kî hai chorî ?

Bhû sâgar meñ bahî ! karo merâ nastârâ !

Dhirag jîûn jagat bîch ; binâ putar hai hârâ."

Fulfil, saint, the desire of my heart : for this am I come."

*Gurû Gorakhnâth.*

"Whose body is full of envy it makes him blind.

Not knowing right from wrong he would be loving :

185 He would be loving : I speak truth from my lips.

This world is a pit of deceit : why art become mad ?

The fate that god has written, the sign of that fate has  
been made.

Go home ! sit in the palace, worshipping Hari."

*Queen Bâchhal.*

"Do as thou wilt ! Be thou true, Gorakhnâth !

190 Protect my name in this world !

Protect my name : the power\* is in thy hand !

Do as thou wilt ! whom dost thou fear ? †

I am afloat on the sea of the world ! Grant me salvation !

Accursed I live in the world, ruined (by being) without  
a son !"

\* *Lit.*, The thread.

† An idiom. *Lit.*, From whom is concealment to you ?

*Rānī Káchhal.*

- 195 "Háth joṛ bintî karûn, he Gurû Gorakhnâth !  
 Bahot dinon sewâ karî : lâj tumhâre háth.  
 Lâj tumhârê háth, Gurû ! main tum se 'araz lagâi :  
 Jis par kirpâ hûi tumhârî, pâr karê chhinmâe.  
 Dhan dhan bhâg pûran haiñ un ko, jis ghar janam  
 le âe !
- 200 Amar nâm un kâ hai jag meñ ! Dhan hai jantî mâi !"  
 Jholî meñ se nâth ne do phal lîe nikâl.

*Gurû Gorakhnâth.*

- "Jâ Mâi, tujh ko dîe ! janamenge do la'l :  
 Janamenge do la'l. Jâo, ab mat na kîjo derî.  
 Jân lîa main bahot dinon sewâ karî gherî.  
 205 Phir kabhî ânâ nahîn yehân se ! kahî manîye merî.

*Queen Káchhal.\**

- 195 "With joined hands I pray, O Gurû Gorakhnâth !  
 Many days have I served thee : my honor is in thy  
 hands.  
 My honor is in thy hands, Gurû ! I make my prayer  
 to thee :  
 On whom is thy mercy is saved at once.  
 Happy fates were fulfilled to them in whose house thou  
 wert born !
- 200 Immortal is their name in the world ! Happy is thy  
 bearing mother !"

The saint took two flowers from out of his wallet.

*Gurû Gorakhnâth.*

- "Go lady, I have given to thee ! Two sons will be born :  
 Two sons will be born. Go, make no delay now.  
 I know that thou hast done me many days of service  
 and worship.  
 205 Come here again no more ! Harken to my words :

\* The scene changes here.

Kis kis ko den putar? doltî denâ phirî bahoterî.”

Bhar lâ garwâ dūdh kâ : lâ apne hâth :

*Rânî Bâchhal.*

“Dayyâ karo hamesha apnî, ai Gurû Gorakhnâth!”

*Râgnî.*

210 “Karo kirpâ, Gurû mere!  
Charan kî dâsî hūn terî!”  
Yeh hî kah ro parî Rânî.  
Nain men bhar âyâ pânî.  
“Putar bin hūn hūn nârî!  
215 Ren chakwî ko jūn bhârî,  
Yeh hî gat ho rahî merî!  
Gurû, main dâsî hūn terî!  
Karo pûran merî âsâ!  
Met man kâ shakal sânsâ!”

Shall I give a son to every one? Child-giving is a constant request.”

She\*filled a cup of milk and gave it (the Gurû) with her own hands.

*Queen Bâchhal.*

“Have mercy always, O Gurû Gorakhnâth!”

*Song.*

210 “Have mercy, my Gurû!  
I am a slave at thy feet!”  
Saying this the Queen fell to weeping,  
And her eyes were full of tears.  
“I am indeed a woman without a son!  
215 As the night is wearisome to the *chakwî*,  
So is this evil plight to me.  
Gurû, I am thy slave!  
Fulfil my desire!  
Wipe out all my sorrows from my heart!”

*I.e., Bâchhal not Kâchhal. Scene changes again.*

*Gurû Gorakhnâth.*

- 220 “ Jâ, laṇḍî kî ! Bhâg jâ ! jo jîwat châhe prân.  
Tiryâ ko nahîn mârnâ ; hot dharm kî hâu.  
Hot dharm kî hân. Chalî jâ ! mat nâ sûrat dikhlâve !  
Kal dînî do phal tere ko ; zarâ lâj nahîn âve !  
Is duniyâ se rahe akelâ : nâ kisî ko patyâve !  
Is kal jug kê yeh hî rûp hai : sab dharm ur ho jâve !”

*Rânî Bâchhal.*

- 225 “ Jhûṭ bachan bolûn nahîn, he Gurû Gorakhnâth !  
Koî tum ko chhal le gaî tiryâ chanchal zât.  
Tiryâ chanchal zât ’aqal har le gaî tumhârî.  
Kyûn bhole, Mahârâj ? ulat qismat gaî mahârî !  
Nâ tumharâ kuchh dosh : phirûn karmon kî mârî !

*Gurû Gorakhnâth.*

- 220 “ Go, thou daughter of a cur !\* Be off ! If thou wouldst  
preserve thy life.  
One should not strike a woman ; it is against the law. †  
It is against the law. Be off ! show thy face no more !  
I gave thee two sons (fruits) yesterday ; thou hast no  
shame at all !  
One must live alone in this world and trust no one !  
This is the condition of this age : ‡ all religion has fled  
away !”

*Queen Bâchhal.*

- 225 “ I speak no lie, O Gurû Gorakhnâth !  
Some wanton woman has deceived thee.  
Some wanton has misled all thy discrimination.  
Why dost frown, Mahârâj ? My fate has become un-  
fortunate !  
No blame is yours : I live a victim of fate.

\* A term peculiar to *faqîrs* as abuse.

† *I.e.*, religious law.

‡ The Kali Yuga, the 4th or present age of the world, always considered as very degenerate.

- 230 Jân chakwî ko ren hûî, aisî gat mahârî !  
 Jân yatîm bin rain rahe sab abran phîkâ !  
 Jân jal bin rahe mân, hâl bîte merî jî kâ !

*Gurû Gorakhnâth.*

- “ He Rânî, roîye matî ! kyûn soche har bâr ?  
 Jâ ! Tere sat hovegâ Gûgâ Râjkuwâr !  
 235 Gûgâ Râjkuwâr hovegâ, sûr, bîr, kallâdhârî.  
 Janamat sâr lage gûn par, jis se parjâ bhûnî sârî.  
 Ghar ghar thapî dî nagar meñ : gâven mangal nârî.  
 Jo ham ko woh le gâi chhalke, he pâpan hatyârî !  
 Janamat sâr maregî jannî : parî nipat atî bhârî :  
 240 Bârah baras kî hûî ’umar kî. Rakhîye yâd hamârî.”

*Rânî Bâchhal.*

“ Âj mujhe yeh bar huâ, man meñ kîâ ânand.  
 Janam janam ke kaṭ gae mere shakal dukh phand.”

- 230 As the *chakwî's* at night, so has my plight become (evil) !  
 As a deserted wife without a husband remains devoid  
 of ornaments !  
 As from a fish without water the joy of my life has de-  
 parted !”

*Gurû Gorakhnâth.*

- “ Weep not, my Queen ! Why art always sorrowful ?  
 Go ! Thy son will be the Prince Gûgâ !  
 235 The Prince Gûgâ will be, beautiful, brave, miraculous.  
 From his very birth shall he work miracles that the  
 whole world may be his subjects.  
 In every house shall be congratulations throughout the  
 city : the women shall sing songs of rejoicing.  
 The woman who deceived me, the deceitful sinner !  
 She shall die at their birth, very heavy sorrow shall fall  
 on her.  
 240 Twelve years shall their life last. Remember my words.”

*Queen Bâchhal.*

“ To-day has my boon been granted, rejoicing my heart.  
 The meshes of the sorrows of all my lives have been cut.”



*Rāgnī.*

245 “Kaṭe dukh janam ke sâre !  
 Bhâg nirmal hûe mahâre !  
 Hûi kirpâ Gurû tuhârî !  
 Phirûn thî karam kî mârî :  
 Râkh, lajjâ lie maharî !  
 Gurû ! main dâsî hûn tuhârî.  
 Bipat meñ sukh mujhe dînâ :  
 250 So phal jag meñ hûâ jînâ.”

*Sabîr Deî.*

“He Bâchhal ! Is jagat meñ tain dî lâj gañwâe !  
 Jogî râkhâ bâgh meñ : nit uṭh us par jâe.  
 Nit uṭh us par jâe : bhûrî zarâ lâj nahîn âi.  
 Nit uṭh ta’na dî haiñ sarîke : ho gaî jagat hañsâi.

*Song.*

245 “The griefs of all my lives have been blotted out !  
 My fate has become propitious !  
 Thy mercy, Gurû, has come upon me !  
 The victim of fate did I live,  
 But thou hast preserved my honor !  
 Gurû ! I am thy slave.  
 Thou gavest me joy in my sorrow :  
 250 So my fruit hath ripened in the world.”\*

*Sabîr Deî.†*

“O Bâchhal ! Thou hast destroyed thy honor in the  
 world !  
 Thou didst keep the *jogî* in the garden, always going to  
 him.  
 Always going to him : no shame came to thee at all.  
 Our relatives are always blaming thee, and the whole  
 world jeers.

\* The desire of my heart is accomplished.

† The sister of Râjâ Jewar.

- 255 Khoî dî kul kî marjâdâ jab se biyâhî aî.  
 Ghar ghar charchâ râhe râtân: hañste log lagâe.  
 Is jîne se marnâ behtar: ab kyûn sûrat dikhâî?  
 Aisâ zulm kîâ tain, pâpan: zarâ lâj nahîn aî."

*Rânî Bâchhal.*

- " Pâp pun jânûn nahîn: suno hamârî bât.  
 260 Kyûn khoṭe mukh se kahe? nâ âve kuchh hâth.  
 Nâ âve kuchh hâth: kahe mukh koṭî bânî.  
 Kyûn kartî badnâm: âp ho, beṭî, syânî!  
 Bin dekhan, bin sunan, kahe jo mukh se bânî.  
 Yâ le! Nische jân! Narak meñ jâe prânî.  
 265 Bigrat hai parlok dharm apnâ jo hâre.  
 Un kâ sat nâ rahe kahâ patî kâ jo dâre!"

- 255 The honor of the family has been lost since thou wast  
 married into it.  
 All night are scandals in the house and the people have  
 begun to jeer.  
 Better die than live thus: how canst thou show thy  
 face now?  
 Such wickedness hast thou done, thou sinner, that no  
 shame comes at all!

*Queen Bâchhal.*

- " I know nor good nor evil: listen to my words.  
 260 Why speak evil with your lips? No good comes of it.  
 No good comes from speaking evil with the lips.  
 Why do you give me a bad name: thou art a wise  
 woman, my girl!  
 Speaking evil with your lips without seeing and without  
 hearing.  
 Take this (to heart). Know this for certain! Thy life  
 will be passed in Hell.  
 265 Who forsakes the law will be destroyed in the next world.  
 Her virtue remains not who disobeys her husband's  
 word!"

*Sabîr Deî.*

- “ Jo bâtain tain ne karî : aisî karî na koî.  
 Bâgar des Chauhân kî dîe lâj sab khoî.  
 Dîe lâj sab khoî, Bahû : main sun Kâchhal se âî.  
 270 Awandî Jewar bhayyâ ko dûn mahilon se kharwâî.  
 Nahîn kâm mahilon meñ terâ : jit châhe ut jâiye !  
 Kyâ mukhrâ dikhlâve jag meñ : maro, zahar bas khâiye.”

*Rânî Bâchhal.*

- “ Jo karnî so kar chuko ! mat nâ kîjo târ !  
 Jo mukat meñ likh dîâ nâ koî metanhâr.  
 275 Nâ koî metanhâr : karo jo tum ko bhâve.  
 Tujh ko tîn talâq mahil se nâ kharwâve.  
 Jo tû mukh se pher kahegî khotî bânî,  
 Marûngî kaṭârî khâe : tajûngî ab zindagânî.”

*Sabîr Deî.*

- “ As thou hast done hath no one done.  
 All the honor of the Chauhâns\* of Bâgar is lost.  
 All the honor is lost, my sister : I heard it all from  
 Kâchhal.  
 270 I will go to my brother Jewar and have thee turned out  
 of the palace.  
 Thy place is not in the palace : go where thou wilt !  
 Why dost show thy face in the world : take poison and  
 die !”

*Queen Bâchhal.*

- “ Do you what you have to do ! Delay not !  
 What is written in one's fate † none can blot out.  
 275 None can blot out : do as you please.  
 I swear to thee thrice. Get me turned out of the palace ! ‡  
 If you speak evil words again with your lips,  
 I will stab myself and die : I will destroy my life at once.”

\* Gûgâ was a Chauhân Râjput. † A curious use of *mukat*.

‡ *I.e.* do your worst.

- Nâ jîûn pal ik : prân chhîn meñ kho dúngí !  
 280 Dhur dargahoñ bích pakaṛ pallû terâ lúngí !”

*Sabîr Déi.*

- “ Are bhâî Jewar mere ! kahûn tum hîn se âj !  
 Bâgaṛ des Chauhân kî târ dharî hai lâj !  
 Târ dharî hai lâj bairan meñ : samjhâûn tujh koî.  
 Aisâ zulm kîâ Bâchhal ne jag meñ hûa nâ hûî.  
 285 Jogî rakh bāgh meñ : le bhojan nit jâe :  
 Adhî rât nikhaḍ gaî thî jab mahiloñ meñ âî.  
     Zulm is ne kîâ bhârî :  
     Lâj sab khoî hamârî.  
     De mahiloñ se kaṛh !  
 290 Nahîn, us ko de mârî !”

I will not live a minute: I will destroy my life in a moment!

- 280 I will bring you to account for it in the next world\*”

*Sabîr Déi.*

“ Ah Jewar, brother mine ! I would speak with you to-day !

The honor of the Chauhâns of Bâgaṛ has been taken away. Honor has been lost through an enemy : † I will tell it all (to you).

Such wickedness as Bâchhal has done has not been since the world has been.

- 285 She kept the *jogî* in the garden and was always going and giving him food :

It was dead of night at midnight when she returned to the palace.

Great wickedness has she done :

All our honor is gone.

Turn her out of the palace

- 290 Or else destroy her.”

\* *Lit.*, I will seize and take the hem of thy garment in the midst of the distant court.

† *I.e.* Bâchhal: *bairan* fem.

*Rājā Jewar.*

- “Sunke tumhare bachan ko, gū krodh tan chhāe :  
 Ab jīwat chhorūn nahīn : dūngā prān gañwāe.  
 Dūngā prān gañwāe : abhī mahilon se dūn kharwāe.  
 Mār korūn, khāl urā dūn : rahā krodh tan chhāo.  
 295 Main jānūn thā hai satwantī : augun rahī chhipāe.  
 Tiryā jāt 'aqal mat hīnī ; nā mukh karo baīāe.  
 Mahā kapaṭ kī khān jān līe ! hogī jagat hañsāe.  
 Itnī hī sanjog likhā thā : Bidhnā bāt banāi.”

*Sabīr Deī.*

- Ai Bhāī, soche matī : kījo ik upāe.  
 300 Kyā ? tū bhijwā us ke bāp ko : nahīn dījo jān gañwāe.  
 Nahīn dījo jān gañwāe : baran main kahūn tujhe samjhāke.  
 Nahīn chorī kī bāt rahī : tū pūchh mahil meñ jāke.

*Rājā Jewar.*

- Hearing your words my body is full of anger :  
 I will not now let her live ; I will destroy her life.  
 I will destroy her life : I will turn her out of the palace  
 at once.  
 I will beat her and flay off her skin : my body is full of  
 anger.  
 295 I thought her virtuous and secretly she was vile.  
 Womenkind are without thought or mind : praise them  
 not with thy mouth.  
 Hold them as the very pit of deceit ! The world will  
 jeer (at her).  
 My connection with her is at an end : \* Fate hath done  
 this.”

*Sabīr Deī.*

- “Ah Brother, grieve not : make a plan.  
 300 What ? Send her to her father ; do not destroy her life.  
 Do not destroy her life : I will tell thee a plan.  
 It is no secret : go and ask the whole palace.

\* *Lit.*, This much connection (fate) had written.

Dekh ! turt mukaregî Rânî, sau sau qasmân khâke.

Mat nâ karo 'itbâr kisî kâ : mare zahar khilâke.

- 305 Mat karo soch bichâr : baran kyâ hâth lage pachhtâke ?  
Anhonî hûî rît hamârî isî jagat men âke."

*Râjâ Jewar.*

"Itnâ hî sanjog thâ : Bidhnâ rachî ûpâr."

Jhat khunî se târke lâ hâth katâr.

Lâ hâth katâr.

*Râjâ Jewar.*

"Piârî, kadhî kâm nahîn âyâ.

- 310 Aî parîr sâr, Bhâî, main jis khâtir tû hatâyâ."

Aisî kahke bât, Râo ke nainon men jal chhâyâ.

Nahîn miyân ko chhore khândâ ! He Gorakh kî mâyâ !

See ! the Queen will at once deny, swearing a hundred oaths.

Believe none of them : they will kill thee with poison.

- 305 Grieve not : what sorrow has come to grieve about ?  
An unexpected evil has come upon in this world."

*Râjâ Jewar.*

"So long we were connected : Fate hath decreed separation."

He took his dagger in his hand immediately from off the peg.

He took his dagger in his hand.

*Râjâ Jewar.\**

"My beloved, never have I used thee."

- 310 A heavy sorrow, friend, has come for which I draw thee.

When he said this the king's eyes filled with tears.

The blade would not leave the scabbard, through Gorakhnâth's power !

\* Speaking to the dagger.

*Râni Bâchhal.*

- “ Binâ khatâ, taqsîr bin, kyûn mâro Mahârâj ?  
 Kaun pâp ham se hûâ ? kyâ bigrâ kuchh kâj ?  
 315 Kyâ bigrâ kuchh kâj, Pati ? sun ’araz hamârî.  
 Kyûn tain kînâ krodh ? nîr nainon se jârî ?  
 Kyûn lâ khândâ hâth men ? surkhî kyûn chhâî ?  
 Dîjîye sách batâe. Tum hîn hai Râm dohâî !”

*Râjâ Jewar.*

- “ Jo, Rânî, tû ne karî aisî karî nâ koî.  
 320 Bâuh pakaṛke dhâr dînâ adhar ḍaboî.  
 Dînâ adhar ḍaboî : tû hai kamzât lugâî.  
 Jab se prît kasî jogî se, ho gaî jagat haîsâî.  
 Yeh Bidhnâ ke hâth bâṭ hai : jît châhe âwat jâe.  
 He pâpan nirbhâg, samajh le : tujhe soch nahîn âî !”

*Queen Bâchhal.*

- “ Why slayest thou (me), Râjâ, without crime, without  
 fault ?  
 What crime have I committed ? What injury have I  
 done ?  
 315 What injury, O my Lord ! Hear my prayer .  
 Why art thou angry ? Why fall tears from thy eyes ?  
 Why hast thou taken the sword in thy hand ? Why are  
 (thine eyes) full of redness ?  
 Tell me the truth. Thou art my God and protector !”

*Râjâ Jewar.*

- “ O Queen as thou hast done none hath done.  
 320 Seizing my arm thou hast plunged me into the stream  
 (of sorrow).  
 Plunged me into the stream : thou art an evil woman.  
 Since thou hast made love to the *jogî* the world has  
 laughed.  
 This matter is in the hands of Fate, which does as it  
 pleases.  
 O miserable sinner, listen : thou didst not dread (the  
 result) !”

*Rânî Bâchhal.*

- 325 “Kaun Bidhâtâ dukh dâ ? kîjo ân sahâ ?  
 Kyûn biptâ dînî mujhe, jo dukh sihâ na jâe ?  
 Jo dukh sihâ na jâe, Bidhî : taîn kyâ gat karî hamâri ?  
 Tap tap ansû paṛe dharan par : nîr nain se jârî.”

Kis bidh karat bilâp mahil men ? Jabhî kûk mukh mâri.

*Rânî Bâchhal.*

- 330 “Yeh man nṭhat biyog : marûn, main tan men khâe  
 kaṭârî.”

Chalî mahil se bâhir nikas ; jhaṭ karî turt aswârî.

*Rânî Bâchhal.*

- “Likhî karm kî rekh, dekhîyo, yeh gat hûî hamâri.  
 He Prabhû ! sun lîjîye ! Lâj tumhâre hâth !

*Queen Bâchhal.*

- 325 “O Fate what misery hast thou given ? come and protect me !

Why hast given me such grief that I cannot bear the pain (of it) ?

I cannot bear the pain, Fate ; why hast thou made me so wretched ?

My tears drop upon the ground : tears fall from my eyes.”

What wailing there was in the palace when she cried out from her mouth !

*Queen Bâchhal.*

- 330 “My heart will (not) bear this separation : I will die, stabbing myself with a dagger.”

She went outside the palace and at once entered a carriage.\*

*Queen Bâchhal.*

See, this was written in the lines of Fate : this misery of mine.

O God ! Hear me ! My honour is in thy hands !

\* A *rath* or native lady's carriage drawn by bullocks.



- Binâ bulâi main chali : kyâ kahenge pitû mât ?  
 335 Kyâ kahenge pitû mât mujhe ? ‘ab kis kâran tû âi?’”

Garḥ Gajni kî hûi rastâ, lambâ kûnch karâi.

Is bidh karat bîchâr : bhân jhaṭ gîâ sukh par âi.

*Rânî Bâchhal.*

“Châr gharî bisrâm karo ; yehân jal, piô, lo nahâe.

Yeh biptâ ban ghor hî : garjî ân parî mujh pâe.

- 340 Kyâ janûn thî aisî hogî? detî prân gainwâe !”

*Gârîwân.*

“Châr gharî bisrâm kar : sikhar bhân gîâ âe.

Main in bailon ko abhî yehân lâûn jal piâe.”

Yehân lâûn jal piâe.”

Bail le jhaṭ sâgar pe âyâ :

I go uninvited ; what will my parents say ?

- 335 What will my parents say to me ? ‘why hast thou come now?’”

Her road lay to Ghazni Fort, a long march she made.

Sorrowing thus (was she when) the sun rose quickly and she rested herself.

*Queen Bâchhal.*

“Let us rest an hour\* : here is water, let us drink and bathe.

This is a dreadful grief that has come upon me : I have received the sorrow that has come to me.

- 340 Had I known it would be thus I would have destroyed my life.”

*Coachman.*

“Let us rest an hour : the full sun has come (on us).

I will drink these bullocks and return here soon.

I will drink them and return here.”

He took the bullocks at once to the river :

\* Châr gharî = 96 minutes.

Lage pîwan pânî sâgar meñ bhachîr dhang lagâyâ.

345 Kâṭ-sâr gir paṛe dharan par : bhawar Baikunṭh lok ko dhâyâ.

Lagâ shîsh dharnî se mâran : kûk mâr mukh royâ.

*Gayâwân.*

“ Ai Bâchhal, sun le mujh ko : Bhâvê ne ân ḍabâyâ !  
Tû to phirî Karne kî mârî ! main kyâ pâp kamâyâ ? ”

*Rânî Bâchhal.*

“ He Bhâvê, tain kyâ karî, is jangal meñ âe ?

350 Bail hamâre mar gae ; lîe sarap ne khâe.

Lîe sarap ne khâe : dîe biptâ kyûñ bhârî ?

Nâ jîwan kî âs : chalî ab jân hamârî.

Is jângal ke bîch nahîn koî hamrâ sâthî.

Hâth malûñ, sir dhunnûñ : gharî woh mere hâth na âtî ! ”

355 Is bidh karat bilâp, jab tan murchhâ gae âe.

They began to drink in the river where a serpent was  
on the bank.

345 Bitten they fell to the ground, and their life went to  
the next world.\*

He began to dash his head on the ground and cried out  
and wept.

*Coachman.*

“ O Bâchhal, hear me : Fate has come and destroyed me !  
Thou art the victim of Fate ! but what harm have I done ? ”

*Queen Bâchhal.*

“ Ah Fate, what hast thou done in this desert ?

350 My bullocks are dead, bitten by a snake.

Bitten by a snake : why hast given me great sorrow ?

I have no hope of life : now will my life depart.

In this desert I have no friend.

I wring my hands, I dash my head : do what I will it is  
in vain ! ”

355 Thus did she cry out till she swooned away ?

\* *Baikunṭh*, Paradise.

Jab Gūge ne udar mán parchâ dîâ lagâe.  
Parchâ dîâ lagâe.

*Gūgâ.*

- “ Soch mat karnî Mât hamârî !  
Gadî niche kharâ nîb : ik toro us kî dâlî ;  
Le Gorakh kâ nám : ân sudh legâ abhî tumhârî.  
360 Kaun chîz hai zahar ! utar jâe, lage na pâl kî derî.  
Ik takâ dhar Gurû Gorakh kâ : ho pûran âs tumhârî.  
Itná kâm karo, Mâtâ : yeh mâno kahî hamârî !”

*Râni Bâchhal.*

- “ Yeh supnâ mujh ko âyâ : kyâ kahûn ? kahî na jâe !  
Gadî niche nîb kâ perâ dîâ batâe.  
365 Perâ dîâ batâe nîb kâ : aisâ supnâ âyâ.  
Hai ik bâlak barâ sohanâ sâ : pas hamâre âyâ.

Then did Gūgâ from within her womb work a miracle.  
Work a miracle.

*Gūgâ.\**

- “Grieve not, mother mine !  
Near the carriage stands a *nîm*† tree, cut one of its  
branches ;  
Call on Gorakhnâth : he will come and protect thee.  
360 What is there in poison (after all) ? It will go away  
without a moment's delay.  
Lay aside a mite for Gurû Gorakhnâth and thy hope  
will be fulfilled.  
Do this much, Mother, and hearken to these my words !”

*Queen Bâchhal.‡*

- “Thus did I dream : what shall I say ? I cannot say it !  
It showed me a *nîm* tree near the carriage.  
365 It showed me a *nîm* tree : such was my dream.  
It was a very lovely child that came to me.

\* Speaking from his mother's womb.

† *Melia indica.*

‡ To the coachman.

Bhojâ pakarke kar lie baiṭhe, yeh mukh se farmâyâ ;  
 ‘ Gurû Gorakh kâ nâm batâ ! gae antar dhyân lagae ! ’ ”

*Kalâm Râni Bâchhal kâ Gurû Gorakhnâth se.*

“ Ai Gurû Gorakhnâthjî ! kariye merî saḥâî ! ”

- 370 Lekar dâli nib kî : dhar diâ ṭakâ chauhâî.  
 Dhar diâ ṭakâ chauhâî ; jabhî mukh Gorakhnâth manâyâ.  
 Paṛh paṛh mantar aṣṭ kulî ke jab gâṛ ko gâyâ.  
 Uṭarâ zahar jabhî ik chhîu meñ, jab oh ne sis hilâyâ.  
 Turt khare ho gae bail ! Gûge ne parchâ lâyâ !

*Râni Bâchhal.*

- 375 “ Kirpâ hûî Gorakhnâth kî : sârî hamârî kâj ;  
 Sab jag pâlanhâr ho ! bare gharîb nawâj !

He caught my arm, took my hand, sat down and said  
 with his lips.

‘ Call on Gurû Gorakhnâth ! The difficulty will go as  
 you worship ! ’ ”

*Prayer of Queen Bâchhal to Gurû Gorakhnâth.*

“ O Gurû Gorakhnâth ! Be thou my helper ! ”

- 370 She took the branch of the *nîm* tree and placed the  
 offering of a mite.  
 Placed the offering of a mite : and called on Gorakhnâth.  
 She repeated the charms for the eight kinds (of snakes)  
 and then sang the praises of the charmer.  
 Then the poison went away in a moment, and they lifted  
 their heads.  
 And the bullocks stood up immediately ! Gûgâ worked  
 this miracle !

*Queen Bâchhal.*

- 375 “ (Through) the mercy of Gorakhnâth my desire has been  
 fulfilled.  
 Thou art the supporter of the whole world : the great  
 cherisher of the humble !

Barē gharīb nawāj, Nāthjī ! Pahile tujhe manâûn !  
 Ab jâr lâ niche : nit charnon dhyân lagâûn !  
 Karī kirpâ mujh ūpar tum hī. Main bābal ghar jāûn.  
 380 Mil dusotâ mujh birhan ko, phir nâ hatke âûn.”

Jab Rânī wahân se chalī, dhar Gorakh kâ dhyân ;  
 Majal majal kar, â gaī Garh Gajni āsthân.  
 Garh Gajni āsthân, jabhī Rânī mahilon meñ âi,  
 Bhojâ pasâr milī mâtâ se ; parī dharan par jāe,  
 385 Umang umang bharāve chhâtī ! kyâ kahûn ? kahī jāe !

*Rânī Bâchhal.*

“ Wâ din kyûn na diē mâr main jis din janam le âi ? ”

Great cherisher of the humble, O Saint ! First of all  
 I worship thee.

Now I know thee well : always will I worship at thy  
 feet !

Thou hast shown mercy to me. I will go to my  
 father's house.

380 I, the unfortunate, have been dismissed, never will  
 I return.”

Then the Queen worshipped Gorakhnâth and went on.  
 Stage by stage she journeyed and reached her house in  
 Gajni\* Fort.

Her house in Gajni Fort : when the Queen entered the  
 palace,

She met her mother with extended arms and fell on the  
 ground.

385 Great longing filled her breast : How shall I say ? It  
 cannot be said.

*Queen Bâchhal.*

“ Why didst thou not slay me the day I was born ? ”

\* I.e. Ghazni.

*Mâtâ Râni Bâchhal kî.*

- “He beṭî, kyûn rotî? Kyûn man kîâ udâs?  
 Kaun bâṭ kâ dukh tujhe? Kaho hamâre pâs!  
 Kaho hamâre pâs, ai beṭî! Kyûn man ndan lagâe?  
 390 Kyâ patî, nand, bahin terî ne mukh bhar ta'n sunâe?  
 Kadhî nahîn itnâ dukh pâyâ jab se janam le âî.  
 Ab mukh se kah de, tû beṭî! Kis kâran chal âî?”

*Râni Bâchhal.*

- “He Mâtâ, sun lîjîye! kahûn, tumhen samjhâe.  
 Jogî utarâ ânke, karî sewâ man lâe.  
 395 Karî sewâ man lâe nâth kî: man charnon chit lâe.  
 Nand merî ne jâ Râjâ se aisî chughlî khâî.  
 ‘Jogî râkhe, târ dîâ hai: sârâ mâl lutâe.  
 Yâ tû dîjîye mâr, nahîn mahilon se dîe kharwâe.’  
 Barî soch raktî mujhe, nâ jîwan kî âs!”

*The Mother of Queen Bâchhal.*

- “My daughter, why dost weep? Why dost sorrow in thy  
 heart?  
 What troubles thee? Tell me!  
 Tell me, O my daughter! Why is sorrow in thy heart?  
 390 What reproach have husband, sister-in-law and sister  
 cast on thee with their lips?  
 I have borne no such sorrow as this since I was born.  
 Tell me with thy lips, my daughter! Why hast come here?”

*Queen Bâchhal.*

- “O mother hear me! I will explain and tell it you.  
 A jogî came (into the garden), I went and worshipped  
 him.  
 395 I went and worshipped the saint: I laid my heart and  
 soul at his feet.  
 My sister-in-law went to the Râjâ and slandered me thus.  
 ‘She has kept the jogî and bestowed gifts on him and  
 squandered all her property.  
 Either do you kill her or turn her out of the palace.’  
 (So) I am in great sorrow and have no hope in life!”

- 400 Nahîn bâlak paidâ hûâ, lagâ bârwîn mâs !  
 Lagâ bârwîn mâs, rî Mâtâ ! kyâ gat hûî hamârî ?  
 Jab se paîâ gharab meñ mere yâ gat huî hamârî !  
 Tyâg dîe Râjâ ne mujh ko, aisî bât bichârî.  
 Mainî nir-bhâg janam kî ! Aisî hûn pâpan hatyârî !”

*Kalâm Gûge kâ Shikam meñ.*

- 405 “ Mât hamârî ko-rahî yâ chintâ din rât.  
 Us kâ dukh niwâr do, he Gurû Gorakhnâth !  
 He Gurû Gorakhnâth ! ânke kîjo bîg sahâî !  
 Mât hamârî man apne meñ rahî bahot dukh pâe.  
 Hogâ mujh ko ta'n jagat meñ, jo yehân janam le âe.  
 410 Pitâ mere ko de parchâ, merî mâtâ ko le jâe.  
       'Araz sun lîjo mahârî, dhyân charnoñ se lâyâ !  
       He Gurû Gorakhnâth ! Baîâ dukh pâyâ !”

- 400 My child is not yet born, though this is the twelfth  
 month (of my pregnancy).  
 Though this is the twelfth month, Mother ! what a sad  
 plight am I in ?  
 Since he came into my womb I have been in sorrow !  
 The Râjâ dismissed me thinking such (evil) things.  
 I was born ill-fated ! I am such a dreadful sinner !”

*Gûgâ speaks from the Womb.*

- 405 “My mother lives in sorrow day and night.  
 Take away her sorrows, O Gurû Gorakhnâth !  
 O Gurû Gorakhnâth ! come and succour her quickly !  
 My mother lives on with great sorrow in her heart.  
 I shall suffer great reproach in the world if I am born  
 here.  
 410 Show my father some miracle that he take back my  
 mother.  
 Hear my prayer that worship at thy feet !  
 O Gurû Gorakhnâth, we are in great trouble !”

*Râjâ Jewar.*

- “Sowan thâ sukh chain men, sukh se âsan lâe.  
 Nahîn hosh tan kî rahî, paṛâ dharan par jâe :  
 415 Paṛâ dharan par jâe ; merî sab rahî sudh jâtî.  
 Beâkul hûâ, hosh nahîn mujh ko, nâ mukh barnî jâtî.  
 Kahe mujh ko, ‘Sun, mûrakh Râjâ ; kyûn ’aqal rahî jâtî ?  
 Jo Rânî ko nahîn lâvegâ, mar paṛe din râî.’”

Hâth joṛ Mantrî kahe.

*Mantrî.*

- “Suno Râo Mahârâj !  
 420 Rânî ko lâo abhî sidh hoîn sab kâj.  
 Sidh hoîn sab kâj, Râojî ! Mâno bâṭ hamârî.  
 Jo Rânî ko nahîn lâoge jâegî jân tumhârî.  
 Tûn har Chauhân bair lag jâegâ : jaldî karo tayyârî.”

*Râjâ Jewar.\**

- “I was sleeping in ease and comfort : I lay down at ease.  
 I lost consciousness of myself and lay on the ground :  
 415 I lay on the ground and lost all consciousness.  
 I was restless though unconscious : no words came from  
 my lips.  
 (Something) said to me, ‘listen, foolish Râjâ ; why have  
 thy senses left thee ?  
 If thou bring not thy Queen back, sorrow will fall on  
 thee day and night.’”  
 Said his Minister with joined hands :

*Minister.*

- “Hear my Lord Mahârâj !  
 420 Bring back the Queen at once, and all will be well.  
 All will be well, Sir King ! Harken to my words.  
 If you bring not the Queen back your life will be lost.  
 All the Chauhans will be your enemies : so make ready  
 quickly.”

\* Speaking to his minister: the scene changes.



Rath, hâthî, aur pînas pâlki, lejà sab aswâri.”

425 Itnî sunkar bât, Râo ne man meñ yeh hî bichâri :

*Râjâ Jewar.*

“ Ganpat Deo manâe, dekh mahûrat ko karûn tayyârî.

Âd Sârdâ simarke dharâ Ganpat kê dhyân ;

Ast sidh nau nidh ke bar dâyak Hanumân !

Bar dâyak Hanumân ! Râkhîyo ! yeh hî lâj tumhârî !”

430 Garh Gajnî ke ho lie rastâ ; kûnch majal kiâ bhârî.  
Jâ pahunche hain bâgh bich meñ, sundar saji sawârî.  
Jab yeh khabar hûi Râjâ par, kushî hûi man bhârî.

Carriages, elephants, and *pâlkis*; take your whole cavalcade.’’

425 When he heard this the Râjâ thought thus in his mind.

*Râjâ Jewar.*

“ I will worship Ganpat,\* find out the favourable time and make ready.

First I will worship Sâradâ† and then I will worship Ganpat.

O Hanumân‡ granter of the heart’s desire §

Granter of desires, Hanumân ! Preserve us ! This is to thine honor !”

430 He took the road to Gajnî Fort ; and marched many stages.

He reached the garden with a splendid and glorious cavalcade.

The news of it reached the Râjâ and his heart was very pleased.

\* Ganêsâ, the Elephant-headed God. He is always worshipped on the commencement of any project, such as a journey, a new house, a new well, a new book of accounts, and so on.

† Sâradâ = Saraswatî.

‡ The Monkey-God.

§ *Lit.*, The 8 perfections and the 9 riches.

- Itñî sun Râjâ chale, le mantrî ko sang :  
 Hâth joṛ âge kharâ, man meñ bahot umang.  
 435 Man meñ bahot umang.

*Râjâ Chandarbhâr.*

- “Ba:â jagat meñ bhâg hamârâ !  
 Ba:î kirpâ hûi ham par, Râjâ : darshan hûâ tumhârâ.  
 Kushal tumbârî des ! kushal hai sab parwâr tumhârâ !  
 Bahot dinon se milne kî nit kar rahâ soch bichârâ.  
 Ab pûran hûi âs hamârî mahilon meñ pag dhârâ.  
 440 Hath joṛke paṛe charan meñ : main hûn dâs tumhârâ.”

*Râjâ Jewar.*

- “Ab rukhsat mâhe dîjo. Suno Râo Mahârâj.  
 Ab Har ne pûran kîe shakal tumhârî kâj :  
 Shakal tumbârî kâj, Râo. Ik mâno bêt hamârî.  
 Bahot roz ho gae, Mahârâj ; jaldî karo tayyârî.”

- Hearing (of it) the Râjâ came, taking his minister with him.  
 With joined hands he stood, very pleased in his heart.  
 435 Very pleased in his heart.

*Râjâ Chandarbhân.*

- “Great is my good fortune in the world !  
 Great is thy kindness to me, Râjâ, that thou hast  
 visited me.  
 Happy be thy country ! Happy be thy household !  
 For many days have I had a continual desire to see thee !  
 Now is my desire fulfilled since thou hast put thy foot  
 in my palace.  
 440 With joined hands I fall at thy feet : I am thy slave.”

*Râjâ Jewar.*

- “Grant me leave now ! Hear, my Lord Mahârâjâ.  
 Now hath Hari granted all thy desire.  
 All thy desire, Râjâ. Hear a word from me.  
 Much time has passed, Mahârâjâ : let us make ready  
 quickly.”

445 Ab ichhâ haigî chalne kî ; mujhe soch hai bhârî.  
 Chhan-chhan hot, â bair mere ko : soch rahe nar nârî.  
 Hâth joṛ âdhîn kahûn : ab mukh se bâram bârî.  
 Âiye mahil se bâhir, Râo : ab ‘ Râm Râm ’ lo hamârî.”

Jab Râjâ wahan se chale, man mein bahot umang,  
 450 Dahine tîtar boltâ, aur bâven rahe Bhûhang.

*Pandit Rangâchâr.*

“ Bâven rahe Bhûmang, Râo : main changâ shugan  
 bichârâ.

Hogâ putar kallâdhârâ : hai pûran bhâg tumhârâ.

Khûb taraḥ se khoj khoj jotish kâ ank nikâlâ.

Janamat sâr dekh, Mahârâj : nivegâ jag sârâ.

455 Bhâdon tith hai ashtamî, jin mein zâhir dîwân.

445 Now my desire is to go ; my anxiety is very great.  
 Quarrels arise, my enemies come upon me : all men and  
 women are anxious.

With joined hands I pay my respects : answer me with  
 your lips.

Come out of the palace, Râjâ, and bid adieu to me.”\*

When the Râjâ departed thence he was very pleased in  
 his heart ;

450 On the right a partridge called, and on the left was a  
 snake.†

*Pandit Rangâchâr.*

“ On the left is a snake, Râjâ ; I think the omen good.

Thy son will be a miracle-worker : thy good fortune is  
 accomplished.

I have examined the decree of the stars thoroughly.

Look to the commencement of his life, Mahârâjâ : all the  
 world will honour him.

455 The eighth day of Bhâdhoṅṅ is the propitious time (for  
 his birth), in which he will make his appearance.

\* *Lit.*, Take my ‘ Râm, Râm ’ · my parting salutation.

† Signs of good omen

‡ The month of August-September.

Phûlon ke paunkhe charhe aur nîle chharî nishân.  
Nîle chharî nishân.”

Râo ne janam liâ adh-râtî.

Jî jîkâr hûî mahilon meñ : pariân mangal gâtî.

Naubat-khâna bajen Râo ke : ik âve, ik jâte.

460 Ghar ghar hûâ ânand : kahe koî, ‘ Nâ karmon kâ sathî.’

Rao ne bhale bichâre :

Dân kâ hai bhârî :

Bâgar Des anant rahe :

Ho jî jîkârî.

*Râjâ Jewar.*

465 “ He Mantrî tum se kahûn : kar hirde meñ gyân.

Râj.tilak de Kanwar ko : kahâ hamârâ mân.

They will use fans of flowers and set up blue standards.  
Set up blue standards !”\*

The Râjâ (Gûgâ) was born at midnight.

The palace rejoiced : lovely maidens sang songs of joy.

The drums of the Râjâ were sounded, † one after the  
other. †

460 Every house rejoiced : saith one, ‘ There is no fathoming  
fate.’

The Râjâ thought that it was well :

He gave very many gifts.

The land of Bâgar rejoiced,

And was glad at heart.

*Râjâ Jewar.*

465 “ O Minister, I say to thee : take it to thy heart.

Put the sign of royalty on the Prince (Gûgâ) : obey  
my command.

\* A tall pole covered over with a blue and white striped cloth, surmounted with a large tuft of peacock’s feathers, is the peculiarity of Guggâ’s festival in the autumn.

† The custom at the birth of a boy.

‡ *Lit.* One comes, another goes.

- Kahâ hamârâ mâu : abhî paṇḍit ko bîg bulâo.  
 Jab kâ nikse lagan mahûrat, so ham ko batlâo.  
 Rahe rât din soch mujhe: yeh sunâ merî manâo.  
 470 Mangal châr karo mahiloni meñ : bâje subhe bajâo.”

*Paṇḍit Rangâchâr.*

- “Bâchan tumhârâ mânke, abhî chalûn tat kâl.  
 Jo Râjâ kâ hukum ho kaise kar dûn tâl ?  
 Kaise kar dûn tâl ? Bachan main mânûn tuhâre.  
 Le yûn pushtak hâth, chalûn main sang tumhâre.  
 475 Kis kâran meñ âj Râo ne bîg bulâyâ ?  
 Kaho hamâre pâs : nahîn ? Kyûn bhed batâyâ ?  
 Âe Râj darbâr, kahûn mukh imrat bânî :  
 ‘Kaho mukh se, Mahârâj, âp jo man meñ thâñ !’”

*Râjâ Jewar.*

“Charan tumhâre main lagûn, he Paṇḍit dujraj !

Obeey my command : send for the priest at once.

When the auspicious moment has been found, tell me.

Day and night have I thought this over : obey my  
 command.

- 470 Let there be rejoicing in the palace : let joyful music  
 be played.”

*Paṇḍit Rangâchâr.\**

- “Hearing thy command, I will go now without delay.  
 How shall I delay the Râjâ's orders ?  
 How shall I delay them ? I will obey thy order.  
 Taking the book thus in my hand I will go with thee.  
 475 Why has the Râjâ sent for me so quickly to day ?  
 Tell me : no ? why make it a secret ?  
 When I reach the Râjâ's presence I will speak sweet  
 words with my lips.  
 ‘Say with thy lips, Mahârâjâ, what thou hast resolved  
 in thy mind !’”

*Râjâ Jewar.*

“I fall at thy feet, O thou High Priest !

\* Speaking to the Minister.

- 480 Dekh mahûraj khojke râj tilak kâ sâj.  
 Râj tilak kâ sâj : yeh hî âblâkh hamârî,  
 Jo kîjoge tilak khush haiñ sab nar nârî.  
 Yeh jag âwan jân, banî jhûṭî rushnâî.  
 Khat, munî, jan, sant, baid ne nische gâe.  
 485 Nâ pitu, mâṭâ, bharât : nahîn apnâ hai koi :  
 Sab swârath ke nît : janam yeh brithâ jâe.”

*Pandit Rangâchâr.*

- “Khub bâṭ tum ne kahî : main ne lie bichâr.  
 Âj mahûrat âsal se : karo râj kâ kâr.  
 Karo râj kâ kâr, Râo : mere yeh hî samajh men âî.  
 490 Is laṅke sârâj aṭhon gâe âj se âî.  
 Hogâ bahot ânand, Râo ; kuchh dijo dân karâe.  
 Nahîn karnî kuchh soch, Râo ; kuchh bhale karen Raghâe.”

- 480 Enquire and ascertain the auspicious moment for  
 putting on the signs of royalty :  
 For putting on the signs of royalty : this is my desire.  
 All the men and women are pleased that you should  
 put on the marks (on Gûgâ).  
 This world is fleeting, its appearances false.  
 Sages, saints and doctors have always sung this.  
 485 Nor father, nor mother, nor brother, nor any one is a  
 friend.  
 All are always for self : this life is worthless.”

*Pandit Rangâchâr.*

- “Thou hast well spoken : I have thought it over.  
 To-day is the really auspicious time : make the investiture.  
 Make the investiture, Râjâ : this is what I think.  
 490 From to-day this boy will enter on the eight kinds of  
 wisdom.  
 There will be great rejoicing, Râjâ ; grant me some alms.  
 There is no necessity for anxiety, Râjâ : God\* will grant  
 some blessing.”

\* Raghâe=Ragunâth=Raghbîr=Râma, as before.

*Rânî Bâchhal.*

- “He Râjâ ! sun lîjîye : kahûn tumhâre pâs.  
 Us din Paṇḍit ne kahâ lagâ dûsrâ mâs.  
 495 Lagâ dusrâ mâs, Râo ; sun araz hamârî !  
 Ab, kahûn, gâe ho bhûl jaun hirde meñ dhârî.  
 Main kahâtî, kar joṛ ; araz merî sun lîjo.  
 De gadî biṭhlâe ! der pal kî nâ kîjo !”

*Râjâ Jewar.*

- “Ganpat Deo manâeke lenî panch bulâe.  
 500 Hâth joṛ tum se kahûn kariyo merî sahâî.  
 Kariyo merî sahâî : Bipr ke charnoñ sîs niwâyâ.  
 Dekh mahûrat lagan gha.î : kyâ main tum ko farmâyâ ?  
 Ab nâ kîjo der, Gurû : main charnoñ sîs niwâyâ.  
 Hât joṛke kha.â âgârî, bâr bâr samjhâyâ.”

*Queen Bâchhal.*

- “O Râjâ, hear me ; I would speak to thee.  
 It is two months since the day the Priest spoke.  
 495 It is two months, Râjâ ; hear my prayer !  
 I tell thee, thou hast now forgotten the intention of  
 thy heart.  
 I tell thee with joined hands : hear my petition.  
 Seat him on the throne ! make not a moment's delay !”

*Râjâ Jewar.*

- “Worshipping Ganpat I have sent for the nobles.  
 500 With joined hands I say to you do my desires.  
 Do my desires : I have laid my head at the Brâhman's  
 feet.  
 See the auspicious hour and moment : have I not order-  
 ed thee ?  
 Make no delay now, Gurû : I lay my head at thy feet.  
 With joined hands I stand before thee, earnestly\* do I  
 beseech thee.

\* *Lit.*, Time after time.

505 Prât hûî : uṭhkar jabhî, aisî karî bichâr.

*Gûgâ.*

“ Yâ mere man meñ âî, kahîn chalen shikâr.

Kahîn chalen shikâr : âj aise man ko bhâe.

Dîuâ ghoîâ chher chalâ, chaltî main is jangal ke mâin.

Ham Chhatrî Râjpût, phire bin nâ kabhî baiṭhâ jâe.”

510 Ho yehân bhân sarchhâyâ, tan murchhâ gae âe.

Dînâ ghoîâ chher, Râo jhaṭ khû par gae âe.

*Gûgâ.*

“ He Dâdî ! mujhe pânî pîlâ de ! nahîn mukh bolâ jâe. :

Mujhe pânî de piâe,

Khûn meñ tumhâre tâin.

515 Hûâ hâl behâl !

Nahîn mukh bolâ jâe.”

505 It was dawn, and when he (Gûgâ) arose thus thought he.\*

*Gûgâ.*

“ This is in my heart, that I go somewhere for the chase.  
I will go for the chase somewhere : this is the desire of  
my heart to-day.

I will spur on my horse and will go into this forest.

I am a Rajput warrior, I can never stay at home with-  
out wandering (at times).”

510 The sun's rays here became scorching and his body  
was aweary.

He spurred on his horse and the Râjâ quickly reached a  
well.

*Gûgâ.*

“ O Brâhmanî ! Give me a drink of water ! I can hardly  
speak with my lips.

Give me a drink of water,

From the well by you.

515 I have come into misfortune !

I can hardly speak with my lips.”

\* Scene changes : very probably a quantity of verses have been for-  
gotten here.



*Bráhmañí.*

- “ Ai beṭā Gūgā mere, kahūñ tumheñ samjhāe.  
 Maṭī ká bartan merā : kis bidh deṭū pilāe ?  
 Kis bidh deṭūñ pilāe, ai beṭā ? sun le bāt hamārī.  
 520 Jo lag jāge chhīṭ bigar jā hai maṭī kī jhārī.”
- Is bidh kahke bāt, jabhī ehalne kī karī tayyārī.  
 Ṭhākar doghar dhare sīs. Man kartī soch bichārī.  
 Itnī sunkar bāt, jāb dhar Gorakh ká dhyān,  
 Jhaṭ kándhe se ṭarke līñí háth kumān.  
 525 Līñí háth kumān, jabhī man krodh hūā hai bhārī ;  
 Māre khainch gulel, jabhī yeh phūṭ gaī har jhārī.  
 Bhāj gae sab bashan, jabhī man ron karī hai bhārī.  
 Jitne the wahāñ khāṛe khūññ pe soch karenī ati bhārī.

*Bráhmañí.*

- “ Oh, my boy Gūgā, I will tell thee and explain.  
 My pitcher is an earthen one : how can I give thee to  
 drink (without pollution) ?  
 How can I give thee to drink, my boy ? Hear my words !  
 520 An earthen pot is polluted if even a drop of water\* falls  
 on it.”
- Having said this she made ready to go.  
 She lifted up and put the two pitchers on her head †  
 He (Gūgā) was grieved in his heart (at the insult) ;  
 Hearing her words he worshipped Gorakhnāth.  
 Quickly he took his bow from his shoulder into his hand.  
 525 He took his bow in his hand and was angry in his heart.  
 He drew his bow and let fly and both pitchers broke at once.  
 All her body was drenched and she began to weep (and  
 sorrow) in her heart.  
 And all who were standing by the well began to be  
 very anxious.

\* *I.e.*, from the mouth of one of a lower caste.

† The *dogharā* or *doghar* is the practice of carrying two pitchers on the head, one on top of the other.

*Brâhmanî.*

“ Jaise taiñ karî waise karî na koe !  
Nâ khâî, nâ bilsâî : ”

530 Yûñ kahtî ro roc.

*Ragnî.*

“ Kahûñ mukh se yeh hî bâñî :  
Nâ ho jag meñ terî jiwânî !  
Maro, Gugâ, terâ yânâ !  
Nahîñ ÷uk ho kabhî syâyâ !  
535 Lago dhokâ tujhe dhan kâ !  
Hâl dekho mere tan kâ :  
Phoṛ do gaṛhe dîe mahâre :  
Ṭâr gharat lîe sâre. ”

*Rânî Bâchhal.*

“ Hâth joṛ bintî karûñ : mat nâ ho dilgîr.  
540 Jo bhij gae haiñ sîtrû, lejà resham chîr.

*Brâhmanî.*

“ As thou hast done hath no one done.  
530 Mayest thou not live or prosper ! ”  
Thus spake she weeping.

*Song.*

“ I tell thee this from my lips :  
Mayest thou not live in the world !  
Gûgâ, may thy children die :  
May their youth be never attained !  
535 May thy good fortune come to naught !  
Look at the state of my body.  
Thou hast broken my two pitchers,  
And made me thoroughly ashamed. ”

*Queen Bâchhal.*

“ With joined hands I pray thee : be not sorrowful.  
540 For thy coarse clothes that have been wetted, take  
silken cloths.

- Lejâ resham chîr : phût gaê gâgîr terî ;  
 Wâ mâṭî ki gaî : jâo kaṭhor le kalas jhârî.  
 Bole bachau kaṭhor : nahîn larzî hai kâyâ !  
 Yo bâlak nâdân, inhîn barjo bhân koî.  
 545 Na in ko kuchh gyân : karen man âve soî.”

*Râjâ Sanjâ.*

- “ He Paṇḍit, sun lîjîye : yâ mujh ko âblâkh.  
 Chhariyâl Râjkuṇwâr kâ jâe karo kahîn sâk.  
 Jâe karo kahîn sak : kahîn dekho sundar Râjkuṇwârâ.  
 Jâ jaldî se : der karo mat : mâno kahâ hamârâ.  
 550 Hai ik bhûp Des Bâgar kâ ; aisâ Jewar nâm uchârâ :  
 Ho kul changâ sîlwant : koî achhâ ho gharbârâ.  
 Âge bhâg rahâ beṭî kâ : nahîn kisî kâ chârâ.

Take silken cloths : thy pitchers were broken.  
 They were of earth, go and take pitchers of brass.  
 Thou hast spoken hard words and thy body does not  
 tremble !

This is an unthinking child : there is no confidence in  
 his deeds.

- 545 Nor has he any wisdom, however much you warn him.”

*Râjâ Sanjâ.\**

“Thou Priest, listen : this is my desire.  
 Go and find somewhere a match for the Princess Chhariyâl.  
 Go and find her a match : seek somewhere a handsome  
 prince.

Go quickly : delay not : hearken to my words.

- 550 There is a king of the land of Bâgar : they say his  
 name is Jewar.

He is of a good virtuous line : his family has some wealth.  
 The rest is my daughter's fate, (over which) none hath  
 power.

\* Scene changes again. Sanjâ, king of (?) Kâmrûp in Assam, was father of Chhariyâl, Sariyâl, or Shriyâl, wife of Gûgâ. Her name may be a corruption of Sâradyâ Devî, still worshipped at the Kâmâkhyâ shrine near Gauhâti in Assam. Sâradyâ=Saraswatî.

Jaldî jâ : mat der karo : ab mat kar soch bichârâ.”

*Paṇḍit Gunmân.*

- 555 “ Khûb bât tum ne kahî : pûran ho gaî kâj.  
Ganpat Deo manâeke, sidh karûn, Mahârâj.  
Sidh karûn, Mahârâj. Âj main Ganpat Deo manâyâ.  
Pûrab, Pachham, Utar, Dakhan ; châr dissâ phirâyâ.  
Chheh mahîna ho gae phirte, nahîn mujhe bhar pâyâ.  
Ai Siriyâl ! tû bhî dukh bhariye, jaisâ main dukh pâyâ !  
560 Kaun gharî khotî thî shâid\* meñ ghar se chalâyâ ?”  
Is bidh soch hûf man meñ, chal ghar Jewar keâyâ.

*Râjâ Jewar.*

“ Charan tumhâre main lagûn, he Paṇḍit Gunmân !  
Kaun des se ânunâ ? kaun nagar âsthân ?

Go quickly : delay not : waste not time in thinking.”

*Paṇḍit Gunmân.†*

- 555 “ Well hast thou said : the work shall be accomplished.  
Worshipping Ganpat, I will complete it, Mahârâjâ.  
I will complete it, Mahârâjâ. To-day will I worship  
Ganpat.  
East, West, North, South, all four have I seen wander-  
ing.‡  
Four months have I spent wandering and attained  
nothing ;  
O Siriyâl ! may you suffer as I have suffered (for you) !  
560 What an evil hour it was, the moment of my leaving  
home !”

Grieving thus in his mind, he reached Jewar’s house.

*Râjâ Jewar.*

“ I fall at thy feet, O Paṇḍit Gunmân !  
From what land hast thou come ? where is thy home  
and city ?

\* For Sâ’at.

† Family priest to Râjâ Sanjâ.

‡ There is a break here, and this speech is said on the road to Râjâ Jewar’s house.

- Kaun nagar āsthān ? kaho tum mukh se imrat bānī.  
 565 Raho sukh se nit mahil bīch meñ, he Paṇḍit surgyānī.  
 Kyūn nit uṭh rahe soch tere ko ? nahīn bhāve ān  
 pānī !  
 Kah de sachī bāt āp mukh, jo hirde meñ thānī.”

*Paṇḍit Gunmān.*

- “ Sat samundar pâr hai Dhûpnagar āsthān.  
 Râjâ Sanjâ nām hai, jis kâ karūn bakhān.  
 570 Jis kâ karūn bakhān, Râo : main châr khunṭ phir âyâ.  
 Yeh Bidhnâ ke hâth, Râo : jī âj mujhe parâyâ.  
 Karūn sagâî Gûge kī ; main is kâran chal âyâ.  
 Tilak karūn Râjâ ke mastak : yeh mere man bhâyâ.”  
 Khabar hūf yeh mahil meñ : khūsh hūf man mahīn.

Where is thy home and city ? Speak pleasant words with  
 thy lips.

- 565 Remain at thy ease in my palace, O sage Paṇḍit.  
 Why art thou ever in thought ? that thou canst neither  
 eat nor drink !  
 Tell the truth with thine own lips, what thing thy heart  
 hath resolved.”

*Paṇḍit Gunmān.*

- “ My home Dhûpnagar is across seven rivers.\*  
 The Râjâ's name is Sanjâ, whose order I obey.  
 570 Whose order I obey, Râjâ : I have wandered over the  
 four Quarters.  
 This is in the hands of Fate, Râjâ, that to-day I have  
 succeeded.  
 I would betroth Gûgâ : for this am I come hither.  
 I would put the marriage-mark on his forehead : this  
 is the resolve of my heart.”  
 The news reached the palace and joy entered their  
 hearts.

\* Conventional expression for a long way off.

- 575 Bhâiband sab nagar ke lînî turt bulâe.  
Lînî turt bulâe.

*Râjâ Jewar.*

“ Lâj yeh hâth tumhâre, Bhâi.  
Jis bidh us se samajh tumharê, kyûn nahîn hamen sunâi ?  
Âi lachhmî ko nahîn hatâûn, lûngâ man chit lâe.”

Ho rahâ mangal-châr mahil : Gûge kî hûi sagâi.

*Pandit Gunmân.*

- 580 “ He Râjâ, sun lîjîye, pûran hûe sab kâam.  
Rukhsat ham ko dîjîye ; khushî raho jujmân !  
Khushî raho jujmân ! tumhârî sadâ raho rajdhânî !  
Yâ hai merî sîs, Râojî : so phal hamârî bânî !  
Hîre, motî, lâl, jawâhir : nâ mukh jât bakhânî !  
585 Karî sagâi bidâ huâ : mere man kê brahm mitânî.”

- 575 They sent for all their relatives in the city at once.  
At once they sent.

*Râjâ Jewar.*

“ My honor is in your hands, Friends.  
As the matter seems to your understandings why do you  
not explain to me ?  
I will not rebuff the bride that has come, I will take her  
heart and soul.”

There was joy in all the palaces : Gûgâ was betrothed.

*Pandit Gunmân.*

- 580 O Râjâ, listen : all the work has been performed.  
Give me leave : may my patrons rejoice !  
May my patrons rejoice ! may'st thou ever remain a  
ruler !  
This is my blessing, Râjâ : may my words be fruitful !  
Diamonds, pearls, rubies, jewels : so the blessing leaves  
my lips !  
585 The betrothal over I take my leave : the anxiety of my  
heart is blotted out.

*Râni Bâchhal.*

- “ He Bhâvê! tain kyâ karî? kyûn hiptâ dîe dâr?  
 Man kî man mân rah gaî! piyâjî gae Surg sidhâr!  
 He Piyâjî, tum gae Surg sidhâr! kaun gat hûi, jî,  
 hamâri?  
 Nâ koî thâmbanhâr! Dî biptâ kyûn bhârî?  
 590 Ai Prahâjî! sukh men dukh de diâ! Nahîn karmon kâ  
 sâthî!  
 Nahîn nikat hain prân: paî taraphûn din râti.  
 Ho gae ang be-dhang! hamèn kit chhoro jâe?  
 Ik bâr mukh se bol, hamèn dijo batlâe?”

*Râjâ Sanjâ.*

- “ Hûi soch mujh ko ghanî: jagî badan men âg.  
 595 Ai beî Siriyâl merî! Khoî terî bhâg!

*Queen Bâchhal.\**

- “ Ah Fate! what hast thou done? why hast thrown  
 misfortune (on me)?  
 The desires of my heart have remained in my heart! †  
 My husband has gone to Heaven.  
 O Husband, thou art gone to Heaven! what misery is in  
 heart!  
 There is none to protect (me)! why is such trouble  
 given (to me)?  
 590 O Lord! thou hast given grief in the midst of joy!  
 There is no fathoming Fate.  
 My life will not go: I am fallen in grief day and night.  
 My body has become unkempt! whither hast gone  
 leaving me?  
 Speak one word with thy lips and tell me!”

*Râjâ Sanjâ †*

- “ Great is my anxiety: my body is aflame.  
 595. Ah Siriyâl my child! untoward is thy fate!

\* Scene abruptly changes, for Râjâ Jewar is now dead.

† *I.e.*, have been unsatisfied.

‡ At his own place on hearing of Râjâ Jewar's death.

Khoṭî terî bhâg, rî betî, jis din se tû jâî.  
 Nahîn rahâ sukh un ke ghar meñ, jab karî sagâî,  
 Hai nirbhâg janam kî hînî khoṭî qismat lâê.  
 Rah gaî man kî man meñ mere ; na kuchh honî pâî.  
 600 Yeh thâ châo mere man mân, ' main dîn us ko parnâî.'  
 Yeh Bidhnâ ke hâth : nahîn kuchh hotî man kî chât."

Jab aisî chitṭhî likhî, man meñ karat biyog.

*Râjâ Sanjâ kî Chitṭhî.*

" Ham nâtâ karte nahîn : na de nâm sanjog.  
 Na de nâm sanjog, Râojî : sunîyo bâṭ hamârî.  
 605 Nahîn karen ham biyâh tumhârâ : ' Râm Râm' lo hamârî."  
 Is bidh chitṭhî likhî Râo ne : dîe bâṭ kah sârî.  
 Itnî sunke bâṭ Rânî ne, jabhî kûk mukh mârî.

Untoward was thy fate, my girl, from the day thou  
 wert born.

There has been no joy in the (bridegroom's) house from  
 the time of thy betrothal :

An evil fate brought a bad and wretched destiny at thy birth.  
 The desires of my heart have remained in my heart :  
 nothing has been accomplished.

600 This was the desire of my heart, that I should promise  
 thee to him (Gûgâ).

It was in the hands of Fate that the desire of my heart  
 should come to naught."

Then he wrote a letter that he desired a separation.

*Râjâ Sanjâ's Letter (to Gûgâ).*

" I will not make the connection : take not the name of  
 relationship.

Take not the name of relationship, Râjâ : hear my words.  
 605 I will not give her in marriage : take my adieus."

Thus the Râjâ wrote the letter : said all his say.  
 As soon as the Queen\* heard it she cried out.

\* Bâchhal.



*Râni Bâchhal.*

“ Ai Prabhû ! tain kyâ dî biptâ ? Râjâ mare pachhtârî :  
Nahîn jânûn thî aisî hogî jag meñ hâns hamârî !”

*Gúgâ.*

- 610 “ He Mâtâ, kyûn rotî ? kyûn hûi hâl be-hâl ?  
Kyûn mukh se nahîn boltî ? kyûn pâre sir bâl ?  
Kyûn pâre sir bâl, rî Mâtâ ? kyûn man ron lagâe ?  
Pichhlî bātân, he Mâtâ, kyâ yâd tumhârî âi ?  
De ham kô batlâe, rî Mâtâ ! tujh ko nâth dohâf !  
615 Kyâ ? kisî ne tujh ko mukh se koî khoṭî bāt sunâi ?”

*Râni Bâchhal.*

“ He betâ, sun lġiye man mere kî bāt :  
Hûi sagâi haṭ gaî ; yûn sochûn din rât.  
Yûn sochûn din rât, Kanwar : merî khoṭî qismat âi.

*Queen Bâchhal.*

“ O Lord ! what misfortune has thou brought ? I was  
grieving for my dead Râjâ :  
And I did not know that the world would thus jeer  
at me !”

*Gúgâ.*

- 610 “ Why dost weep, my mother ? Why art so miserable ?  
Why dost thou not speak ? Why dost thou tear the hair  
of thy head ?  
Why dost thou tear the hair of thy head, mother ? Why  
is grief in thine heart ?  
Why dost thou brood over things that are past, mother ?  
Tell me, mother ; may the saint protect thee !  
615 What ? Has any one spoken evil to thee with his lips ?”

*Queen Bâchhal.*

“ My son, hear the words that are in my heart :  
Thy betrothal is broken off : that is why I sorrow day  
and night.  
Thus do I sorrow day and night, Prince : an evil fate is  
on me.

Pitâ tumbhâre Surg sidhâre jab yeh haṭi sagâi.  
 620 Kîâ kisî bhâi dushman ne, jâ khotî kharî sunâi.  
 Nâ jîwane kâ dharam hamârâ rahâ jagat ke mâhîi.”

Mâtâ kâ sunke bachan gîâ krodh tan chhâe :  
 Jâ jangal bayâbân meñ lîñî bîn banâe.  
 Lîñî bîn banâe Râo, jab Gorakhnâth manâve.  
 625 Kahîñ tarwar kî baiṭh chhâi meñ Râg Bhairavî gâve :  
 Chheh râg, chhattis râgnî, sabhî bîn meñ gâve.  
 Moh lîe parsû panchhî ban ke murlî adhar bajâve.  
 Jab Bâsak ne âwâz sunî hai, man apne khansâve.

*Bâsak Nâg.*

“ Aisâ kaun balî hûâ jag meñ, sote nâg jagâve ?

When thy father went to heaven the betrothal was  
 broken off.  
 620 Some unfriendly relative has done this, going and  
 speaking evil.  
 I have no right to live on in the world now.”

Hearing his mother's words his body was filled with anger.  
 Going into the wild forest he took and made a flute.  
 The Râjâ made a flute and called on Gorakhnâth.  
 625 Sat somewhere under the shade of a tree and sang the  
*Râg Bhairavî\**  
 Six *râgs* and thirty-six *râgnîs*, † all he played on his flute.  
 He played his flute with his lips so that the beasts and  
 birds of the forest were pleased.  
 When Bâsak ‡ heard the sound he was displeased in his  
 heart.

*Bâsak Nâg.*

“ Who hath such power in the world, that he should  
 wake the sleeping snake ?

\* The Song of Defiance and War.

† The conventional movements of a complete musical composition.

‡ *Sansk.* Vâsuki, the chief of the snakes.

- 630 Kaun balî paidâ hûâ, dîe mukh bîn bajâe ?  
 Mrit-maṇḍal ke bîch meñ dîe sab nâg jagâe !  
 Dîe sab nâg jagâve. Khabar jald se jâkar lâo.  
 Kyûñ dîe bîn bajâe ? yeh hî sab hâl pûchhke âo.  
 ‘Kyâ biptâ tum par parî ? mukh se bol sunâo !’
- 635 Sabhî bāt pûchho : yeh jâke zarâ der mat lâo.”

*Tatîg Nâg.*

- “ Ai Bhâî, tû kaun hai ? kaho mukh sachî bāt !  
 Kaun tumbârâ nagar hai ? kaun tumhârî zât !  
 Kaun tumhârî zât ? Hamen to de sachî batlâe.  
 Is jangal bayâbân bîch meñ kyûñ taiñ bîn bajâe ?
- 640 Main bhijâ Râjâ Bâsak ne, kahîye, tumhârî tâtî.  
 Nahîñ, mârûñ phunkâr kop ke, turt bhashan ho jâe !”

- 630 Who is this strong man that is born that plays the flute  
 with his mouth ?  
 He has waked all the snakes in this transitory world !  
 He has waked all the snakes. Go quickly and bring  
 news (of him).  
 Why has he played the flute ? Go and ask the whole  
 story.  
 ‘What misfortune has fallen on thee ? tell me with thy  
 lips !’
- 635 Ask the whole tale : Go now and make no delay.”

*Tatîg Nâg.\**

- “ My friend, † who art thou ? speak the truth from thy  
 lips !  
 Where is thy city ? What is thy caste ?  
 What is thy caste ? Tell me the truth.  
 Why art thou playing the flute in the wild forest ?
- 640 Râjâ Bâsak has sent me to speak to thee.  
 (Speak) or I will blow on thee in anger and thou wilt  
 at once become ashes.” †

\* The servant and priest of Bâsak Nâg.

† Speaking to Gûgâ.

‡ It is a common notion that the breath of the cobra can scorch.

*Gûgâ.*

- “Potâ Râjâ Amar kâ, Gard Dareṛâ gâoñ,  
 Beṭâ Jewar Râo kâ, Gûgâ merâ nâoñ.  
 Gûgâ merâ nâm : Gorakhnâth ne yeh hî ṭahrâyâ.  
 645 Hûi sagâi haṭ gai merî. Is kâran chal âyâ.  
 Sat samundaron pâr kahîn haiñ ; Sanjâ nam batâyâ.  
 Bîhar pare main yâd karen haiñ. Is kâran chal âyâ.”

*Bâsak Nâg.*

- “He Tatîg, tum se kahûn ; ab suniye man lâe :  
 Jo Gûge ka hukum hai, abhî karo tum jâe.  
 650 Abhî karo tum jâe ; der pal kî nâ matî lagâo.  
 Hai Gorakh kâ chelâ piyârî, us kâ hukum bajâo.  
 Binâ hukum jânâ nahîn, Bhâi : kyûn socho pachhtâo ?  
 Abhî khiabar lâo jald se, pâs hamâre âo.”

*Gûgâ.*

- “I am grandson of Râjâ Amar, my village is Gard  
 Dareṛâ.\*  
 I am Râjâ Jewar's son, my name is Gûgâ.  
 Gûgâ is my name, given me by Gorakhnâth.  
 645 My betrothal has been broken off. This is why I have  
 come.  
 He (the injurer) lives across seven rivers ; his name  
 they call Sanjâ.  
 I came to the forest to complain. This is why I have  
 come.”

*Bâsak Nâg.*

- “O Tatîg, I tell you : listen now with all your heart.  
 Whatever Gûgâ orders go and do thou now.  
 650 Go and do thou now : delay not a moment.  
 He is the beloved follower of Gorakhnâth, † obey his orders.  
 Leave him not without his command, my friend : why do  
 you hesitate and think ?  
 Go now and bring me news of him, and come back to me.”

\* Probably Darerâ in Bikâner.

† Gorakhnâth is fabled to have had special power over snakes.

*Tatig Nâg.*

- “Jo bāt tum ne kahî main liê khûb bichâr.  
 655 Jo mukh se tum ne kahî, soî karûngâ kâr.  
 Soî karûngâ kâr âp ne jo mukh se farmâyâ.  
 Jahân kahîn bîhar pare, Mahârâj, kariye merî sahâî !”

Itne kahke mukh apne se chal Gûge pe âyâ.  
 Hâth joṛ parnâm karî, charnon men sîs niwâyâ.

*Tatig Nâg.*

- 660 “Jo kuchh hukum kaho mukh satî : pās tumhâre âyâ.  
 Main Bâsak ne tum pe bhijâ, bin sune uṭh dhyâyâ.”

*Gûgâ.*

- “He Bhâî, tum se kahûn : aisâ kîjo kâm.  
 Sat samundaron pâr hai ; Dhûpnagar hai nâm.  
 Dhûpnagar hai nâm ; Râo kî Siriyal Râjdlârî.  
 665 Karî sagâî ; mukar gîâ hai. Wâ hai mâng hamârî.

*Tatig Nâg.*

- “I have thought carefully over what you have said.  
 655 What you have ordered with your lips, I will do it all. <sup>9</sup>  
 I will do it all as you have spoken with your lips.  
 Wherever I may be in the forest, Mahârâjâ, be my help !”

Saying this with his lips he went to Gûgâ.

With joined hands he saluted him and bowed his head  
 at his feet.

*Tatig Nâg.*

- 660 “If thou hast any command say it with thy lips : I am  
 come to thee.  
 Bâsak Nâg sent me to thee : worshipping thee without  
 hearing thee.”

*Gûgâ.*

- “My friend, I command thee : do this.  
 It is across seven rivers : its name is Dhûpnagar.  
 Its name is Dhûpnagar : the king's daughter is Siriyal.  
 665 She was betrothed (to me) and then he drew back.  
 This is what I want.

Ye itnâ hî kâm hamârâ ; kahî haqîqat sârî.  
Kârû Des, Kamachhyâ Debî, 'ilm ghazab hai bhârî."

*Tatîg Nâg.*

" Dhûpnagar âsthân kâ sunûn jabhî se nâm,  
Rom rom meñ bas giâ, âe badan meñ prân.  
670 Âe badan meñ prân ; abhî mañ Dhûpnagar ko jáûñ.  
Ik phir kâ hai rastâ, nâ dil meñ ghabarâûñ.  
Lûngâ kâyâ palat sarap kî, Brâhman kâ rûp banâûñ.  
Is bidh mahilon bîch jâe Siriyal kâ darshan pâûñ."

*Gûgâ.*

" Jo châho so hî karo, hai tumharâ ikhtiyâr.  
675 Lâj hamarf râkh le, aur biyâh de Siriyal nâr.  
Biyâh de Siriyal nâr, hamarf sab sudh bisrâe.

This is all I want : I have told the whole facts.  
The country is Kârû ; the Goddess Kamachhyâ ;\* (the  
people) are great sorcerers."

*Tatîg Nâg.*

" Since I heard the name of the city of Dhûpnagar,  
It has dwelt in every hair (of my body) life has come  
into my body ; †  
670 Life has come into my body. I will go to Dhûpnagar  
at once.  
It is a journey of a moment and I will not lose my head.  
I will drop my snake's body and assume the form of  
a Brâhman.  
Going thus into the palace I will see Siriyal."

*Gûgâ.*

" Do as thou wilt, it rests with you.  
675 Guard my honour and marry me to Siriyal, the damsel.  
Marry me to Siriyal, the damsel ; and all my joy will  
come about.

\* Kâmâkshî, a form of Devî worshipped at Kâmâkhyâ near Gauhâtî in Assam. This celebrated shrine is in the District of Kâmrup (=?) Kârû. If so Dhûpnagar is Gauhâtî.

† Meaning, I can never forget : common idiom.

Mukh se karte ta'n sarîke jab se hûi sagâi.  
 Aisî khoṭî bolî bânî mukh se log lagâe.  
 Nit utḥ ron karî hai Bâchhal, yeh dukh suhân jâe."

680 Jab itne mukh se sune, bharâ nain meñ nîr.

*Tatîg Nâg.*

"He Gurû Gorakhnâthjî, ân bandhâo dhîr.  
 Ân bandhâo dhîr ; nîr nainoñ se jârî.  
 Is biptâ ke bîch ân sudh le hamârî."

Chhor dîâ sab des nagar Sanjâ ke âyâ :  
 685 Phirke chârôn taraf, aur bâgh meñ bistar lâyâ.  
 Sât sahelî sangat haiñ Siriyal Râjkañwâr,  
 Âwat dekhî bagh meñ. Lîe dhartî nichkâr.  
 Lîe dhartî nichkâr ; banâ koî hai budhâ Brahamchârî.  
 Hâth laṭhîâ, kândhe dhotî, jab durbal de dhârî.

My relatives have reproached me with their lips ever since  
 the betrothal.

Very wicked words have the people said with their lips.  
 Continually is Bâchhal weeping : charm away her grief."

680 When he (Tatîg) heard this from his lips, his eyes filled  
 with tears.

*Tatîg Nâg.*

"O Gurû Gorakhnâth, come and give me courage.  
 Come and give me courage : my eyes are dropping tears.  
 Come and give me joy in the midst of this misfortune."

He left all the country and came to the city of Sanjâ.

685 He wandered all round it and rested himself in the  
 garden.

The Princess Siriyal was with her seven maidens,  
 She came to see the garden. He was lying quietly on  
 the ground.

He was lying quietly on the ground, dressed up as an  
 old Brâhman priest :

Stick in hand, kerchief on shoulder, and lean in appear-  
 ance.

*Tatig Nâg.*

- 690 "Dijo dân ! mahâ pun hogâ ! Hûn buđhâ Brahamchârî !  
Dharm phaile bâbal ghar tere ! yeh hai âsis hamârî !"

*Siriyal Râjkanwâr.*

"Yeh Brâhman kyâ mângtâ ? aur ho rahâ hâl behâl !  
Arî Sahelî pûchhîye ! kyûn parâ hamâre khiyâl ?  
Parâ hamâre khiyâl, rî Bândî ? pûchho us ko jâe."

- 695 Nau mâshe kê angustânâ dînâ kâđh lagâe.

*Siriyal Râjkanwâr.*

"He Buđhe, tû thâ le is ko ! đîâ tumhâre tânîn !"

*Tatig Nâg.*

"Mailâ dân nahîn lene kê, yeh nir-phal ho jâe."

Jab Siriyal jhûlan lagî, gâ rahî râg tilâr ;

*Tatig Nâg.*

- 690 "Give alms ! it will be a good work ! I am an old Brâh-  
man priest !  
May virtue increase in thy father's house ! This is my  
blessing !"

*Princess Siriyal.*

"What does this Brâhman want ? why is he so  
wretched ?

Ho, my maid, ask him ! why does he trouble about me ?  
Why does he trouble about me, my maid ? Go and ask  
him."

- 695 She gave him a ring of nine *mâshas*\* covered with dirt.

*Princess Siriyal.*

"Here, old man, take thou this ! it is given thee !"

*Tatig Nâg.*

"I cannot take a dirty gift, this would not profit thee."

Then Siriyal began swinging and singing a song ;

\* A *mâsha* is  $\frac{1}{12}$  tola or  $\frac{1}{12}$ th weight of a rupee.



- Bahot khushî man ko hûî, ab dâu lagâkar târ.  
 700 Dâu lagâkar târ, jabhî yeh palṭ lîe jhiṭkâyâ?  
 Uṭke jā baithâ dâlî par, basîr rūp banâyâ.  
 Sahaj sahaj kar lagâ utarne, rachke apnî mâyâ;  
 Palak uṭhâke dekhî Siriyal, paṭî dharan bhae khâyâ.

*Tatîg Nâg.*

“ He Prabhû, tain kyâ karî âj hamâre sâth ? ”

- 705 Lagâ dâûn, khâlî gae, roe mal mal hâth :  
 Roe mal mal hâth.

*Tatîg Nâg.*

“ Bât yeh gaî : hâth nâ âve !  
 Aur jatan kyâ karûn âj meñ ? Na kuchh pâr basâve.  
 Aisâ kartâ jatan âj meñ, jo mere man bhâve ;  
 Jo lag jâtâ dâûn hamârâ sab sînâ miṭ jâve.”

He was very pleased at heart, for now his chance had come.

- 700 His chance had come ; so he quickly changed his form.  
 Slipped up a branch (of the tree) in the form of a snake.  
 Slowly and slowly he came down, planning his deceit ;  
 Siriyal raised her eyes and saw him and fell to the  
 ground in her fright.

*Tatîg Nâg.\**

“ O Lord, what hast thou done to me to-day ? ”

- 705 The opportunity came and was lost, he wept and wrung  
 his hands.  
 He wept and wrung his hands.

*Tatîg Nâg.*

“ This opportunity has gone : nothing came  
 of it.

What other plan can I make to-day ? I have no resource.  
 I made the best plan I could to-day in my mind ;  
 The opportunity that came to me has been altogether lost.”

\* Now speaking in his snake form.

*Siriyal Râjkanwâr.*

- 710 "Ake sarwar tâl par lagî sakhî sab nahân :  
 Khâi thî, par bach galî ; lê bachâ tan prân.  
 Lê bachâ tan prân, Sakhî ; main kyâ kahân mukh se  
 bânî ?  
 Dekh sûrat bhae lagâ, mere ko kâl nishânî.  
 Thî gudîyon meñ nâgdaun, mere nahîn kisî ne ânî."
- 715 Itnî kah mukh ron karî ; hai bharâ nain meñ pânî.  
 Jab Siriyal ne turt hî bistar lê utâr ;  
 Lagî sahelî nahân sab karke man mân piyâr :  
 Karke man mân piyâr. Jabhî mukh Gorakhnâth manâyâ.  
 Nahîn lagâi bâr, turt hî basîr rûp banâyâ.
- 720 Jâe barhâ pâni ke bhîtar ; nazar kahîn nahîn âyâ.

*Princess Siriyal.*

- 710 "I came to the lake to bathe with all my maidens.  
 I was nearly killed, but was saved : I saved the life in  
 my body.  
 I saved the life in my body, my maids ; how shall I tell  
 it with my lips ?  
 I saw him (the snake) and was very much afraid, the  
 signs of death were on me.  
 I had a specific \* among my playthings and no one  
 would come to me (and bring it)."
- 715 Saying this she began to weep, and shed many tears.  
 Then Siriyal quickly spread out her sheets and took off  
 (her clothes).  
 And all her maids began to bathe loving her in their  
 hearts:  
 Loving her in their hearts. Then he called on Gorakh-  
 nâth.  
 He made no delay, quickly put he on the snake's form.
- 720 Went into the water and no one caught sight of him.

\* *Nâgdaun* is a fabulous kind of wood for taking off fetters, curing snake-bite, &c.

*Tatīg Nāg.*

“ Phirātū dhūṇḍṭā Siriyal ko, main̄ jis kâran chal âyâ.”

Jab wahân dâṭ lagâ aisâ guṇṭh pe ḍank lagâyâ,  
Pīr hūf tan ko us ke bhârī; itnâ dukh pâyâ.  
Itnî bāt kahî Siriyal ko kâṛh phanâ dikhlâyâ.

*Siriyal Rājkanwâr.*

- 725 “ Khâe lîe main̄ is basîr ne, jabhî zahar charhâyâ.  
Is basîr ne khâe !  
Zahar tan meñ charhâe !  
Nahîn bachtî hai jân !  
Kâl ne ân dabâe ! ”

- 730 Udan karî, beâkul hūi, parî dharan par jâe.  
Siriyal khâe sarap ne, gîâ zahar tan chhâe.  
Gîâ zahar tan chhâe, jabhî Râjâ pe khabar pahunchâf.

*Tatīg Nāg.*

“ I wander searching for Siriyal, for whom I am come.”

When an opportunity came, then he so bit her on the toe,  
That great pain came into her body and she was in  
great trouble.

Having done this to Siriyal\* he showed his hood.

*Princess Siriyal.*

- 725 “ This snake has bitten me and the poison ran up me  
at once.  
This snake has bitten me !  
The poison has run up my body !  
My life cannot be saved !  
Death has come upon me ! ”

- 730 She moaned and became restless and fell upon the  
ground.  
The snake bit Siriyal and the poison ran up her body.  
The poison ran up her body and the news reached the Râjâ.

\* *Lit.*, Having said so much to Siriyal: probably some passage has been omitted.

*Saheli.*

“ Siriyal Râjkanwâr tumhârî abhî sarap ne khâe.

Nâ âve mukh sâns, parî hai tan kî sudh bisrâe.

735 Nahîn bachan kî âs, Râojî; main kahe tumhâre tâin.”

*Râjâ Sânjâ.*

“ Jab janamî kyûn nâ marî, Siriyal Râjkanwâr ?

Ab mujh ko dukh dî chalî! kyâ kînî Kartâr ?

Kyâ kînî Kartâr ? Hûâ dukh mujh ko bhârî!

Ik bâr mukh se bol, merî prânon kî piyârî ?”

740 Ho gîâ mahil andher, ron karte nar nârî;

Sab beâkul hue paṛe, karen mukh ‘hâ hâ’ kârî.

‘Nahîn mânî tain kahî: bâgh meñ pekhan âî:

Thî khoṭî woh gharî, lie basîr ne khâe!’

*Maiden.*

“ A snake has just bitten thy royal daughter Siriyal.

No breath comes from her mouth and her body lies  
lifeless.

735 There is no hope of saving her, Râjâ, I tell thee.”

*Râjâ Sanjâ.*

“ O Siriyal, my daughter, why didst thou not die at thy  
birth ?

Now grieving me thou art gone! What has God  
done ?

What has God done ? Great is my grief!

Speak but one word with thy lips, thou darling of my  
life!”

740 Dark was the palace, men and women wept;

All were miserable, crying ‘ah! ah!’ with their  
lips.

‘Thou didst not obey, we told thee: thou wouldst go to  
see the garden:

Unhappy was the hour: the snake bit thee!’

*Tatig Nâg.*

- “ Mañ tum se yûñ pûchhtâ, kaho mukh se bât :  
 745 Na churiân kañiân thârî ! kyûñ nahîñ nâk meñ nâth ?  
 Kyûñ nahîñ nâk meñ nâth ? Des meñ bhonđi châl tumbhârî !  
 Nâ mukh se kare bain ; nain meñ bhare nîr kyûñ thârî ?  
 Tap tap ansû paře nain se, bashan bhij gaî sârî !  
 Aisî ghar ghar phiro ðaulati, juñ phirtî hatiyârî !”

*Panhâri.*

- 750 “ He Dâdâ, sun lîjiye : mukh se kahî na jâe.  
 Sิริyal, beṭi Râo kî, lîe sarap ne khâe !  
 Lîe sarap ne khâe ; nagar meñ is bidh sog ho âe :  
 Des des ke âe gârṛû, nâ kuchh pâr basâe.  
 Gard Ḍareṛa mang lîe, haṭi rahî binâ purânî.

*Tatig Nâg.\**

- “ I ask this of thee, tell me with thy lips :  
 745 Thou wearest neither bracelets or anklets ! why hast  
 thou no ring in thy nose ?  
 Why hast thou no ring in thy nose ? wretched is thy  
 plight in the land !  
 Thou speakest not with thy lips ; why are thine eyes  
 filled with tears ?  
 The tears drop from thine eyes and all thy clothes are  
 wet (with them) ?  
 Thou goest from house to house with uncertain step as  
 wanders a disgraced woman !”

*(Female) Water-Bearer.*

- 750 “ O Brâhman, listen : I can hardly say it.  
 The king's daughter, Sิริyal, has been bitten by a snake !  
 Has been bitten by a snake : so there is weeping in the city :  
 The charmners of every land have come, but they availed  
 nothing.  
 She was betrothed at Gard Ḍareṛâ, it was given up and  
 not carried out.

\* To the female water-bearer, in his form of a Brâhman.

755 Jâkar nahân lagî sâgar pe, khoṭî qismat âî !”

*Tatîg Nâg.*

“ Panhârî, sun lîjîye ! kaho Râjâ pe jâe,

‘ Âyâ hai ik gaṛrû ; lîjo us se bulâe :

Lîjo us se bulâe, Râojî, kahûn tumbhâre tâîn.

Woh kahtâ hai mukh apne se, dûngâ us se jiwâî ;

760 Hai kyâ chîz zahar mere âge ? dûngâ turt urâe ;

Gae sâns paidâ kar dûn : ik hai bidhiâ mujh pâî. ”

Itnî sunke, Râo ke â gâe tan prân.

*Râjâ Sanjâ.*

“ Lâo jald se abhî ; hai paṇḍit gunwân ! ”

*Râgnî.*

“ Abhî jald se le âo !

765 Der pal kî matî lâo.

Chalo, Paṇḍit Mahârâjâ,

755 She went to bathe in the lake (ocean) and an evil fate befell her !”

*Tatîg Nâg.*

“ Water-bearer, listen ! Go and tell the Râjâ,

‘ A charmer has come ’ : send for him.

Send for him, Râjâ, I tell thee.

He says with his lips, ‘ I will restore her to life ;

760 What is poison in my presence ? I will send it off at once ;

Fleeted breath I will restore : it is an art I have acquired ! ”

Hearing, life (and hope) came into the Râjâ’s body.

*Râjâ Sanjâ.*

“ Bring him here at once, he is a worthy priest ! ”

*Song.*

“ Bring him here at once !

765 Delay not a moment.

Come, Sir Priest,

Hâth tumhâre rahe lâjâ !  
 Shakal dukh kaṭ gaī hamârî :  
 Gurû darshan kîe thârî.”  
 770 Chîr mukh se jabhî târî,  
 Áwan man men kyâ bhârî ?

*Tatig Nâg.*

“ Ân saháî kîjo, he Gurû Gorakhnâth !  
 Ab is ko baithî karo, lâj tumhâre hâth.  
 Lâj tumhâre hâth.”

Nib kî dâli lie mangâi.  
 775 Pahile lâ likhâe jabhî Gûge kâ biyâh sagâi.  
 Parh parh mantar, lagâ jhârne, jab Siriyal muskâi.  
 Le gae gonṭh mukh apne men, lâ chûs chhin mâin.

*Râjâ Sanjâ.*

“ Hâth joṛ bintî karûn, charnon sîs niwâe :

My honor is in thy hands !  
 All my grief is taken away :  
 (Since) the priest's visit had delighted me.”  
 770 When he removed the shroud from her face,  
 How great was the grief in his heart !

*Tatig Nâg.*

“ Come and succour us, O Gurû Gorakhnâth !  
 Make her sit up now, the matter is in thy hand.  
 The matter is in thy hand.”

He borrowed a branch of a *nîm* tree :  
 775 But first he obtained in writing (a promise) of betrothal  
 and marriage to Gûgâ.  
 He repeated some charms and began to exorcise, and  
 then he moved Siriyal.  
 He took her toe in his mouth and sucked out the poison  
 at once.

*Râjâ Sanjâ.*

“ I adore thee with joined hands, I lay my head at thy feet.

Siriyal Râjkanwâr kî dîe haiñ prân bachâe.

- 780 Dîe haiñ prân bachâe ! bât main kah dî apnî man kî.  
Sât roz kâ biyâh dîa main, kamî nahîn koî dhan kî.  
Chale ào, le khatke biyâhan ; samajh lîe, hai man kî.  
Pûran âs hûî hai mahârî, der nahîn chhan pal kî.”

Jab chitthî biyâh kî lîe, pûran hûe sab kâm.

- 785 Chalne kî tayyârî karî, dharâ Gurû kâ dhyân.

*Tatîg Nâg.*

“ Dharâ Gurû kâ dhyân, chalâ, main ik phir meñ âyâ.

Sab chintâ hûî dîr hamârî ; man ichhâ phal pâyâ.

Yeh hai chitthî biyâh kî apnî. Kyûn dil meñ ghabarâyâ ?”

Sât roz rah gae phire meñ, jab man mân bhae khâyâ.

Thou hast saved the life of the Princess Siriyal.

- 780 Thou hast saved her life. I will tell thee my heart's  
desire.

In seven days shall her marriage be ; there shall be no  
lack of wealth.

Come and obtain the bride ; hearken ! it is my desire.

My hope has been fulfilled : delay not a moment.”

Then he (Tatîg) took the letter of (consent to the)  
marriage, and his work was accomplished.

- 785 He made ready to go and worshipped the Gurû  
(Gorakhnâth).

*Tatîg Nâg.*

“ Worshipping the Gurû I started and I came in a  
moment.

All my anxieties are afar, the fruit of my desire is ful-  
filled.

Here is his own letter of (consent to the) marriage.

Why should I be disconcerted ?

It was seven days to (the time of) returning (to Dhup-  
nagar) and fear came into his (Gûgâ's) mind.\*

\* Because the time given him was so short.



*Gūgā.*

- 790 “Ān khabar lījo abhī, he Gurū Gorakhnāth !  
Bhūr paṛe ke bīch meñ ! lāj tumhāre hāth.”

*Rāgnī.*

- “Lāj rākho, Gurū, mahārī,  
Karo ab biyāh kī tayyārī.  
Soch mujh ko hūī bhārī :  
795 Bipat aisī mujhe dārī.  
Pār kījo merā khewā !  
Tū hai Pat ! Rākhīye dīwā !  
Bhagat tain ne sabhī tārī :  
Merī bar kyūñ hūī niyārī ?”

*Gurū Gorakhnāth.*

- 800 “Kyūñ soche bhū meñ paṛā ? Man meñ bāndho dhīr.  
Uṭh jaldī : ashnān kar : oṛh basantī chīr.

*Gūgā.*

- 790 “Come and tell me now, O Gurū Gorakhnāth !  
I am fallen into the midst of trouble ! my honor is in  
thy hand !”

*Song.*

- “Preserve my honor, Gurū,  
Make ready my marriage now.  
I am in great trouble :  
795 Great anxiety overwhelms me.  
Bring me to the other shore.\*  
Thou art Lord ! Preserve my honor !  
Thou hast aided all the saints :  
Why has my turn been otherwise ?”

*Gurū Gorakhnāth.*

- 800 “Why art fallen on the ground in grief ? Take courage  
in thy heart !  
Get up quickly and bathe and put on splendid garments.

\* Of the ocean of trouble.

Oṛh basantî chîr, bâore ! kyûn man ron lagâe ?”

Le Gûge ko sang jabhî ik chhin meñ pahunche jâe,  
Dhûpnagar ke gaure jâke tambû dîe lagâe.

- 805 Hem Nâth aur Khem Nâth, haiñ yeh mere Gur bhâi :  
Lîa chautarfâ gher, ânke aisî nâdh bajâe :  
Rath, hâthî aur pînas pâlkî, nâ gintî gintî gâe.  
Dekh barât hosh gae sab ke.

*Râjâ Sanjâ.*

“ Yeh kyâ âfat âi ?

- “ Nabin jânûn thâ aisî hogî ! khotî qismat âi !  
810 Hâth joṛ bintî karûn, tum sir kâ sirtâj.  
Main tum ko betî dîe : râkh hamârî lâj !

Put on splendid garments, thou fool ! why art sad at heart ?”

Taking Gûgâ with him then he (Tatîg) arrived in the twinkling of an eye.

Arriving at the fields of Dhûpnagar they pitched their tents.

- 805 Hem Nâth and Khem Nâth (were there), my brother Gurûs.\*

They wept all round it and sounded their conchs.

Carriages, elephants and *pâlkîs*, beyond all number.

Seeing the procession all were astonished.

*Râjâ Sanjâ.*

“ What devilry is this ?

I did not know it would be like this ! An evil fate hath come ! †

- 810 With joined hands I adore thee, thou art the crown of my head.

I gave thee my daughter : preserve thou my honor !

\* ? Of Gorakhnâth.

† The procession was so large, that he felt unable to stand the expense and attend to their wants, and feared that therefore Gorakhnâth would curse him.

Rākḥ hamārī lāj : āj main dāmaugīr tumhārā :  
 Chāhe rākho, chāhe māro mujh ko, karo merā nistārā !  
 Yeh jitne jatī satī sant haiñ, main karūñ darshan ik bārā.  
 815 Main ādhīñ saran līe tumhārī, kahūñ mukh bāram bārā !”

Jab Rājā ne turt hī hāthī līe sangār :  
 Hīre, motī, la’l hī, bhar līe kanchan thār.  
 Bhar līe kanchan thār ; Rāo ne hāth meñ thāyā :  
 Le Gorakh ke dharā āgārī, charoñ sis niwāyā.  
 820 Līe janet, karī sewal, bhojan khūb jamāyā.  
 Karak lagān meñ hainge phere ; pañḍit ne batlāyā.

*Pañḍit Gunmān.*

“ He Rājā, sun lījyo : māñ hamārī bāt.  
 Lagān samā ab ā gīā, rahī phir ik rāt.

Preserve thou my honor: to-day I am thy humble  
 servant.

Keep me or slay me, but be my salvation !  
 I would visit once each of these holy and revered saints.  
 815 Respectfully I place myself under thy protection, speak  
 a word to me !”

Then the Rājā quickly got all his elephants :  
 With diamonds, pearls, rubies he filled a golden platter.  
 He filled a golden platter: the king took it in his own  
 hands.  
 He placed it before Gorakhnāth and laid his head at his  
 feet.  
 820 He received the procession and worshipped and spread  
 a grand feast.  
 The marriage was held under Cancer,\* as the priest had  
 directed.

*Pañḍit Gunmān.*

“ Oh Rājā, hear me : listen to my words.  
 The proper time has now come, there remains but one  
 night.

\* The most propitious time of all.

Rahî phir ik rât, Râo : main dekhâ lagan lagâe.”

- 825 Jab Paṇḍit ne bedî rachke Gorakh lâ bulâe.  
 Gaurî sut karke pûjan, pherî dîe diwâe.  
 Gâ rahî mangalchâr sakhî, sab sâj artâ lâe :  
 Koî gorî, koî patlî sundar, nainon meñ chhab chhâe !  
 Man meñ hûâ ânand, ‘âj Siriyal kâ biyâh rachâe.’
- 830 Bidâ hûe, ghar ko chale, bahot kîâ het piyâr.

*Râni.*

- “ He Siriyal, merî lâḍlî, gal bhayân le ḍâr !  
 Gal bhayân le ḍâr ! Âj ham se hûî niyârî !  
 Jhat gîâ ham se neh, hûâ dukh mujh ko bhârî !  
 Ho gîâ mahil andher, merî prânôn kî piyârî !
- 835 Nâ jîwan pal ik : mârûngî khâe kaṭârî !”

There remains but one night, Râjâ : I have ascertained the time.”

- 825 Then the priest raised an altar and called ou Gorakhnâth  
 He worshipped Gaurî’s son\* and performed the  
 marriage.  
 The maidens sang songs of joy and all the ceremonies  
 were performed.  
 Some were fair, some were slim and beautiful, their  
 beauty filled all eyes !  
 Their hearts rejoiced, ‘To-day have we performed  
 Siriyal’s marriage.’
- 830 They bade adieu and went home with many a loving  
 parting.

*The Queen.†*

- “ Ah, Siriyal, my darling, put thy arms round my neck !  
 Put thy arms round my neck ! I am desolate to-day !  
 My love has left me and great is my grief !  
 Darkened is the palace, darling of my life !
- 835 I will not live a moment ; I will stab myself and die !”

\* *I.e.* Ganeśa, before commencing the ceremonies.

† Siriyal’s mother.

*Siriyal Rājkanwār.*

“ He Mâtâ, sun lijîye mujh bharan kî bât.  
 Main tum bin kaisî jîûn ; bhachar gae pitu mât.  
 Bhachar gae pitu mât ; âj se yeh gat hûî hamârî.  
 He Mâtâ, main prân tajungî ; nâ hûî ik pal niyârî ! ”

- 840 Itnî kahke bât, mât ke gal meñ bhayân ðârî.  
 Kabhî nahîn bhacharî thî ik pal, jab se sûrat sambhâlî.

*Siriyal Rājkanwār.*

“ Kahân gaî merî sang sahelî ? thî pranonî kî piyârî ! ”

Nâ man kî rahî hosh, ronkar bhûl gaî sudh sârî !

*Gurū Gorakhnâth.*

- “ ‘ Râm Râm ’ sab ko kahûn, jitne bhûp nares !  
 845 Dudh putar, dhan sab phaloñ, khushî tumhârâ des !

*Princess Siriyal.*

“ Ah Mother, listen to my wretched words.  
 How shall I live without thee ; lost are my father and  
 mother.

Lost are my father and mother : from to-day is this my  
 sad plight.

O mother, I will leave this life : I never had a moment's  
 grief (till to-day) ! ”

- 840 Saying this, she threw her arms round her mother's neck.  
 Never had she been parted from her for a moment since  
 she had made her appearance (been born).

*Princess Siriyal.*

“ Where have my maiden companions gone ? They were  
 the beloved of my life ! ”

Reason left her mind and weeping she forgot all joy !

*Gurū Gorakhnâth.*

- “ I pay my adieus (Râm ! Râm ! ) to all you kings and  
 rulers !  
 845 May you have flocks and herds, sons and all wealth, and  
 happiness to your land !

Khushî tumhârâ des, Râoji; yeh hî asîs hamârâ.”

Hâth joṛ parnâm kare, jhaṭ bîṛ lîe aswârî:

Âe gae haiñ Gard Darere, khushî hûî nar nârî.

*Gurû Gorakhnâth.*

850 “ He Bâchhal, main lâ dî biyâh kî Siriyal bahû tumhârî.  
Raho khush mahilon meñ apne, miṭ gaî soch tumhârî.”

Itñî kahke, chale Nâthji, man meñ yeh hî bichâr.

*Gûgâ.*

“ He Mâtâ, tum se kahûñ, joṛ âgâṛî hâth:

Un jauron ko milan kî hai chintâ din râṭ.

Hai chintâ din râṭ, Mât rî, man meñ yeh hî hamârî.

855 Woh bhâî mâwasî ke beṭe, haiñge prân hamârî.

Bin dekhe nahîñ chain mujhe, we haiñ sūrat miṭwâre.

Happiness to your land, Râjâ: these are my blessings.”

With joined hands they adored him, and quickly the  
cavalcade started:

They reached Gard Darerâ; all men and women rejoiced.

*Gurû Gorakhnâth.*

“ O Bâchhal, I have brought in marriage to thee thy  
daughter Siriyal.

850 Rejoice in the palace, all thy sorrows are blotted out.”

Saying this the Saint went away, thinking thus in his  
heart.

*Gûgâ.\**

“ O Mother, I say to thee with joined hands before thee:  
I have a desire day and night to visit the twins.†

I desire it day and night, Mother: this is in my heart.

855 They are the sons of my aunt and very dear to me.

Without seeing them no joy is in me, pleasant are they  
to behold.

\* Scene completely changes.

† Urjan and Surjan, sons of Kâchhal, as promised to her by Gorakhnâth through her deceit.

Jab se merâ janam hûâ, main ik din nahîn bisâre.”

Lîe biṭhâ godî meñ apnâ, hit karke puchkârî.

*Gúgá.*

“Bin dekhe nahîn chain mujhe ; main kahtâ pás tum-  
hâre.”

*Surjan.*

860 “ He Bhâî, tumhare binâ nahîn hamen chit chain.

Bin dekhe kaise jien ? nâ nakse mukh bain !

Nâ nakse mukh bain ! Rahî hai binâ patî jûn nârî :

Jaisî ren sasâ bin sûnî, yâ gat hûî hamârî :

Bin dîpak sûnâ hai mandar, kaun kare rakhwâli ?

865 He Bhâî, ham ko dîjo, kuchh âve samajh meñ tuhârî.”

*Gúgá.*

“ Ai Bhâî tain kyâ kahî aisî khotî bât ?

Kyûn bole karwe bachan ? nâ âve kuchh hâth !

I have not forgotten them a moment since I was born.”

She sat him on her knee and loved and caressed him.

*Gúgá.*

“ Without seeing them I have no joy, I tell thee.”

*Surjan.*

860 “ Ah Brother, I had no joy in my heart until I saw thee.

How could I live without seeing thee ? nor could I speak  
with my lips !

Nor could I speak with my lips ! I was like a woman  
without her lord.

My life was desolate like a night without the moon : this  
was my state.

As a house without a lamp (son), who shall guard it ?

865 Ah Brother give me something \* as it beseems thy  
heart !”

*Gúgá.*

Ah Brother, why hast spoken such evil words ?

Why speak bitter words ? They come to no good !

\* *I.e.*, a share in the hereditary property.

- Nâ âve kuchh hâth ! Are Bhâî, kis ne tujhe bahkâyâ ?  
 Lâkh bâr samjhâyâ tujh ko, nahîn samajh men âyâ.  
 870 He mûrakh, nâdân, dekh ! Kyâ bâtân kahke lâyâ ?  
 Bahot dinon se rahe fikar yeh nâ man ko samjhâyâ !”

*Surjan.*

- “Âdhâ mujhe batâe de, nâ is men kuchh zor :  
 Tû apnâ man samajh le, bole bachan khor.  
 Bole bachan khor, Baran ; taiñ kyâ man men jânî ?  
 875 Ham len âdhoñ âdh batâe, bole khotî bânî.  
 Jâ pûchho ab Mân Bâchhal ko ; wo kyâ haigî yânî ?  
 ‘In ko mile jawâb,’ aj taiñ yeh hirde men thâñî.  
 Jo mukh se kuchh burî kahegâ, khus jâgî rajdhârî.  
 In bâton men hâth na âve, jo taiñ man men thâñî.”

*Gûgâ.*

- 880 “He Mâtâ, sun lîjîye man mere kî bât.

They come to no good ! Ah Brother, who has led thee  
 on ?

- Thousands of times I have told thee and thou hearest not.  
 870 Ah fool and ignorant, look ! What is it you have said ?  
 Long have I grieved that you did not understand this !”

*Surjan.*

- “Give me half in share ; there is no unfairness in that :  
 You look to your interests and speak hard words.  
 Speak hard words, my brother : what is in your heart ?  
 875 We will take half shares each : you spoke evil words.  
 Go and ask Mother Bâchhal ; is she a fool ?  
 ‘They have been disinherited,’ this is resolved in your  
 heart to-day.  
 If you speak evil words from your lips, you will lose  
 your kingdom.  
 No good will come of the thing you have resolved in  
 your heart.”

*Gûgâ.*

- 880 “O Mother, hear the words of my heart.



- Surjan ne mujh ko burî ân sunâi bāt.  
 Âu sunâi bāt; kahûn, sun, Mâtâ, pās tumhâre.  
 Chahîye rahe surkhî nainon meñ, bole bachan karâre :  
 ‘ Yâ tû bânṭ hamen de âdhâ, bhalâ châhe jo piyârî.’  
 885 Le man soch bichâr, Mât: main kah dîe pās tumhâre.  
 Samjhâo un ko bulwâke, mat ho bîran niyârî!  
 Jo tumharî woh kahî mân len, mat karîyo soch bichârî.”

*Râni Bâchhal.*

- “ Ai betâ Surjan mere, kyûn hotâ dilgîr ?  
 Râj karo, Betâ, raho man meñ bândho dhîr.  
 890 Man meñ bândho dhîr : Putar, main tum par wârî.  
 Mân mât ke bachan, matî kar soch bichârî.  
 Jhûtâ sansâr hûâ : banî sab jhûtî mâyâ.  
 Jhûtâ hai sansâr, jhût ke bas meñ âyâ.  
 Jhûtâ patî, sut, nâr : jhût ne dharam gainwâyâ.  
 895 Is mâyâ ke bîch ânke man bhar mâyâ.”

Surjan came and said an evil thing to me.

He said an evil thing : I will tell thee, Mother; listen !  
 Your eyes will become red, he spoke (such) bitter words.  
 ‘ Give me half (the property) as my share, if you would  
 keep your loved ones safe.’

- 885 I am grieved in my heart, Mother : and I have told thee.  
 Call them and make them hear, that brothêrs be not  
 separated.

They will hear thy words, be not anxious.”

*Queen Bâchhal.*

“ Ah Surjan, my boy, why art thou down-hearted ?

Be a king, my son ; keep courage in thy heart.

- 890 Keep courage in thy heart : my son, I am thy benefactor.  
 Hear thy mother’s words, and do not grieve.  
 This world is false : it is all a false illusion.  
 This world is false : we are in the power of falsehood.  
 False is husband, son and wife : falsehood has destroyed  
 religion.

- 895 The mind is full of illusion in the midst of this illusion !”

*Surjan.*

- “ He Mâtâ, aisî kahî gyân tath kî bât :  
 Kyûn nahîn hamen diwâtî ? jo aisî hai dharmât !  
 Jo aisî hai dharmât : Mât, hamen gyân sunâî.  
 Hai tere ikhtiyâr, Mât rî, jo tumhare man bhâve.  
 900 Ham ko kahtî bâr bâr, nahîn Gûge ko samjhâve.  
 Kyûn badnâmî le nâhaqq ? main soch aur pachhtâve.”  
 Hâth joṛ âge kharâ, kar man men hit piyâr.

*Surjan.*

- “ Â, Bhâî, khilan chalen ham tum âj shikâr.  
 Ham tum âj shikâr : hamâre aisî man men ât.  
 905 Ham Chhatrî Râjpût ; hamârâ yeh hî dharm hai, Bhâî.”  
 Aisâ gerâ jâl ânke, turt liâ bharmâe.

*Surjan.*

- “ O Mother, that speakest such words of wisdom :  
 Why dost thou not give me (my share) ? If thou be so  
 upright !  
 If thou be so upright ! Mother, thou hast taught me  
 wisdom.  
 It is in thy power, Mother ; as thy heart desires.  
 900 You speak to me often, you do not speak to Gûgâ.  
 Why did you blame me needlessly ? I am grieved and  
 sorrowful.”  
 He stood before him (Gûgâ) with joined hands, loving  
 him in his heart.

*Surjan.*

- “ Come Brother, let us, you and I, go hunting to-day.  
 Let us, you and I, go hunting to-day : this is in my  
 heart.  
 905 We are Râjpût warriors : this is a law to us, Brother.”  
 Thus he came and spread a net (of deceit) and quickly  
 beguiled him.

Ho ghoꝛe aswâr pâr, pal kî nâ turt lagâi.  
 Is jangal bayâbân bîch meñ nâ kuchh dîâ dikhâi.  
 Khel rahâ sar kâl, phireñ yûñ tinoñ hûe sûdâe.

*Gúgâ.*

- 910 “ He, Bhâi Surjan mere, hûâ chit behâl.  
 Lagî piyâs, beâkul hûe ; kîje kaun aḥwâl ?  
 Kîje kaun aḥwâl ? âj yeh hûi kaun gat mahârî ?  
 Nâ jânûñ is jangal meñ ab jâegî jân hamârî !  
 Lîe kâl ne gher ânke, gûâ bhûl sudh sârî.  
 915 He Gurû Gorakhnâth, bāt yeh, aisî kaun bichârî ?”

*Urjan.*

“ He Bhâi, sun lîjîye ; kyûñ dil meñ ghabarâe ?  
 Kaun soeh tum ko hûi ? dîjo sach batâe !  
 Dîjo sach batâe : âj kyûñ man meñ soeh batâe ?”  
 Jab Urjan ne turt biṭhâke bâtoñ Râo bharmâc ;

They mounted their horses : there was not a moment's  
 delay.

Nothing could see them in that wild forest.

Death hovered overhead and thus these three wandered  
 madly.\*

*Gúgâ.*

- 910 “ O Brother Surjan mine, my heart is in distress.  
 Thirst is on me, I am wretched : who will help us ?  
 Who will help us ? what plight is this we are in to-day ?  
 Who can tell whether we shall save our lives in this forest !  
 Death has surrounded us, all our joys are forgotten.  
 915 O Gurû Gorakhnâth, who would have thought such a  
 thing as this (would happen) !”

*Urjan.*

“ Ah Brother, listen, why art upset in thy mind ?  
 Why art in grief ? Tell me the truth !  
 Tell me the truth : why dost show such grief to-day ?”  
 Then Urjan sat him down and beguiled the Râjâ with  
 words ;

\* *I.e.*, not knowing what was in store, rushed madly on death.

- 920 Jab Surjan ne khainch miyân se pahilî wâr chalâî.  
 Hai Bidhnâ ke hâth bâṭ; jhaṭ lînâ Râo bachâê.  
 Phir dusrî kiâ wâr, jab nâ kuchh pâr basâe.

*Surjan wa Urjan.*

“ Bin mâre ham nahîn chhorenge; denge prân gainwâî !”

*Gûgâ.*

- “ He Gurû Gorakhnâthjî, kyâ mujh ko gîe bhûl ?  
 925 Kyâ ? mere ber so gae ? baith rahe kahîn tûl ?  
 Baith rahe kahîn tûl ? Ânke lîjo khabar hamârî.  
 Phir âke kyâ karo, Gurû, jab jâegî jân hamârî ?  
 ‘ Ab kî wâr lagâ hai merâ,’ kahtâ hîn lalkârî !”

- Khainch miyân se, lîâ hâth meñ jhaṭ Urjan ke mâre.  
 930 Dûjâ wâr kiâ jaldî se, lînâ sîs utâre.  
 Lâe lîâ, chhore ke hanne dhar dîâ, jâe âgârî.

- 920 And then Surjan drew (his sword) from the scabbard  
 and struck him one blow.  
 The matter was in Fate's hands and she saved the Râjâ  
 at once.

He again struck a second time, but nothing came of it.

*Surjan and Urjan.*

“ We will not leave you alive, we will take your life !”

*Gûgâ.*

- “ O Gurû Gorakhnâth, why hast thou forgotten me?  
 925 What ? Hast gone to sleep at my turn for help ? Is he  
 sitting in some assemblage ?  
 “ Is he sitting in some assembly ? Come and help me.  
 What is the good of returning, Gurû, when my life has  
 gone ?  
 ‘ Now is my turn to strike,’ say I in defiance.”\*

He drew (his sword) from the scabbard and quickly took  
 it in his hand and struck Urjan.

- 930 Quickly he struck a second blow and struck off his head.  
 He took it, put it on his horse's pommel and went on.

\* This line he addresses to the brothers.

*Gúgá.*

“Līe sūrat pahchân, Mân mere ! mat nâ kījīye derī !  
Hâth joṛke khaṛâ âgâṛî, ‘Ram Ram’ le mere !”

Dekh sūrat ko ro paṛî, līnī jabhī pahchân.

- 935 Ho beâkul dharnī paṛî, nâ tan meñ rahī prân :  
Nâ tan meñ rahi prân.

*Rânī Bâchhal.*

“Ai Beṭâ, yeh kyâ zulm guzârî ?  
Kyûnkar tere hâth bage the, he pâpî, hatiyârî !  
Aisâ zulm kîâ hai taiñ ne, nahîn larzî nain hamâre.  
Nâ apnâ darshan dikhlâve ! nâ dekho ân hamâre !”

*Gúgá.*

- 940 “He Mâtâ, tum se kahûñ, man meñ sachî jân !  
Kahe bachan ; phirte nahîn ; hamen Gurû nakî ân.

*Gúgá.*

“Look at it, recognise it, Mother mine ! and delay not.  
I stand before thee with joined hands, receive my  
greeting (*Ram ! Râm !*) !”

She saw it and began to weep as soon as she recognised  
it.

- 935 In her grief she fell on the ground, nor did any life  
remain in her body :  
Nor did any life remain in her body.

*Queen Bâchhal.*

“Ah my son, what wickedness have you done ?  
Why did you stretch forth your hands (to slay), O wretch-  
ed sinner ?

Such a crime as you have committed my eyes cannot  
bear !

See me no more, nor let me see you again !”

*Gúgá.*

- 940 “O Mother, I tell thee, know the truth in thy heart !  
Thou spakest the word ; it goes not back ; we are the  
sport of the Gurû.

- Hameñ Gurû nakî ân, rî Mâtâ ; jo tain bachan uchârâ.  
 Ham Chhatrî Râjpût jân le, yeh hî dharm hamârâ.  
 Hai sâkhî Bhagwân, nahîn man darsban karûn tumhârâ.  
 945 Sât jauam lag rahe Narak, kahâ mât pitâ kâ dâlâ !  
 Hâth joṛ bintî karûn, suno, Dhartrî Mât !  
 Mujh ko âp samâe le, nahîn karûn prân ab ghât !  
 Nahîn karûn prân ab ghât ! Nahîn koî jag meñ merâ !  
 Maiñ tere lie saran : kâl ne mujh ko gherâ.  
 950 Mât nâ kijîye der ; mujhe le âj samâe.  
 Mujh ko tû talâq milûn Mâtâ ko jâe.  
 Yâ tû nṛ sarâp ; jahân bhije, wahân jâûn.  
 Dîjîye mujhe batâe, pakaṛ tere pe lâûn.”  
*Dhartî Mâtâ.*  
 “He Betâ, tum se kahûn, kyûn tû hûâ nâdân ?  
 955 Musalmân niche gaṛe, Hindû chale masân.

We are the sport of the Gurû, Mother: thou hast spoken the word :

Know me for a Râjpût warrior, it is law to me.

Bhagwân\* is my witness that I will never see thee again.

- 945 May I live seven lives in Hell if I disobey the command of my father and mother !

With joined hands I pray thee, O Mother Earth !

Take me into thyself, or else I will kill myself now !

Or else I will take my own life now. I have no friend in the world !

I beseech thee, for death hath encompassed me.

- 950 Delay not, but take me to-day.

I have thrice vowed that I will see my mother (no more).

If thou wilt take the curse (on thee) I will go whither thou sendest me.

Tell it me and I will fetch and bring it thee.”

*Mother Earth.*

“ Ah my son, I tell thee, how is it that thou dost not know ?

- 955 Musalmâns are buried below, Hindûs go to the pyre.

Hindû chale masân, re Betâ, tujh ko dîâ batâe.  
 Jâo pâs Rattan Hâjî ko; lo Kalima pa:hwâe.  
 Jo itnâ kare kâm, jabhî main tujh ko lûn samâe.  
 Siriyal de sarâp mujhe, Râjâ Sanjâ kî jâi!"

*Guggâ.*

- 960 "Mâtâ ne mujh ko kahî aisî khoṭî bâṭ ;  
 Kyâ tujh pe barnau karûn? Suno, Dhartrî Mât!  
 Suno, Dhartrî Mât; mujhe kyûn bâr bâr bathkâve?  
 'Gurû Gorakhnâth kî rin tujh pe jo tû haṭke âve!  
 Jaisî main taraphûn jorôn ko aisâ tû dukh pâve!' "
- 965 Dîâ sarâp mujh Mâtâ ne, us ko kaun haṭâve?"

*Dhartî Mâtâ.*

"He Betâ, jaldî jâo; tujh ko dîâ batâe;  
 Isî waqat Ajmer meñ, Betâ, dhyân lagâe.  
 Betâ, dhyân lagâe, abhî jâ: mat nâ der lagâo.

Hindûs go to the pyre, my son, I tell thee.  
 Go to Rattan Hâjî\* and learn the (Musalmân's) Creed.  
 When thou hast done this I will take thee to myself.  
 Siriyal, Râjâ Sanjâ's child, will curse me!"

*Guggâ.*

- 960 "My mother spoke most wicked words to me;  
 How can I tell them thee? Hear, Mother Earth!  
 Hear, Mother Earth, why dost always put me off?  
 (She said), 'The curse of Gurû Gorakhnâth be upon thee  
 if thou return!  
 As I mourn for these twins so mayest thou know  
 sorrow!'
- 965 My mother cursed me, who shall put it aside?"

*Mother Earth.*

"My son, go quickly: I have shown thee.  
 Go now, my son, and worship in Ajmer.  
 My son, go now and worship: make no delays.

\* This must be Khwâjâ Mu'ainu'ddîn Chishtî of Ajmer, who flourished in the 12th and 13th centuries A.D.

- Hai Khwâj Khidhar izzat kâ pûrâ : pàs us ke jâo.  
 970 Nâ bolo kuchh mukh apne se, sârâ hâl batâo.  
 Hogî pûran âs tumhârî ; jâ, Kalima paṛh âo.”

*Gûgâ.*

- “He Mâtâ, sachî kahî tan menî gaî samâe.  
 Ab pahunchûn ik phir menî ; gae mere man bhâe.  
 Gae mere man bhâe, abhî chalne kî karûn tayyârî.  
 975 Âge jâûn Ajmer bîch, ho pûran âs hamârî.”

Rattan Hâjî aur Khwâj Khidhar, jo dekhe khare âgâî.  
 Hâth joṛ âdhîn hûe ; kahe :

*Gûgâ.*

“Sunîyo bêt hamârî.

Bahot dinon se milne kî yeh to mujh ko intizârî.  
 De Kalima paṛho ! Hâe, mujhe Mâtâ ne bolî mârî !”

- He (the saint) is as full of honor as Khwâjâ Khizar : go  
 to him.  
 970 Say nothing (false) with thy lips : tell him the whole  
 tale.

Thy hope will be fulfilled ; repeat the Creed and come.”

*Gûgâ.*

- “O Mother, thy true words have entered into my heart.  
 I will go now in a minute : the fears of my heart have  
 departed.  
 The fears of my heart have departed : I will make ready  
 to go at once.  
 975 I will go onwards to Ajmer and my hope will be  
 fulfilled.”

When he saw Rattan Hâjî and Khwâjâ Khizar he stood  
 before them.

He saluted them with joined hands and said :—

*Gûgâ.*

“Hear ye my words.

Many days have I waited to see you.

Teach me the Creed ! Alas ! my Mother's words have  
 slain me.”



*Rattan Hâjî.*

- 980 “He Bhâî, tû kaun hai ? kyûn dil meñ ghabarâe ?  
Kaun tumhârâ nâm hai ? Dîjo sach batâe.”

*Râgnî.*

- “Hameñ batlâe de, Bhâî ;  
Der itui kyûn tain lâe ?  
Jât, kyâ nâm hai terâ ?  
985 Tujhe kyâ waham ne gherâ ?  
Paṛhan Kalima tû hai âyâ,  
Jât, nahîu nâm batlâyâ !”

*Gûgâ.*

- “Hûn Gorakhnâth kâ : Bâgar hai asthân.  
Gûgâ merâ nâm hai, jâne mulk jahân :  
990 Jâne mulk jahân. Mere the do mâe ke jâe.  
Kîâ kapaṭ mujh se ik bhârî ; le jangal meñ âe.  
Pahile mujh ko lagâ mârne, phir main mâr gauwâyâ.

*Rattan Hâjî.*

- 980 “My friend, who art thou ? why is thy mind upset ?  
What is thy name ? Tell me the truth.”

*Song.*

- “Tell me the truth, friend :  
Why dost make such delay ?  
What is thy name and caste ?  
985 What misfortune hath encompassed thee ?  
Thou comest to learn the Creed,  
And dost not tell thy name and caste !”

*Gûgâ.*

- “I am Gorakhnâth’s disciple : Bâgar is my home.  
Gûgâ is my name, the whole world knows me :  
990 The whole world knows me. I had two (brothers) sons  
of my mother’s (sister).  
They deceived me greatly : they took me into the forest.  
They first tried to slay me and then I slew them.

Le donon ke sîs, jabhî Mâtâ ko ân dikhâe.  
 Dekhat sâr jabhî Mâtâ ne khoṭe bachan sunâe:

995 ‘Jo mujh ko mukh ân dikhâve paṛe Narak meñ jâe!’”

*Rattan Hájî.*

“Jab itnî biptâ sunî gaî mēre man bhâe.

Â Bachâ, yahân baiṭh jâ: Kalima dîn paṛhâe.

Kalima dîn paṛhâe, jabhî kânon meñ âzân sunâe.

Hindû yâ Shekh Musalmân jab Kalima dîâ paṛhâe.

1000 Jâ, Bachâ, Gard Dareṛe, legî tohe samâe.

Ham nahîn hûn gunâhgâr kisî se: Karmon yeh hî likhâe.”

*Gúgâ.*

“Âzân sune, Kalima parhâ, âyâ tumbhâre pâs.

He Mâtâ, man kî merî pûran kar de âs.

Pûran kar de âs, rî Mâtâ; bahotâ dukh pâyâ.

I took both their heads, and came and showed them to  
 my mother.

When my mother saw the heads she said evil words to me.

995 If thou come and show thy face again mayest thou go  
 down into Hell!”

*Rattan Hájî.*

“My heart is full hearing all this evil.

Come, my son, sit down here: I will teach thee the Creed.

I will teach thee the Creed, and repeat the call to prayer  
 in thy ears.

Be thou Hindû or Musalmân I teach thee the Creed.

1000 Go, my son, to Gard Dareṛâ, (Mother Earth) will receive  
 thee.

I am responsible to no one (for this): Fate hath  
 decreed it.”

*Gúgâ.*

“I have heard the call to prayer, I have learnt the Creed,  
 I come to thee:

O Mother (Earth), fulfil the desire of my heart.

Fulfil the desire of my heart, Mother; much trouble  
 have I borne.

1005 Jin kâ sat rahâ hai, jag men phir nâ hatke âyâ.  
Dekh Hari Chand; sat ke kâran nahîn apnâ dharam  
gaiwâyâ.”

Itnî kahke bât jabhî jhat Dhartî bîch samâyâ.

Sârad sîs niwâeke, dharûn Ganpat kâ dhyân.  
Sâng sampûran kar diâ; karo merâ kalyân!

1010 Karo merâ kalyân, Mât! main man ichhâ bhar pâyâ.  
Jis din main saran lîe hai bhûle chhand batâyâ.  
Sât dîp, nav khaṇḍ bîch men nahîn pâi terî mâyâ.  
Kahtâ Bansî Lâl; Mât, Gûge kâ sânge banâyâ.

Mât, merî karo sahâi,

1015 Châr Bedon men gâi,  
Jo dharte haiñ dhyân,

1017 Gyân dijo, Mahâ Mât!

1005 Whose virtue remains will not come back to this world,\*  
See Hari Chand, † he lost not his faith through his virtue.”

When he had said this the Earth took him to herself  
at once.

Sârad, I adore thee; Ganpat, I worship thee.  
I have finished the whole legend; he ye my salvation.

1010 Be thou my salvation, Mother (Sârad). I have fulfilled  
my desire.

From the day I worshipped thee, thou hast shown me  
the forgotten verses.

In the seven climes and the nine quarters thou art not  
fathomed.

Saith Bansî Lâl; Mother, I have finished Gûgâ's Legend.  
Mother, be my help.

1015 That art sung in the Four Vedas,  
To him who worships thee,

1017 Grant eternal knowledge, Great Mother!

\* Be born again in a transmigration of souls.

† Râjâ Hariſchandra famed in fable.

## No. VII.

### THE BALLAD OF ÎSÂ BÂNIYÂ, AS SUNG IN THE PAṬIÁLÂ STATE.

[This queer little ballad expresses in homely phrase the legends which have arisen to account for the expensive restoration of the shrine of Sakhi Sarwar at Nigâhâ in the Derâ Ghâzi Khân District, by one 'Îsâ, a rich merchant of Âgrâ or Dilli, in the time of Aurangzeb, about 1675 A.D.]

#### TEXT.

#### ÎSÂ BÂNIYÂ.

- Îsâ Bâniyâ jahâj ladde, jî ;  
Te jotishiân nûn puchhe, jî :  
“ Sâdâ jahâj kiweñ banne lage, jî ? ”  
Jotishî âkhdâ, jî :
- 5 “ Sawâ lakh rupae dî sukh sukho, jî ;  
Us wakht jahâj banne lage, jî ! ”  
Jahâj banne lagiâ, jî !  
Hîre, motî, la'l wechdâ, jî,  
Ik lakh ton kae lakh nafâ-safâ kîtâ, jî !
- 10 Murke Îsâ Bâniyâ bhûl gîâ, jî,  
Te sawâ lakh dî sukhnâ bhuliâ, jî.  
Koî din pâ phir Îsâ chaliâ, jî :  
Motî, la'l khê rîdâ, jî :  
Karhe leke chaliâ, jî ;
- 15 Âge â Shâhkoṭ de gaure utarâ, jî.  
Laṭṭ karhe dî tuṭṭî, jî,  
Te Îsâ Karmân nûn pitṭe, jî :  
Hor bhâi gharân nûn chale, jî :  
Îsâ Bâniyâ baiṭhâ rondâ, jî.
- 20 Othe â khalâ hoiâ Sayyid Aḥmad, jî,  
Puchhe, “ tusî kyûn, Bhâi, ronde, jî, ? ”  
Îsâ âkhe, “ main nûn musîwat banî, jî ;  
Bhâi, tusî merâ kî niwârnâ, jî ?  
Main nûn dukh piâ sir bhâri, jî !

- 25 Bhât, main nûn sab chhad̄d̄ gae, jî!  
 Bhât, main nûn kalle nûn chhad̄d̄ gae, jî!"  
 Sayyid âkhe, "Bhât, tu koî pic̄hlî sukh yâd karo, jî!"  
 Îsâ âkhe, "Bhât, main tân koî sukh maniâ nâhîn!  
 Mere tân yâd kujjh nâhîn."
- 30 Sarwar âkhe, "sawâ lakh rupae dî sukh sî sâdî,  
 Jo tân sir na dhariâ, jî."  
 Ose vele Îsâ sukh sir dhare, jî.  
 Sawâ lakh rupae oh de nâ dâ gûnân vich bhare, jî :  
 Sangân de nâl chale, jî :
- 35 Sarwar de oṭ chale, jî.  
 Ânke Îsâ utar paindâ, jî ;  
 Nâl de bhâtân nûn kahindâ, jî :  
 "Main tân khotiân de gûnân lâhwân, jî,  
 Te Sarwar dî sukh charhâwân, jî."
- 40 Leke rupae Îsâ Bâniyâ turbat banâî, jî.  
 Tin jâtân nûn sadâe, jî :  
 Ik koṛhî, ik anhâ, jî,  
 Ik khusrâ, jî.  
 Oh de makân de utte chhad̄dâ, jî.
- 45 Anhâ âkhe, "main nûn tagîd nâhîn."  
 Osî vele Sayyid Aḥmad âwandâ,  
 Te anhe dî dorangî miṭâwandâ ;  
 "Chal, Bhât, chashme de utte."  
 Le chashme dâ pâni nohâwandâ.
- 50 Jadon anhe ne muñh dhoiâ,  
 Ohdon sôjâkhâ hoiâ.  
 Oh nûn wekh koṛhî âkhdâ,  
 "Mere man vich dorangî âî."  
 Oh nûn Sarwar akhdâ,
- 55 "Chal, Bhât, chashme utte."  
 Chashme de utte nohâwandâ,  
 Te oh dî dahî sâbit karâwandâ.  
 Eh wekh khusrâ âkhdâ,  
 "Mere man vî dorangî âî."
- 60 Sarwar âkhe, "chashme te chal, Bhât."  
 Chashme te khusrâ nohâwandâ,

- Oh dî dahî Sarwar Allah to sâbit karâwandâ.  
 Phir Îsâ gharân nûn tûriâ, jî.  
 Ânke Sarwar nûn bhuliâ, jî.
- 65 Îsâ Bâniyâ ne âkhâ, " maiû Sarwar jâudâ nâhîû."  
 Chirâgh sab bhanû, jî!  
 " Sarwar mallomallî dâ tel jâldâ, jî."  
 Îsê de man vich phir dorangî âi, jî:  
 Osî vele Îse dî deh phat gaî, jî.
- 70 Murke sâng de kol âe, jî.  
 Pakkan bakre rijhan rot, jî:  
 Îse Bâniyâ ne kîta khot, jî!  
 Oh dî 'aurat Îse nûn âkhe, jî;  
 "Tûn nîyat man sâf kar, jî,
- 75 Murke Sarwar nûn yâd kâr, jî;  
 Tûn apne man nûn samjhâ, jî,  
 Te muhre sangân de lit jâ, jî:  
 Sangân nûn âkh,  
 ' Bhâiyo, mere faryâd sunâo, jî,
- 80 Merî deh phat gaî, jî;  
 Main nûn Sarwar bâhûrdâ nâhîû.'"  
 Pher 'aurat âkhe, " Jâ sangân de tâin."  
 Sang karam faryâdî,  
 Te Allah pâk karam kare, jî.
- 85 Îse dî deh sâbit hoî!  
 Îse Bâniyâ ne chirâgh batî sâjî,  
 Khûb tarhân nâl chirâgh bâle,  
 Te Sarwar nûn nit sambhâle.
- 89 Îse dâ bhârat kah sunâiâ!

## TRANSLATION.

## ÎSÂ BÂNIYÂ.

- Îsâ Bâniyâ loaded up his ship, sir;  
 And asked the astrologers, sir:  
 " How shall my ship journey (safely), sir? "  
 The astrologers said, sir:
- 5 " (If) you vow a vow of one and a quarter *lâkhs* of  
 rupees, sir,

- Your ship will at once cross over (safely), sir !”  
 The ship crossed over (safely), sir !  
 Selling diamonds, pearls and rubies, sir,  
 He made many *lâkhs* of profit out of one *lâkh*, sir !
- 10 Returning (home) Îsâ Bâniyâ forgot (his vow), sir,  
 And forgot his vow of one and a quarter *lâkhs*, sir.  
 Some time afterwards Îsâ journeyed again, sir :  
 Bought pearls and rubies, sir ;  
 Took camels and journeyed, sir :
- 15 Going along he rested at Shâhkot\* town, sir.  
 The leg of his camel broke, sir,  
 And Îsâ lamented his fate, sir:  
 All his friends went on to their homes, sir :  
 Îsâ sat down and wept, sir.
- 20 Sayyid Aḥmad† came and stood there, sir,  
 And asked, “ why art weeping, friend, sir ?”  
 Said Îsâ, “ a misfortune has come on me, sir ;  
 Friend, what help can you give me, sir ?  
 My trouble has fallen heavily on my head, sir !
- 25 Friend, they have all left me and gone on, sir !  
 Friend, they have left me alone and gone on, sir !”  
 Said the Sayyid, “ Remember, Friend, something of  
 your last vow, sir !”  
 Said Îsâ, “ Friend, I made no vow at all !  
 I have no recollection at all !”
- 30 Said Sarwar, “ The vow to me was a *lâkh* and a quarter  
 of rupees,  
 Which you have not completed, sir.”  
 Îsâ completed it at once, sir.  
 He put a *lâkh* and a quarter of rupees into bags in his  
 (Sarwar’s) name, sir :  
 And went on with the pilgrims, sir :
- 35 He journeyed under the protection of Sarwar, sir.  
 Arriving (at Nigâhâ) Îsâ rested, sir ;

\* Near Multân : where Sayyid Zainu’l-’âbadîn, Sakhî Sarwar’s father first settled.

† The real name of Sakhî Sarwar.

- He said to his friends, sir  
 " I will take the bags off the asses, sir,  
 And fulfil my vow to Sarwar, sir."\*
- 40 Taking the rupees Îsâ Bâniyâ built a shrine, sir.  
 He sent for three sorts of men, sir :  
 A leper, a blind man, sir,  
 And a eunuch, sir†  
 And left them in charge of the building, sir.
- 45 Said the blind man, " I have no faith (in Sarwar), sir."  
 Sayyid Ahmad came at once,  
 And blotted out the blind man's unbelief;  
 (Saying) " Come, friend to the fountain."  
 He bathed him in the water of the fountain.
- 50 When the blind man washed his face,  
 Then he became able to see.  
 Seeing this said the leper,  
 " Unbelief has entered into me."  
 Said Sarwar to him,
- 55 " Come, Friend, to the fountain."  
 He bathed him at the fountain  
 And made his body whole.  
 Seeing this said the eunuch,  
 " In my mind, too, is unbelief."
- 60 Said Sarwar, " Go, Friend to the fountain."  
 He bathed the eunuch at the fountain ;  
 Sarwar and God made his body whole.  
 (After this) Îsâ again went home, sir,  
 And reaching it forgot Sarwar, sir.
- 65 Said Îsâ Bâniyâ, " I know not Sarwar."  
 He broke all the lamps, sir,  
 (Saying) " Sarwar burns the oil uselessly, sir."  
 Unbelief again entered Îsâ's mind, sir.  
 Îsâ's body at once broke out (into leprosy), sir.

---

\* *I.e.*, build up his shrine.

† These men are reputed to have been the first followers of Sarwar and named Kulung, Kâhin and Shekh. From them are descended the present *Mujawirs* or guardians of Sarwar's shrine. They were necessarily long anterior to Îsâ's tim.



- 70 He went back on a pilgrimage, sir ;  
 Roasted goats and baked bread, sir.\*  
 Îsâ had wrought deceit, sir !  
 Said his wife to Îsâ, sir :  
 " Make upright thy heart and soul, sir ;
- 75 Go back and remember Sarwar, sir ;  
 Make thy own heart understand, sir,  
 Go and lie down in front of the pilgrims, sir :  
 And say to the pilgrims, sir,  
 ' My friends, pray for me, sir.
- 80 My body has broken out, sir ;  
 Sarwar doth not hear my cry.'"  
 Again his wife said, " Go to the pilgrims."  
 The pilgrims prayed,  
 And God was gracious and merciful, sir ;
- 85 Îsâ's body became whole !  
 Îsâ Bâniyâ placed lamps and candles,  
 And lighted excellent lamps,  
 And ever had a care for Sarwar.
- 89 I have sung the ballad of Îsâ.

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\* For the benefit of the saint.

No. VIII.

THE BALLAD OF ÎSÂ BAPÂRÎ,  
AS SUNG IN THE JÂLANDHAR DISTRICT.

[In this ballad the same story is told in a somewhat different fashion as is found in the last ballad, but in the same quaint and homely language.]

TEXT.

ÎSÂ BAPÂRÎ.

- Îsâ Âgrâ dâ bapârî,  
Latthâ de Samundar târî,  
Hîre, motî, la'l wiâjhe,  
    Dam bahot kharchâe.
- 5 Berâ banne lâwan kâran  
    Ân mallâh disâe.  
Mallâhân nûn kî Îsâ âkhe ?  
“Ginke haq dinnâ main âpe :  
Berâ merâ banne lâo ;
- 10     Damre lo ginâe.”  
Îse nûn mallâh kî kahinde ?  
—Usî Samundar utte rahinde,—  
“Sânûn kî tû deve, Îsiâ ?  
    Tethon Rabb diwâwe.”
- 15 Ginke haq mallâhân littâ,  
Berâ pâ Samundar dittâ  
Lahrân wekh nadî diân, berâ  
    Dukke-dole khâe.  
Berâ jâe Samundar bahindâ,
- 20 Îsâ pîrân nûn sewan bahindâ,  
“Aisâ hî pîr hâzir bohre,  
    Je koî berâ banne lâe.”  
Dobe la'l jawâhir paunâ :  
Yâd âiâ Bâi dâ bannâ,
- 25 “Aisâ hî pîr hâzir bohre,  
    Merâ berâ banne lâe.”

- Beṛâ latthâ âhû khâne :  
 Îsâ yâd kare Sultâne ;  
 “ Aisâ hî pîr hâzir bohṛe,  
 30     . Merâ beṛâ banne lâe.”  
 Kîṭî saṭh pâshe de tâîn,  
 Khubbe dast utâhân jâîn.  
 Khwâj khizar khâbar nâ hoî,  
       Beṛâ banne lâiâ.  
 35 Banne lâ hîr motî Lâlâ,  
 Te Îsâ hoiâ bahot khusâlâ :  
 De do'âain pîr nûn,  
       Jin sûkhîn pār langhâiâ.  
 Lang samundaron Îsâ âiâ,  
 40 Te parbat bich ḍerâ pâiâ.  
 Bare andar karhâ guzrâne,  
 Magar chhadḍe charwâne ;  
 Îse othe ân utârâ kîṭâ,  
       Jitthe Bâṭ Pîr samâe.  
 45 Khân pîwan de hoe âhar,  
       Degân dho charhâe.  
 Turt baturtî khâne âe,  
 Chînîân vich sandâgarân pâc ;  
 Khânâ khâe shukarânâ paṛhiâ,  
 50     Râm dahî nûn âe.  
 Îse othe deg charhâṭ ;  
 Bâbat ho banî sî kaî :  
 Hargiz âg jo balio nâhîn.  
 Îsâ sasdil hoiâ tâîn.  
 55 Phir charhâṭ, chhikmân kîṭî,  
       Âpe Sarwar bohṛe kîṭî.  
       Âg balî te râzî hoiâ :  
           Degî heṭ jalâe.  
       Jiûn jiûn âg bale heṭ degî  
 60     Ṭhaṇḍâ hundâ jâe.  
       Îsâ de dil ghussâ âve,  
       Degî nûn chak madhiâve :  
       Pâûî sâ, so lahû ho ṭuriâ,

- Jind chānwalān vich pāe !
- 65 Îsâ dil vich jhûran lagâ :  
 “ Tain kujrat kehe banâî, Rabbâ ?  
 Jiweñ rakhîñ, mainî tiweñ rahnâ :  
 Terâ ant na pâiâ jâe !”
- Subah hoî, ladde karwânâ ;
- 70 Bare karhe dî tang rah jânâ :  
 Wukht Îsâ nûn pāe !  
 Sâthî ladḍ gharān nûn chale,  
 Karhâ Îsâ rahe akalle.  
 Bhâîān kolon widiâ mangdâ,
- 75 Gall vich bâhān lâe.  
 “ Deo snehiâ mere bhrâwân.  
 Sukh hoî ghar tâñ âwân  
 Sansâ merâ ratî na karnâ,”  
 Bhâîān nûn âkh sunâiâ.
- 80 Bhâîān kolon aisî sariâ,  
 Baiṭhe nûn chhadḍ âe.  
 Bâî âkhe Sarwar tâñ,  
 “ Bakhsh gunâh Îsâ de tâñ”  
 Îse Sakhî Sarwar kolon
- 85 Gunâh bakhshâe.  
 Îse nazar pahchān pâî,  
 Mughal âiâ koî, barān Khudâe.  
 Es Mughal de panj hatiârâ,  
 Kakkî karhâ nachâe.
- 90 Îse nûn pîr puchhnâ kîṭî,  
 “ Es mulak tûn kyûn âiâ sî  
 Bâjh bharâwân ?  
 Aikal bâhān,  
 Kyûn âiâ mulak parâe ?”
- 95 Îse karke bâṭ sunâî,  
 “ Mainî nûn chhadḍ gae sî bhâî :  
 Bhâîān kolon eh hî sariâ,  
 Baiṭhe nûn chhadḍ jae !”  
 Ap hakîm bane phir Lanjâ,  
 100 Karhâ tâñ kar diâ changâ.

- Lâlân motiân dâ salîtâ  
 Goshe nâl uṭhâiâ.  
 Îse pîr nûn puchhnâ kitî,  
 “Terâ nân disâe.”
- 105 “Nâoñ merâ Sarwar Sultânâ,  
 Bâbâ Zainu'l-'âbadîn dâñâ,  
 Khân Dhoḍâ te Sayyid Rânâ,  
 Asî Aishân de jae.”  
 Sakhî Sarwar karhâ ṭurâiâ,  
 110 Îse nûn phir widiâ karâiâ.  
 Pahaṛî te ṭur Îse nûn  
 Âgrâ de râh pâiâ.  
 Khaḷqat hoî ân udâle,  
 Îse nûn log puchhanwâle,  
 115 “Sach kahîn tûn sâñtûn, Îsiâ,  
 Kithe han hamsâe?”  
 Îse karke wâr sunâi,  
 “Main nûn baiṭhe nûn chhaḍḍ âe.  
 Bhâiân kolon eh hî sariâ,  
 120 Kalle nûn chhâḍḍ âe.”  
 Ek lakh palle teunâ lâhâ  
 Sagle qaraz utâre.  
 Îsâ phir Nigâhe nûn jâve,  
 Ate koṛhî nûn nâl lejâve,  
 125 Ate koṛhî nûn chashme jâ nahlâve,  
 Te osî vele dahî os dî sâbit karâve.  
 Îsâ onven Nigâhâ jâve,  
 Mûlchak te râj mangâve.  
 Râj vekh tatvîrân karde,  
 130 Nîân chak barâbar dharde,  
 Dhakhan wâl darwâzâ dharde.  
 Bane Nigâhâ pîr dâ,  
 Jithe nûr oṭâ pâe.  
 Pîrâ os dâ sewak dî wajû likhâin,  
 135 Jin terâ Nigâhâ banâiâ.  
 Sunke sewak kare salâmân,  
 “Terâ râj badḥe Sultânâ.”

- Sadhî sâir dá kamânâ!  
 Es zamâne khote pehre  
 140 Sewâ diân phal pâiâ.  
 Es zamâne kallû kâl de  
 142 Zâhir parat vikhâiâ.

## TRANSLATION.

## ÎSÂ, THE TRADER.

- Îsâ, the Trader of Âgrâ,  
 Crossed the River \* and rested.  
 Bought diamonds, pearls and rubies  
 And spent much money (on them).  
 5 To take his boat across  
 He came and asked the boatmen.  
 What said Îsâ to the boatmen?  
 "I will count and give you your dues myself:  
 Take my boat across;  
 10 And count and take your dues."  
 What said the boatmen to Îsâ?  
 —They that dwell on that river—  
 "What will you give, Îsâ?  
 That God may give you (the same)."  
 15 The boatmen counted and took their dues,  
 And took the boat across.  
 Feeling the waves of the river, the boat  
 Began to toss up and down.  
 The boat began to sink into the river,  
 20 Îsâ began to worship the saints,  
 "May the saint be ever present thus,  
 If my boat ever get across!"  
 The jewels and rubies were buried in the mud:  
 He remembered the husband of Bâi, †  
 25 "May the saint be ever present thus  
 And take my boat across!"  
 The boat sank deeply and stuck:

\* *Lit.* Ocean. Must be the Indus.

† The name of Sarwar's wife.

- Îsâ remembered Sultân ; \*
- 30 " May the saint be ever present thus,  
And take my boat across."  
He threw with his dice,  
They went over his left hand, †  
Khwâjâ Khizar ‡ had no news (of him),  
And the boat got across.
- 35 The merchant got across his diamonds and pearls,  
And Îsâ was very happy :  
He made prayers to the saint,  
Who had got him safely across.  
Îsâ came across the river,
- 40 And rested in the mountains.  
They put the camels into the pasture  
And let them loose to graze.  
Îsâ came and rested there,  
Where the Saint Bâî is enshrined. §
- 45 The time for eating and drinking came,  
He washed and set on the cauldrons.  
The food was quickly distributed,  
The merchants took it in China cups ;  
They eat their food and gave thanks,
- 50 And rest came to their bodies.  
Îsâ (too) set on a cauldron there ;  
But there was something wrong about it.  
The fire would not burn at all.  
Îsâ became worried,
- 55 Again he put on the cauldron and cleaned it.  
Sarwar himself appeared ;  
The fire burned and (Îsâ) was pleased,  
And lighted it under the cauldron.  
(But) as the fire burned under the cauldron
- 60 It became cold.  
Îsâ was angry in his heart

---

\* *I.e.*, Sakhî Sarwar.

† Apparently means that he cheated Khwâjâ Khizar.

‡ Nowadays merely the god of rivers.

§ At Nigâhâ.

- And upset the cauldron.  
 There was water (in it) and it ran out blood,  
 And maggots were found in the rice.
- 65 Îsâ began to grieve in his heart  
 "What power hast thou shown, O God?  
 I will remain (thine) as far as I can :  
 There is no fathoming Thee !"  
 It became morning and the camels were loaded up ;
- 70 The leg of his largest camel broke.  
 Grief came upon Îsâ !  
 His companions loaded up and went to their homes,  
 Îsâ and his camel remained alone.  
 He bade adieu to his friends,
- 75 And threw his arms round their necks :\*  
 "Give a message to my brethren.  
 I will go home when (the camel) is well.  
 They are not to be anxious about my grief."  
 Thus he besought his friends.
- 80 Thus his friends behaved to him  
 And left him sitting.  
 Bâî said to Sarwar,  
 "Forgive Îsâ's sin."  
 Sakhî Sarwar
- 85 Forgave Îsâ's sin.  
 Îsâ saw coming  
 A Mughal, a friend of God.†  
 The Mughal was (armed) with the five arms ;‡  
 Galloping on a brown mare§
- 90 The saint began asking Îsâ,  
 "Why hast thou come into this land  
 Without a friend ?  
 All alone  
 Why art in a strange land ?"

---

\* Idiom, begged very hard.

† *I.e.*, one who commands respect.

‡ Sword, dagger, battle-axe, lance, and bow and arrows.

§ *Kakkî*, which was also the name of Sarwar's mare.



- 95 Spake Îsa and said,  
 " My friends have left me and gone on.  
 This is the behaviour of my friends,  
     That they left me sitting and went on !"  
 Lanjâ\* then professed himself a doctor,  
 100 And made the camel well.  
 The bag† of pearls and rubies  
     He lifted up with the end of his bow.  
 Îsâ asked the saint,  
     " Tell me thy name."  
 105 " My name is Sarwar Sultân ;  
 My father is the wise Zainu'l-'âbadîn ;  
 Dhodâ Khân and Sayyid Rânâ  
     And I are the sons of Aishân.‡ "  
 Sakhî Sarwar sent on the camel,  
 110 And bade adieu to Îsâ.  
 Îsâ left the hills  
     And found his way to Âgrâ.  
 Crowds surrounded (him)  
 And began asking Îsâ,  
 115 " Tell us the truth, Îsâ,  
     Where are thy companions ? "  
 Îsâ told them the story :  
 " They left me there sitting.  
 This was the behaviour of my friends ;  
 120 They left me by myself."  
 From one *lâkh* of capital he gained three *lâkhs* (treble),  
     And paid all his liabilities.  
 Îsâ went again to Nigâhâ  
 And took a leper with him,  
 125 And bathed the leper in the fountains,  
 And at the same moment his body became whole.  
 Îsâ forthwith went to Nigâhâ

---

\* Lanj is a name for Nigâhâ, whence Lanjâ for Sarwar.

† *Salîtd*, a large bag of coarse canvas used on camels.

‡ 'Aesha was the mother of Sarwar, Dhodâ was his brother, Rânâ is usually his son. They have shrines near Nigâhâ.

- And procured masons from Mûlchak\*  
 The masons drew up plans
- 130 And dug deep and good foundations,  
 And placed the door to the south.†  
 They built the Nigâhâ of the saint,  
 Where splendor was lavished.
- “O Saint, procure a record of the good work of this  
 disciple,‡
- 135 Who built thy Nigâhâ.”  
 Hearing this the disciple pays his respects (saying),  
 “May thy service flourish, Sultân.  
 Protect Sadhî the poet!  
 In these times good and bad
- 140 Receive the reward of service.”  
 In the midst of this Black Age §
- 142 He (Sarwar) has displayed miraculous power.

\* *I.e.*, Multân. Would not this name give “Mûlâ’s Well” or “Mûlâ’s Property” as the derivation of the name of the modern town?

† Saints’ tombs are built—head to N. and feet to S., so that the pilgrims can pray to the W., *i.e.*, in the direction of Makkâ.

‡ In the record of life in heaven.

§ Kallû Kâl for Kali Yug.

## No. IX.

### PRINCESS ADHIK ANÛP DAÎ, AS RECORDED FROM THE LIPS OF A WANDERING BARD FROM JALANDHAR.

[This legend belongs to what may be called the Scythian or non-Aryan cycle of the Panjâbî Legends which have sprung up round the memory of Râjâ Rasâlû. It purports to give an account of the nuptials of Râni Adhik Anûp Daî, daughter of Râjâ Sirkat (or Sarkap), whom we have already found in the first legend as playing at *chaupur* for Râjâ Rasâlû's head at a place which appears to be Koṭ Bithaur near Aṭak. Here, however, he is described as being King of Kanauj. Who Sarkap really was it would be well worth ascertaining, as he is thus found to be at Aṭak and Kanauj, places very widely separated, but there are other tales connecting him with the banks of the Jamnâ in the Ambâlâ district, and Sardhanâ, the name of the famous Begam Samrû's fief, near Meraṭh, is locally said to have been founded by him, and its name to be by rights Sardhunâ. These stories tend to bridge over the distance between Aṭak and Kanauj. This particular legend appears to show that Rasâlû, the Scythian, married into the family of the Aryan King of Kanauj.]

[The natives call this very rugged specimen of a village poem a *mahal*, or canto, or division of an epic or long poem. They say the whole poem of Rasâlû consists of ten *mahals*, of which this is one. I have never yet seen a man who professed to know more than five or six of them.]

#### TEXT.

MAHAL RÂNÎ ADHIK ANÛP DAÎ, BÊṬÎ RÂJÂ SIRKAṬ KÎ.

- Hâth joṛ Mâtâ kahe, "Sun, Pûran, merî bât :  
Aise bachan bolîyo, jo paidâ hove put !"  
Pûran Mâtâ se kahe, "Suu, Mâtâ merî bât :  
Paidâ Rasâlû hovegâ, aur Chhaliyâ us kâ nâm.
- 5 Tîn sai sâṭh râûî chhalegâ, aur kisî ke na rahegâ sang."  
Mâtâ khushiân kar rahî, aur ghar ghar ho rahe rang.  
Itnî sunke châl paṛî, aur mahil lîe surang.  
Rasâlû paidâ ho gayâ, aur ghar ghar ho gae rang.  
Ik mahînâ, do mahîne, chhañvîñ rakhe pair :
- 10 Das mahîne kâ ho gayâ woh mahilon meñ khair.  
Châr baras ke ho gae, aur Mahitâ lâ bulâe.  
Rang mahil meñ khelte Mahitâ Râjâ do.  
Itnî sun Mahitâ kahe, "Sun, Râjâ, merî bât :

- Aisî bātân karo, jis men rahî do bāt.”
- 15 Râjâ Mahite se kahe, “ Sun, Mahite, merî bāt :  
Rang mahil men so rahâ, aur supnâ â gayâ rât.  
Rât ke supne kî kyâ kahûn ? Sun, Mahite, merî bāt.  
Rânî Shahr Kanauj men, Adhik Anûp Daî nâr :  
Hanse jo bhar de phûlon kî dâlî : roe bhar de motiôn  
kî thâl.
- 20 Us Rânî ko milâ de : is bargâ nahîn ahsân.”  
Itnî sun Mahitâ kahe, “ Sun, Râjâ, merî bāt :  
Tote apne ko bulâyo, paryal degâ sâr.”  
Bole Râjâ sunke, “ Sun, Tote, merî bāt :  
Misrî kûjâ khilâûn ; thandâ pânî dûn pilâ.
- 25 Khabarân lâ de Adhik Anûp kî. Tûn, Totâ, haiñ Râo !”  
Itnî sun totâ kahe, “ Tû sun, Râjâ, merî bāt :  
Rastâ haigâ dûr kâ, mere se jâyâ na jâe.”  
Itnî sun Râjâ kahe, “ Sun, Tote, merî bāt :  
Khabarân lâ de Adhik Anûp kî : nahîn, khâke marûn kaṭâr.”
- 30 Itnî sun totâ kahe, “ Sun, Râjâ, merî bāt :  
Pair gharâ de sone kî penjnî ; gal hîrâ kî kaṭhî de dâl ;  
Par bâjû sone marhâ de ; sir par rakh de lâl :  
Khabarân lâ dûn Adhik Anûp kî, tab Totâ merâ nâm.”  
Itnî sun Râjâ kahe, “ Sun, Tote sarnâm :
- 35 Mâyâ kâran koî mâr de aur jâ lâkhon kî jân :”  
“ Râjâ mâyâ kâ lobhî ban gayâ, aur ishk kî khabar  
kuchh nân !  
Je Rânî tujhe dekhnî, de singâr lagâe.”  
“ Taiñ nûn sone kâ pinjrâ gharâe dûn, seûn dûn lakhâe.”  
Râjâ totâ chal parë : chale jangal ko jân.
- 40 Din se rât ho gaî aur kahîn sone kâ karo bisrâûn.  
“ He Râjâ, tû pîchhe ulaṭ jâ ; main khabar dûn lâe.”  
Râjâ ghar ko chal parâ, aur totâ kare salâm.  
Kar salâm totâ uṛ gayâ aur pahunchâ Shahr Kanauj.  
Us Rânî ke bâgh men ñerâ dîâ lagâe.
- 45 Totâ bolî boldâ aur tote lie bulâe :  
“ Is Rânî ke bâgh men mewâ leo khâe.  
Pakkâ pakkâ khâ leo, aur kachchâ deo ger.”  
Dekh mâlî ro rahâ, tote uṛde nahîn.

- Rondâ mâlî âundâ is Rânî ke pâs ;
- 50 “ Lakkhoñ tote â paṛe, Rânî, tere bâgh.  
Mewâ thâ, sab khâ liâ aur kachchâ kar dîâ nâs.”  
Itñî sun Rânî ghabarâî, phandîgar lie bulâe :  
“ Un totoñ ko pakar leo aur lão hamâre pâs.”  
Itñî sun phandîgar âe Rânî ke pâs.
- 55 “ Apñî jâlî lekar deo bâgh meñ oḍ.  
Sab totoñ ko mar do aur lão mere pâs.”  
Itñî sun Sâwân kahe, “ Suno, toto, merî bāt :  
Ab, bhâî, tum uṛ jão, nahîn tumhârâ kãm.”  
Sãre tote uṛ gae aur kallâ rah gayâ âp.
- 60 Un phandî ko dekhke baṛh gayâ kîle kî goh.  
Phandîgar dekh, âkar kahe is Rânî ke pâs ;  
“ Tote the, sab uṛ gae, koî na âyâ hãth.”  
Ituî sun Rânî kahe, “ Sun, Mâlî, merî bāt ;  
Tote seh the, woh kahân gae ? tũ âyâ hamâre pâs.”
- 65 “ Chalo bâgh meñ dekh lo, chalo hamâre sãth.”  
Itñî sun Rânî chalî, âî nau-lakkhe bâgh :  
Bâgh sârâ dekhtî, totâ na pâyâ ik.  
Mâlî se Rânî khajî, “ Taiñ kyûñ boleñ hai jhũth ? ”  
Itñî sun Mâlî kahe, “ Sun, Rânî, merî bāt :
- 70 Isî bâgh ke bîch meñ tote dekhe âj.”  
“ Tote the, who kahân gae ? Suno, Mâlî, merî bāt :  
Yâ to tote batãe do ; nahîn, phãnsî dũñ lagãe.”  
Itñî sun totâ kahe, “ Sun, Rânî, merî bāt :  
Is mâlî se kyâ kahe ? Tu suno hamârî bāt.”
- 75 Itñî sun Rânî kahe, “ Sun, bândî Har Daï ;\*  
Is tote ko mârke tũ lão hamâre pâs.”  
Bândî chalî ḍaurke, âî tote ke pâs.  
Totâ mâr uḍârî uṛ gayâ, na gayâ Rânî ke pâs.  
Laundîãñ bândîãñ phir rahîn : totâ na âyâ hãth.
- 80 Rânî ghabarãke so rahî is palang ke sãth.  
Totâ dil meñ sochtâ, “ Ab kaise karũñ âj ?  
Is Rânî kî gât meñ chũnch deũñ lagã.”  
Uṛkar totâ â gayâ is Rânî ke pâs.

\* Hardâs according to some bards, in which case the word should be probably *ardâs*=*arzi*.

- Apne dil men sochtâ, "Chûnch deûn lagâ."
- 85 Gahrî chûnch martâ is Rânî kî gât.  
Mukh par chûnch lagâe dî is Rânî kî gât.  
Rânî ut̄hî tâulî, totâ lâ dabâe.  
Rânî ke mukh par Surkhî khir rahî, aur bândî kare jawâb.  
"Rânî, tote ko kyâ dekhtî? Tere munh kâ hûâ behâl?"
- 90 "Munh ko mere kyâ kahe? Main totâ lâ dabâe.  
Pakîâ thâ, par mar gayâ mujh Rânî ke hâth."  
Koî bândî kyâ kahe? "Sun Rânî merî bāt :  
Tote ko tum rakh do, aur mukhrâ leo sambhâl."  
Itnî sun Rânî ne dhar dîâ is palang darmiyân.
- 95 Rânî surkhî ponchhtî apne mukh kî âp.  
Rânî ghair khiyâl hogaî aur totâ hûâ udâs :  
Mâr uṛârî jâ rahâ is kîle kî goh.  
Rânî dil men sochtî, "Totâ nahîn, koî aur."  
"Chhâthî dūn baiṭhnâ, munh mänge so khâe :
- 100 Ab ke pās âe jâ, munh mänge so khâe."  
Itnî sun totâ kahe, "Sun, Rânî, merî bāt :  
Tere dil men pâp hai : kabhî na âûn tere pās.  
Rânî, jis Râjâ kâ main totâ hûn, us bargâ na koî.  
Jaisî bātân tû kare us men bahotî hoî."
- 105 Rânî yûn kahe, "Sun, Totâ, merî bāt :  
Us Râjâ ko milâe de : lâ tû hamre pās."  
"Yûn, Rânî, main na lâûn ; sun tû hamârî bāt :  
Likhke chitṭhî de de apnî pairîn âp."  
Likh deke chitṭhî Rânî kahe, "Sun, Tote, merî bāt :
- 110 Jaldî Râjâ ko bhej de in pairon ke sâth."  
Itnî sun totâ kahe, "Sun, Rânî, merî bāt :  
Gal men chitṭhî pâe de ; jâûn Râjâ ke pās."  
Lekar chitṭhî chal parâ us Râjâ ke pās.  
Râjâ dekhke yûn kahe, "Sun, Totâ, ardâs :
- 115 Kaise phere le âyâ? Ham ko de batâe.  
Un pheron ko dekh lûn, Tote, tere pās."  
Lekar chitṭhî hâns parâ yeh Râjâ nirâs.  
Âṭh din ke phere, navîn din kî na âs.  
"Chaudâûn sai kos hai, sât samundar pâr :
- 120 Jânawâlâ koî hai nahîn : kyâ karen ab bāt?"

- Itní sun totâ kahe, " Sun, Râjâ, ardâs :  
Ghore, fil, bahot haiñ, aur khare tumhare pâs."  
Itní sun Râjâ kahe, " Sun, Totâ, merî bāt :  
Hâth par mere baiṭh jâ, aur chalo hamâre sâth.
- 125 Hâthî karhoñ ke bîch meñ karo chalke do bāt."  
Dekh karhe hañs paṛe, Râjâ se kareñ jawâb,  
" Kyûñ âunâ ho gayâ ? suno, Râjâ, ardâs :  
Jo kahnâ farmâe do, chaleñ tumhare sâth."  
" Phere Adhik Anúp ke deo turt diwâe.
- 130 Sâre chaudah sai kos hai, aur âṭh din kî râe !"  
Itní sun karhe kareñ, " Sun, Râjâ, merî bāt :  
Ham se jâyâ na jâe us Rânî ke pâs."  
Itní sun Râjâ kahe, " Suno, karho, merî bāt :  
Daghâ diâ hai adhar meñ ; ab kaun karhe hai sâth ?
- 135 Ai Tote, taiñ kyâ karî ? phere lâyâ âp !  
Ab ham kyâ kareñ ? koî na chalâ sâth !  
Hîre kî kanî khâ marûñ, aur nahîñ jîne kî âs !  
Aisî Rânî nâ milî hai, chandî, mâbtâb !  
He karhe ! tum ne kyâ karî ? diâ hamen jawâb !
- 140 Ai Tote, tum uṛ jâo, aur nahîñ, chalo hamâre sâth."  
Sât katâr Râjâ jauhar kare\* us tote ke pâs :  
" Yâ Rânî ko milâe de, nahîñ, marûñ tumhare pâs !"  
Itní sun totâ kahe, " Sun, Râjâ, merî bāt :  
Us pawan-pankhî karhe ko tum ne diâ dohâg :
- 145 Jo ab Rânî dekhnî chalo karhe ke pâs.  
Hâth joṛ karo bandagî, karhe se karo jawâb :  
' Bhîṛ paṛî ; tumhare pâs âyâ ; mere kârij karo siddh :  
Rânî Adhik Anúp ko mujh ko deo milâe.  
Phere Adhik Anúp ke, phere deo diwâe.' "
- 150 Itní sun karhâ kahe, " Sun, Râjâ, merî bāt :  
Main karhâ : taiñ diâ chhoṛ ; diâ des tiyâg.  
Ab tû mujh ko chhernâ : apnâ dil karo khiyâl.  
Mere se phere na diwâe : jâ : ghar apne baiṭh !"  
Itní sun Râjâ royâ : bhar rudan machâyâ :
- 155 " Yâ to Rânî milâe de, nahîñ, marûñ katârâ khâe !"  
Itní sun karhâ kahe, " Sun, Râjâ, merî bāt :

\* Obsolete poetical expression.

Aṭh din to bahut haiñ, aur din ke din jânâ ap.”  
 “ Ai karhâ, ham se kare makhol ; us Rânî ko le chal.”

Itnî sun karhâ kahe, “ Sun, Râjâ merî bāt :

160 Jaldî kapre pâe lo, ho jâ mere aswâr.”

Râjâ jaldî nahâ rahâ aur kar rahâ apne singâr :

Totâ pinjrâ biṭhâ liâ aur âyâ karhe ke pâs.

Shahr ikatṭhâ ho gayâ us karhe ke pâs.

Râjâ ūpar chaṛh rahâ aur log kare makhol.

165 “ Râjâ jhallâ ho gayâ is karhe ke sang !”

Sâlkot se chal paṛe le tote ko sang.

Râjâ wahân se chal paṛâ, âe Shahr Kanauj,

Derâ lagâe bâgh meñ, Râjâ kar rahe mauj.

“ Ai Tote, ab karîye kyâ ? Rânî deo milâe.”

170 Mâr uḍârî totâ chal paṛâ, âyâ Rânî ke pâs.

“ Ai Rânî, tû kyâ kare ? Sun hamrî ardâs :

Râjâ baiṭhe bâgh meñ aur kar rahe tumharî âs.

Us Râjâ ko dekh le, aur haiñge bahut jawân !

Jo kahnâ ho, so kah le us bâgh ke mân.”

175 Itnî sun Rânî kahe, “ Sun, Tote, merî bāt ;

Us Râjâ ko bhej de âj hamre pâs.”

Itnî sun totâ chalâ nau lakkhe bâgh :

“ Ai Râjâ, tum chalo us Rânî ke pâs.”

Bole Râjâ, yûn kahe, “ Sun, Tote, merî bāt :

180 Hamre sâth tum chalo, kalle se na hove bāt.”

Totâ Râjâ chal paṛe us Rânî ke pâs.

Deorî meñ â gae ; bândî karî jawâb :

Bândî Râjâ se kahe, “ Sun, Râjâ, merî bāt :

Gur se miṭhî kyâ chîz hai ? Aur phul binâ kyâ khushbo ?

185 ‘ Âdar binâ jal jâe baiṭhnâ ! Merî tinoñ bātân de batâ !”

Itnî sun Râjâ kahe, “ Sun, Tote, merî bāt :

Bândî dohrâ kah rahî, is kâ do jawâb.”

Itnî sun totâ kahe, “ Sun, Bândî, merî bāt :

Gur se miṭhâ terâ bohrâ aur nekî kî khushbo !

190 Matbal\* phaṁsâ dushman ke bâr meñ âdar milo châhe nân.”

Itnî sun Bândî kahe, “ Sun, Rânî, merî bāt :

Totâ nahiñ ; koî aur haiñ ; dohrâ diâ batâe !

\* For *matlab*.



- Is Rājā ko pūchh lo aur kah lo man kī bāt.”  
 Itnī sun Rānī kahe, “Lāo hamre pās :
- 195 Bātān us se kar lūn aur kah lūn man kī bāt.”  
 “Jaise bātān batāe de, phere lūn apne āp.”  
 Itnī sun Rājā chalā aur āyā Rānī ke pās :  
 Sūrat dekhī Rānī kī aur hoiā Rājā betāb.  
 “Rānī nahīn ; koī achhrā ; Rānī hai anūp.
- 200 Chitṭhī, Rānī, dekh lo aur phere deo batāe.”  
 Itnī sun Rānī, kahe, “Sun, Rājā, merī bāt :  
 Dohrā hamrā batlā do aur phere le lo āj.”  
 Itnī sun Rājā kahe, “Sun, Rānī, merī bāt :  
 Apnā dohrā kah le aur kah le man kī bāt.”
- 205 Rānī kah rahī dohrā, “Sunīyo, chatr sujān :  
 “Ankhan meñ phākan janmiān : jal sūī bidh :  
 Nāchat hai Kām Kamnī, bochat hai bidh :”  
 Itnī sun tote kahe, “Sun, Rānī, merī bāt :  
 Aisā dohrā kyā kahe ? mere paron par lag rahe tīn sau  
 sāth !”
- 210 Rānī tote se kahe, “Sun, Totā, merī bāt :  
 Yeh dohrā batlā de, phere le le āj.”  
 Itnī sun totā kahe, “Sun, Rānī, merī bāt :  
 Jangal bayābān meñ parā hai ik sīs :  
 Us sīs ke bīch meñ bache dīe chirī ne do :
- 215 Fajar kā waqt thā, jal sūī par bidh.  
 Nāchat thī Kām Kamnī, bochat thā sidh.”  
 Itnī sun Rānī kahe ; nāī liā bulwāe ;  
 Ghar kā Brāhmaṇ ā gayā us Rānī ke pās.  
 Phere Rānī ke ho rahe mahilon ke darmiyān ;
- 220 Mān aur bāp yūn kahe, “Sun, Beṭī, merī bāt :  
 Chhaliā Rājā ā gayā ab hamrī mahil darmiyān :  
 Phere, Beṭī, mat le us Rājā ke nāl.”  
 Itnī sun beṭī kahe, “Sun, Bābal, merī bāt  
 Jo qismat meñ likhī thī, ho gaī woh pār.”
- 225 Rājā Rānī yūn kahe, “Sun, Beṭī, merī bāt :  
 Is se phere le le ; sunīyo hamrī bāt.”  
 Rājā Rānī khush hue aur khushī hoiā parwār.  
 Jude mahil Rānī ko dīe, Rājā Rānī do.

- Tote kâ pinjrâ dharâ, dharâ mahil ke bîch :
- 230 Khushîân Rânî kar rahî us tote ke sâth.  
 " He Tote, batâe de Gur apne kâ nâm !  
 Kis kâ haigâ bâlkâ ? Terâ kyâ hai nâm ?"  
 " Gurû Gorakh kâ bâlkâ : Rasâlû merâ nâm."  
 Khushîân Rânî kar rahî us tote ke sâth.
- 235 Itnî sun totâ kahe, " Sun, Rânî, merî bât.  
 Râjâ hamrâ yûn kahe, ' chalo mahil darmiyân.'"  
 Itnî sun Rânî chali, âi mahil ke bîch.  
 Râjâ Rânî se kahe, " Sun, Rânî, hamrî bât :  
 Mâl khizânâ bahot hai aur bahot ghanâ sâ râj
- 240 Siâlkoṭ kâ Bâdshâh : Râjâ Rasâlû hai nâm.  
 Chalo hamre mahil meñ : chalo hamre sâth.  
 Mâl bâp dekhte rahe hamrî tumharî âs."  
 Itnî sun Rânî kahe, " Suno, Râjâ, ardâs :  
 Dôlâ jaldî pâr lo ; main chaltûn tumharî sâth."
- 245 Itnî sun Râjâ kahe, " Suno, kahâro, bât :  
 Jaldî dola lão is Rânî ke pãs.  
 Rânî baiṭhî dõle meñ, chale kahâr âp.  
 Manzil manzil â gae Siâlkoṭ ke pãs.  
 Râjâ Rânî yûn kaheñ, " Suno, kahâro, bât :
- 250 Dola zarâ thâm do is Shabr ke pãs."  
 Râjâ Shahr meñ â bare : dekhe khalqât.  
 Mâtâ aur bâp yûn kaheñ, " Sun, beṭa Rasâl !  
 Ghane dinon meñ phir âe, tum beṭâ Rasâl !"
- 254 Jude mahil de die : sab karne lage piyâr.

## TRANSLATION.

THE CANTO OF PRINCESS ADHIK ANÛP DAÏ, DAUGHTER  
OF RÂJÂ SIRKAṬ.

With joined hands his mother\* says, "Pûran,† hear  
my words :

Give me an oracle, that a son may be born (to me)."

Saith Pûran to his mother, "Mother, hear my words :

\* Lonân, the wife of Sâlivâhana.

† Son of Sâlivâhana by Achhrân, and the celebrated Bhagat. Lonân was his stepmother.

Rasâlû will be born (to thee) and his name shall be the  
(gay) Deceiver.

- 5 Three hundred and sixty Princesses shall he deceive,  
and will remain with none."

Pleased was his mother, and joy was in every house.

Hearing this she went away and adorned her palace.

Rasâlû was born and joy was in every house.

One month; two months; in the sixth month he  
kicked (in the womb) :

- 10 In ten months\* there was joy in the palace.

When four years had passed, Mahitâ† was sent for.

They played in the decorated palace; the pair, Mahitâ  
and the Prince.

Hearing this‡ said Mahitâ, "Prince, hear my words :

Do something which shall result in marriage§"

- 15 Said the Prince to Mahitâ, "Mahitâ, hear my words :

I was sleeping in the decorated palace, and a dream  
came in the night.

What shall I say of this dream of the night? Mahitâ,  
hear my words.

(I saw) a Princess of the City of Kanauj, Adhik Anûp  
Daí.

When she laughs she fills a basket with flowers : when  
she weeps she fills a platter with pearls.

- 20 Bring me to that Princess : no kind office (of yours  
would be) equal to this."

Hearing this said Mahitâ, "Prince, hear my words :

Send for your parrot, the bird will give you all (you  
desire)."

Hearing this said the Prince, "Parrot, hear my words :

I will feed thee with crystalised sugar : I will give thee  
cool water to drink.

\* Natives calculate pregnancy by ten lunar months, 280 days.

† This is the Mahitâ Choprá of the first Legend.

‡ The bard has evidently forgotten something here.

§ *Lit.* do such things in which shall remain *two words* (yes and yes);  
idiom for bringing about a marriage.

- 25 Tell me about Adhik Anûp. Thou art a royal Parrot.\*  
Hearing this said the parrot, "Prince, hear thou my words.

The road is long and I cannot manage it."

Hearing this said the Prince, "Parrot, hear my words :  
Tell me about Adhik Anûp, else I will stab myself with  
my dagger and die."

- 30 Hearing this said the parrot, "Prince, hear my words :  
Make golden anklets for my legs ; put a necklace of  
diamonds round my neck ;  
Gild my feathers and wings ; put a ruby on my head ;  
And I will tell all about Adhik Anûp, and then shall  
my name be Parrot (indeed)."

- Hearing this said the Prince, "Hear, glorious Parrot :  
35 Some one will slay thee for thy brave show and thy  
invaluable life will be lost."

"The Prince has become greedy of his riches and there  
will be no news of his love !

As (you would that) the Princess should see you, give  
me my ornaments."

"I will make for thee a golden cage, I will see thee  
across my border."†

The Prince and the parrot went off together and went  
into the *jangals*.

- 40 The day passed into night and they laid themselves to  
rest somewhere.

"Prince, turn thou back : I will bring thee news (of  
her)."

The Prince went home and the parrot took his leave.

Taking his leave the parrot flew off and reached the  
city of Kanauj.

In the Princess's garden he stayed.

45. The parrot gave a scream and called (other) parrots :  
"Eat up the fruit in this Princess's garden.  
Eat up all the ripe fruit and throw down the unripe."

\* A play on the names of *Totâ* and *Râo* for a parrot.

† This phrase is idiomatic for "seeing off a friend."

- The gardener saw it and grieved, but the parrots flew not away.
- Grieving the gardener goes to the Princess :
- 50 “ Thousands of parrots, Princess, have come into thy garden.  
What fruit there was, they have eaten it all, and spoilt the unripe fruit.”
- Hearing this the Princess was agitated and sent for the snarers.
- “ Catch the parrots and bring them to me.”
- Hearing this the snarers came to the Princess.
- 55 “ Take your nets and cast them round the garden.  
Kill all the parrots and bring them to me.”
- Hearing this said Sâwân,\* “ Parrots, hear my words :  
Friends, fly you away now, you have nothing (more) to do.”
- All the parrots flew away and he remained alone.
- 60 Seeing the snarers he went into a lizard’s hole.  
The snarers saw (the garden) and came and told the Princess :
- “ Parrots there were, but all have flown, none have fallen into our hands.”
- Hearing this the Princess said, “ Gardener, hear my words :
- Parrots there were, where have they gone ? you came to me.”
- 65 (Said the gardener). “ Come into the garden and see ;  
come with me.”
- Hearing this the Princess went into the nine *lâkh*† garden :
- Looked through all the garden : found not a single parrot.
- The Princess was vexed with the gardener, “ Why have you told me a lie ? ”

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\* The name of Rasâlû’s parrot.

† Worth nine *lâkhs* of rupees : conventional expression for worth a great deal !

- Hearing this said the gardener, "Princess, hear my words.
- 70 I saw a great many parrots in the garden to-day."  
 "Parrots there were; where have they gone? Gardener, hear my words:  
 Either you show me the parrots, or else I will hang you."  
 Hearing this said the parrot, "Princess hear my words: What has it to do with this gardener? Hear thou *my* words."
- 75 Hearing this said the Princess, "Listen, Har Daī\*, my maid:  
 Kill this parrot and bring him to me."  
 Away ran the maid and came to the parrot.  
 The parrot flapped his wings and flew away: he went not near the Princess.  
 Girls and maids wandered about, but the parrot fell not into their hands.
- 80 The Princess astonished slept on her couch.  
 The parrot thought in his mind, "Now what shall I do to-day?  
 I will thrust my beak into the Princess's body."  
 The parrot flew off and came to the Princess.  
 Thinking in his mind, he thrust in his beak.
- 85 He thrust his beak deep into the Princess's body.  
 He thrust his beak into her face,  
 The Princess got up quickly and seized the parrot.  
 The blood stood upon the Princess's face and the maid asked her,  
 "Princess, why look at the parrot? thy face is injured."
- 90 "What do you say about my face? I have caught the parrot.  
 I had seized it and it died in my royal hands."  
 "What?" said a maid, "Hear my words, Princess: Put down the parrot, and look to your face."  
 Hearing this the Princess put the parrot down on the bed.

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\* There is a doubt as to this name: see note to text.

- 95 And the Princess herself wiped the blood from her face.  
The Princess forgot him and the parrot became  
sorrowful.  
He flapped his wings and flew into the lizard's hole.  
Thought the Princess in her mind, "This is no parrot,  
but something else."  
"I will seat thee on my breast, thou shalt eat what  
thy mouth demands :
- 100 Come to me now, eat what thy mouth demands."  
Hearing this said the parrot, "Princess, hear my words :  
Evil is in thy heart: never will I come to thee.  
Princess, the Prince whose parrot I am has not his  
equal.  
What thou hast said has made the matter worse."
- 105 Thus spake the Princess, "Parrot, hear my words :  
Let me meet that Prince: do thou bring him to me."  
"Thus I cannot bring him: Princess, hear thou my  
words.  
Write a letter and give it me quickly."  
Writing the letter said the Princess, "Parrot hear my  
words :
- 110 Take it quickly to the Prince."  
Hearing this said the parrot, "Princess, hear my  
words :  
Fasten the letter round my neck: I will go to the Prince."  
Taking the letter he went to the Prince.  
Seeing it thus spake the Prince, "Parrot, hear my  
prayer :
- 115 How have you arranged the marriage? Tell me.  
I would see the marriage you have brought, Parrot."  
Taking the letter the unhappy Prince laughed (ironically).  
The marriage was to be in eight days, no hope even for  
the ninth day.\*  
"It is fourteen hundred *kos* and across seven rivers†:

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\* *I. e.*, on the ninth day it would be declared off.

† This is meant to mean a long way: it is a great exaggeration of actual facts.

- 120 No one can go (in the time) : what shall we do now ?”  
 Hearing this said the parrot, “ Prince, hear my prayer :  
 Horses and elephants are many and stand by you.”  
 Hearing this said the Prince, “ Parrot, hear my words :  
 Sit on my hand and go with me.
- 125 Come among the elephants and camels and say a few  
 words to them.”  
 Seeing them the camels laughed and answered the  
 Prince.  
 “ Why have you come ? hear, Prince, our prayer.  
 As you order us, so will we go with you.”  
 “ Bring me quickly to the marriage with Adhik Anûp.
- 130 It is fourteen hundred and fifty *kos* and eight days are  
 for the road ! ”  
 Hearing this said the camels, “ Prince, hear our words :  
 We cannot go to the Princess. ”  
 Hearing this said the Prince, “ Camels, hear my words :  
 You have disappointed me : what camel is with me now ?
- 135 O Parrot, what hast thou done ? arrange the marriage  
 thyself !  
 What shall I do now ; none comes with me ?  
 I will swallow a diamond and die, and have no hope  
 in life !  
 Such a Princess I have not met, lovely, beautiful !  
 O Camels ! what have you done ? you have refused me !
- 140 O Parrot ! fly thou away or else come with me.”  
 Drawing his dagger the Prince (threatened to) commit  
 suicide before the parrot.  
 “ Either let me meet the Princess, or I will die before  
 you ! ”  
 Hearing this said the parrot, “ Prince, hear my words :  
 Thou didst turn away thy wind-winged camel :
- 145 If thou wouldst now see the Princess go to that camel.  
 With joined hands beseech him, make the camel answer  
 thee.  
 ‘ Trouble has fallen on me : I am come to thee, take  
 away my pain :



Bring about the meeting of Princess Adhik Anûp with me.

The marriage with Adhik Anûp : the marriage bring to me.' ”

150 Hearing this said the camel, “ Prince, hear my words : I am a camel ; thou didst neglect me ; didst separate me from my home.

Now art thou teasing me : nor dost thou keep thy thoughts in thy own heart.

I cannot manage this : go : stay in thy own house ! ”

Hearing this the Prince wept, and cried aloud in his weeping :

155 “ Either bring me to the Princess, else I will stab myself with a dagger and die ! ”

Hearing this said the camel, “ Prince, hear my words : Eight days are plenty, I will go myself within the time.”

“ O Camel, thou art jesting with me ; take me to the Princess.”

Hearing this said the camel, “ Prince, hear my words :

160 Put on thy garments quickly, and mount me.”

Quickly bathed the Prince and put on his ornaments, Put the parrot into his cage and came to the camel.

All the city collected round that camel.

The Prince got up and the people began to joke :

165 “ The Prince is mad about this camel ! ”

They went from Siâlkoṭ taking the parrot with them.

The Prince went from there and came to the City of Kanauj,

Fixed his abode in the garden, and the Prince enjoyed himself.

“ O Parrot, what will you do now ? make the Princess meet me.”

170 Flapping his wings off went the parrot and came to the Princess.

“ O Princess, what art thou doing ? Hear my prayer :

The Prince is sitting in the garden sighing for thee.

See the Prince for he is quite young !

What thou wouldst say, say it in the garden."

175 Hearing this said the Princess, "Parrot, hear my words :  
Bring the Prince to me to-day."

Hearing this the parrot went into the nine *lâkhs* garden ;  
"O Prince, go thou to the Princess."

Spake the Prince, saying thus, "Parrot, hear my words :  
180 Come with me, I can manage nothing alone."

The parrot and the Prince went off to the Princess.

They came to the door, and the maid asked a question :

Said the maid to the Prince, "Prince, hear my words :

What thing is sweeter than sugar ? what has scent  
without a flower ?

185 (To be) without respect is to sit and burn ! Answer my  
three riddles !"

Hearing this said the Prince, "Parrot, hear my words :

The maid is asking riddles, give her the answer."

Hearing this said the Parrot, "My Maid, hear my words :

Thy speech is sweeter than sugar and goodness hath a  
good smell !

190 If thy business be at thy enemy's gate thou dost not  
want respect."

Hearing this said the maid, "Princess, hear my words :

It is no parrot ; it is something else : it has answered  
my riddles.

Ask the Prince and say thy heart's desire."

Hearing this said the Princess, "Bring him to me :

195 I will speak to him and say my heart's desire."

"As you answer my riddles I will marry you myself."

Hearing this the Prince went up and came to the  
Princess :

Seeing the Princess's face the Prince became restless  
(with love).

"She is no Princess : she is some fairy ; the Princess  
is a peerless beauty.

200 Princess, see thy letter and give me thyself in marriage."

Hearing this the Princess said, "Prince, hear my words :  
Answer my riddle and be married to-day."

Hearing this said the Prince, "Princess, hear my words :

Say the riddle and say thy heart's desire."

205 The Princess said her riddle, "Listen, thou bright intelligence :

A thorn is born in the eyes: the needle pierces the water :

Love and his wife are dancing and the sage is catching them."

Hearing this said the parrot, "Princess, hear my words. Why set such a riddle ? three hundred and sixty are in my feathers !"

210 Said the Princess to the parrot, "Parrot hear my words :

Show me this riddle and I will be married to-day."

Hearing this said the parrot, "Princess, hear my words ;

In the pathless *jungle* is lying a head :

In the head a bird hath laid two eggs :

215 It was morning time, the water was pierced by the needle :

Love and his wife were dancing, and the sage caught them."

Hearing this said the Princess "Send for the barber.\*"

The family priest came to the Princess.

The Princess was married in the palace ;

220 Thus said her father and mother, "Daughter, hear our words :

The deceitful Prince has now come into the palace :

Daughter, be not married to this Prince."

Hearing this said the Princess, "Father, hear my words :

What was written in my fate, has already come to pass."

225 Thus spake the King and Queen, "Daughter, hear our words :

Marry him then : hear our words."

The King and Queen were pleased and pleased were the household.

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\* To arrange the wedding: it being his business.

They two, the King and Queen, gave the Princess a separate palace.

They put there the parrot's cage, they put it into the palace.

230 The Princess played with the parrot.

"O Parrot, tell me thy *Gurû's* name!

Whose pupil art thou? what is thy name?"

"I am Gurû Gorakh's pupil: Rasâlû is my name."

The Princess played with the parrot,

235 Hearing this\* the parrot said, "Princess, hear my words:

Thus saith my Prince, 'come to my palace.'"

Hearing this the Princess went into his palace.

Said the Prince to the Princess, "Princess, hear my words:

Goods and money have I much, and very great is my kingdom.

240 Of Siâlkoṭ am I king: Râjâ Rasâlû is my name.

Come to my palace: come with me.

My father and mother look anxiously for thee."

Hearing this said the Princess, "Prince, hear my prayer:

Get ready my *dolî* quickly: I will go with thee."

245 Hearing this said the Prince, "Bearers, hear my words:

Bring the Princess her *dolî* quickly."

The Princess sat in her *dolî* and the bearers went on.

Stage by stage they came to Siâlkoṭ.

Thus spake Prince and Princess, "Bearers, hear our words:

250 Stop the *dolî* awhile near the city."

The Prince went into the city, and the people saw him.

Thus spake his father and mother, "Hear, Rasâlû, our son!

After many days thou hast returned, Rasâlû, our son!"

254 They gave them a separate palace: and all the people loved them.

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\* Something apparently forgotten here.

## No. X.

### THE LEGEND OF SĪLĀ DAĪ, ACCORDING TO THE VERSION PLAYED AT JAGADHRĪ IN THE AMBĀLĀ DISTRICT.

[This legend is another of the ten *mahals* or divisions of the full story of Rājā Rasālū. Like the story of Gurū Guggā it is composed in the form of a *swāng* or metrical play, and is so played annually at the Holi Festival. Like that too, however, it is not strictly a play according to our ideas. It is a most popular story, and its details are very widely known.]

[It has been divided herein into two portions. The 1st of 964 verses and the 2nd of 528 verses, because the bard who began it could not remember the latter portion, and it was taken up and finished by the same man that sang for me the Legend of Gurū Guggā. The style of composition is not quite the same in the two portions, though they are composed on the same lines and tell precisely the same story. In the first part the metre never varies, and there are no songs; the narrative portions too are not introduced, as in the latter part, into the speeches of the actors, but are assigned in complete stanzas to the Brāhman Rangāchār, who appeared in the Guggā Legend as the family priest of Gurū Guggā. The composition displays considerable dramatic talent, and the story is well put together, but it is very long drawn out in order to suit the taste of the audience.]

[The story has been already referred to in the 'Adventures of Rājā Rasālū where he plays a trick on his Minister Mahitā Choprā in order to test the boasted virtue of the latter's wife, Rāni Chāndni. Chāndni now appears as Sīlā Daī, and this story is a variant of the former one. It is to be observed that in the former legend Mahitā appears as a Choprā, one of the sept of the Panjābi caste of the Khatriś, whereas in this legend he is made out to be a member of the Agarwāl sept of the Hindūi caste of the Baniyās, and to come from their original seat at Agrohā near Hissār.]

[Rasālū appears here as Risāl and Rīsal, and the scene of those parts of the play, which is not laid at Agrohā, is at Siālkoṭ, frequently called herein Risālgarh or Rīsalgarh. The anthropomorphism, too, which raises Gurū Gorakhnāth almost to the level of a god and reduces Śiva and Pārvati almost to that of mortals, is very noticeable.]

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[The game of *chaupur* occurs so frequently in these legends, and its technicalities play so important a part in them, that I give here an account of it. The *chaupur* board is generally made of cloth, and is in the form of a cross. Each arm of the cross is divided into 24 squares in 3 rows of 8 each, 12 red and 12 black: in the centre, where the arms meet, is a large black square. The cross is called *chaupur*, the arms are called *phānsās* and

the squares, *khnas*. On this board are played two games, both often called *chaupur*; but technically one which is played with dice is called *phânsâ*, and the other which is played with *kauris* is called *pachtsâ*.]

[The game with dice, or *phânsâ*, is played with 3 dice called *phânsâs* or *dâls*, and 16 men or *nards*. The men are distributed 4 to each arm of the cross, and are painted red, green, yellow and black. The dice are  $2\frac{1}{2}$  inches long and  $\frac{1}{4}$  inch square at the ends. Their 4 faces (*mukhs*) are marked 1, 2, 5 and 6. Thus . . . . . *Phânsâ* requires 2 players, one of whom takes the red and yellow men, and the other the green and black. The game is played by repeated throws of the dice and moving the men accordingly, until the whole of them on one side are moved into the large square in the centre of the board. This generally takes some time and requires considerable skill in adjusting the moves to the throws. Gambling can be carried on by betting on the various throws and on the result of the game. The technicalities of the game are as follows:— In the dice the ace (1) is called *paun*: the deuce (2) *do*: the five *pânc* and the six *chê*. A throw of the dice is called *dâo*: to throw the dice is *phânsâ* *phênknâ*: to count the throws is *dâo ginnâ*: to bet, or fix the throw is *bâzi badhnâ* or *dâo badhnâ*: and to settle the stakes is *shant lagânâ*.

It is important also for these legends to note the technical names for the various throws of the dice which are 20 in number.

Thus:—

1	1, 1, 1	<i>tên kâne</i>	11	5, 5, 1	<i>das paun</i>
2	2, 2, 2	<i>chakrê</i>	12	5, 5, 2	<i>das do bârâ</i>
3	5, 5, 5	<i>pandrâh</i>	13	5, 5, 6	<i>solâh</i>
4	6, 6, 6	<i>aḥârâ</i>	14	6, 6, 1	<i>paun bârâ</i>
5	1, 1, 2	<i>châr kâne</i>	15	6, 6, 2	<i>chaudâh</i>
6	1, 1, 5	<i>pânc do sât</i>	16	6, 6, 5	<i>satrâh</i>
7	1, 1, 6	<i>chê do âḥ</i>	17	1, 2, 5	<i>pânc tîn âḥ</i>
8	2, 2, 1	<i>panjê</i>	18	1, 2, 6	<i>chê tîn nau</i>
9	2, 2, 5	<i>pan châr nau</i>	19	1, 5, 6	<i>kache bârâ</i>
10	2, 2, 6	<i>chê châr das</i>	20	2, 5, 6	<i>gyârâh do terâh.</i> <sup>1</sup>

The game of *pachtsâ* is played on precisely the same principles, but with 7 *kauris* or shell money and by 4 persons, and the men are not set on the board, but kept by the players. The *kauris* are held in the hand simply and thrown; the throw is counted by the number of *kauris* that happen to fall upside down.

If 1 so falls it counts	10	<i>das</i>
„ 2 „ „ „	2	<i>do</i>
„ 3 „ „ „	3	<i>tîn</i>
„ 4 „ „ „	4	<i>châr</i>
„ 5 „ „ „	25	<i>pachts</i>
„ 6 „ „ „	30	<i>tis</i>
„ 7 „ „ „	14	<i>chaudâh</i>

If all 7 fall straight they count 7 *sât*.

The throws 10, 25, or 30 count an extra ace, *pauñ* : and any of these gives the right to a second throw, and if they again fall then to a third, all three counting ; but if they fall a third time a fourth throw must be made and *it* only counts. The four players are two and two partners (*sâñjî*) and the partners take stations on opposite sides of the cross and 4 men each. That side wins which gets all its 8 men into the black centre square first according to the throws of the *kaurîs*, no throw under 10 counting at all. Betting can be made on the game or on any throw. The technical terms of the game are the same as in *phâñsâ*, except that to throw the *kaurîs* is *kaurî pheñknâ*.]

## TEXT.

## MAHAL SÎLÂ DAÏ.

*Bayân Pahile Bhâñ kâ.*

- Pirtham Gurû manâeke, jag kâ pâlanhâr !  
 Phir pîchhe se kîjîye aur jagat ke kâr.  
 Kâr karûñ aur sabhî kâm banâûñ :  
 Main pahile dil bîch Gurû Nâth manâûñ.  
 5 Main saran gahî âj Gurû Gorakh terî !  
 Is phâse ke hâth lâj râkh le merî.

*Mahitâ.*

“ Sat ko sat kar mân le ! sat ko sat kar jân !  
 Sat kâran sab tham rahe dhartî aur asmân !

## TRANSLATION,

## THE CANTO OF SÎLÂ DAÏ.

*According to the First Bard.*

- First let us worship the Gurû ; \* cherisher of the world !  
 And then let us do the work of the world.  
 I will work and do all the work ;  
 But first will I worship the Lord Gurû in my heart.  
 5 To-day I fall at thy feet, Gurû Gorakh !  
 Make me to succeed in this my undertaking. †

*Mahitâ.*

“ Remember truth is truth ! know truth for truth !  
 The heavens and earth are upheld for truth's sake !

\* Gorakhnâth. † *Lit.* preserve my honor in this throw of the dice.

- Dhartî asmân kharî sat kî tânî !  
 10 Yeh sat kê hai sîl jagat bîch nishânî.  
 Us Sîlâ ke nâm merâ phânsâ râzî :  
 Jo châhe Kartâr us se deve bâzî."

*Râjâ Rasâlû.*

- " 'Sîlâ ! Sîlâ ! ' kyâ kahe ? aur sâhûkâr ke lâl !  
 Terê Sîlâ kaun hai ? hamen sunâo hâl.  
 15 Hâl kaho ham se tum batîân sârî :  
 Woh Sîlâ hai kaun, terî dil kî piârî ?  
 Taiñ chhoṛâ Gur Dev ! Kyâ man ko sânsâ ?  
 Le tiryâ kê nâm tû phenkâ phânsâ ! "

*Mahitâ.*

" Beṭî Harbans Sahâî kî : Sîlâ Daî hai nâm :

- The heavens and earth are stretched on truth's warp !  
 10 This is the sign of the virtue of truth in the world.  
 In my Sîlâ's\* name will my throwing (with the dice) be  
 lucky :  
 God gives the game to whom He wills."

*Râjâ Rasâlû.*

- " Why art (always) saying, ' Sîlâ, Sîlâ ' ? that art a  
 merchant's son !  
 Who is thy Sîlâ ? Tell me all about her.  
 15 Tell me all about her and her whole story.  
 Who is that Sîlâ, thy heart's darling ?  
 Thou hast given up (playing in the name of) Gur  
 Dev ! † what is the anxiety of thy heart ?  
 That taking a woman's name thou dost throw the dice ! "

*Mahitâ.*

" She is the daughter of Harbans Sahâî ! Sîlâ Daî is her  
 name :

\* Sîlâ means ' the virtuous. '

† Gorakhnâth.



- 20 Mere mahil meñ nâr hai : nahîn aur se kâm.  
 Kâm nahîn rakhtâ main aur se, Râjâ.  
 Us Sîlâ kâ sat mere dil par sâjâ.  
 Main rakhtâ hûn nâm : yâd us kâ piârâ.  
 Sab hotâ hai kâr mere dil kâ sârâ.
- 25 Sat kar tû mân, yehî merî bâñî:  
 Satwantî hai nâr, merî ghar kî Rânî !”

*Râjâ Rasâlu.*

- “Tû beṭâ sâhûkâr kâ : Mahitâ terâ nâm.  
 Tiryâ sîs charhâune yehî mûrakh kâ kâm !  
 Hai mûrakh kâ kâm : bachan merâ mâno :
- 30 Tum Sîtâ sî satî nahîn dûjî jâno.  
 Woh bhûl gae Râm bachan, kâr miṭâi :

- 20 She is my wife in my palace and no one else is of any  
 value (to me).  
 I place no value in any one else, Râjâ.  
 The virtue of Sîlâ has taken hold of my heart.  
 I take her name, her memory is dear to me.  
 All the desires of my heart are fulfilled (in her).
- 25 Know this for truth, this is my advice.  
 She is a virtuous woman, the Lady of my house !”

*Râjâ Rasâlu.*

- “Thou art a merchant's son : Mahitâ is thy name.  
 To raise the head of (praise) a woman is the action of  
 a fool !  
 It is the action of a fool ! mark my words.
- 30 Thou wilt never know a second to the virtuous Sîtâ.\*  
 She forgot Râm's command and destroyed the protect-  
 ing line.†

\* Wife of Râma Chandra and the modern synonym for virtue in a woman.

† In allusion to the very interesting tale of the abduction of Sîtâ by Râvana. In modern days she is described as stepping beyond the *kâr* or protecting line, and so being liable to be carried off; while *inside* it no harm could happen to her. See Growse, *Râmâyana*, ed. 1883, pp. 352 ff. *Indian Antiquary*, vol. viii. p. 267; xi. pp. 35-6.

Tû bhûl gîâ Sîlâ ke sat par, Bhât !”

*Mahitâ.*

- “ Râjâ, chupke ho raho ! matî karo takrâr !  
 Tû apne sâ man jântâ sab kê man ik sâr !  
 35 Ik sâr nahîn, Râjâ, sab hirde dhâre :  
 Kisî nagar ke bîch na hoñ pâpî sârf.  
 Ho ik shahr bîch patî birtâ Rânî !  
 Tû dil meñ sach mân, hai yeh Bed kê bâñ !”

*Râjâ Rasâlû.*

- “ Main jo gîâ thâ bâgh meñ, aur Mahitâ khâs Dîwân,  
 40 Pañdit Kânsî ke mile, bachan kahe parwân.  
 Parwân bachan Pañdit woh mukh se bole :  
 ‘ Yehân âve ik bâr jal takhtâ ðole.

Thou hast lost thy head\* over Sîlâ's virtue, friend.”

*Mahitâ.*

- “ Be silent, Râjâ, and quarrel not !  
 Thou judgest the minds of others by thine own mind !  
 35 All hearts are not made alike, Râjâ.  
 In no city are all (the people) sinners.  
 There must be in the city one Lady (who is) a help to  
 her husband !  
 Know this for truth in thy heart ; this is as true as the  
 Vedas !”

*Râjâ Rasâlû†*

- “ When I went into the garden, Mahitâ, my own minister,  
 40 I met a priest from Kânsî (Banâras) that spake words of  
 truth.  
 Words of truth spake that priest with his lips :  
 ‘ One day there will come a terrible shocking flood.

\* A play here on the senses of the verb *bhûl jânâ*.

† Change of subject here.

Jo ghoṛe daryâi hâth âve tere,  
To bach jâge jân, râj bahotere! ”

*Mahitâ.*

- 45 “ Ḥukm karo bulâeke, bhejo khâs dalâl:  
Pahile dâm chukâeke, phir kharîdo mâl.  
Phir kharîdo mâl, Râjâ, jo châhe so lejo.  
Jitne dâm lageñ ghoṛon ko jarâ khauf na kîjo.”

*Râjâ Rasûlî.*

- “ Sun, Mahitâ sâhûkâr ke, tû hai merâ yâr.  
50 Tere binâ sartâ nahîn aur kîsî se kâr.  
Jahân chukâo wahîn bhej dîn chitṭhî se, bhar lîjo.  
Jo jânanwâle achhe hon un hîn chharṭke lîjo.  
Kâr karo merâ, lo sawarran toṛe :  
Tum jâo, Rattâsnagar haiñ ghoṛe.

If there be sea-horses\* with thee,  
Thy life will be saved and much land (to thee) ! ”

*Mahitâ.*

- 45 “ Order and send for them, send your private dealer.  
First settle the price and then buy the property.  
Then buy the property, Râjâ, take what you want;  
Be not afraid of the price of the horses.”

*Râjâ Rasûlî.*

- “ Listen, Mahitâ, thou merchant’s son : thou art my  
friend.  
50 No one but you can do this job (for me).  
Wherever you settle the price I will send (the money)  
by letter ; take your fill.  
Choose out those that are good goers.  
Do my business (for me), take platters (full) of gold.  
Go to Rattâsnagar† where the horses are.

\* The expression is here used evidently for a fabulous horse. It means usually the hippopotamus.

† This place occurring under several names in this poem must be the celebrated fort of Rotâs in the Jhelam District built by Sher Shâh Sûr (1540-1545 A. D.) a fact which points to the modern nature of the whole legend. The horses to be got there appear to have reference to the once famous breed of Dhanni horses from the Jhelam District.

- 55 Main dhâi karor dâi tujh ko khizânâ.  
Jo châhe mangwâe bhej big parwânâ.”

*Mahitâ.*

“Mahil mere ke bîch mein hai Sîlâ Daî nâr :  
Us ke man kî pûchhke phir karûngâ kâr.  
Kâr karûn ap, mahil andar jâûn,

- 60 Us Sîlâ ke mukh kî zarâ aggyâ pâûn.  
Main jâûn Rattâsnagar karke tayyârî !  
Jo mûre na Sîlâ kuchh bêt hamârî.”

*Râjâ Rasâlû.*

“Tû beîâ sâhûkâr kâ, Mahitâ mere yâr !  
Tiryâ ke bas tû pa.â aur banâ nar se nâr !

- 65 Purkhâ se nâr banâ kyâ sukh pâve ?  
Tû mân merâ kahnâ, mat bêt hatâve.

- 55 I will give thee two and half *karors*\* (of rupees) from  
the treasury.  
Send quickly letters for whatever (amounts) you may  
want.”

*Mahitâ.*

“Sîlâ Daî, my wife, is dwelling in my palace :  
I will first ask her advice and then do the work.  
I will do the work myself (after) going to my palace,

- 60 And taking a little advice from Sîlâ's own mouth.  
I will (then) get ready and go to Rattâsnagar,  
If Sîlâ does not oppose my project.”

*Râjâ Rasâlû.*

“Thou art a merchant's son, my friend Mahitâ !  
And hast fallen under the power of a woman and hast  
become a woman from being a man !

- 65 From a man turned woman what pleasure (in life) canst  
thou have ?  
Obey my commands and go not back from them.

\* 25 millions of rupees or roughly £2,500,000.

Sīlā ke pās bāt māṇḍe merī,  
Nahīn, to tūṭegī prīt āj merī terī.”

*Sīlā Daī.*

- “Kahān sūrat bisrāyā ? kyūn hūe udās ?  
70 Jo tūṭā ho māl kā, likhūn bābal pās.  
Bābal ke pās likhūn ab parwānā :  
Jo chāhe mangwāe le bhej big khizānā.  
Man kī tum bāt kaho apnī sārī :  
Kyūn pagyā kē pech khulī āj tumhārī ?”

*Mahitā.*

- 75 “Rīsal ab ham se yūn kahe, ‘Jāo Garh Rathās ;  
Ghore lāo kharīdke jaldī mere pās.’  
‘Jaldī’ kahe, ‘big pās ghore lāo.  
Gharbār tajo apnā, pardes ko jāo.’  
Woh kahtā hai, ‘Āj bāt māno merī ;  
80 Nahīn, chuṭegī prīt phir merī terī.’”

(But) go to Sīlā and disclose my commands to her,  
And then my and thy friendship is gone from to-day.”

*Sīlā Daī.\**

- “Why is thy face sorrowful ? why art full of grief ?  
70 If thou hast had losses I will write to my father.  
I will write a letter now to my father :  
Take what you want, he will send the money at once.  
Tell me all the trouble of thy mind :  
Why are the folds of thy turban unloosed to-day ?”†

*Mahitā.*

- 75 “Rīsal‡ has just said thus to me, ‘Go to Fort Rathās ;  
Go and buy horses and come quickly back to me.’  
‘Quick,’ said he ; ‘quickly bring me the horses.  
Leave thy family and go to the strange land.’  
Saith he, ‘Obey my commands to-day ;  
80 Or my and thy friendship shall be lost.’”

\* Scene changes to Sīlā’s palace.

† I.e., why is thy dress disordered from grief ?

‡ Rasālū always goes by this name in this portion of the poem.

*Sîlâ Daî.*

- “ Banî banâven bâniye, tum ho sâhûkâr !  
 Bol raheñ din jâenge, karo samajhke kâr.  
 Kâr karo âp jahân bhejeñ Râjâ :  
 Jo dâm lagen hâth karo m kî kâjâ.  
 85 Is Rîsal kî bât, piyâ, mat na moṛo :  
 Aur Râjâ ke sâth prît mat na to.”

*Mahitâ.*

- “ Rîsal hañse kheltâ ik din phânsû sâr ;  
 Sat terî kâ â gayâ chaupur pe takrâr.  
 Takrâr kî Rîsal ne ghussâ khâyâ :  
 90 Is wâste pardes merâ gawan ṭharâyâ.  
 Hai ohhal kî yeh khân : suno bât hamârî.  
 Tum raho hoshiâr : dagâ degâ bhâri.”

*Sîlâ Daî.*

- “ A shopkeeper would do what he could and thou art a  
 merchant !  
 The days will go in talking, do thy work thoughtfully.  
 Do thy work wherever the Râjâ may send thee :  
 Whatever it may cost thee do his commands.  
 85 Go not back from the commands of Rîsal, my love ;  
 And destroy not thy friendship with the Râjâ.”

*Mahitâ.*

- “ Rîsal one day was playing a game (with me) for  
 amusement.  
 And there was a dispute at the (game of) *chaupur* over  
 thy virtue.  
 And Rîsal disputed and became angry about it.  
 90 This is why he determined to send me to a foreign  
 land.  
 He is a (very) pit of deceit: mark my words.  
 Be thou careful (or) he will play some great trick.”

*Sîlâ Dâî.*

- “Rîsal ab chhal kyâ kare ? aur mere mahil meñ ân ?  
 Sat mere kî chaukasî rakhenge Bhagwân.  
 95 Rakheñ Bhagwân driḥ dil ko mere :  
 Aur Râjâ jhak mâr karo sau sau phere.  
 Tum jâo Rattâsnagar, karke tayyârî.  
 Woh rakhenge Kartâr lâj hamârî.”

*Mahitâ.*

- “Apne pahre jâgîyo aur mat raho par so.  
 100 Na jâne chhin ik meñ pahrâ kis kê ho.  
 Pahrâ kis kê ho, Bhât ; tu kahâ mânîyo merâ.  
 Châr gharî din rahî bherîyo sankal kulaf\* sawerâ.  
 Sawâ pabar din charhe kholîyo phâtak, jî, sawerâ.  
 Jo is meñ kuchh chûk paregî barâ khoḥ ho terâ !”

*Sîlâ Dâî.*

- “How can Rîsal play any tricks now ? or (even) come  
 into my palace ?  
 God will keep guard over my virtue.  
 95 God will surely guard my mind.  
 Even if the Râjâ were to come a hundred times and talk  
 folly.  
 Do thou get ready and go to Rattâsnagar.  
 God will preserve my honour.”

*Mahitâ.†*

- “Keep awake at thy post and never fall asleep :  
 100 No one knows what may happen in one moment.  
 What may happen, friend ; hear thou my words.  
 Fasten the chains and bolts early an hour before sunset, †  
 And open the gates five hours § after sunrise, friend, in  
 the morning.  
 If thou neglect this at all it will be very hard for thee !”

\* For *gufal*, a lock.

† To the door-keeper.

‡ *Lit.* while 4 *gharîs* (96 minutes) of the day yet remain.§ *Lit.* a watch and a quarter after sunrise.

*Darbân.*

- 105 "Pahre pe hâzir rahûn : jâgûn sârî râť.  
 Jo tum mukh se kah chuke mânûngâ woh bâť.  
 Mânûn woh bâť ; suno hâkim mere ;  
 Bidhnâ kî rekh, kaun in ko phere ?  
 Main jâgûn sab râť bhalâ apnî bârî.  
 110 Jo kah chale ho âj karûn waisî sârî."

*Râjâ Rasâlû.*

- "Kyâ ? âe ho pûchhke Sîlâ Daî se bâť ?  
 Ghar Sîlâ ne kyâ kahâ ? kaisî mânî bâť ?  
 Sîlâ ne bâť terî kaisî mânî ?  
 Tû kah de woh bâť jo taiñ man meñ thâñť.  
 115 Jo jânâ ho âp gawan jaldî kîjo.  
 Is bâť kâ jawâb hameñ, Mahitâ, dîjo."

*Mahitâ.*

"Jâñ Garih Rattâs ko, bâť tumhârî mân.

*Door-keeper.*

- 105 "I will remain at my post : I will be awake all night.  
 I will obey the command you have given with your lips.  
 I will obey the orders : listen, my master ;  
 Who can vary the lines of Fate ?  
 I will be well awake all night during my turns.  
 110 And what you have said to-day I will exactly do."

*Râjâ Rasâlû.*

- "What ? Hast come after asking Sîlâ Daî's advice ?  
 What said Sîlâ at home ? How did she take thy words ?  
 How did Sîlâ take thy words ?  
 Tell me what is passing in thy mind.  
 115 If thou art going depart at once.  
 Answer me as to this, Mahitâ."

*Mahitâ.*

"I will go to Fort Rattâs, obeying thy commands.



- Lekhâ hai sawâ lâkh kâ, dharâ tâq darmiyân.  
 Tâq darmiyân lekhâ dharâ, main mahilon jâûn.  
 120 Hai us ke pâs qalamdân jaṛâo.  
 Hai Utar kí oṛ mahil merî âlâ.  
 Main jâûn ab hâl, us se ṭhokûn tâlâ.”

*Râjâ Rasâlî.*

- “ Paṇḍit main pûchhiân aur lagâ mahûrat ân.  
 Sawâ lâkh kyâ chîz hai, jo bache hamârî jân ?  
 125 Bach jâge jân jo tû lâve ghore ;  
 Main mâl dîe tîn karoṛ ginke toṛe.  
 Jaldî kar gawan big, sâ'at achhî !  
 Mat der kare, yâr ; bâṭ hove kachî.”

*Mahitâ.*

“ Gharbâr apnâ chhoṛke jâûn hûn pardes :

My book (showing dealings) to a *lâkh* and a quarter\*  
 (of rupees) is placed on my shelf.  
 (Leaving) the book placed on the shelf, I will go from  
 my palace.

- 120 Near it is my jewelled writing-case.  
 My shelf is to the North side of the palace.  
 I will go now at once and fasten the locks.”

*Râjâ Rasâlî.*

“ I asked the priest and he says the lucky moment has  
 arrived (for starting).

What is a *lâkh* and a quarter of rupees if my life be  
 saved ?

- 125 My life will be saved if thou bring me the horses ;  
 I have had three *karor*† (of rupees) counted out for  
 thee.

Make ready to go quickly, the moment is propitious !  
 Delay not, my friend, or the matter will be incomplete.”

*Mahitâ.*

“ Leaving my family I am going to a strange land.

\* 125,000 rupees.

† 30,000,000 of rupees.

- 130 Tum Râjâ ho garhpatî, karûn tumhen updes.  
 Updes yeh merâ, tum man men mâno.  
 Hai ghar kî merî nâr silwantî, jâno.  
 Main jâûn hûn hâl, bât mâno merî.  
 Hai Sâûn ke hâth lâj râkhî merî.”

*Râjâ Rasâlû.*

- 135 “ Paik, jâo nagar men; mân hamârî bât.  
 Ik dûtî lâo chhântke jaldî apne sâth.  
 Lâo tum sâth, chhânt jaldî ânâ.  
 Mat der kare, sâth us se jaldî to lânâ.  
 Lâo tum sâth jo ho dûtî dânâ.  
 140 Kar de woh kâm jo main ne dil men thânâ.”

*Paik.*

“ Tum men dûtî kaunsî 'aqalmand hoshiâr ?  
 Sâth hamâre tum chalo, yâd kare Sarkâr.  
 Sarkâr kare yâd, chalo sâth hamâre.  
 Ho chaukas hoshiâr, karo big tayyârî.

- 130 Thou art a mighty Râjâ and I give thee an advice.  
 My advice is this, mark it in thy heart.  
 Know that I have a virtuous wife in my house.  
 I am going at once; (so) mark my words.  
 My honor is placed in the hands of the Lord.”

*Râjâ Rasâlû\*.*

- 135 “ Ho Messenger ! Go to the city : hear my command.  
 Choose and bring me a witch quickly with thee.  
 Bring her with thee and choose her and return quickly.  
 Delay not and bring her quickly with thee.  
 Bring with thee any witch that is wise.  
 140 Do the work that I have set my heart on.”

*Messenger.*

“ Which among you is a clever and wise witch ?  
 Come with me for the Court calls you.  
 The Court calls you, so come with me.  
 Be careful and wise and get ready quickly.

\* The scene changes here.

- 145 Chalke darbâr bîch kâjo kâjâ,  
Aur bahotâ hî inâm tujhe denge Râjâ."

*Dûtîân.*

"Paik, tere sang chalen, nahîn karen takrâr.  
Bhâg hamâre bâhoṛe jo yâd kare Sarkâr.  
Sarkâr kare yâd, chalen sâth tumhâre.

- 150 Aur mudat men bhâg khule âj hamâre.  
Dhan dhan din âj kâ jo Rabb ne joṛâ!  
Ham sâth chalen tere, ab milke joṛâ."

*Paik.*

"Dûtî lâyâ chhâṭṭke, sundar, chatr sujân ;  
Hukm diâ thâ ik ko, do ḥâzir kare ân.

- 155 Ḥâzir main ân kare chât se lâyâ :  
Aur dhûṇḍ galion ghar in kâ pâyâ.  
Yeh sab men hoshiâr ik dûtî pâi.  
Nâm tumhâre ke sâth ṭhke âi."

- 145 Come and do the business there is (to do) at Court,  
And the Râjâ will give thee a great reward."

*Witches.*

"Messenger, we go with thee and make no objection.  
Fortunate is our fate that the Court remembers us.  
The Court remembers us, we go with thee.

- 150 After a long while our fate has become propitious to-day.  
Happy happy is the day to-day that God hath granted  
us!  
We go with thee, the pair of us together."

*Messenger.*

"I have chosen and brought the witches, handsome and  
wise.

- I was ordered to find one, but two have I brought.  
155 I have brought them here with much diligence :  
Searching in the lanes I found their house.  
This one is the cleverest witch among them all :  
She got up and came at (the mention of) your name."

*Râjâ Rasâlu.*

- “Tum men dûti kaunsî ’aqalmand, hoshiâr ?  
 160 Châtrâi se tum karo âj hamârâ kâr.  
 Kâr karo : merâ yeh kâm banâo :  
 Kyâ hunar tum bîch hameñ sâch batâo ?  
 Tum solâh singâr bharo karke tayyârî ;  
 Sîlâ ko dekh ; satî kaisî bhârî ?”

*Dûti Chatur Mamolâ.*

- 165 “Dûti hûn durmat bhârî aur Chatur Mamolâ nâm.  
 Jal men âg lagâutî, kartî hûn yeh kâm.  
 Kartî yeh kâr, suno, Râjâ, bhârî.  
 Main detî dil pâṛ, karûn wârî niârî.  
 Jahân ho jâe ik bâṛ guzar dîd hamârâ,  
 170 Wahân uṛ jâe yûn prît, jaise âg pe pâṛâ.”

*Dûti Sabrang.*

“Sabrang merâ nâm hai aur mulkon men sarnâm.

*Râjâ Rasâlu.*

- “Of you (two) which is the wisest and cleverest witch ?  
 160 With cleverness do you my business to-day.  
 Do the business : do this work for me.  
 Tell me truly ; what skill is there in you ?  
 Put on your best array\* and get you ready :  
 And see how great is the virtue of Sîlâ.”

*The Witch Chatur Mamolâ.*

- 165 “I am a witch full of craft and Chatur Mamolâ is my  
 name.  
 I can set water on fire : this can I do.  
 This difficult thing can I do ; hear me, Râjâ.  
 I can separate hearts, bringing constant disagreement.  
 Where once my eye falls  
 170 Thence flies love away, as quicksilver in the fire.”

*The Witch Sabrang.*

“Sabrang is my name, celebrated in many lands.

\* *Lit.*, the 16 kinds of ornaments.

- Jo, Râjá, tum ne rache, kar dũngâ woh kâm.  
 Kar dũn woh kâr, merî sun le bánû.  
 Ho pathar mom, merî bidyâ bhânî!  
 175 Hai mohanî kê yâd mere mantar pûrâ.  
 Tum bhejo jis kâr, karũn us ko chũrâ !”

*Râjá Rasâlú.*

- “ Ik bāt merî suno, Sabrang, chatr sujān †  
 Jā ! Sílā kê bhed lo, tū hamēn sunāo ān.  
 Ān kaho āp khabar us kī lānā.  
 180 Kuchh karke tadbīr merā kām banānā.  
 Tum sáro singār, karo bīg tayyārī.  
 Jā ! Sílā kê sat dekh, kaisā bhārī ?”

*Dátí Sabrang.*

- “ Hukm tumhārā sīs pe, joĩtũ donoĩ hāth :  
 Jāũn Sílā pās, main karũn pal meĩ ghāt.  
 185 Ghāt karũn jāe mahil us kī pherĩ ;

I can do the work you desire, Râjá.

I can do the work ; listen to my words.

A stone will become wax, so powerful is my craft.

- 175 My charms are complete for recalling (parted) love.  
 Send me on thy business, I will do it thoroughly !”

*Râjá Rasâlú.*

“ Hear a word of mine, Sabrang the wise !

Go ! Find out Sílā’s secret, and come and tell it me.

Go and bring me what news there is about her.

- 180 Make some plan to perform my business.  
 Dress thyself in thy best and make ready quickly.  
 Go ! and see how great is Sílā’s virtue !”

*The Witch Sabrang.*

“ Thy command be on my head, I join my two hands,\*

I will go to Sílā, and lay a trap for her at once.

- 185 I will lay a trap for her, haunting her palace ;

\* *I.e.*, I will do it heart and soul.

Jo sun le do bát âj Sîlâ merî.  
 Main jâtî hûn âj karûn hunar sârâ.  
 Sir ânkaon se kâam karûn, Râjâ, tuhârâ.”

*Dâtîân.*

190 “ Khabar karo, Darbân, tum jâ Sîlâ se âj :  
 Ham âî haiñ dûr se, hai milne kî kâj.  
 Milne kî kâj barî dûr se âî.  
 Dekhne ko surat merî us ko châhî.  
 Tum jaldî kaho jâe hâl us ko merâ.  
 Le pânch mohar inâm : bhalâ hogâ terâ.”

*Darbân.*

195 “ Araj karûn kar joṛke âyâ tere pâs.  
 Ik Rânî dar par kharî hai milne kî âs.  
 Milne kî âs barî dûr se âî :  
 Mujhe bhijâ tum pâs ; kabâ, ‘ pûchho Bhâî.’

That Sîlâ may hear a word or two of mine to-day.  
 I will go to-day and exercise all my tricks.  
 I will do thy work, Râjâ, with heart and soul\*.”

*The Witches.†*

190 “ Doorkeeper, go and tell Sîlâ to-day  
 We have come from afar to pay her a visit.  
 To pay her a visit very far have we come.  
 My heart desires to see her.  
 Go you quickly and tell her about me.  
 Take five (gold) mohars‡ for reward and it will be well  
 with thee.”

*Door-keeper.§*

195 “ I am come to thee and beseech thee with joined hands.  
 A lady stands at the door desiring to visit thee.  
 She has come from very far desiring to visit thee.  
 She sent me to thee ; said she ‘ Ask her, Friend.’

\* *Lit.*, with head and eyes.

† Having now gone to Sîlâ's palace.

‡ 80 Rupees.

§ To Sîlâ Daî.

Tum kah do bât, jo woh mahilon ãve :  
 200 Nãhîn, kah do tum sãf, ãp ultî jãve.”

*Sîlá Daí.*

“ Bãndî, us ko dekhke lâo apne sãth.  
 Âî hai, kis des se? pûchho do ik bât.  
 Pûchho tum bât ; kãro mahilon pherã :  
 Aur âdar sat kãr karo us kã ghanerã.  
 205 Tum jaldî se jãe matî der lagão.  
 Woh haigî ab kaun ? mere mahilon lâo.”

*Bãndî.*

“ Âî hai kis des se ? sãch kaho yeh bât.  
 Sîlá Daí ke mahil men chalo hamãre sãth.  
 Âo tum sãth : yehãn Sîlá Rãnî.  
 210 Tû âî kis kãm ? kaho sachî bãnî.  
 Haigã kyã nãm ? Apnã des batão.  
 Rãnî ke ãge sab hãl sunão.”

Tell me if she is to come to the palace :  
 200 Or, give thou a plain answer that she may go back.”

*Sîlá Daí.*

“ My maid, see her and bring her with thee.  
 From what land has she come ? ask her a question or  
 two.  
 Ask her questions and show her the palace :  
 And show her every respect and attention.  
 205 Go quickly and make no delay.  
 Who can she be ? Bring her to the palace.”

*Slave.*

“ From what land have you come ? Tell me truly.  
 Come with me to Sîlá Daí's palace.  
 Come with me : here is the Lady Sîlá.  
 210 Why have you come ? Tell me truly.  
 What is your name ? Tell me your home.  
 Tell all about yourself before my Lady.”

*Dūtī Sabrang.*

- “Sirsâ merâ watan hai ; wahân hai merâ dhâm.  
 Hûn Silâ kî mâsî : hai milne kâ kâm.  
 215 Milne kî kâj kîâ maîn ne pherâ.  
 Lâe sab khabar jîû tarpâ merâ.  
 Kuchh tîrath parsâd tere khâtir lâî :  
 Lo âdar sat kâr se yeh le jâ, jâî.”

*Silâ Dât.*

- “Bândî, ab tû dekh le us naktî kâ hâl !  
 220 Yeh dūtî durmat bharî, tû us ko de nikâl.  
 De us ko nikâl, suno, bândî merî.  
 Dîjo tû mâr us se ; mat kar derî.  
 Tum mahilon se talle us ko gero.  
 Jo âve yehân pher, us se jân se mâro.”

*The Witch Sabrang.*

- “Sirsâ is my home, there is my house.  
 I am Silâ's aunt : I am come to visit her.  
 215 To visit her have I wandered (here).  
 My heart thirsts for news of her.  
 I have brought for thee a present from the shrines :\*  
 Take them with respect and honour, my dear.”

*Silâ Dât.*

- “My maid, see what a wanton woman this is !  
 220 This is a witch full of craft ; do thou turn her out.  
 Turn her out : hear me, my maid.  
 Beat her well ; and make no delay (about it).  
 Kick her out of the palace.  
 If she comes here again, beat her to death.”

\* *Tîrath parsâd* : *lit.*, offerings at a place of pilgrimage.



*Râjâ Rasâlû.*

- 225 “ Dûtî, sách batâ de, parat lagâke hâth.  
Sîlâ Daï ke mahil kî ham ko sunâo bôt.  
Hâl kaho bôt khabar us kî sârî.  
Main dũngâ inâm âj tujh ko bhârî.  
Wahân dekhâ jo hâl kaho ham se sârî.  
230 Kuchh ho jâegî kâr ? Suno bôt hamârî.”

*Dûtî Sabrang.*

- “ Râjâ, kyâ tum se kahûn ? Dekh tû merâ hâl !  
Bândî se kahke merî urwâî hai khâl !  
Khâl urî merî, tumhen bôt sunâî.  
Tum kho mat jân, kahûn tere tân !  
235 Woh karne kî bôt, nahîn thaur, tikânâ.  
Jo jâoge, Râo, zarâ chaukas jânâ !”

*Râjâ Rasâlû.*

- 225 “ Witch, tell me truly, placing thy hand on my body\*.  
Tell me what happened at *Sîlâ Daï's* palace.  
Tell me now the story and all about her.  
I will give thee a great reward to-day.  
Tell me everything thou sawest there.  
230 Shall I be able to do anything ? Hear what I say.”

*The Witch Sabrang.*

- “ Râjâ, what shall I say to thee ? Look at me !  
She told her maid and they have beaten me (till my  
skin was cut).  
My skin has been cut I tell thee !  
Do not thou (go and) lose thy life, I tell thee !  
235 It is not a safe place for doing as thou wishest.  
If thou must go, Râjâ, go a little carefully !”

\* A very solemn form of oath.

*Râjâ Rasâlû.*

- “ Sûe re, ab tum suno, sundar, chatr sujân :  
 Âdhî rât nakhand hai, chalo nagar darmiyân.  
 Yeh bâtan kaisî hûn, sûe, sundar, chatr sujân ?  
 240 Âj rât ko sair karen ham nagar darmiyân.  
 Nagar darmiyân chaleñ ; sun le bânî.  
 Jâ dekhen ik bâr shahar : sun le kahânî.  
 Chal dekhenge suwâd châr niârî niârî :  
 Is nagarî ke bîch bahot kâm hamâre.”

*Dâtî Sabrang.*

- 245 “ Râjâ, Sodhî shahar ke, dîn main tumhen batâe.  
 Jaise Râjâ âp ho, parjâ wahî subhâo.  
 Parjâ us châl jo hai jaisâ Râjâ.  
 Tuk man ko samjhâeke woh kîjîye kâjâ !  
 Kâm Deo bîch phiro mârâ mârâ :  
 250 Tum mat kar yeh kâm, janam apnâ hârâ.”

*Râjâ Rasâlû.*

- “ Hear me, O my parrot, beautiful and wise :  
 It is dead of night at midnight, let us go into the city.  
 How shall this be (that I wish), my comely and saga-  
 cious parrot ?  
 240 Let us wander in the city to-night.  
 Let us go into the city : hear my words.  
 Let us take one turn in the city and hear what is  
 going on.  
 Let us go and taste pleasures of many kinds.  
 I have much to do in the city.”

*The Witch Sabrang.*

- 245 “ Râjâ, Lord of the city, I tell thee.  
 As the king is so will his subjects be.  
 The subjects' conduct is as the Râjâ's.  
 Do thy desire but think a little (over it) in thy mind !  
 Thou dost wander now stricken by the God of Lust.\*  
 250 Do not thy desire and lose not thy life.”

\* Kâma or Kâm Deo the Indian Cupid.

*Rájá Rasálú.*

“Hirâman kî khân, tain sab bâten hoshiâr.  
Tere binâ main na karûn bhalâ burâ kuchh kâr.  
Kâr karûn, kâr chalûn jagat jáke :  
Jo hove, kuchh bât sunen Silâ Daf kî.

- 255 Main dekhûngâ âj sat kaise Silâ :  
Chal sundar ke mandar, chit merâ ðolâ !”

*Pahilî Sahell.*

“Hastî chhûtà thâñ se chalâ begâñi khet !  
Madan sitâyâ yeh phire letâ hai sab bheth.  
Letâ hai bheth, suno, sâthan merî.

- 260 Do pâûñ meñ ðâl gyân us kî berî.  
Hai achraj yeh bât : khet bâr apñî khâve !  
Tum lijo parchâ : âge jân na pâve.”

*Rájá Rasálú.*

“My parrot,\* clever in all things :  
Without thee I do nothing good or bad.  
I will do my desire, I will go skilfully about my work.  
If it be possible, I will hear something of Silâ Daf.

- 255 I will see to-day what Silâ's virtue is.  
Come to beauty's abode, my heart is set on it !”

*First Maid.†*

“The elephant has got loose from his stable and  
wanders in a stranger's field !

Afflicted with lust he wanders over its boundaries.

He wanders over the boundaries ; hear me, my com-  
panion.

- 260 Place the fetters of wisdom on his feet.  
It is a wondrous thing that the fence destroys its own  
field !  
Do thou stay him and let him not go further.”

\* *Lit.*, Thou mine of diamond stones. Hirâman, Diamond-stone, is by itself a common expression for parrot.

† Rasálú has now reached Silâ's palace. The maid sees him and addresses her companion in riddles.

*Dûsrî Sahelî.*

- “ Bâgh tumhâre ketkî pak rahe zard anâr !  
 Sûâ sembal seunî chale begâne bâr.  
 265 Bâr chale, Râjâ, kahân gyân bisârâ ?  
 Hai suwâd sabhî ik, rang niârâ niârâ !  
 Bhojan kî sâr koî bhûkhâ pâve :  
 Parghar insâf sabhî denâ âve !”

*Râjâ Rasâlû.*

- “ Râtî chândnî dekhtî; khûb khilî gulzâr.  
 270 Ham chalen chamman kî sair ko dekhen bâgh o bahâr.  
 Dekhenge phûl chamman bâgh bahârî.  
 Main âyâ jis kâm lagî kesar kiârî.  
 Tû chârôn taraf pher, bêt chun chun lâve :  
 Kyûn chher kare ? ham se, tû rar barhâve ?”

*Second Maid.\**

- “ In thy own garden *ketkîs*† and yellow pomegranates  
 are ripe !  
 The parrot is valuing the cotton-tree,‡ going to a stran-  
 ger's door.  
 265 Going to the (stranger's) door, Râjâ; where is thy  
 conscience gone ?  
 The taste of all is the same though the kinds be many !  
 The hungry man knows the value of food :  
 And all must do justice to the stranger !”

*Râjâ Rasâlû.*

- “ Moonlit is the night, the garden is full of bloom.  
 270 I am come to wander (in it) and to see its beauty.  
 I will see the beauty of the garden flowers.  
 I am come because the saffron is planted in the beds.  
 Beating about the bush you speak ironically.§  
 Why do you tease me ? and create a quarrel with me ?”

\* To Rasâlû.

† *Pandanus odoratissimus*.‡ *Bombax heptaphyllum*. The tree is beautiful to look at, but quite valueless.§ *Lit.*, Wandering on the four sides you bring chosen words.

*Tisrî Sahelî.*

- 275 "Bâgh tere men ketkî khile mahik ke phûl :  
Tere jo bhurâ chatakna gyân gayâ sab bhûl.  
Bhûlo mat gyân : chamman dekho apnâ.  
Hai zindagî mahmân : jag jâne supnâ.  
Is shahar ke bîch tej terâ hai bhârî :
- 280 Tûm rakho ab lâj. Main hûn saran tumbârî."

*Râjâ Rasâlû.*

- "Sun le, tiryâ bâwarî, hamen kare updes !  
Main ne apne ânkh se dekhe charon des.  
Dekhe haiñ des main ne, Gauṛ Bangâlâ.  
Tû thaṭhe kî bâṭ kare ham se, bâlâ !
- 285 Sodhî nahîn ab tujhe apne tan kî ;  
Tû jâne kyâ bâṭ âj mere man kî ?"

*Third Maid.*

- 275 "Sweet *ketkî* flowers are blooming in thy garden.  
Since lust has conquered thee thy wisdom is forgotten.  
Lose not thy conscience, (but) look at thy own garden.  
Life is but a (passing) guest: the world is but a dream.  
Thy prestige is great in the City :
- 280 So preserve thou thy honor. I am thy slave."

*Râjâ Rasâlû.*

- "Listen, foolish woman ; I give thee an advice !  
I have seen with my own eyes the countries on all sides.  
I have seen the countries of Gauṛ\* Bangâl.  
Thou hast been sporting with me, thou foolish girl !
- 285 Thou hast no knowledge of thy own body ;  
What canst thou know of the desires of my heart  
to-day ?"

\* The old capital of Bengal. Probably meant here for Bengal itself.

*Chauthî Sahelî.*

- “ Jâo apne mahil ko ; kahâ hamârâ mân !  
 Râjâ, tere chalan ko jâne mulk jahân.  
 Jâne sansâr karo jaisî kâjâ :  
 290 Tum dete sat tor, jahân jâo, Râjâ.  
 Râjan Mahârâj, bare Bhûp kahâo !  
 Tum Silâ ko jâ mat dosh lagâo.”

*Râjâ Rasâli.*

- “ Sukhiâ sab sansâr rahe mukh apne kî ot !  
 Ham dekhke jânge ; kyâ lagî tumhârî choṭ ?  
 295 Choṭ lagî tumhârî kyâ tan men kârî ?  
 Main lûngâ, ab dekh, khabar kal tumhârî !  
 Jab nikasegâ bhân tum hâl bulâûn :  
 Chaukî par baiṭh thârâ niyâû chukâûn.”

*Chauthî Sahelî.*

- “ Ham ne to achhî kahî, tum ko âyâ ros.  
 300 Râjâ, tum dene lage ulṭî ham ko dos.

*Fourth Maid.*

- “ Go to thine own palace ; hear my words !  
 Râjâ, the whole world knows thy character.  
 All the world knows how thou dost act.  
 290 Thou dost destroy virtue, wherever thou dost go, Râjâ.  
 King of kings, thou dost call thyself a great Monarch !  
 Go not thou to Silâ to bring shame upon her.”

*Râjâ Rasâli.*

- “ All the world wears a veil of happiness on its face !  
 I am going to see (her) : what harm is it to you ?  
 295 What harm does it do your feelings (body) ?  
 See now, to-morrow I will remember you† !  
 When the sun rises I will summon you early :  
 And sitting on my throne I will do justice on you.”

*Fourth Maid.*

- “ I spoke for (thy) good, and thou art angry.  
 300 Râjâ, thou hast brought undeserved blame upon me.

† *Khabar lenâ*, idiom : to procure punishment.

Ul̄i tum dos hamēn āp dilāo.  
 Hai karnī parwān sabhī āge pāo.  
 Kyūn nāhaqq ke bīch, Rājā, bharam gumāve ?  
 Us Sīlā kā sat tere hāth na āve.”

*Rājā Rasālū.*

- 305 “ Uttam jāt Brāhmaṇī, matī kare takrār !  
 Apne apne lāg meṅ lāg rahā sansār.  
 Lāgā sansār lagan apne koī.  
 Kyūn der karo āp, yehān der lagāe ?  
 Tum chalke wahān, rāzī se kām banāo :  
 310 Is jhagṛe par mat na tum rār baṛhāo.”

“ Ā bīrā darbān ke, jaldī phāṭak khol :  
 Sun mujhe mandā huā, sun tītar kā bol.  
 Ik tītar kā bol sunā main ne bhārī :

Thou dost blame me undeservedly.  
 Receive thou the just fate that is before all.  
 Why bring disgrace on thyself needlessly, Rājā.  
 Sīlā's virtue will never get into thy power.”

*Rājā Rasālū.*

- 305 “ Brāhmaṇī of the highest class, quarrel not with (me) !  
 The world is ever occupied each with his own concerns.  
 Every one in the world is occupied with his own  
 concerns.  
 Why dost thou delay me, staying me here ?  
 Go thou there\* doing my bidding cheerfully :  
 310 And quarrel not (with me) disputing thus.”

“ Come, friend Door-keeper, open the gate quickly : †  
 I had a bad omen, hearing a partridge's cry.  
 I heard a partridge crying out loudly :

\* To Sīlā.

† The Rājā is speaking now to the Door-keeper representing himself to be Mahitā.

Rathâsnagar na karî main ne tayyârî.

- 315 Tû tâlî de khol âj khunḍâ, bhâî.  
Ho gayâ hai sun mujhe mandâ yâhîn."

*Darbân.*

"Pahre âe chor ke tûtî âdhî râṭ.

Kyâ mukh setî kah gae ? yâd karo woh bâṭ.

Yâd karo woh bâṭ, jo kuchh mukh se nikâlî.

- 320 Yehân haigî nahîn pâs mere hâth meñ tâlî.  
Hai râṭ bahot, tâlâ nahîn khultâ tumhârâ.  
Tum jâo ab, âp suboḥ kijîyo pherâ."

*Râjâ Rasâlû.*

"Main tujh ko samjhâ gayâ, 'tû raho hoshiâr :

Rain same mat kijîyo dâje kâ 'aitbâr.

- 325 Mat kijîyo 'aitbâr, koî ghair na âve.'  
Tum naukar ho : ham se kyûn râṭ barhâve ?  
Tû tâlî de khol, hukm mâne merâ.  
Kyûn naukar se âj dushman bane merâ ?"

And I did not make ready to go to Rathâsnagar.

- 315 Open the bolts and chains to-day, friend.  
I had a bad omen here."

*Door-keeper.*

"It is the time for thieves: half the night is gone.

What said you with your lips? Remember that command.

Remember that command, which came from your lips.

- 320 I have not the key with me here in my hand.  
It is dead of night and your locks will not open.  
Go away now, and come back in the morning."

*Râjâ Rasâlû.*

"I explained to you that you were to remain awake :

'Put no trust in another during the night (said I).

- 325 Trust in no one, let no stranger come.'  
You are my servant: why dispute with me?  
Open the lock and obey my orders.  
Why have you, my servant, become my enemy to-day?"



*Darbân.*

- “ Rânîjî, uṭh jâgîyo : âyâ hûn kuchh kâm.  
 330 Koî shakhs dar par kha.â, le Mahitâ kâ nâm !  
 Mahitâ kâ nâm mujhe ân jagâyâ.  
 ‘Tû khol de kiwâr,’ kahe haṭke âyâ.  
 Woh kahtâ hai yeh bâṭ, ‘main to haṭke âyâ :  
 Ik tîtar kâ bol main ne manda pâyâ ?”

*Sîlâ Daí.*

- 335 “Kahâ hamârâ mân le ; jâ pûchho, Darbân :  
 Patte mahil ke pûchhke hamen sunâo ân :  
 ‘Ân kaho, ham se tum batiân sârî ;  
 Aur sîs mahil bich bichhî sej tumhârî.’  
 Jabke woh bhed tujhe ḥâl batâve.  
 340 Tû jaldî ab pûchh : matî der lagâve.”

*Darbân.*

“Jo tum Mahitâ âp ho : ho tum khâs Dîwân.

*Door-keeper.*

- “My Lady, awake : I have come on business :  
 330 A man is at the gate who calls himself Mahitâ.  
 In Mahitâ’s name he has awaked me.  
 ‘Open the door,’ said he coming back.  
 Thus says he, ‘I have come back again :  
 The cry of a partridge, a bad omen came upon me.’”

*Sîlâ Daí.*

- 335 “Hear my command : go and ask him, Door-keeper :  
 Ask him about the (details of the) palace and come and  
 tell me.  
 (Go and say) ‘come, tell me all about it ;  
 And where thy bed is placed in the mirrored palace.’  
 And then he will tell thee all the secrets (of it).  
 340 Go quickly now and ask, make no delay.”

*Door-keeper.*

“If thou be Mahitâ himself : if thou be the Privy  
 Councillor.

Sej tumhârî bichh rahî sîs mahil darmiyân.

Sîs mahil bîch bichhâ palang tumhârâ.

Do us kê ab bhed pattâ ham ko sârâ.

- 345 Kyâ kyâ sab chîz dharî nâm batâo ?  
Main kiwâr khol dûn : âp mahiloni ao."

*Totâ.*

"Main tujh ko samjhâ rahâ : kyûn tû hue kharâb ?

Ab chipkâ kyûn ho rahâ ? denâ us se jawâb !

Denâ jawâb : kahân gyân bisârâ ?

- 350 'Hai lekhe kê kâgaj us tâq hamârâ.'  
Tum jaldî do utar, main gyân batâûn.  
'Hai khûntî ke pâs qalamdân jarâo.'"

*Râjâ Rasâlu.*

"Main tujh ko samjhâutâ, sun, bhâi Darbân :

Lekhâ hai sawâ lâkh kê dharâ tâq darmiyân.

- 355 Darmiyân tâq lekhâ, jâ dekh le, piârâ.

Thy bed is laid in the mirrored palace.

Thy bed is laid in the mirrored palace.

Tell me now all the secrets of it.

- 345 Tell me all the things that are placed (beside it).  
(And) I will open the door : come to the palace thyself."

*Parrot.\**

"I told thee often ; why art thou evil ?

Why art silent now ? Thou must give him an answer !

Give him an answer ; where is thy wisdom gone ?

- 350 (Say), 'The books of account are on my shelf.'  
Answer him quickly, I am giving the knowledge.  
(Say), 'My jewelled writing-case is by the peg.'"

*Râjâ Rasâlu.*

"I tell thee, listen, friend Door-keeper :

My book (showing) accounts for a lâkh and a quarter†  
is on the shelf.

- 355 The book is on the shelf, go and see, my dear friend.

\* To Râjâ Rasâlu.

† 125,000 rupees.

Aur pàs dharâ us ke qalamdân hamârâ.  
 Utar kî oṛ garî chandan khûñṭî :  
 Aur pàs bichhî us ke sej anûṭhî.”

*Darbân.*

- 360 “ Sîlâ, beṭî shâh\* kî, tû châtâr parbîn !  
 Bhed mahil kî nâ kahe, woh patte batâve tîn.  
 Tîn patte mujh ko dîe hâl sunâyâ.  
 Sab lekhe kâ kâghaz dharâ tâq batâyâ :  
 Utar kî oṛ bichhî sej sunâve.  
 Aur pas dharâ us ke qalamdân batâve.”

*Sîlâ Daï.*

- 365 “ Tîn patte sache kahe ; sun, bhâî Darbân,  
 Jâ, tû tâlâ khol de ; hai woh Khâs Dîwân.  
 Haigâ o ; âp sabhî bhed batâve.  
 Tû jaldî dar khol, matî der lagâve.  
 Ab sachî kahî bêt, patte tîn batâe.  
 370 Kuchh sîn hûe mande, jo haṭkar âe.”

And placed beside it is my writing-case.  
 To the North side is fixed the sandal-wood peg :  
 And near it is placed my beautiful bed.”

*Door-keeper.*

- 360 “ Sîlâ, thou daughter of the merchant, clever and wise.  
 He explained no secrets of the palace, but he showed  
 three things.  
 Of three things he showed me the condition.  
 All the sheets of his account-book are placed on the shelf.  
 His bed is laid to the Northern side :  
 And near it is placed his writing-case.”

*Sîlâ Daï.*

- 365 “ These three things are right ; hear, friend Door-keeper  
 Go, open the lock ; he is (indeed) the Privy Councillor.  
 It must be he ; he has explained all the secrets.  
 Open the door quickly, make no delay.  
 He has spoken the truth and shown the three things.  
 370 He heard some evil omen, that he turned back.”

\* For *shh*, and so too throughout this poem.

*Darbân.*

- “Sîlâ Daî ke hukm se main denâ phâtak khol.  
 Mujhe nazar nahîn âutâ Mahite Shâh kâ bol.  
 Mahite kâ bol nahîn, hâkim mere ;  
 Main ho gayâ lâchâr, patte sunkar tere.  
 375 Kholeñ ham phâtak : Rabb jân bachâve !  
 Yeh sur kî sí châl nazar tere âve.”

*Totâ.*

- “Râjâ, pag âge dharo, mat kar soch bichâr.  
 Sîse jhalke mahil meñ, to nahîn jal kî yeh dhâr.  
 Jal ke nahîn dhâr, suno Râjâ gyânî.  
 380 Hai aine kî jhalak, nazar âyâ pâñî.  
 Tû dûr se na dekh, tujhe Râm dohât !  
 Tû âge chal âp palang ûpar, Bhât.”

*Râjâ Rasâlû.*

“Mandî terî chândnî ; sun, Dîwe, merî bât.”

*Door-keeper.*

- “I open the door on Sîlâ Daî's order.  
 I do not recognise the voice of Mahitâ, the merchant.  
 It is not the speech of Mahitâ, my master ;  
 (But) I am helpless, hearing the three secrets.  
 375 I open the door, and God preserve my life !  
 Thy appearance thus is like that of a thief.”

*Parrot.*

- “Go forward, Râjâ, think not over it.  
 The mirrors gleam in the palace, it is not the gleam of  
 water (that thou seest).  
 It is not the gleam of water ; hear, my wise Râjâ.  
 380 It is the glimmer of glass that appears like water.  
 Look not at it from afar : God is thy protection !  
 Go forward thyself to thy bed, Friend.”

*Râjâ Rasâlû.\**

“Dim is thy light ; listen, Lamp, to my words.”

\* To the lamp in his hand.

- Kyâ tere meñ tel nahîñ ? kyâ jale phuaṛ ke hâth ?  
 385 Kyâ phuaṛ ke hâth baṭṭî terî bâṭî ?  
 Mandî yeh jot nazar terî âṭî.  
 Kyâ soch kare man meñ, nahîñ châû tumhâre ?  
 Tû jaltâ hai âj jaise gham kê mâre.”

*Dîwâ.*

- “ Jot merî yûñ kam huî ; sun, Râjâ, merî bâṭ :  
 390 Châû hamâre jalan kê to thâ Mahite ke hâth.  
 Mahite ke hâth merâ châû hai bhârî.  
 Jab lagṭî hai, jot merî jaltî piârî.  
 Mâno tum bâṭ : nahîñ mahilon wâlî !  
 Tum âo ho, âp paṛe mandar khâlî.”

*Râjâ Rasâlu.*

- 395 “ Dîwe, tu agyân hai, kahe ghusse kê bâṭ.  
 Ham se Râjâ chhoṛke, tû jale karaṛ ke sâth.  
 Sâth kare jis kê tû châû ghanerâ.

What ? is no oil in thee ? why dost burn in the fool's  
 (Mahitâ's) hands ?

- 385 Why is thy light bright in the fool's hand ?  
 Dim doth thy light appear (in *my* hands).  
 What care is in thy heart, that no delight is in thee ?  
 Thou dost burn to-day as if stricken with grief.”

*Lamp.*

- “ This is why my light is dim ; Râjâ, hear my words.  
 390 My delight was to burn in Mahitâ's hands.  
 My delight is great in Mahitâ's hands.  
 When in his hands my light burns lovingly.  
 Hear my words : the master is not in the palace !  
 When thou hast come the palace is (indeed) empty.”

*Râjâ Rasâlu.*

- 395 “ Lamp, thou art a fool to utter angry words.  
 Leaving me, a Râjâ, you burn in the hands of the mean.  
 Thou art (pleased) with him in whom thou hast great  
 delight.

Woh Mahitâ hai, dekh, bhalâ naukar merâ.

Kyâ, Dîwe, ab mârî gaî akal terî ?

400 Main Mahite se bahot châh râkhûn tere !”

*Totâ.*

“ Râja, niyâû chukâve gaddî par ghanghor !

Sej begâne pag dharo, bano sâb se chor.

Kyûn chor bano ? apnâ sab gyân bisârâ !

Kyâ Silâ kâ bâgh taiñ ne ân ujârâ ?

405 Hai sûnâ gharbâr, pare mandar khâlî.

Yehân Mahite bin, yâr, terî bigarî lâlî !

Dîpak se kyâ bolte ? jalan se kyâ kâm ?

Bât karo sardâr se, âe ho jis kâm.

Âe ho jis kâm, kîâ mahilon pherâ.

410 Kyâ atkâ hai kâm bhalâ, Râjâ, terâ ?

In mahilon men ân taiñ ne gyân bisârâ :

Tum âe yehân ; âp ghatâ mân tumhârâ !”

He is (only) Mahitâ ; see, after all he is (only) my faithful servant.

Why dost thou destroy thy sense, my lamp ?

400 I will love thee far better than Mahitâ !”

*Parrot.*

“ Râjâ, do justice thoughtfully from thy throne !

Putting thy foot on a stranger's bed is becoming a thief from (being) a true man.

Why become a thief ? Thou hast lost all thy conscience !

Why hast thou come to destroy Silâ's garden ?

405 The house is empty, the palace is deserted.

Here in Mahitâ's absence thy honor is lost, friend !

What sayest thou to the lamp ? why should it burn for thee ?

Better talk to the master, for whom thou hast come :

For whom thou hast wandered into the palace.

410 What good work of religion, Râjâ, is thine here ?

Coming into the palace thou hast lost thy wisdom :

Coming here thou hast lost thine honor !”

*Râjâ Rasâlu.*

“ ‘Âo’ kabeñ, so auliâ : ‘baïth’ kabeñ, so pîr.

Jin ghar ‘âo na baïthnâ,’ oh kâfir be-pîr.

415 Kâfir be-pîr wohî hote sare,

Ghar âe kâ mân nahîn rakhte piâre.

Maiñ dar pe tere âyâ hûñ, Sîlâ Râñî :

Tû mukh se ÷uk bol ; kaho sachî bâñî.”

*Sîlâ Daï.*

“ Kyûñ, Râjâ, mahiloni âe ? kîâ man kyâ bichâr ?

420 Sâhûkâr ghar hai nahîn, jis se terâ piyâr.

Jis se hai piyâr, woh pardes sidhârâ.

Ab rain same âe : kyâ kâm tumhârâ ?

Tum Râjan Mahârâj ! Jagat jâno supnâ.

Mat chhal-bal ke bîch dharm kho apnâ !”

*Râjâ Rasâlu.\**

“ Who say ‘ come’ are holy men : who say ‘ sit down’ are  
saints.

In whose house is nor ‘ come’ nor ‘ sit down’ are  
irreligious infidels.

415 Irreligious infidels are they all,

Who hold not guests in loving respect.

I am come to thy door, my Lady Sîlâ,

Say something with thy lips : speak (to me) truly.”

*Sîlâ Daï.*

“ Why hast come to the palace, Râjâ ? what thought is  
in thy heart ?

420 The merchant (Mahitâ) is not in the house, whom thou  
dost love :

Whom thou dost love is gone to a foreign land.

Coming in the night time, what is thy desire ?

Thou art a king of kings ! know this world for a dream.

Do not lose thy virtue in the midst of deceit !”

\* To Sîlâ Daï.

*Râjâ Rasâli.*

- 425 " Shûde se Shûdâ mile, mile chor se chor :  
 Sîlâ, tere sîl kê paṛâ nagar meñ shor.  
 Shor para nagarî meñ Sîlâ terâ.  
 Sunkar yeh bāt dil chāhâ merâ :  
 ' Chal, sūrat ko dekh ; sîl kaisâ pâyâ ? '  
 430 Is wāste main āj tere mahilon āyâ."

*Sîlâ Dāi.*

- " Sîl birānâ dekhke āvegâ kis kâr ?  
 Apne apne sîl se to utaregâ sansâr :  
 Utaregâ sansâr, bhalâ apnî karnî.  
 Is jagat kî yeh hai rît, apñî karnî bharnî.  
 435 Mandar ke bîch, Râjâ, apne jâo :  
 Ham dukhiâ haiñ : âp matî dos lagâo ! "

*Râjâ Rasâli.*

- 425 " The mean consorts with the mean, the thief consorts  
 with thieves.  
 Sîlâ, the fame of thy virtue is spread over the city :  
 The fame of thy virtue is spread in the city.  
 Hearing of it I desired in my heart  
 To come and see thee and how thy virtue fares.  
 430 For this am I come to thy palace to-day."

*Sîlâ Dāi.*

- " What is the good of coming to see another's virtue ?  
 Each goes through the world by (the force of) his own  
 virtue.  
 (Each) goes through the world by his own good deeds.  
 It is the way of this world, that each should perform  
 his own good deeds.  
 435 Go to thy own house, Râjâ.  
 I am in trouble : put no shame (on me) ! "



*Rājā Rasālū.*

- “Nainā dekhan ko dīe, jagat kyā gulzār ?  
 Bin dekhe jātūn nahūn, to sat Gur se sat kār.  
 Sat Gur bin, gyān binā, dekhe mandā :  
 440 Aur dekhne kī kār kīe sūrij chandā.  
 Sab dekh dekh chāl chale parjā sāre :  
 Tū darshan de āj mujhe, Sīlā piārī !”

*Sīlā Daī.*

- “Jāo apne mahil ko, matī karo takrār :  
 Darshan dekar woh mile jo terī hove nār.  
 445 Terī ho nār, darshan un kā pāo.  
 Mat chhīr karo ham se, tum rār bahāo.  
 Hai piyā pardes, mere ghar kā wālī :  
 Tū āyā, ab dekh, parā mandar khālī !”

*Rājā Rasālū.*

- “Eyes are given (us) to see the beauty of the world.  
 Without seeing (thee) I go not, I swear by the holy  
 Gurū.\*  
 Without the holy Gurū, without knowledge, sight is  
 worthless.  
 440 And for seeing (only) were the sun and moon made.  
 All people go to see each other's conduct :  
 So show thyself to me to-day, Sīlā, my beloved !”

*Sīlā Daī.*

- “Go to thy palace and dispute not.  
 She will meet thee and show herself, who is thy wife.  
 445 Who is thy wife, go and see her.  
 Insult me no more, thou art creating a quarrel.  
 My husband is abroad, the lord of my home.  
 Thou hast come, and see now, my home is blank !”

\* Gorakhnāth.

*Râjâ Rasâlá.*

- “ Mahitâ mujh ko kah gayâ mukh se bâram bâr :  
 550 ‘ Ghar mere ke chaukasî rahîyo tû hoshiâr.  
 Rahîyo hoshiâr, hai ghar khâlî merâ :  
 Tûm rain same kîjo wahân apnâ pahrâ.  
 Jo hove kuchh kâr gharon yehân se bhârî.’  
 Yûn âyâ main pâs tere, Sîlâ piârî.”

*Sîlâ Dâ.*

- 455 “ Aisî bâtân mat kaho, Râjâ, apne âp.  
 Mukh se jhûth nikâlnâ charhâ chaugunâ pâp.  
 Pâp charhe bahot, tere hâth nahîn âve.  
 Is duniyâ ke bîch janam nirphal jâve.  
 Kyâ ? Gorakh ne gyân tujhe aisâ dîâ ?  
 460 Taiñ mahilon meñ ân chhal ham se kiâ ? ”

*Râjâ Rasâlá.*

- “ Mahitâ said oftentimes to me with his lips :  
 450 Keep thou a safe guard over my house.  
 Be thou wary, my house is empty :  
 Be thou thyself on guard over it at night time.  
 Whatever heavy business of thine is to be done abroad  
 (I will do it).  
 Thus have I come to thee, Sîlâ my beloved.”

*Sîlâ Dâ.*

- 455 “ Speak not thus, Râjâ.  
 To speak un-truth with the lips is to be a fourfold  
 sinner.  
 The sin increases greatly and profits thee not.  
 Thy life will pass profitless in this world.  
 What ? has Gorakhnath taught thee such wisdom as  
 this ?  
 460 That thou coming to my palace hast practised deceit on  
 me ? ”

*Totâ.*

- “ Kyûû, Râjâ, akal gaî ? kahân bisârâ gyân ?  
 Mailepan ko chhor de; tû kahnâ merâ mân.  
 Kahnâ le mân, bhalâ Râjâ merâ.  
 Ho sat se, ab pâr janam sudhre terâ.  
 465 Yeh Sîlâ satwant, tû hai Gorakh chelâ.  
 Tû Devî kar mân, us se darshan melâ.”

*Râjâ Rasâlû.*

- “ Sîlâ phâtak khol de, matî kare takrâr.  
 Mere tere bîch meû hai Sachâ Kartâr.  
 Sachâ Kartâr; bachan mâno mere :  
 470 Kuchh dagâ, dos, pâp nahîn man meû mere.  
 Tum âo yehân pâs jarâ, bahînâ merî.  
 Maiû bîch dayyâ Râm kasm khâûn tere.”

*Sîlâ Daï.*

- “ Jo, Râjâ, tain ne kahî, phir na âvegâ yâd.  
 Jal meû âg lagâeke mujhe kîâ barbâd !

*Parrot.*

- “ Why has thy sense gone, Râjâ? where hast lost thy  
 wisdom ?  
 Let go thy evil lust ; hearken to my words.  
 Hearken to my words, my good Râjâ.  
 Be virtuous, and mend thy life now.  
 465 This Sîlâ is virtuous and thou art Gorakhnâth's disciple.  
 Know her for a goddess and visit her (as such).”

*Râjâ Rasâlû.*

- “ Sîlâ, open the door and dispute not.  
 The True God is between me and thee.  
 The True God (is between us) ; hearken to my words.  
 470 No deceit nor shame nor sin is in my heart.  
 Come to me for a little, my sister :  
 I swear to thee by the mercy of God.”

*Sîlâ Daï.*

- “ Râjâ, what thou hast said, thou wilt no more remember.  
 Setting fire to water thou hast ruined me !

- 475 Kîâ barbâd ham ko ; kyâ khoṭ hamârâ ?  
 Merâ tain bâgh chamman ân ujârâ.  
 Kahe sach to bachan, bîr hai tû merâ.  
 Sat rakheñ Bhagwân ; wohî aprampârâ !”

*Râjâ Rasâlu.*

- “ Phûl dekhke sab kâ, âyâ tere bâr :  
 480 Dharm bahin tû hai merî, nahîn dusrî kâr.  
 Kâr nahîn dûjî ; sun, Râj dulârî.  
 Us Mahite kî bāt sabhî dil meñ dhârî.  
 Yeh lijo tû mundrâ sawâ lâkh kâ merâ.  
 Tu bahinâ hai merî, main hûñ bhâit terâ.”

*Silâ Daî.*

- 485 “ Mundrâ tere hâth kâ nahîn hamenî darkâr :  
 Mundrâ aisâ dîjîye jo âve sâhûkâr.

- 475 Thou hast ruined me ; and what fault was mine ?  
 Coming thou hast destroyed my garden.  
 Speaking truly, thou art (to me) as my brother.  
 May the infinite God keep my virtue !”

*Râjâ Rasâlu.*

- “ To see the flower of thy virtue I came to thy door.  
 480 Thou art my sworn sister, I had no other object.  
 I have no other object : hear me, my Princess.  
 I have borne in my mind all that Mahitâ said of thee.  
 Take this ring of mine worth a *lâkh* and a quarter.  
 Thou art my sister and I am thy brother.”

*Silâ Daî.*

- 485 “ I do not want the ring on thy hand :  
 Give me such a ring when the merchant (my husband)\*  
 returns.

\* Allusion to the universal custom of the wife never mentioning her husband *by name*.

- Ave sâhûkâr aisâ mundrâ dje :  
 Is mundre kê nâm matî ham se lje.  
 Is soch bích sukh gai jân hamârî.  
 490 Jab âve sâhûkâr paṛe biptâ bhârî."

*Râjâ Rasâlû.*

- "Sîlâ Daí, ab kyûn ðaro ? âyâ tere bâr :  
 Maiñ Mahite ke sâmhne nahîn kêrûñ takrâr.  
 Mat kêjo takrâr jo yehâñ âve Mahitâ.  
 Maiñ sachî ab bát bhalî tum se kahtâ.  
 495 Jo mâuî tû âj kahî Sîlâ mêri,  
 To bach jâegî lâj âj sârî terî."

*Sîlâ Daí.*

- "Tû apne se chaukas, merâ hai Bhagwân.  
 Mujh ko nazar yeh âutâ, woh châhe merî jân.  
 Jân gai sâth kare apnâ châhâ.

When the merchant (my husband) returns, give me such a ring.

Mention not the name of this ring to me.

The anxiety (of this matter) has destroyed the happiness of my life.

- 490 When the merchant (my husband) returns great misfortune will fall (upon me)."

*Râjâ Rasâlû.*

"Sîlâ Daí, why dost fear now that I came to thy door ?

I will have no disputes with Mahitâ.

Raise thou no disturbance when Mahitâ comes.

I speak true words and good to thee now.

- 495 If thou listen to my words, Sîlâ, to-day,  
 So will all thy honor be saved this day."

*Sîlâ Daí.*

"Do thou mind thyself, God is mine.

I see this clearly that he will desire my life.

My life goes with the fulfilment of thy desires.

- 500 Kyâ hâth tere, Râjâ, is bât meñ âyâ ?  
 Taiñ kar dî barbâd : merê khâl urâve ;  
 Woh rassî se bândh mujhe yehân laṭkâve.”

*Totâ.*

- “ Bhûre, Bhâî, chal ! par jagâ sansâr !  
 Chalo, Râj, ghar apnâ jaldî se darbâr.  
 505 Taiñ jhûntâ ab dos bhalâ us ko dîâ :  
 Taiñ bhejâ pades, chhalâ us kâ piyâ.  
 Taiñ naukar ke sâth dagâ pâp kamâve :  
 Yeh nar dahî pâke, janam nirphal jâve.”
- “ Sîlwantî Rânî suno, main panchhî darvesh :  
 510 Is Râjâ ke qaid meñ rahtâ sang hamesh.  
 Rahtâ hamesh, nahîñ merâ chârâ.  
 Main pinjre ke bîch rahûñ âp bechârâ.

- 500 What profit, Râjâ, has this matter brought to thee ?  
 Thou hast ruined me : he will beat me ;\*  
 He will bind me with a rope and hang me here.”

*Parrot.*

- “ It is dawn, Friend, come ! The whole world wakes !  
 Come home, Râjâ, quickly to thy Court.  
 505 Thou hast laid undeserved shame on the innocent.  
 Thou didst send him abroad, deceiving her husband.  
 Thou hast practised fraud and sin on thy servant.  
 After having become a mau in this life, it will pass  
 fruitless (to thee).”
- “ O virtuous Lady, hear me : I am (but) a wandering  
 bird.  
 510 I dwell always with this Râjâ in confinement.  
 I ever live (thus) ; I have no alternative.  
 Helpless I live in the cage.

\* *Lit.* Cut my skin.

In dos diâ jhûth, terî sâr na jânî.  
Jo likhâ Tâqdîr kaun meṭe, Rânî ? ”

*Sîlâ Daí.*

- 515 “ Já, Bândî, darbân pe, kahîyo us se samjhâe,  
‘ Jo sâh pûchhte ânke dîjo matî batâe.  
Mat dîjo batlâe, kahâ mâno merâ.  
Is meñ hai koṭ bhalâ, Bhâî, merâ.’  
Us Kartâ kî kâr hûâ kotak bhârî.  
520 Jo jâve to nâṭ bachî jân hamârî.”

*Bândî.*

“ Sîlâ Daí ne yûñ kahâ, sun, bhâî Darbân,  
Man meñ apne sochke, kahâ hamârâ mân.  
Mâno tum bâṭ, hûâ kotak bhârâ.  
Hai is meñ qasûr âj pahilî thârâ.

He brought undeserved shame (on thee), not knowing  
thy value.

What Fate has written who can blot out, Lady ? ”\*

*Sîlâ Daí.*

- 515 “ Go, my maid, to the Door-keeper and explain to him,  
‘ When the merchant (my husband) comes tell him  
nothing (of this).  
Tell him nothing and obey my words.  
This is greatly to my advantage, Friend.’  
By the deed of Fate a great fraud was (practised on me).  
520 If he say nothing (about it) my life is saved.”

*Maid.*

“ Thus said Sîlâ Daí, listen, friend Door-keeper,  
Think it over in thy mind, and hearken to my words.  
Hearken to my words, a great deception has been  
(practised on us).  
In the first place it was thine own fault to-day.

\* *Exit* the Râjâ and the Parrot.

- 525 Kahtî woh bâṭ âj Sîlâ piârî.  
 ‘Tum jānâ ab nâṭ, bachî jān hamâri.’”

*Darbân.*

- “Sîlâ Daî ne jo kahî, mainî mainî bâram bâr.  
 Apnî âî sab mareñ, mainî marâ barâñî kâr.  
 Kâr marâ us kî, merî honî âî.  
 530 Nâ karne se chûk mainî ne apnî khâî.  
 Un tâlî dî hâth, kîâ kotak bhârî.  
 Ab bigarēgî bâṭ, paî bahot khwâri.”

*Bândî.*

- “Sîlâ Daî, un yûn kahe mukh se woh darbân.  
 ‘Sîlwatî ke hukm se khoî mainî ne jān.  
 535 Khoî hai jān, mainî ne kholâ tâlâ.  
 Jab kyâ karûñ jawâb, ân pûchhe Lâlâ?  
 Kuchh is meñ nahîñ, Rânî, hai dos hamârâ!  
 Jo Bidhnâ kî rekh, kaun meṭanhârâ?’”

- 525 Thus saith Sîlâ, my beloved, to-day.  
 ‘Say nothing (about it) and my life is saved.’”

*Door-keeper.*

- “What Sîlâ Daî hath said I obey attentively.  
 All die when their own (turn) comes, I die for another’s  
 sake.  
 I die for her sake, my fate hath come.  
 530 I forgot my duty through fate.  
 She gave the key into my hand and deceived me greatly.  
 Now is my life spoilt, and great sorrow will fall (on  
 me).”

*Maid.*

- “Sîlâ Daî, thus said he with his lips, the door-keeper.  
 ‘Through Sîlâ’s orders my life is destroyed.  
 535 My life is destroyed, I opened the lock.  
 What answer shall I give, when the merchant (my  
 master) comes and questions?  
 My Lady, I am not to blame in this!  
 When Fate writes, who shall blot it out?’”



*Panihârî.*

- “Kaun des meñ ghar terâ ? kahân terâ darbâr ?  
 540 Kyûn ghar apnâ chhoṛke âyâ hai, Sâhûkâr ?  
 Âyâ, Sâhûkâr, kyâ hai kâm tumhârâ ?  
 Sâhûkâron kâ kâm kare chitṭhî sârâ !  
 Apnâ ghar chhoṛ diâ gyân bisârâ :  
 Tu âyâ pardes phire mârâ mârâ !”

*Mahitâ.*

- 545 “Siâlkoṭ meñ ghar merâ ; unchâ mandar dhâm :  
 Râjâ Rasâlû gaṛhpatî ; to bhijâ hûn kuchh kâm :  
 Bhijâ hûn kâm ; kahâ, ‘Lâo ghoṛe ;’  
 To nau karoṛ dîe ginke mâl ke toṛe.  
 Jo ghoṛe dariyâi pawan-begî pâûn,  
 550 Main le karke mâl pâs us ke jâûn.”

*Water-carrier.\**

- “In what land is thy home ? where is thy Court ?  
 540 Why hast left thy home and come here, my merchant ?  
 What business brought thee here, my merchant ?  
 Merchants’ business is all carried on by letters !  
 Leaving thy home thou hast lost thy wisdom :  
 Thou hast come to a foreign land to wander in trouble!”

*Mahitâ.*

- 545 “My home is in Siâlkoṭ ; a lofty palace is my home.  
 Râjâ Rasâlû rules the fort ; he sent me here on business.  
 Sent me on business ; said he, ‘Bring horses’ ;  
 And counted me out on platters nine *lâkhs* (of rupees).†  
 When I procure the wind-winged horses of the sea,  
 550 I will take them and go to him.”

\* A woman. The scene completely changes. Mahitâ is now at Rotâs Fort, and is addressed by a water-bearing woman of the place.

† Rupees 900,000.

*Panihâri.*

- “ Unche mastak chalakte, paṛhâ mûṛakh pânḍe ke sâl !  
 Jin ghoṛon kâ tû gâhak phire woh tere ghuṛ-sâl !  
 We jâe bandhe tere ghuṛ-sâl meñ ghoṛe !  
 Tû lie pardes phire mâl ke toṛe !  
 555 Sun, Mahitâ Sâhûkâr, tujhe gyân batâyâ.  
 Taiñ lobh kiâ kachâ, pardes meñ âyâ !”

*Mahitâ.*

- “ Ham jâte haiñ watan ko, le lo merâ parnâm.  
 Chiṭṭhî meñ likh bhejo, ham lâiq kuchh kâm.  
 Ham lâiq kuchh kâm, piârî ; likhtî paṛhtî rahîyo.  
 560 Râm, Râm kâ nâtâ karke mukh se kahtî rahîyo.  
 Maiñ jâtâ hûñ gharon, piârî ; kîrpâ apnî rakhîyo.  
 Rathâsnagar ko sîs hamârî, tu bastî rahîyo !”

*Water-carrier.*

- “ Holding thy head so high thou hast learnt in a fool's  
 school !  
 The horses thou hast wandered (here) to buy are in  
 thine own stable !  
 The horses are fastened up in thine own stable !  
 And thou art wandering abroad with bags of money !  
 555 Hear, Sir Merchant Mahitâ, I tell thee wisdom.  
 Thou hast come abroad for unfair gain !”

*Mahitâ.*

- “ I am returning to my home, receive my farewell.  
 Send me a letter, if I can do anything for thee.  
 If I can do anything for thee, my dear, send me letters.  
 560 Taking the name of God remember me.  
 I am going home, my dear : remember me kindly.  
 I bid farewell to Rathâsnagar, (but) do thou live on here  
 (happily).”

- “ Sachī kaho, darbān ke mukh se bachan nikāl.  
 Mere pīchhe tū rahā kaisā kuchh hoshīār ?  
 565 Hoshīār rahā pīchhe tū kaisā, Bhāī ?  
 Ab hāl kaho ham se, de sānch batāe.  
 Kabhī Rājā ue ān kīā dar pe pherā ?  
 Main kah gīā thā us ko, ‘ ghar khālī merā.’ ”

*Darbān.*

- “ Pahre pe chaukas rahā jāgā sārī rāt.  
 570 Karam rekh miṭṭe nahīn, jo likhī Bidhātā hāth.  
 Likhī Rabb hāth qalam āp bagāī :  
 Us se meṭ sake kaun ? nahīn tāqat, Bhāī !  
 Tum kah gae the āp, ‘ Ghar khālī merā :’  
 Ik roz kīā Rājā ne dar par pherā.”

*Mahitā.*

- 575 “ Sīlā Daī, māno ; mere ho gaī hai wiswās !

“ Speak truly, let true words escape thy lips, Door-keeper.\*

- How wakeful didst thou remain after my departure ?  
 565 How wakeful didst thou remain after my departure,  
 Friend ?  
 Tell me all about it, speaking the truth.  
 Did the Rājā ever come wandering about my door ?  
 I told him that my house was empty.”

*Door-keeper.*

- “ I kept guard at my post, wakeful all the night.  
 570 The lines are never blotted out, which the hand of Fate  
 hath written.  
 It is God that writes (them) with his own pen.  
 Who can blot them out ? None hath power, Friend !  
 Thou saidst thyself, ‘ my house is empty.’  
 And the Rājā came one day wandering about thy door.”

*Mahitā.*

- 575 “ Sīlā Daī, listen, I have become very anxious !

\* Mahitā is now at home again, and addresses his door-keeper.

Râjâ chhal-bal kar gîâ, woh âyâ tere pâs !

Âyâ hai pâs tere chhal-bal karke.

Tû sachî kah bât, hâth gât pe dharke.

Sachî kah ham se âj, Sîlâ Rânî.

580 Kabhî le gayâ chhalbaliyâ chhal karke pânî ?”

*Sîlâ Daî.*

“ Hâth gât par na rakhûn, sun mere bhartâr !

Sat mere kê chaukas hai sachâ Kartâr !

Woh sachâ Kartâr mere sat kê sâkhî,

Jin sûne mandar men tek merî râkhî.

585 *In mahilon ke bîch nahîn Râjâ âyâ.*

Yeh jhûtâ wiswâs tere dil pe chhâyâ.”

*Mahitâ.*

“ Beṭî Harbhaj Sâh kî, kyûn bole hai jhûṭh ?

Kyâ mundrâ akâs se jo parâ mahil men tûṭ ?

The Râjâ hath deceived (me) and hath been to thee !

Deceiving (me) he hath been to thee.

Tell me the truth placing thy hand on my body.\*

Tell me the truth to-day, my Lady Sîlâ.

580 Did the deceiver ever commit any wickedness ?”

*Sîlâ Daî.*

“ I will not place my hand on thy body ; hear, my husband !

The true God is the guardian of my virtue !

The true God is the witness of my virtue,

Who preserved my honor in the lonely palace.

585 The Râjâ came not into *this* palace.

Needless anxiety this is that is come into thy mind.”

*Mahitâ.*

“ Daughter of Harbhaj Sâh, why speakest thou lies ?

Has this ring suddenly fallen from heaven into the palace ?

\* An oath, see above.

- Tût parâ mundrâ, yeh kahân se âyâ ?  
 590 Is mundre ko kaun mere mahil meñ lâyâ ?  
 Tû itnî ab mân zarâ bât hamâri :  
 Jo guzrâ hai hâl bât kah do sârî.”

*Sîlâ Daí.*

- “ Gawan kîâ Rathâsgarh tum ne ghoṛe len :  
 Main baiṭhî is mahil meñ kâṭî haiñ din ren.  
 595 Kâṭî hai ren dinoñ ham ne bhârî.  
 Ab nahaqq ke bîch parî ham pe khwârî.  
 Yeh dahî bharâ mundrâ mere mahil meñ âyâ :  
 Is mundre ko kâg mahil mere lâyâ.”

*Mahitâ.*

- “ Jhûṭh bachan kyûn boltî, sun le, tiryâ nîch ?  
 600 Kyâ kâg uṭhâeñ, mundrâ dhare sej ke bîch ?  
 Yeh sej bîch mundrâ dhar kis ne dînâ ?  
 De sachî batlâ, jo ab châhe jînâ.

- A ring has fallen suddenly (here) : whence came it here ?  
 590 Who brought this ring into my palace ?  
 Listen a little now to my words ;  
 And tell me the truth of all that has passed.”

*Sîlâ Daí.*

- “ Thou didst go to Rathâsgarh to buy horses :  
 I spent the days and nights remaining in the palace.  
 595 I spent the time wearily passing the days and nights :  
 And now for nothing I am fallen into trouble.  
 This ring came covered with curds into my palace :  
 Some crow brought this ring into my palace.”

*Mahitâ.*

- “ Why tell lies ? Hear me, thou low woman !  
 600 Why should a crow take up this ring and place it on  
 my bed ?  
 Who put this ring on my bed ?  
 Tell me the truth, as thou wouldst live.

Main châbuk lûn hâth badan tere mârûn :  
Aur korarôn se mâr mâr khâl utârûn."

*Sîlâ Dâl.*

- 605 " Mat na mârô korarê : kyûn tarsâo jân ?  
Râjâ, terâ nâm le, âyâ mahil darmiyân.  
Mahilon darmiyân jabhî Râjâ âyâ.  
Main tâkî meñ baithke jab pâṭ dhakâyâ.  
Woh bolâ, ' He Bahin, mere mundre lîje !'  
610 Main us se kahâ, ' Mundrâ âp Sâhûkâr ko dîje !'  
Un ne chaltî bâr merâ yeh khoṭ nikâlâ :  
Jin ne chorî kar mundrâ palang ûpar dâlâ."

*Mahitâ.*

- " Bândî, abran chhîn lo, târo sabhî suhâg.  
Bhes duhâgan kâ karo, mahil urâve kâg.  
615 Mahilon ke bîch parî kâg urâve :

I will take a whip and beat thy body ;  
And will cut the skin with the strokes of my whip !"

*Sîlâ Dâl.*

- 605 " Strike me not with a whip : why dost desire my life ?  
The Râjâ, taking thy name, came into the palace.  
When the Râjâ came into the palace,  
I was sitting in the window and closed the shutters.  
He said, ' My sister, take my ring !'  
610 I said to him, ' Give the ring to the merchant (my  
husband.)'  
As he was going away he deceived me thus,  
By putting the ring secretly on my bed."

*Mahitâ.*

- " My maid, snatch off her ornaments, take off (the  
signs of) her wifehood.  
Put on her the widow's robes, set her to scare crows\* in  
the palace.  
615 Set her to scare crows in the midst of the palace.

\* Conventional expression for the utter disgrace of a woman.

Aur āṭh pahar bīch ik bhojan pāvo.  
 Jo tiryā 'aitbār kīā jag meñ hārā.  
 Tain̄ jhūṭh bol, Sīlā; ghar kho dīā mahārā.”

*Sīlā Daī.*

- 620 “ Beṭī hūn main̄ sāh kī; sun le, Mohan Bhāt :  
 Karhe dīe jin māl ke lade ladāe sāth.  
 Sāth dīe karhe, sabhī ṭhāṭh sanwārā.  
 Is ghar meñ kyā ḥāl hūā, Mohan, mahārā ?  
 Kyā biptā kī bāt kahūn āge tere ?  
 Mān bāpon se āj khabar kar de merī.”

*Mohan Bhāt.*

- 625 “ Beṭī, Sīlā pās jā sīs mahil darmiyān :  
 Us ke man kī pūchhke mujhe sunāo ān.  
 Ān kaho ham se we batīān sārī.

Let her have food but once in the eight watches.\*  
 The woman I trusted has destroyed my life.†  
 Thou didst tell me a lie, Sīlā, and my house is ruined.”

*Sīlā Daī.‡*

- “ I am a merchant's daughter; hear me, Mohan thou  
 Bard,§  
 620 That gave thee sixty camels laden with goods :  
 That gave thee sixty camels with all their trappings.  
 (And see) what has been my fortune in this house,  
 Mohan ?  
 What shall I say to thee of my sufferings ?  
 Go and tell my father and mother about me to-day.”

*Mohan the Bard.||*

- 625 “ My daughter, go to Sīlā in the mirrored palace :  
 Ask her her desires and come and tell me.  
 Come and tell me all about her.

\* The 24 hours.

† *Lit.* The world.

‡ In her disgrace.

§ The bard in a family of standing had a position of some confidence.

|| To his daughter.

- Woh Silâ behosh kharî, biptâ bhârî.  
 Tâ jaldi já dekh yeh kyâ zulam guzârâ.  
 630 Kyûn jîtî bhartâr bhes rând kâ dhârâ ?”

*Bhâtrî.*

“ Abhî, Pitâ, main jât hûn Sîlwatî ke pâs :  
 Kyâ biptâ us par parî ? ham karen us kî âs.”

- “ Âs karen terî, Râjdulârî :  
 Kyâ par gaî hai bipat, kaho ham se, piârî.  
 635 Kyûn abran singâr tiyâg tum ne dînî ?  
 Jîtî bhartâr bhes mailî kînî ?  
 Apne to dil kâ hâl kah de, piârî :  
 Main pitâ se jâe, kahûn bipat tumhârî.”

*Silâ Daî.*

“ Beṭî Mohan Bhât kî, sun le merî bât :

- Silâ is in great trouble, in terrible affliction.  
 Go quickly and see what grief has come upon her.  
 630 Why has she put on a widow's robes while her husband  
 is yet alive ?”

*The Bard's daughter.*

“ I go now, father, to Sîlwatî.  
 What misfortune has fallen on her ? I will bring her  
 comfort.”

- “ I (am come to) comfort thee, my Princess.\*  
 What misfortune has fallen (on thee) ? Tell me, my  
 beloved.  
 635 Why hast given up thy jewels and ornaments ?  
 Why wearest foul clothes when thy husband is alive ?  
 Tell me the sorrows of thy heart, my beloved.  
 I will go to thy father and tell him thy misfortune.”

*Silâ Daî.*

“ Daughter of Mohan the Bard, hear my words.

\* To Silâ Daî.



- 640 Kâghaz, qalam, dawât lâ; main likhûn apne hâth.  
 Likhûn main hâth 'barî biptâ bhârî!  
 Hai zindagî se âj mujhe maut piârî!  
 Main chhorî is des merî sâr na jânî:  
 Yehân âth pahar bîch mile an aur pânî.
- 645 Yehân jhûthâ ab dos merî sil ko lâyâ:  
 Koraphon se mâr mâr badan sujâyâ.  
 Itnâ ab kâm merâ jaldî kîjo:  
 Merî mâtâ ko jâke khat merâ dîjo."

*Bhâtnî.*

- "Sîlâ ne purzâ dîâ aur kahî yeh bât:  
 650 'Yeh khat tum jâ dîjîyo merî mâtâ ke hâth.  
 Mâtâ ke hâth meñ khat dîjo merâ.  
 Main taraphon bechain, burâ hâl hai merâ.

- 640 Bring paper, pen and ink, I will write (to him)  
 myself.  
 I will write myself, 'great and heavy is my mis-  
 fortune!  
 To-day is death dearer to me than life!  
 I leave this land where my value is not known.  
 Here I get bread and water but once in the eight  
 watches.\*
- 645 Here undeserved blame has been cast upon my virtue:  
 My body is swollen with the blows of a whip!  
 Do this much for me quickly:  
 Go to my mother and give her my letter."

*The Bard's Daughter.†*

- "Sîlâ gave me a letter and spake thus;  
 650 'Go and give this letter into my mother's hand.  
 Give my letter into my mother's hand.  
 I am miserable and wretched, hard is my lot.

\* In the 24 hours.

† To her father.

Ab dos dâ jhhût, merî sâr na jânî:  
 Aur âṭh pahar bîch mile ham ko pânî.' ”

*Mohan Bhât.*

- 655 “ Ugar Sain ke bans meñ, Harbhaj Sâh sir moṛ !  
 Sîlâ Daî parchâ dâ, mainî lâyâ dauram daur.  
 Lâyâ daurâun daur, Sâhjî, dil merâ ghabarâyâ.  
 Jo mar gaî, woh mahil bîch meñ, Sîlâ ne bulâyâ.  
 Likhkar parchâ dâ hâth meñ aur yeh hâl sunâyâ.  
 660 Milnâ hai to milo pitâjî, ‘ kâl merâ yehân âyâ ! ’ ”

*Harbhaj Sâh.*

“ Sun, re Mohan Bhât ke, hamen sunâo hâl ?  
 Sîlâ ke gharbâr meñ kyâ phailâ janjâl ?

They put undeserved blame on me, not knowing my  
 value.

And in the eight watches I get water butonce.’ ”

*Mohan, the Bard.*

- 655 “ In the line of Ugar Sain\* thou art the head, Harbhaj  
 Sâh !  
 Sîlâ Daî gave me a letter, I brought it here very quickly.  
 I have brought it here very quickly, Sir Merchant; my  
 mind is uneasy.  
 Sîlâ, who is undone in the palace, calls thee.  
 Writing the letter with her own hand she told me her  
 condition,  
 660 (Saying) meet my father if thou canst (and tell him)  
 ‘ I am dying here ! ’ ”

*Harbhaj Sâh.*

“ Hear, thou son of the Bards, Mohan, tell me about her.  
 What sorrow has come upon Sîlâ in her home ?

\* The bards have evidently desired in this legend to give Mahitâ and his family descent from the great Agarwâl clan of the Baniyâ caste by making them inhabitants of Agrohâ. This Ugar (or Agar ?) Sain may have been a leader of these before the Muhammadan destruction of Agrohâ.

- Kyâ phailâ janjâl ? kaisâ zulum guzarâ ?  
 Tû, Mohan, ab, Bhât, hâl kah de sârâ.  
 665 Kyâ ho gîâ ghabrât tej aisâ bhârî ?  
 Kyâ Mahitâ par ân parî biptâ bhârî ?”

*Mohan Bhât.*

- “Kyâ kahûn kuchh, Sâhjî ? mujh se kahâ na jâe !  
 Sîlâ beṭî dekhke main bahot gîâ ghabarâe.  
 Bahot gîâ ghabarâ, Sâhjî : bhes dūhâgañ dhârî !  
 670 Na solâh singâr badan par, nahîn hai lâl sârî.  
 Mahitâ ne kuchh dos lagâyâ, bhojan sabhî bisârâ.  
 Mâr korarõñ khâl nîâî, tan se mâs utârâ !”

*Lachhmî Nârâyan.*

- “Mâl khizâne bahot hain mere ik dher :  
 Siâlkoṭ ko chalo, lo Mahitâ ko gher.

What sorrow has come upon her ? what injustice has  
 been done (her) ?

Tell me now the whole story, Mohan.

- 665 What trouble and heavy misfortune has come upon her ?  
 What great trouble has befallen Mahitâ ?”

*Mohan, the Bard.*

“What can I say, Sir Merchant ? my lips cannot speak !  
 Seeing Sîlâ, thy daughter, I was in great trouble.

I was in great trouble, Sir Merchant : she had on widow's  
 clothes.

- 670 No ornaments on her body, no red garment.\*  
 Mahitâ had blamed her and spoiled all her life (food).  
 Cut her skin by whipping and cut the flesh from her  
 body.”

*Lachhmî Nârâyan.†*

- “I have much money and goods stored up.  
 Go to Siâlkoṭ and encompass Mahitâ.

\* Sign of wifhood.

† Sîlâ's brother.

- 675 Lo Mahitâ ko gher, pâuñ ðâle beṛî:  
Woh Sîlâ se bahin kâg uṛâve merî.  
Bâbal, mat der karo, thât sujâo.  
Us Mâhitâ ko bândhke Agrohe lâo.”

*Harbhaj Sâh.*

- “ Jin ko beṛî ðjî un ke niche pair.  
680 Mahitâ setî na bane, lâl, hamârâ bair.  
Bair nahîñ bantâ hai, lâl hamâre.  
Ham beṛî ke bâp, chalen paidal sâre.  
Siâlkoṭ ūpar hai kûnch hamârâ :  
Jâ pûchhenge Sîlâ kâ dukhîâ sârâ.”

*Lachhmî Nârâyan.*

- 685 “ Bîg tayyarî tum karo, Bâbal, fauj sangâr :  
Mahitâ se sâhûkâr ko ham rakheñ charvedâr.  
Rakheñ charvedâr, bhalâjî, jaisâ hai woh Mahitâ,

- 675 Encompass Mahitâ and put fetters on his feet :  
That has set my sister Sîlâ to scare crows.  
Father, delay not, make ready the means (of going) ;  
And binding Mahitâ bring him to Agrohâ.”\*

*Harbhaj Sâh.*

- “ To whom we gave our daughter we are inferior.  
680 Make not Mahitâ our enemy, my son.  
He must not be made an enemy, my son.  
I am the girl's father, let us all go (humbly) to him on  
foot.  
We must march to Siâlkoṭ :  
And go and ask all about Sîlâ's troubles.”

*Lachhmî Nârâyan.*

- 685 “ Father, get quickly thy retinue and cavalcade.  
I look on Mahitâ the Merchant as a (mere) menial.  
I look on a menial, my good sir, to be as good as Mahitâ,

\* Here the home of Sîlâ's family. It is a ruined town near Hissâr and was the home of the Agarwâl class of merchants. It was destroyed by Shahâbu'ddîn Ghorî in A. D. 1194.

Tis ghar Sîlâ kâg uṛâve, kharâ Bhat̃ yûn kahtâ.  
Bâbal, jag meñ jinâ thoṛâ, sadâ amar nahîn rahtâ :

690 'Jâ Sîlâ badlâ lenge,' dil merâ yûn kahtâ."

*Harbhaj Sâh.*

"Lachhmî Nârâyan kî bahû, sun merî ik bāt :

Bahot dinân sang tû rahî Sîlâ Daï ke sâth.

Sîlâ ke sâth rahâ piyâr tumhârâ :

Tum us ke dil kâ ab bhed kah do sârâ.

695 Kah do tum bāt âj sachî sârî.

Kabhî jâke na bigre wahân 'izzat hamârî."

*Lachhmî Nârâyan kî Bahû.*

"Sîlâ kâ sat jab ðige, Dhartî ðigî Akâs :

Ðâl agin meñ dekh lo ; jâo us ke pâs.

Jâ Sîlâ ke pâs ; jhûṭh pal meñ lagâyâ.

700 Is bāt ke 'aitbâr nahîn mujh ko âyâ.

In whose house the Bard says that Sîlâ is set to scare  
crows.

Father, life is short in the world, we cannot remain im-  
mortal for ever.

690 'Revenge thyself for Sîlâ,' saith my heart."

*Harbhaj Sâh.*

"Thou wife of Lachhmî Nârâyan, hear a word of mine :

Many days hast thou dwelt with Sîlâ Daï.

And thy love was for Sîlâ :

Tell me now all the secrets of her heart.

695 Tell me all about her to-day truly.

Perhaps by going there my honor may be lost."

*Lachhmî Nârâyan's Wife.*

"Sîlâ's virtue falls when falls the Earth and Sky.

Pass her through the fire and see ; go to her.

Go to Sîlâ ; they charged her of a sudden falsely.

700 I have no faith in (the truth of) this matter.

Hai Kartâ kî rekh, wo ab sab kâ Wâlî :  
Aur dosh binâ chând nahîn sûrij khâli.”

*Silâ Daî kî Mâtâ.*

“ Phir mere tpar kyâ kare, sun lîje, Sâhûkâr :  
Beg: tayyârî tum karo, jâ Silâ ke dwâr.  
705 Silâ ke dwâr ab jaldî jâo :  
Is dukhîâ jâi ko merî ân milâo.  
Tum jaldî ab kûneh karo sâz sanwârî.  
Woh dekhî hai râh, merî Sil kânwârî ! ”

*Lachhmî Nârâyan.*

“ Sang apne le charho bâis sau umrâo :  
710 Siâlkoṭ ke bîch meñ jâne wahân kâ Râo ;  
Jâne woh, ‘ Râo yeh hai Agrohewâlâ.’  
Aur jâne kis sâth terâ ho jâe châlâ ?

It is the line of Fate, that is Master of all.  
Even the sun and moon are not without blame\* ”

*Silâ Daî's Mother.*

“ What wilt thou for me now ; hear, thou Merchant :  
Get ready quickly and go to Silâ's door.  
705 Go quickly now to Silâ's door:  
Bring my luckless daughter to me.  
Get ready now quickly and start.  
She is waiting for thee, is Silâ my daughter.”

*Lachhmî Nârâyan.*

“ Take with thee twenty-two hundred nobles †  
710 That the Râjâ of Siâlkoṭ may know thee ;  
That he may know thee for the Râjâ of Agrohâ.  
And who knows what fate may happen to thee ?

\* I.e., they are blotted by eclipses.

† Such apparently fixed numbers as these are not at all uncommon in Indian songs and legends, and do not mean anything more than a vague large quantity.

Tum itnî ab bât merî bhâl na jâo :  
Us Sîlâ bahinâ ko merî jaldî lâo."

*Sîlâ Daï kî Mâtâ.*

- 715 " Bantî ab banâ les, sun lîjo, Sâhûkâr :  
Jaisâ tum se ho sake waisâ kîjo kâr.  
Kâr karo aisâ, sab kâm banâo.  
Is Sîlâ ko âj mere mahilon lâo.  
Is purze ko dekh mujhe an na bhâve.  
720 Yeh Mohan ab Bhât kharâ hâl sunâve."

*Harbhaj Sâh.*

- " Karam rekh miñî nahîn jo likhâ Rabb hâth :  
Âo, Mohan Bhât ke, chalen tumhâre sâth.  
Chalen tumhâre sâth, re Mohan ; woh Rabb lâj bachâve.  
Chalen dwâr ham us Mahitâ ke ; kyâ ham se ban âve ?  
725 Siâlkot ko chaliye, Mohan, Sîlâ jîtî pâve :  
Is Agrohe bîch phir Dâtâ jîtâ lâve."

But forget not now these words of mine,  
And bring Sîlâ my sister, quickly to me."

*Sîlâ Dâï's Mother.*

- 715 " Do thou what thou canst, hear, thou Merchant.  
Do thy work as well as thou canst.  
Do thy work so that it be complete.  
And bring Sîlâ to my palace to-day.  
Seeing this letter I am unable to take my food.  
720 Mohan, the Bard, has told us of her condition."

*Harbhaj Sâh.*

- " The lines of fate are not to be blotted out, which are  
written with God's own hand.  
Come, Mohan, the Bard, we go with thee.  
We go with thee, Mohan ; God will preserve our honor.  
We go to Mahitâ's door ; let the result be what it may.\*  
725 Go to Siâlkot, Mohan, that we may find Sîlâ (yet) alive :  
That God may grant her life in Agrohâ here again."

\* *Lit.* What, being done by us, will come ?

“ Sîlwantî terî mâ sî, sîlwantâ terâ bap :  
 Sîlâ, tujh ko woh kyâ bhalâ kaunsâ pâp ?  
 Pâp dahâ tujh ko kaunsâ bhârî ?

- 730 Tain khoî kyûn lâj bhalâ âj hamârî ?  
 Ab kah diye sach hâl jo ke guzrâ sârâ :  
 Kyûn jîtî bhartâr bhes rând kâ dhârâ ? ”

*Sîlâ Dâî.*

- “ Sîlwantî merî mân sî, sîlwantâ merâ bap :  
 Sîl merâ patyâ lo : satwantî hûn âp.  
 735 Sîlwantî hûn âp, Rabb sâkhî merâ.  
 Us Râjâ ne ân kyâ chhal se pherâ ?  
 Jab dekhâ main ne sâmhne se Rîsal âyâ,  
 Phir tâke meñ baiṭh main ne pâṭ ḍhakâyâ ;  
 Woh bolâ phir, ‘ Bahin merî, mundrâ lîjo :’  
 740 Main ne us se kahâ, ‘ Mundrâ Sâhûkâr ko dîjo.’

- “ Virtuous was thy mother,\* virtuous was thy father.  
 Sîlâ, what great evil has come upon thee ?  
 What great sin has been charged to thee ?  
 730 Why hast wholly destroyed our honor to-day ?  
 Tell me now the truth of all that has happened :  
 Why hast thou put on a widow’s robes while thy  
 husband is alive ?”

*Sîlâ Dâî.*

- “ My mother was virtuous, virtuous was my father.  
 Test my virtue, for virtuous am I.  
 735 Virtuous am I and God is my witness.  
 The Râjâ came and deceived me.  
 When I saw that Rîsal had come before me,  
 I was sitting in the window and I shut the shutters.  
 Then said he, ‘ My sister, take my ring.’  
 740 And I said to him, ‘ Give the ring to the Merchant (my  
 husband).’

\* Speaking now to Sîlâ at Siâlkoṭ.



Un ne chalan bâr merâ yeh khoṭ nikâlâ :  
 Jin chorî se mundrâ palang ûpar dâlâ.  
 Yeh jhûṭhâ dîâ dosh mujhe, dekho, bhârî.  
 Is bâṭ par yûn mâr mâr khâl utârî.”

*Harbhaj Sâh.*

- 745 “ Sîlâ, jhûṭh nâ boliyo ; jhûṭh pâp kâ mûl.  
 Sat jagat meñ amar hai : ant dhûl kî dhûl.  
 Ant sabhî dhûl rahe khâk kî dherî.  
 Jo sat rahe âj : lâj bach jâe terî.  
 Kyâ ? ṭûṭ gîâ sat ? chûk tum ne khâî ?  
 750 Jo guzrâ, wohî hâl kaho, merî jâî ! ”

*Sîlâ Daî.*

- “ Bâbal, merî bâṭ kâ kariyo tû 'âitbâr :  
 Sat hâre, pat nâ rahe ! Hai zindagî din châr !  
 Zindagî din châr, sat kaisî hârûn ?

And when he was going away he thus deceived me ;  
 That he secretly placed the ring on my bed.  
 This great and undeserved blame, see, he cast upon me.  
 And upon this (my husband) with blows thus cut my  
 skin.”

*Harbhaj Sâh.*

- 745 “ Sîlâ, speak no lies : lies are the root of sin.  
 Virtue is immortal in the world ; the end of dust is dust.  
 The end of all dust is a heap of dust.  
 If thy virtue last till to-day, thy honor will be saved.  
 What ? Hast lost thy virtue ? Hast forgotten thyself ?  
 750 Tell me all that has passed, my daughter ! ”

*Sîlâ Daî.*

“ Father, believe the truth of my story.  
 If virtue be lost, honor remains not. Life is (but) for a  
 few\* days.  
 Life is (but) for a few days, how shall I (then) ruin my  
 virtue ?

\* *Lit.* For four days.

Jo jāṭī lāj wohīn jān ko dārūn !

- 755 Main paidā ik bār hūf bind se tere :  
Tū dāl agin bīch, dekh sat ko mere !”

*Harbhaj Sâh.*

“Ik araj sun lo merī, Sâhūkâr ke lâl !

Mahitâ, tain nē kyâ kâ ? yeh Sîlâ kâ hâl !

Sîlâ kâ hâl tain ne kyûn banâyâ ?

- 760 Kyâ toṭâ ghar bīch tere mâl kâ âyâ ?  
Main ne Sîlâ dīe tujh ko ! kyâ pâp kamâyâ ?  
Tain bândī se hâl pare us kâ banâyâ !

Kyûn, Mahitâ, muñh phertâ ? Agrohâ nahīn dūr :

Sîlâ tujh ko biyâh dīe, to yûn hī merâ kasûr.

- 765 Merâ kasûr dīe mâl ke toṭe :  
Main bândī dīn laundī, asbâb karore.

When my virtue goes then lay I down my life !

- 755 I was born once from thy body.\*  
Put me through the fire and prove my virtue !”

*Harbhaj Sâh.†*

“Hear a word of mine, thou Merchant's son !

Mahitâ, what hast thou done, that this is Sîlâ's condition ?

Why hast brought Sîlâ to this pass ?

- 760 What harm has happened to the goods in thy house ?  
I gave thee Sîlâ ! And what sin have I done (by that) ?  
Thou hast brought her to a condition worse than a  
slave's !

Why turn thy face (from me), Mahitâ ? Agrohâ is not far.

Sîlâ I gave to thee in marriage : that was my mistake.

- 765 It was my mistake that I gave thee a platter of goods.  
I gave thee maids and slaves, and millions' worth of  
goods.

\* Allusion to the belief in the transmigration of souls. She means to say that she was honored by being in *one* life born the daughter of the great merchant.

† Addressing Mahitâ.

Main ne Sîlâ ke bâgh tujheñ rakhâ mâlî:  
Tain ne dînâ ujâr, banâ peṭ kâ pâlî. !”

*Mahitâ.*

- “Bâgh die Sîlâ Daï: die mâl kî dher:  
770 Us bâgh main mâlî: kyâ kare jahân âṭh pahar rahe sher?  
Aṭh pahar sherâ hai bâgh meñ âve:  
Woh mâlî phir bâgh meñ kyûñ jân gañwâve?  
Thâ sat kâ 'aitbâr mere dil par bhârâ:  
Is tiryâ ke hâth janam ham ne hârâ !”

*Harbhaj Sâh.*

- 775 “ Binâ 'aib Kartâr hai, sun, Mahitâ Sâhûkâr:  
Aur 'aib sab ke lagâ, jitnâ hai sansâr.  
Jitnâ sansâr nahîn 'aib se khâlî:  
Hai 'aib binâ âp woh Rabb sab kâ Wâlî.

I made thee the gardener of Sîlâ's garden:  
And thou hast destroyed it, becoming the keeper of thy  
own stomach.\*

*Mahitâ.*

- “Thou gavest the garden of Sîlâ Daï; thou gavest  
heaps of goods.  
770 I am the gardener of the garden, but what can I do  
when a tiger remains in it all day? †  
A tiger has come into the garden (and remains) all day.  
Why then should the gardener lose his life in that  
garden?  
I had a complete belief in her virtue:  
And have ruined my life at the hands of this woman !”

*Harbhaj Sâh.*

- 775 “ God is without blame, hear Mahitâ, thou Merchant:  
And blame is on all else in this world.  
None in this world is free from blame:  
But God Himself, the Master of all, is without blame.

\* Looking after thyself.

† *Lit.* During the 8 watches.

- Tû jāne de, Mahite, mat râṛ baṛhāve.  
780 Jo bîtâ le chhân, wohî kirkil khāve !”

*Mahitâ.*

- “ Chhâtî dekh lo, chîrke paṛe jigar meñ rādh.  
Ghar dar merâ kar diâ Rîsal ne barbād.  
Barbād kîâ mujh ko ; kyâ khoṭ hamârâ ?  
Main bhijâ pardes, aise chhal se mârâ.  
785 Kîâ naukâr ke sâth daghâ, pâp kamâyâ.  
Narkî hai woh janam, dhokâ khâyâ.”

*Harbhaj Sâh.*

- “ Râjâ, tere nagar meñ aisî haigî rît.  
Jân jāe rakh lâj ko, nahîn kartâ partît.  
Nahîn âve partît âj ; sun le, Bhâi :  
790 Nâ dhartî âsmân tale ṭek lagâi.  
Woh kahtâ yeh jhûṭh bachan, ‘ Sat kâ hârâ :  
Merâ tûtâ ’aitbar : kîâ matlab sârâ ! ’ ”

- Let it go, Mahitâ, and make no disturbance.  
780 Who sifts too much devours sand !”

*Mahitâ.*

- “ See my breast, foul matter hath filled and torn my heart.  
Rasâlû has destroyed my house.  
He has ruined me : and what fault was mine ?  
He sent me abroad and deceived me so.  
785 He deceived his (faithful) servant and sinned.  
In Hell will be his (next) birth, for he has deceived.”

*Harbhaj Sâh.\**

- “ Râjâ, thus has it happened in thy city.  
Come and save our honor : he (Mahitâ) believes (us) not.  
He believes us not to-day ; listen, Friend.  
790 Nor heaven nor earth supports our honor.  
He says an untrue word, ‘ Her (Sîlâ’s) virtue is gone :  
My faith in her is broken : my life is ruined ! ’ ”

\* To Rasâlû.

*Râjâ Rasâlû.*

- “ Âo, Harbhaj Sâhjî, lo mere parnâm.  
 Baṛî mihar tum ne karî, âe mere dhâm !  
 795 Âe ho dhâm mere, mân baḍhâe ;  
 Agrohe ke Sâh mere dwâre âe.  
 Jo kâm mere lâeq ho, aggyâ pâûn :  
 Jo kar do ab ḥukm us se ḥâl bajâûn.”

*Harbhaj Sâh.*

- “ Kyûn, Râjâ, alak\* gaî ? kyâ khâe bhûl ?  
 800 Mahitâ ke tain sîṣ par dharâ phûl.  
 Phûl dharâ Mahitâ ke sir par bhârî.  
 Khoî hai lâj taiû ne âj hamârî.  
 Taiû ne naukâr ke sâth baṛâ julam guzârâ :  
 Aur bhijâ pardes taiû ne chhal se mârâ !”

*Râjâ Rasâlû.*

- “ Come, Sir Merchant Harbhaj, and take my blessing.  
 Great kindness hast thou done in coming to my house !  
 795 Coming to my house thou hast increased my honor ;  
 In that the Merchant of Agrohâ has come to my door.  
 Tell me what I can do for thee :  
 I will do at once anything thou mayest wish.”

*Harbhaj Sâh.*

- “ Where is thy sense gone, Râjâ ? Why hast forgotten  
 thyself ?  
 800 That thou didst place the flower (of disgrace) on  
 Mahitâ's head.  
 Thou hast placed a flower of great (disgrace) on  
 Mahitâ's head.  
 Thou hast destroyed my honor to-day.  
 Thou hast done a great injustice to thy (faithful)  
 servant :  
 And sending him abroad hast deceived him.”

\* For 'aqal.

*Râjâ Rasâlû.*

- 805 "Sunîyo, Harbhaj Sâhjí; karîyo merí qabûl.  
Na merí alak\* gaî, na main khâf bhûl.  
Khâf nahîn bhûl, na kuchh dosh hamârâ :  
Hai Lachhmî Chand lâl jaisâ bachâ tumhârâ.  
Kuchh pâp kî nahîn kâj kîe main ne phere :  
810 Merí Sîlâ hai bahin ; bachan sun le mere !"

*Harbhaj Sâh.*

- "Jo, Râjâ, man men tere nahîn haigâ kuchh pâp,  
Chal Mahitâ ke sâmhne niyâû chukâû âp.  
Niyâû karo âp ; chalo us ke dwâre.  
Jo Sîlâ ke sâth tain ne julam guzâre :  
815 Woh Mahitâ kuchh âj nahîn sunta mere.  
Woh baithâ hai : âp chalo âj sawere."

*Râjâ Rasâlû.*

"Hukm tumhârâ sir dharâ, nahîn karûn takrâr :

*Râjâ Rasâlû.*

- 805 "Hear, Sir Merchant Harbhaj : believe thou me.  
My sense has not gone, nor have I forgotten myself.  
I have not forgotten myself, nor am I to blame.  
I am as thy son Lachhmî Chand.  
I did not go (to Sîlâ) and do any sin.  
810 Sîlâ is my sister : hear my words !"

*Harbhaj Sâh.*

- "If no sin is in thy heart, Râjâ,  
Come to Mahitâ and do justice thyself.  
Do justice thyself ; come to his door.  
(As to) the injustice thou hast done to Sîlâ,  
815 Mahitâ will hear nothing from me to-day.  
He is waiting (for us) : come thou (then) early to-day."

*Râjâ Rasâlû.*

"Taking thy order upon me, I dispute it not.

\* For 'aqal.

Sâth tumbhâre maini chalûn us Mahite ke dwâr.

Mahite ke pâs chalo milke sâre :

- 820 Un dosh dîâ jhûth, baîâ julam guzâre.  
Maini karke man sâf gîâ us ke mandar :  
Tum lîje patiyâ mujhe âg ke andar !”

*Harbhaj Sâh.*

“ Râjâ ko maini le âyâ, Mahitâ, tere bâr :

Dil ke gûdar miñâ le, jo haigâ takrâr.

- 825 Jo haigâ takrâr gûdar meñ le sârâ.  
Jis bât pe taini, Mahitâ, yehâni julam guzârâ,  
Jo Sîlâ kâ khoṭ jachâ man meñ tere ;  
To lenâ patiyâ âj âge mere.”

*Mahitâ.*

“ Chhâṭî dekho, chîrke pañi jigar meñ râd :

- 830 Ghar dar merâ kar dîâ Rîsal ne barbâd.

I go with thee to Mahitâ's door.

Let us all go to Mahitâ together.

- 820 He has laid undeserved blame (upon Sîlâ) and done  
(her) great injustice.

I went to his house with a clear conscience :

Test me in the fire.”

*Harbhaj Sâh.*

“ Mahitâ, I have brought the Râjâ to thy door.

Blot out the foulness of thy heart; what dispute (there  
was) has passed.

- 825 What dispute and foulness have passed blot them out.  
(As to) the matter for which, Mahitâ, thou hast done  
injustice (to her) here,  
In that suspicion of Sîlâ hath entered thy mind,  
Test her to-day (in the fire) before me.”

*Mahitâ.*

“ See my breast, foul matter hath filled and torn my  
heart.

- 830 Rîsal has destroyed my house.

Barbâd kîâ, ham ko daghâ karke bhârî :  
 Aur khoî sab lâj âj bât hamârf.  
 In kar dîe barbâd dos ham ko dînâ.  
 Ab, jindagî barbâd, burâ lagtâ jînâ !”

*Râjâ Rasâlu.*

- 835 “ Sat bachan tum se kahûn ; kar, Mahitâ, ’aitbâr :  
 Sîlâ kâ sat na ðigâ, sâkhî hai Kartâr.  
 Sâkhî Kartâr sat Sîlâ sâncâ :  
 Ujal, parwâr barâ, kul kâ achhâ !  
 Kuchh pâp kî nahîn kâj mahil dekhâ terâ.  
 840 Is bât kâ ’aitbar karo, Mahitâ merâ.”

*Mahitâ.*

“ Tû apnî sî kar chukâ ; ban âi sab kâr.  
 Ab ham setî mat kare jhûthe, Rîsal, râ.?  
 Kyûn jhûthe takrâr kare ham se, Râjâ ?  
 Sab jâne sansâr jaisâ karo kâjâ.

He has ruined me, deceiving me greatly :  
 And destroyed my life and honor to-day.  
 He has ruined me and brought shame upon me.  
 And now, when life is ruined, it is an evil to live !”

*Râjâ Rasâlu.*

- 835 “ I speak to thee truth ; Mahitâ, believe it.  
 Sîlâ’s virtue has not fallen, God is witness.  
 God is witness that Sîlâ’s virtue is untouched,  
 (It is that of) a high and great family and line.  
 I saw thy palace without any sinful act.  
 840 Believe the truth of this, my (friend) Mahitâ.”

*Mahitâ.*

“ Thou hast accomplished thy desires : all thy wish is  
 done.  
 And now create no needless quarrel with me, Rîsal.  
 Why create a needless quarrel with me, Râjâ ?  
 All the world knows of thy (mode of) action.



- 845 Tain khoṭ kîâ, yâr, paran merâ pâlà.  
Jâ ! Rabb ke Darbâr terâ munh ho kâlâ !”

*Râjâ Rasâlû.*

- “ Mahitâ, main tere gîâ ; kar lenâ 'aitbar ;  
Sîlâ Daï ke mahil meñ nahîn dusrî kâr.  
Kâr nahîn pâp kî ; sun, mere bhâû.  
850 Woh Sîlâ hai bahin, merî mân kî jâû.  
Hai jhûṭhâ yeh khoṭ jachâ man meñ tere.  
Tain lenâ patiyâ : lo abhî, âge mere ! ”

*Mahitâ.*

- “ Jaisî karnî tain kare jâne sab sansâr :  
Nahîn jagat ke bîch meñ kâmî kâ 'aitbâr.  
855 'Aitbâr nahîn kâmî kâ jag meñ bhârî.  
Tû khâtâ hai jhûṭh kasm sau sau bârî.  
Main jâuon hûn tujh ko : kyûn bât banâve ?  
Jaisâ kîâ kâm, tere âge âve.”

- 845 Thou hast done me evil, friend, breaking thy promise to  
me.

Go ! mayest thou be ashamed in the Court of God !”

*Râjâ Rasâlû.*

- “ Mahitâ, I went to thy house : believe me ;  
In Sîlâ's palace I had no other (than a good) intent.  
I did no sin ; hear my friend.  
850 Sîlâ is my sister, my mother's daughter.  
This is a false suspicion that is in thy mind.  
Test it : test it now in front of me !”

*Mahitâ.*

- “ As thou what doest all the world knows.  
There is no trusting the libertine in this world.  
855 There is no great trust in the libertine in the world.  
A hundred times thou dost swear false oaths.  
I know thee : why try to deceive me ?  
As thou hast done, so (is the result of) it before thee !”

*Râjâ Rasâlû.*

- “ Chaupur meñ tu chatr hai, chalo châl anmol !  
 860 Mahitâ, phânsâ pheñkke lônâ sat ko tol.  
 Sat ko lo tol, kaho mukh se bâñî.  
 Tum lônâ pachhân, âp hoge gyânî.  
 Jo Sîlâ kâ sat zarâ dekho hârâ,  
 Mere, mâro talwar, sîs kar do niârâ !”

*Harbhaj Sâh.*

- 865 “ Apne mukh se tum badho, Mahitâ, ginke dâo.  
 Â panchon ke bîch meñ Rabb âp karengë niyâo.  
 Ap karen niyâo, wohî Sarjanhârâ.  
 Tum pheñko, ho hâth bahot pauñ bârâ.  
 Sîlâ ke sat ke yeh kasm ham ne khâî.  
 870 Tû hâr jît karke ab dekh le, Bhâî !”
- 

*Râjâ Rasâlû.*

- “ Thou art clever at *chaupur*, full of tricks untold !  
 860 Mahitâ, throw the dice and test her virtue.  
 Test her virtue and I tell thee with my lips.  
 Take it and test it and know it for thyself.  
 If thou find even a little fault in Sîlâ's virtue,  
 Strike off my head with a sword !”

*Harbhaj Sâh.*

- 865 “ Mahitâ, fix the throws with thy own lips and count  
 the throws (and see).  
 God Himself will come and do justice in the ordeal.  
 May He do justice Himself, the Creator.  
 Make a throw : the ace and twelve will be plenty.\*  
 I take this oath (the throw) as to Sîlâ's virtue.  
 870 Make thou this test (the throw) and see, Friend.”
- 

\* *I.e.*, a good throw : see preliminary note.

*Mahitâ.*

- “Sîlâ ke haiñ pânch do, satrah terâ dâo :  
 Paun bârân haigî merî : phânsâ lâ uthâo.  
 Phânsâ nachkârî âge âve.  
 Ab jhûthî kyûn bâton ko phir chalâve ?  
 875 Phânsâ dîe phenk, bachan ham ne mânî.  
 Qudrat ke khel pa:re tînon kânî.”

*Harbhaj Sâh.*

- “Sîlâ, sat ko yâd kar le, le phânsâ hâth.  
 Jo terâ sat sach rahâ, to pa:ro pânch do sât.  
 Sât pa:re, âu rahe lâj tumhârî.  
 880 Hai phânse ke hâth âj bât hamârî.  
 Phânsâ le hâth, Narañkâr manâve :  
 Jo sachâ hai sîl tere âge âve.”

*Mahitâ.*

- “For Sîlâ the five and two ; for thee seventeen ;  
 For me the ace and twelve : take up the dice.  
 The dice shall decide the truth.  
 Why invent untruths now ?  
 875 I throw the dice and accept the challenge.  
 It is the will of God which way the three dice fall !”

*Harbhaj Sâh.*

- “Sîlâ, remember thy virtue, taking the dice in thy  
 hand.  
 If thy virtue be true, then throw ‘the five and two’s  
 seven.’  
 If the seven fall, thy honor will be established.  
 880 Our life to-day is the power of the dice.  
 Take the dice in thy hand and call on God.\*  
 If thy virtue be true it will come out.”

\* *Lit.* The formless one.

*Silâ Daî kâ Do'â.*

- “ Merî sahâi kîjo, Trilokî ke Nâth :  
 Phânsâ satke dâo se paṛo pânch do sât !  
 885 Sât paṛo, ân âj sat par mere !  
 Ab hâr jît hâth dîe Rabb ne tere !  
 Is sañkaṭ ke bîch mere jân bachâo !  
 Tum phânsâ ke hâth merâ niyâo chukâo !”

*Râjâ Rasâlu.*

- “ Silâ kâ sat amar hai, paṛe pânch do sât !  
 890 Gurû Gorakh kâ nâm le, lûn phânsâ main hâth.  
 Phânsâ lûn hâth, paṛo ân aṭhârâ !  
 Yeh dhartî asmân kharâ sat se sârâ !  
 Kyâ, Mahitâ Sâhûkâr, tujhe âyâ supnâ ?  
 Tû phânsâ le phenk dâo kahke apnâ.”

*Silâ Daî's Prayer.*

- “ Protect thou me, Lord of the Universe :  
 May my throw of the dice be ‘ the five and two’s  
 seven !’  
 885 Fall the seven and prove my virtue to-day !  
 God hath given the game into your hands (my dice) !  
 Save my life in the midst of this distress !  
 Do thou (O God) justice to me through the dice !”

*Râjâ Rasâlu.*

- “ Silâ’s virtue is immortal, (for her) ‘ the five and two’s  
 seven,’ has fallen.  
 890 Taking the name of Gurû Gorakhnâth I take the dice in  
 my hand.  
 I take the dice in my hand, and the eighteen falls !  
 The whole heaven and earth are supported by truth !  
 What has been thy dream, Mahitâ, thou Merchant ?  
 Throw thou the dice making thy own game.”

*Mahitâ.*

- 895 " Pauñ bârân haingé mere ! jo merâ dâo !  
 Phânsâ ke kuchh pat nahîn : main dekhâ us kê niyâo.  
 Phânsâ kê niyâo nahîn, chhal hai bhârî.  
 Yebân bare bare pîr baithe us pe kêrî.  
 Is bêt kê 'aitbâr nahîn mujh ko âyâ :  
 900 Yeh Râjâ chhalbâj rachî chhal kê mâyâ ! "

*Harbhaj Sâh.*

- " Jhûthî bêtân mat kaho, dil se kaho bichâr.  
 Kisi taraḥ, Mahitâ, tujhe âve bhî 'aitbâr ?  
 Âve 'aitbâr tujhe kaise, Bhâî ?  
 Ab phânsâ kê ḥâl kêho sach batâe !  
 905 Tû lîje patiyâe, matî der lagâve :  
 Jis bêt se 'aitbâr tujhe, Mahitâ, âve."

*Mahitâ.*

- " Tel karḥâi dâl do, big karo tayyâr :  
 Us meñ Sîlâ nahâ le jab âve 'aitbâr.

*Mahitâ.*

- 895 "The ace and twelve are mine ! the game I made !  
 There is no confidence in the dice ; I know his (the  
 Râjâ's style of) justice.  
 There is no justice in the dice, but great deceit.  
 Many great saints protect his game here.  
 I have no faith at all in this matter.  
 900 This artful Râjâ has played a delusive trick ! "

*Harbhaj Sâh.*

- "Speak not untruths ; tell us the ideas in thy heart.  
 In what way, Mahitâ, will belief come (home) to thee ?  
 How will belief come (home) to the Friend ?  
 Tell the truth now about the fall of the dice !  
 905 Propose a test without making any delay :  
 In that way which will give thee confidence, Mahitâ."

*Mahitâ.*

- " Put oil into a caldrôn, get it ready quickly.  
 Let Sîlâ bathe in it and I will believe.

- Âve 'aitbâr zarâ mere man ko :  
 910 Pahunchî nahîn âneh zarâ us ke tan ko.  
 Jo karnâ yeh kâm matî der lagâo.  
 Ab jhuthî kyûtû bâton ko pair chalâo ?”

*Sîlâ Daî.*

- “Mahitâ kâ kahnâ karo, mat lagâo der :  
 Dharo karhâî tel kî, aur kâm kar pher.  
 915 Pher karo kâm, big tel mangâo.  
 Karhâî meñ dâlkar, phir âneh lagâo.  
 Jab ho jâve tel garam kah do ham se :  
 Le Sîlâ âp nahae, male apne tan se.”

*Mahitâ.*

- “Tel karhâî dâlke de do jaldî âneh :  
 920 Dhak dhak bhañhî kare jaise pakke kâneh.  
 Jaise pakke kâneh aisî bhañhî bâlî.  
 Phir dîr dîr pahunchî us âneh kî lâî.

- Then will a little confidence be in my mind,  
 910 If no particle of fire touch her body.  
 If you will do this delay not.  
 Why stick to untruths now ?”

*Sîlâ Daî.*

- “Do as Mahitâ says, and delay not.  
 Put the oil into the caldron and do what there is to do.\*  
 915 Do what there is to do : send for the oil at once.  
 Put it into the caldron and light the fire.  
 Let me know when the oil is heated :  
 And let Sîlâ bathe herself and rub it on her body.”

*Mahitâ. †*

- “Put in the oil and quickly light the fire.  
 920 Let the furnace blaze, as when glass is made.  
 As when glass is made so heat the furnace.  
 And let the blaze of the fire spread afar.

\* I. e., heat it.

† To his herald.

- Sab pāp miṭe apne, yeh dil meñ thāno :  
 Tum kar do tayyār ; kahâ merâ mânô.  
 925 Jab lâl hove tel, dekh us ko jâke :  
 Phir Sîlâ se hukm karo nahâe âke.”

*Chobdâr.*

- “Mahitâ ânkhoñ kholke dekho us kâ hâl.  
 Agin jale, lohâ tape, tel hûâ hai lâl.  
 Tel hûâ lâl ; dekh, Mahitâ piârâ.  
 930 Tum dil kâ bhar pûr karo matlab sârâ.  
 Tum rakhîyo Bhagwân yâd, Īs manâo.  
 Jo sachâ hai sîl, matî der lagâo !”

*Sîlâ DaĪ Kâ Do'â.*

“Merê sahâî kîjîye ab, Trilokî ke Nâth !  
 Khamb chîr Pahlâd ko âp lagâyâ sâth !

All my doubts will (then) be blotted out, keep this in  
 thy mind.

- Get it ready and hearken to my words.  
 925 And when the oil is red-hot go and see it (for thyself),  
 And then tell Sîlâ to come and bathe in it.”

*Herald.*

- “Mahitâ, see its (the caldron's) state with thy own eyes.  
 The fire blazes, the iron is hot and the oil is red-hot.  
 The oil is red-hot ; see, Mahitâ, my beloved (master).  
 930 Do thou now fully all that is in thy mind.  
 Remember thou God, and call on the Lord.  
 If her virtue be true, make no delay !”

*Sîlâ DaĪ's Prayer.*

“Protect thou me now, Lord of the Universe !  
 Bursting the column thou didst save Pahlâda !\* ”

\* In allusion to the story of Pahlâda in the *Vishnu Purâna*. Pahlâda praised Vishnu to his father, the atheistic Daitya Hiranyakaśipu, whereon his father enraged asked him if Vishnu, being everywhere, was in the pillar near him. Pahlâda replied that he was ; his father said ‘then I will kill him’ and drew his sword to strike the pillar. On this Vishnu, in his man-lion (*nṛsiṃha*) *avatâra*, came out of the pillar and slew him.

- 935 Tain râkhî hai lâj kare Gâj kî sahâî !  
 Aur Draupatî kî chûr sabhâ bîch bharâî !  
 Narsî kî kâj kare bîg sañwârî !  
 Is jalî agin bîch lâj rakhîyo hamârî !  
 Tulsî kî mâlâ phir hâth utthâî :  
 940 Sîlâ le nahâe : nahîñ surkhî âî !”

*Harbhaj Sâh.*

“ Karm likhâ Kartâr ne, karm sake hai bânch !  
 Mahitâ, ab tû dekh le, nahîñ sâch ko ânch !

- 935 Protecting the Elephant\*, thou didst preserve his honor !  
 And didst increase (the length of) Draupadî's† garment  
 in the midst of the assembly !  
 And quickly didst Narsî's‡ work (for him) !  
 Preserve now my honor in the midst of this blazing  
 furnace !  
 I take my garland of *tulsî* beads§ in my hands :  
 940 And Sîlâ bathes and no wound comes (to her) !”

*Harbhaj Sâh.*

“ God hath written our fate ; one can read his fate !  
 Mahitâ, look now : truth cannot be injured.

\* Apparent reference to the stories connected with the birth of Ganesa, the Elephant-headed god, in the *Brahmâvaivarta Purâna* and in the *Bhâgavata Purâna*.

† Reference to the well-known tale in the *Mahâbhârata* where Yudishthîra in gambling with Duryodhana stakes and loses himself, his family and his wife Draupatî. Duhshâsana, Duryodhana's brother then seizes Draupatî and begins to tear off her clothes on the ground that being now a slave she could not object. Kṛishṇa, who was present, however, lengthened her garment as fast as it was rolled off.

‡ Narsî was a Nâgar Brâhman of Junâgarh and one of the Bhagats. The allusion here is to a very popular song about him in which he gives a *hundî* (cheque) on Sâwal Shâh (Kṛishṇa) to two pilgrims *en route* from Mathurâ to Dwârkâ, which was cashed on arrival by Kṛishṇa in the form Sâwal Shâh, a banker, who did not exist in the flesh.

§ As a protection: the *tulsî* plant, sweet basil, *ocymum sacrum*, is considered sacred everywhere.



- Nahîn sách ko ânych, re Mahitâ, jâne sab sansârâ.  
 Sat kê Sîlâ âp bane hai, us kê Sarjan-hârâ !  
 945 Jhûthâ dos lagâke, tain ne kyûn Sîlâ ko mârâ ?  
 Jo Lachhmî Chand ab sunte woh khove jhe:â thârâ !”

*Mahitâ.*

- “Mantar ko yeh zor hai ! tel hûâ hai mand !  
 Yeh Gorakh kê chelkâ, kê kâ:âhâ thând !  
 Thandâ diâ mantar se tej agan ko :  
 950 Is wâste nahîn ânych lagî is ke tan ko.  
 Yeh jâdû se Râjâ sab kâm banâve :  
 Is wâste 'aitbâr nahîn mujh ko âve.”

*Harbhaj Sâh.*

- “Sûe kusambhâ pahir le, batur karo singâr.  
 Sat tere kê â gîâ ham sab ko 'aitbâr.  
 955 Sab ko 'aitbâr tere sat kê âyâ.

Truth cannot be injured, Mahitâ, as all the world  
 knows.

- Sîlâ's virtue is established, (it is) her saviour !  
 945 Putting undeserved blame on her why hast beaten  
 Sîlâ ?  
 If Lachhmî Chand hears it he will destroy thee ?”

*Mahitâ.*

- “This was by force of some charm ! the oil was cooled !  
 He (the Râjâ) is a disciple of Gorakhnâth and cooled  
 the caldron (by charms).  
 He cooled the blazing fire by charms.  
 950 This is why no fire touched her body.  
 The Râjâ did all this by sorcery :  
 And this is why I have no faith in it.”

*Harbhaj Sâh.\**

- “Put on thy red dress† and fasten on thy jewels.  
 We all have faith in thy virtue.  
 955 We all have faith in thy virtue.

\* To Sîlâ.

† As a married woman.

Jo honî thî ho gai, rahî Rabb kî mâyâ.  
Tum, Sîlâ, singâr karo abran sâro :  
Is jhagṛe ko dūr karo gardan mâro.”

*Sîlâ Daî.*

960 “Yeh ḍhang merâ kar dîâ, kyâ merî taqsîr ?  
Tâ jannî mâtâ merî, yeh Mahitâ merâ bîr.  
Mahitâ hai bîr merâ âj dharm kâ.  
Jo likhâ Taqdîr miṭe nâhîñ karam kâ.  
Ab dekh liâ mujh ko ḍal tel ke andar :  
Mat der kare, Bâbal ; chal apne mandar !”

BAYÂN DUSRE BHĀṬ KĀ.

*Sîlâ Daî.*

965 “Bâbal, rath jutwâe de, ab mat kîje der :  
Main bhojan yehân na karûñ, hogî baṛî âber :  
Hogî baṛî âber, karo chalne kî tayyârî.

What was to be has been ; it is a mystery of God.  
Sîlâ, put on thy jewels and dress.  
Put off this trouble afar and destroy it.”

*Sîlâ Daî.\**

960 “He has treated me thus : and what was my fault ?  
Thou art my bearing mother ; this Mahitâ is my brother.  
Mahitâ is my sworn brother† from to-day.  
What God hath written in fate cannot be blotted out.  
He (Mahitâ) has tried me in the fire.  
Delay not, my father and let us go to our home.”

CONTINUATION ACCORDING TO THE SECOND BARD.

*Sîlâ Daî.*

965 “Father, put the bullocks into the carriage, make no  
delay now.  
I cannot eat (even) my food here and we shall be very  
late.  
We shall be very late, make ready quickly.

\* To her mother and father.

† After this Sîlâ could no longer be his *wife* becoming his *sister*.  
Is not this idea Muhammadan ?

Na thairûn pal ik ; kahî main man kî sârî.  
 Merî mâtâ pàs mujhe, Bâbal, le jào :  
 970 Bâr bâr main kahûn, zarâ mat der lagâo.”

*Mahitâ.*

“ Chîrâ utârûn zarr<sup>a</sup> kâ, gal jâma chotâr :  
 Kaun same bichhran ? kyâ hamre prân adhâr ? ”

*Ragnî.*

“ Prân lê jât hai Sîlâ :  
 Prabhû ! Tain kyâ rachî lîlâ ?  
 975 Chuṭâ merâ an jal pînâ.  
 Binâ Sîlâ nahûn jînâ.  
 Nahûn jânûn thâ yeh hogî :  
 Banûn chalke abhî jogî ! ”

*Harbhaj Sâh.*

“ Rudan karo Mahitâ, matî : mat nâ khoiye jân.

I will not tarry a moment ; I have said all my say.  
 Take me to my Mother, Father.  
 970 Again and again I say, make no delay.”

*Mahitâ.*

“ I will pull off my gold-shot turban and robes from  
 my body.  
 Is this a time for parting ? Shall my life be empty ? ”

*Song.*

“ Sîlâ is taking my life.  
 O God ! what wonders hast thou done ?  
 975 I cannot take my food and drink (any more).  
 I cannot live without Sîlâ.  
 I did not know that this would happen.  
 I will go now and turn myself into a *jogî*.\* ”

*Harbhaj Sâh.*

“ Weep not, Mahitâ ; ruin not thy life.

\* Religious mendicant.

- 980 Ai bîran Mahitâ mere, kahâ hamârâ mân.  
 Kahâ hamârâ mân, bîran ; main samjhâûn tujh ko, Bhât :  
 Dûjî bahin aur Sîlâ kî, woh tujh ko dîn parnâî.  
 Sîlâ pe kuchh zor na merâ : bât suno hamrî sârî.  
 Rath jutwâe chalûn Agrohe ; ‘ Râm, Râm,’ sab lo,  
 mhârî ! ”

*Râjâ Rasâlû.*

- 985 “ Dhan, Sîlâ, terî mât ko ! Dhan pitâ mât, Kanwâr !  
 Dhan terâ parwâr sâb ! Dhan Mahitâ bhartâr !  
 Dhan Mahitâ bhartâr ! Hamârî mu’âf karo taqsîr !  
 Terâ sat rahâ hai, Sîlâ : jûn Gangâ ka nîr !  
 Khûb jamâo Bipr not ke sundar chånwal khîr.  
 990 Ab tû merî bahin dharm kî, main terâ hûn bîr.”

*Sîlâ Daî.*

“ Dhan, Rîsal, garh nagar ko ! Dhan, Rîsal, terâ nâm !

- 980 O Mahitâ, brother mine ; listen to my words.  
 Listen to my words, brother : I will explain to thee,  
 Friend.  
 Sîlâ has got another sister, I will betrothe her to thee.  
 I have no power over Sîlâ : hear all my words :  
 I will put (the bullocks into) the carriage and go to  
 Agrohâ. Take all our adieus.”

*Râjâ Rasâlû.*

- 985 “ Honor to thy mother, Sîlâ ! Honor to thy father and  
 mother, Lady !  
 Honor to all thy family ! Honor to thy husband Mahitâ !  
 Honor to thy husband Mahitâ ! Forgive my fault !  
 Thy virtue has triumphed, Sîlâ, as the (sacred) waters  
 of the Ganges !  
 Feed the Brâhmans well with rice and milk.  
 990 Now art thou my sworn sister and I am thy brother.”

*Sîlâ Daî.*

“ Honor, Rîsal, to thy fort and city ! Honor, Rîsal, to thy  
 name !

- Bar, Râjâ, tujh de chalî, suphal tumhârâ dhâm !  
 Suphal tumhârâ dhâm ! Nagar men sukhî baso nar nârî !  
 Kîâ lajjâ thî hâth tumhârî, rakhî Girwardhârî.  
 995 Itnâ hî sanjog likhâ, na kuchh bêt bichârî :  
 Hâth jor âdhîn karhî hûn, ' Râm, Râm,' lo mahârî."

*Râjâ Rasâlutî.*

- " Hâth jor bintî karûn, suniye Sîl Kaiwâr !  
 Tû, Sîlâ, sat rûp hai : sat râkhâ Kartâr.  
 Sat râkhâ Kartâr terâ : tû dhan Sîlâ jag men âî !  
 1000 Dhan to mât pite, tere ko rûp shakal gun adhkârî !  
 Tû, Sîlâ, hai bahin dharm kî, main mukh bachan kahâ  
 bhâî.  
 Tum khush raho, jao bâbal ke, sîl shakal sobhâ pâî !"

- Give thee my blessing ; Râjâ, I go : may thy home be  
 glorious !  
 May thy home be glorious ! May men and women live  
 happily in thy city !  
 My honor was in thy hands ; the Lord\* kept it.  
 995 So much connection (with thee) was written (by fate) ;  
 it was not imagined (by us).  
 With joined hands I make my salutation ; take my  
 adieus."

*Râjâ Rasâlutî.*

- " With joined hands I pray thee, listen, my Lady Sîlâ !  
 Thou, Sîlâ, art the incarnation of virtue : God preserve  
 thy virtue.  
 God keep thy virtue : fortunate (it is that) thou camest  
 into the world !  
 1000 Fortunate thy father and mother (that gave) to thee the  
 title to all beauty and virtue !  
 Thou, Sîlâ, art my sworn sister : I thy sworn brother.  
 Be thou happy and go to thy father's house to receive  
 all virtue and beauty !"

\* *Lit.*, The mountain-bearer, *i.e.*, Kṛishṇa.

*Silâ Dal.*

“ Rîsâl, tû jug jug jîyo ! Baso nâgâr gulzâr !  
Ab tere sut hovegâ sundar Râjkañvâr ! ”

*Râgnî.*

- 1005 “ Putr hogâ tere, Râjâ.  
Bajeñ chhattîs thân bâjâ.  
Nagar ânand ho bhârî,  
Sâbhî gâveñ jo nar nârî.  
Nâm Randhîr to rakhîye.
- 1010 Bachan hirde meñ to likhîye.  
Yeh hî asîs hai mahârî,  
Kareñ chalne kî ham tayyârî ! ”

*Harbhaj Sâh.*

“ ‘ Râm, Râm, ’ lîjo mere, ai Nirp, chatr sujân !  
Sat Silâ kê ânke râkhâ Srî Bhagwân ! ”

*Silâ Dal.*

“ O Rîsal, live for ever ! may thy city be prosperous !  
And may thou have a son, beautiful and princely ! ”

*Song.*

- 1005 “ Thou shalt have a son, Râjâ.  
And the music shall be played in 36 places : \*  
Thy city shall be very happy,  
When all the men and women rejoice.  
Name him Randhîr. †
- 1010 Write my words in thy heart.  
This is my blessing,  
(While) we make ready to go ! ”

*Harbhaj Sâh.*

“ Take my adieus, O wise and clever Râjâ !  
The Holy God came and preserved Silâ’s virtue ! ”

\* In a large realm.

† This gives us a name for a son of Rasâlû. I have not seen it elsewhere. As a large number of the chief families of the Panjâb and the Panjâb Himâlayas claim descent from Sâlivâhan and Rasâlû, it is probable from the presence of the name here that some of them claim it through this Randhîr.

*Ragnî.*

- 1015           “ Sîl sat Râm ne rakh lâyâ,  
                   Hûa man kê mere châyâ.  
                   Unhon se ðaur thî mahârî.  
                   Bât sun, Râojî, mahârî.  
                   Wohî Trîlok ka Sâmf.  
 1020           Bane rahe tere rajdhânî ! ”

Jab tayyârî sâh ne karî, sab ko sîs niwâe.  
 Lajjâ râkhî Râm ne ; lenâ rath jutwâe.  
 Lenâ rath jutwâe sâh ne Sîlâ bîg biṭhâî.  
 Hâth joṛ kahe ‘ Râm, Râm,’ phir Ganpat Deo manâe.

*Song.*

- 1015           “ God preserved Sîlâ’s virtue,  
                   And the desire of my heart was fulfilled.  
                   My trust was in Him (Râm).  
                   Sir king, hear my words.  
                   He is the Lord of the Universe.  
 1020           May thy kingdom flourish ! ”

When the merchant (Harbhaj) made ready he bowed  
 his head to all.\*

God had preserved his honor ; he put the bullocks into  
 the carriage.

Putting the bullocks into the carriage, the merchant  
 quickly seated Sîlâ in it.

With joined hands he bade adieu and did homage to  
 Ganpat Deo.†

\* Rangâchâr, the Brâhman, who appears in the Legend of Gurû Guggâ as Guggâ’s family priest is here introduced to speak many of the *narrative* portions of this piece when it is played as a drama. He has no other connection with it. This is one of his speeches.

† The Elephant God Gaṇeṣa worshipped always at the commencement of a journey.

- 1025 Agrohe ke ho lie râstâ, lambâ kûnch karâe.  
Phir Mahitâ kare rudan chalâ jogî se 'araz lagâe.

*Muktâl.*

*Mahitâ.*

“Bidhî kî hai gat niârî!

Soch mujh ko hûi bhârî.

Karam rekh balwân,

- 1030 Nahîn tartî hai târî!”

“Hâth jor âge karhâ, mukh se kahûn âdes.

Kirpâ karo, Gur Deojî; do jogî kâ bhes.

Do jogî kâ bhes, Nâthjî; kânôn mundrâ pâo.

Main jogî hone âyâ hûn, zarâ der mat lâo.

- 1035 Tan ke bastar utâr lo, mere ang bhût ramâo.  
Jog bhekh dîjo, Mahârâjâ; hamre prân bachâo.”

- 1025 They took the road to Agrohâ, making a long march of it.  
And then Mahitâ weeping went and besought a *jogî*.

*Refrain.\**

*Mahitâ.†*

“This is the wondrous work of Fate!

Great is my sorrow!

Powerful is the line of Fate,

- 1030 And tarries not for putting off!”

“I stand before thee with joined hands, and make  
salutation with my lips.

Have mercy, my holy Gurû: put on me the *jogî's* dress.

Put on me the *jogî's* dress, my Lord; put the (*jogî's*)  
rings into my ears.

I am come (to thee) to be a *jogî*, delay not at all.

- 1035 Take the clothes off my body, rub ashes on my body.  
Give me dress of a *jogî*, Mahârâjâ,‡ and save my life.”

\* The *muktâl* is a piece of four short lines of the nature of a chorus or refrain.

† To the *Jogî*.

‡ Common form of address towards *jogîs*.



*Muktâl.*

1040    Âp, Gur, kirpâ kîjo :  
          'Araz mere sun lîjo :  
          Chîro mere kân ;  
          Jog kê râstâ dîjo !

*Jogî.*

"Jâ, landî ke ! Bhâg jâ ! tû kyâ jâne jog !  
 Jo dhâre hai jog ko, tiyâg shakal man bhog.  
 Tiyâg shakal man bhog : kaṭhan hai jag meñ jog  
          dahelâ !  
 Pânchoñ mâr, pachîs tiyâg de : jab jogî kê chelâ.  
 1045 Sab parwâr tiyâg kañwar, to jag meñ rahe akelâ.  
 Baîâ bikâṭ khânḍe kî dhârâ ! yeh mat jân suhelâ !"

---

*Refrain.*

"Gurû, have thou mercy :  
          Here my petition.  
          Pierce my ears.  
 1040    Show me the way of saintship !"

*Jogî.*

"Go, thou son of a cur ! Be off ! what dost thou know  
          of saintship !  
 Who takes the saintship, renounces all the desires of  
          his heart.  
 Renounces all the desires of his heart : the saintship is  
          hard and difficult in the world !  
 Put off the five (desires) and the twenty-five (lusts) :  
          then canst thou be a *jogî's* disciple.  
 1045 Renouncing thy whole family and sons, live alone in  
          the world.  
 The point of a sword is a very difficult thing (to rest on).  
 Imagine not this (saintship) to be easy !"

*Muktâl.*

- “ Bachâ, ghar ko jâo !  
 Kâheko munḍ munḍâo ?  
 Baṛâ kaṭhan hai panth,  
 1050 Nahîn sukh is meñ pâo !”

*Mahitâ.*

- “ Pitâ, mât, kul, nâr, sab main ne kare nirâs.  
 Ab ichhâ nâ bhog kî, jog karan kî âs.  
 Jog karan kî âs, Nâth ; main man meñ yehî bichârâ.  
 Jog bekh lene ko âyâ, tiyâg shakal nar nârî.  
 1055 Sîlâ, sîl, shakal gun sâgar, so thî jân hamârî :  
 Us nagar meñ jâûn, Nâthjî, banke âj bikhârî.”

*Jogî.*

- “ Pânchoñ indarî bas karo ; mân madan lo mâr.
- 

*Refrain.*

- “ My son, go home.  
 Why shave thy head.  
 The road is very difficult.  
 1050 And no comfort to be found in it !”

*Mahitâ.*

- “ I have put away father, mother, family, wife and all.  
 I have no desire for pleasure now ; my hope is to  
 become a *jogî*.  
 My hope is to be a *jogî*, my Lord : this is the longing of  
 my heart.  
 I came to put on the dress of a *jogî*, renouncing all the  
 world.  
 1055 Sîlâ, the paragon (occan) of all virtue and goodness was  
 my life :  
 I will go to her home, my Lord, to-day dressed up as a  
 mendicant.”

*Jogî.*

- “ Renounce the five senses : destroy desire and lust.

Tan trishnâ jog kî mitê, jab jâ jog upâr.

Jab jâ jog upâr, gyân se pânchoi dâr haṭâo.

1060 Kâm krodh ko bas kar rakho, dugdhâ, piyâr, ghaṭâo.

Kaṭhan dhâr khânḍe kî, bachâ, jog jis ko batâo.

Are Shâh\* ke, jâ ghar apne : kis kâ jog kamâo ? ”

*Mahitâ.*

“Jog bhekh lene âyâ, tajkar sabhî kales.

Jab sat, sîl, santokh ko lagê na mâyâ les.

1065 Lagî na mâyâ les, tumhen kahtâ samjhâke :

Jog bhekh main karûn, Nâthjî, man chit lâke.

Man chit, budh, hankâr âyâ hîn dâr haṭâke.

Chîro mere kân, jog kâ mantar sunâke ! ”

Blot out the lust of the world from thy heart, and then  
put on the saintship.

Put on the saintship and by knowledge (unto salvation)  
put off afar the five (senses).

1060 Put away anger and lust and (so) lessen thy pain, my  
friend.

The point of the sword is sharp, my son, which the  
saintship presents.

O thou son of the Merchant, go to thy own home : what  
will the saintship profit thee ? ”

*Mahitâ.*

“I came for the *jogî's* dress, leaving all my cares.

And then no part of illusion will belong to virtue, honor  
and contentment.

1065 No part of illusion will belong to them, as I tell thee.

I will put on the *jogî's* form, my Lord, with all my  
heart and soul.

Putting off my wisdom and knowledge from my heart  
I am come.

Bore my ears and tell me the charm of the saintship ! ”

\* For *Sâh*.

*Jogî.*

- “ Mahâ bikat yeh jog hai ; khande kî sî dhâr.  
 1070 Chûk gîâ so rah gayâ, bin chûkî woh pâr !  
 Bin chûkî woh pâr ; re Bachâ, jâne khatan faqîrî.  
 Bhûkan bashan sabhî tiyâgoge, chhut jâ shakal amîrî.  
 Man ânand nahîn rahne kâ, sadâ rahe dilgîrî.  
 Kathan jog sadhne kâ nâhîn : jâo gharon dhar dhîrî.”

*Mahitâ.*

- 1075 “ Ab dhîraj man men dharûn tere charan kâ dhyân.  
 Der na kîje, Nâthjî ; chîro mere kân.  
 Chîro mere kân, âj tum darshan pâo.  
 Lenâ âyâ jog, mujhe tum kyâ bharmâo ?  
 Hâth jorkar kahûn, zarâ mat der lagâo.  
 1080 Gyân tath kî phûnk kân mere men pâo.”
- 

*Jogî.*

- “ Very difficult is the saintship, as the edge of a sword.  
 1070 Who fails remains behind, who fails not gets across.  
 Who fails not gets across ; my son, know the saintship  
 to be difficult.  
 In hunger forego thy food, give up all the appearance of  
 nobility.  
 No pleasure for the mind, ever remaining distressed.  
 Thou canst not bear the difficult saintship : go and  
 take thy ease at home.”

*Mahitâ.*

- 1075 “ I will take courage in my heart, worshipping at thy  
 feet.  
 Make no delay, my Lord : bore my ears.  
 Bore my ears, show me thyself to-day.  
 I must become a *jogî*, why dost disappoint me ?  
 With joined hands I say, make no delay.  
 1080 Blow true knowledge into my ears.”

*Jogī.*

- “ Main tujh ko samjhâutâ, karo gyân kî rît.  
 Jâ, ghar apnâ baiṭh raho : chhoṛ jog se prît.  
 Chhoṛ jog se prît : jân le, Alakh purakh, Abinâsî,  
 Brahmâ wohî, Bishṇ wohî, hai wohî rūp Kailâsî !  
 1085 Ghar ko jâo : jog nâ lenâ ; sun, Mahitâ biswâsî !  
 Chhin meñ mahilon prân taje terî Sil Kanwârî dâsî ! ”

*Mahitâ.*

- “ Dâsî kâ da'wa tajâ : ho gae nipat nirâs :  
 Jab Sîlâ ne ham taje, âe tumhâre pâs.  
 Âe tumhâre pâs, Nâthjî, jog bhek lenâ yehân se :  
 1090 Ham ko tyâg gaê bâbal ke Sîl Kanwar hamrî dâsî.  
 Kyâ\* tû bhek jog kâ de de ; nâhîn, prân tajûn ban meñ.

*Jogî.*

- “ I tell thee, consider knowledge well.  
 Go sit in thy home : give up the desire for the saintship.  
 Give up the desire for the saintship : know him, the Im-  
 mortal, the Imperishable :  
 Brahmâ is he, Bishṇ† is he, Kailâs‡ is his form.  
 1085 Go home : thou canst not take the saintship : hear thou  
 foolish Mahitâ !  
 Thy wife, the Lady Sîlâ will give up her life at once in  
 the palace (if thou become a *jogî*.) ”

*Mahitâ.*

- “ I have given up my claim to my wife : I have no hope  
 of her for ever.  
 When Sîlâ deserted me, I came to thee.  
 I came to thee, my Lord, to put on the *jogî's* dress here.  
 1090 My wife, the Lady Sîlâ, has left me for her father's house.  
 Either you give me the *jogî's* dress or I destroy my life  
 in the forest.

\* *Kyâ* = *yâ*.

† Vishṇu.

‡ Śiva.

Jab se bhicharî prân, piârî : bhâe lage mere tan men.”

Kard uthâî nâth ne, kar Gorakh kê dhyân.

*Jogî.*

“ Â, bachâ ; yehân baiṭh jâ : chîrûn tere kân.

1095 Chîrûn tere kân.”

Jabhî kanoñ men phûnk lagâî.

Kân chîrke mundarân gerî, ang bhabhût ramâî.

*Jogî.*

“ Gur kê bachan mân le ; Bachâ, tujhe yeh hî samjhâî!

Alakh jagâke, bhichâ lâo : jog suphal ho jâe !”

“ Jog bhek lekar chale, âng bhabhût ramâe :

When my life was ruined : fire (misery) entered my  
body.”

The *jogî* took up his knife, calling on Gorakhnâth.

*Jogî.*

“ Come my son ; sit down here : I will bore thy ears.

1095 I will bore thy ears.”

Then he blew into his ears.

Bored his ears, put in the rings and rubbed ashes on his  
body.

*Jogî.*

“ Hear the Gurû’s words : my son, I teach thee this !

Call out ‘*alakh*’\* and beg food, and may thy saintship  
prosper !”

He put on the *jogî*’s dress and went, and rubbed ashes  
on his body.†

\* “The imperishable name :” the cry of mendicants begging.

† He thus became what is generally known as a *kanphattâ faqîr*, or ear-pierced mendicant. They are followers of Gorakhnâth, and are under a vow of silence. Nothing will make them speak as I know from experience.

- 1100 Agrohe ke bâgh meñ dene alakh jagâe.  
Dene alakh jagâe bâgh meñ bistar lâyâ.  
Baith rahâ yeh akant sawâl kisf se nahîn pâyâ.  
Alakh Purakh kâ dhyân hirde bich lagâyâ.”

*Mahitâ.*

“Tû hai pûran Brahm ; Terî pâi nahîn mâyâ !”

*Mâlan.*

- 1105 “Bhojan kîje ; ânke main lâe Mahârâj :  
Pahile bhojan kîjîye, phir karo kuchh kâj.  
Phir karo kâj ; mere sun pritan prân piârî.  
Do rofî aur sâg shâm ke khâtir lâe tumhâre.  
Chhoṛo charas, thâm do kûân, kârij ho jâ thâre :  
1110 Bhojan karo ; der mat kîjo ; mâno bachan hamâre.”

- 1100 And going into the garden (of Sîlâ's father) at Agrohâ  
he called out '*alakh*'.  
Calling out '*alakh*', he spread his bed in the garden.  
He sat alone and spoke to no one :  
Meditating on the Immortal in his heart.

*Mahitâ.\**

“Thou art the true Brahmâ : Thy wonders are not  
fathomed !”

*Gardener's Wife.†*

- 1105 “Take the food I have brought thee, Mahârâj.  
First take the food and then do something (for us).  
Then do something (for us) : hear, thou husband, beloved  
of my life.  
Two loaves and a relish have I brought thee for thy  
supper.  
Let go the bucket, stop the (working of the) well, and  
stay thy work.  
1110 Take thy food without delay : hear my words.”

\* Addressing the Deity.

† To her husband working in the garden at Agrohâ.

*Mâlî.*

- “Khûb kâ yeh kâm, tain bhojan kâ tayyâr :  
 Lâ, Mâlan, bhojan karûn; chhor dîa sab kâr.  
 Chhor dîa sab kâr, piârî, bhojan ham ko lâo.  
 Ik darvesh bâgh men utarâ: jâkar darshan pâo.  
 1115 Ik rotî ham ko de, Mâlan, ik us pe le jâo.  
 Sidh purus ko bhojan deke pâs hamâre âo.”

*Mâlan.*

- “Hâth jor bintî karûn, Jogîjî Mahârâj ;  
 Bhojan kîjîye, Nâthjî, lâe tumharî kâj.  
 Lâe tumharî kâj, Nâthjî, charnon sîs niwâûn.  
 1120 Bhojan karo baiñh, Mahârâjâ, jal jhârî bhar lâûn.  
 Mere kanth ne hukm dîa hai, tumhare tahl bajâûn.  
 Âp kaho so hî karûn, Nathjî : hukm âp kâ châûn.”

*Gardener.*

- “Thou hast well done, getting ready my food.  
 Let me take my food, my (gardener's) wife: I have  
 given up all the work.  
 I have given up all the work, my beloved, bring me my  
 food.  
 A holy man has come into the garden, go and visit him.  
 1115 Give me one loaf, my (gardener's) wife, and take one to  
 him.  
 Give the food to the holy man and come back to me.”

*Gardener's Wife.*

- “With joined hands I beseech thee, Sir Jogî, Mahârâj ;  
 Take the food, my Lord, I have brought for thee.  
 I have brought it for thee, my Lord, and lay my head  
 at thy feet.  
 1120 Sit and eat the food, Mahârâjâ, and I will bring thee  
 water in a pitcher.  
 My husband ordered me to do thy service.  
 I will do as thou sayest, my Lord: I desire thy orders.”



*Mahitâ.*

- “ Khûb kîâ bhojan lâe, man mei âp bichâr.  
 Sun, Mâlan, Kartâr kî mâyâ apram pâr.  
 1125 Mâyâ apram pâr jagat meñ, nahîn kisî ko pât.  
 Sab se pît banî thî hamrî, jab Sîlâ parnâi.  
 Munshî aur dîwân raheñ the mere thal ke mâhîn.  
 Har gat param pâr, Mâlinî, bâsî bhojan lâe.”

*Mâlan.*

- “ Kis pe bheji taiñ, piyâ ? kaisâ woh darvesh ?  
 1130 Mahitâ baiṭhâ bâgh meñ kar jogî kâ bhes !  
 Kar jogî kâ bhes Kanwar ne tan meñ khâk ramâi ;

*Mahitâ.*

- “ Thou hast done well to bring me food, considering me  
 in thy mind.  
 Listen, thou Gardener's Wife, the wondrous works of  
 God are unfathomable.  
 1125 His wonders in the world are unfathomable, and none  
 hath fathomed them.  
 I was friendly with every one when I was betrothed to  
 Sîlâ.  
 Clerks and officers lived in my house.  
 The works of Hari,\* thou gardener's wife, are won-  
 derful, that now thou bringest me stale food.”

*Gardener's Wife.*

- “ To whom didst thou send me, my husband ? what sort  
 of monk was he ?  
 1130 It is Mahitâ that sits in the garden dressed up as a *jogî* !  
 Dressed up as a *jogî*, my Lord has put ashes on his  
 body.

\* God ; Vishnu.

Sir par dhâe jatâ ; kân meñ mundrâ pâi !  
 Ho giâ mahil andher, kanwar jogî ban âyâ !  
 Tan man kî na hos bâgh meñ bistar lâyâ !”

*Mâl.*

- 1135 “Tû tiryâ kamzât hai ! nek dhare nâ dhîr !  
 Woh to Mahitâ shâh thâ : kaise banâ faqîr ?  
 Kaise banâ faqîr, bâwarî ? Tû tiryâ mat hîní !  
 Sât karorî hai woh Mahitâ : yeh hai bât nâ honí !  
 Aisî kotâl kator nâr ! taiñ jhûth bât kah dení !  
 1140 Aise Mahitâ ko kahe jogî ; ‘aqal tere kin chhîní ?”

*Mâlan.*

“‘Aqal hamârî nâ gaî : jhûth bât mat jân.  
 Mahitâ jogî ho gayâ : kahâ hamârâ mân.

He has tied (his hair in) a knot on his head, and put rings into his ears.

The palace has become dark ! Because its lord has become a *jogî*.

Bringing his bed into the garden he has ease for his body or mind !”

*Gardener.*

- 1135 “Thou art a wanton woman ! Thou art confused !  
 Mahitâ was a merchant, how can he have become a *faqîr* ?  
 How can he have become a *faqîr*, thou fool ? Thou  
 woman without sense !  
 Mahitâ is (a man) of seven *karors* \* and this cannot be !  
 Thou art a wicked wanton woman to tell such lies !  
 1140 Call such as Mahitâ a *jogî* ? thou hast lost thy senses !”

*Gardener's Wife.*

“I have not lost my senses : think my words no lies.  
 Mahitâ has become a *jogî* : listen to what I say.

\* *I.e.*, worth Rupees 70,000,000.

Kahâ hamârâ mân, piyâ ; main Sîl Kañwar pai jâûñ.  
Mahitâ jogî hone kî jâkar khabar sunâûñ.

1145 Binâ kahe main nâ hañne kî ; piyâ, tujhe samjhâûñ.  
Sârâ hâl sunâ Sîlâ ko pîchhe bhojan khâûñ.”

Soche hî mâlan barî ho man men dilgîr.

*Mâlan.*

“ He Bhâve, tû kyâ karî ? ”

Bahe nain se nîr.

Bahe nain se nîr : rudan kar umang rahî hai chaltî.

1150 Nikas bâgh se chalî mahil ko Sîl Kañwar pe âtî.  
Ṭap ṭap ânsû paṛe nain se, na mukh barnî jâtî.

*Mâlan.*

“ Piyâ tumhare paṛe bâgh men, kyâñ nahîn darshan  
pâtî ? ”

Hear my words, my husband : I will go to the Lady  
Sîlâ.

I will go and tell her of Mahitâ's becoming a *jogî*.

1145 I will not return without telling her : I tell thee, my  
husband.

I will tell Sîlâ all about it and then I will eat my food.”

And thinking it over, the gardener's wife was very sor-  
rowful in her heart.

*Gardener's Wife.*

“ O Fate, what hast thou done ? ”

Tears fell from her eyes.

Tears fell from her eyes : very sorrowfully went she on.

1150 Coming out of the garden she went to Sîlâ's palace.  
Drop, drop fell the tears from her eyes, nor could she  
speak with her lips.

*Gardener's Wife.*

“ Thy husband is in the garden, why dost thou not visit  
him ? ”

*Sîlâ Dâl.*

- “ He Mâlan, sachî kaho : kyûn man kîâ udâs ?  
 Kyûn nainon jal châ rahâ ? kaho hamâre pâs.  
 1155 Kaho hamâre pâs : rudan kartî kyûn âî ?  
 Kyâ kuchh hûâ bigâr mujhe de sâch batâe.  
 Kyâ kin biptâ kahâ ? tere ko denî gârî ?  
 So mujh se tain kaho, matî kar soch bichârî !”

*Mâlan.*

- “ Sîl Kaiwar, main kyâ kahûn ? dhare nahîn man dhîr !  
 1160 Woh to Mahitâ Shâh kâ baiṭhâ banâ faqîr.  
 Baiṭhâ banâ faqîr dekhke us ko âî.  
 Kyâ mukh setî kahûn ? dekh tan hûâ saudâî.  
 Tumhare pati lâ jog : kaun gat hûî tumbârî ?  
 Yeh mujh ko afsos baîâ : sun, Sîl Kaiwârî :

*Sîlâ Dâl.*

- “ Thou Gardener's Wife, speak the truth : why art so sad  
 in thy heart ?  
 Why fill thine eyes with tears ? Come and tell me.  
 1155 Come and tell me : why art so sorrowful ?  
 Has anything been wrong with thee ? Tell me the  
 truth.  
 Has any one said anything harmful, giving thee abuse ?  
 Tell it me and be not so grieved and sorrowful !”

*Gardener's Wife.*

- “ My Lady Sîlâ, what shall I say ? I have no joy in my  
 heart !  
 1160 Mahitâ the Merchant's son sits in the garden having  
 become a *faqîr*.  
 Sits there a *faqîr* ; seeing him I am come.  
 What shall I say with my lips ? when I saw him my  
 body was all full of grief.  
 Thy husband has taken the saintship : what misery is  
 thine ?  
 Great is this my sorrow : listen, my Lady Sîlâ.

- 1165 Bâlî 'umar nâdân Prabhû ne kyâ gat kînî ?  
Is 'umar ke bîch tujhe biptâ yeh dînî !”

*Sîlâ Daï.*

“ Ai Mâlan, tain â âbhî burî sunâe ân !  
Tau men bâqî nâ rahî : nîkasî jât hain prân.”

*Râgnî.*

- 1170 “ Prân jâtî abhî merî,  
Bachan, Mâlan, jo sun tere.  
Bidhî, tain kaun gat kînî ?  
Bipat aisî mujhe dînî !  
Nahîn jânûn thî yeh hogî :  
Âyâ pîtam jo ban jogî.  
1175 Sahelî die lagen ta'nâ !  
Tyâg an jal dîâ khânâ !  
Soch mujh ko hûî bhârî.  
Bipat aisî mujhe ðârî !”

- 1165 What grief hath God given thee in thy early and inexperienced youth ?  
At such an age has He brought thee to misfortune !”

*Sîlâ Daï.*

“ O Gardener's Wife, sad things hast thou told me !  
In my body (life) remains not : my life departs.”

*Song.*

- 1170 “ My life goes now,  
When I hear thy words, thou Gardener's Wife !  
O Fate, what misery hast thou wrought ?  
Giving me such sorrow !  
I did not know it would be thus :  
That my husband would come (to me as) a *jogî*.  
1175 My maids blame me !  
I give up food and drink !  
Great is my sorrow :  
That thou (Fate) has brought me such grief !”

*Silâ Dâl kî Mâtâ.*

- “Sîl Kaiwar betî, suno : kyûn man meñ dilgîr ?  
 1180 Kyûn bhojan kartî nahîn ? bahe nain se nîr ?  
 Bahe nain se nîr ? Thâl kyûn pare, rî, bagâyâ ?  
 Sach batâo bhed, nahîn kyûn bhojan khâyâ ?  
 Kyûn terâ badan malîn phirî ? mukh pe zard âî !  
 Kyâ kin ne dînî gâl ? mujhe de sach batâe.  
 1185 Do main khâl utâr, jîb dîngî katwâe.  
 Nâ rakhûn pal ik ; turt us ko marwâe.”

*Silâ Dâl.*

“ Ai Mâtâ, tum se kahûn, lagî badan meñ âg.  
 Shâh kê jogî ho gayâ, âyâ tumhare bâgh.  
 Âyâ tumhare bâgh : tumheñ main pîr sunâi.

*Silâ Dâl's Mother.*

- “ Lady Silâ, my daughter, hear : why is thy heart  
 sorrowful ?  
 1180 Why dost thou not eat ? (why) fall tears from thy  
 eyes ?  
 Fall tears from thy eyes ? O why send thy plate away ?  
 Tell me the truth, or else how can I eat my food ?  
 Why dost wander with wizenèd form ? why is thy face  
 pale ?  
 Has any one abused thee ? Tell me the truth.  
 1185 I will severely beat him ; \* I will have his tongue cut out :  
 Nor will I delay a moment : I will have him slain at  
 once.”

*Silâ Dâl.*

“ O mother, I tell thee, my body is aflame.  
 The merchant (my husband) has become a *jogî*, and has  
 come into thy garden.  
 Has come into thy garden ! (and now) have I told thee  
 my grief.

\* *Lit.* Flay his skin.

- 1190 Kânon mundrâ pâe, âng bhabhût ramâi.  
 Jab se chhore patî phir darshan nahîn pâyâ.  
 Mere kâran kanth âp jogî ban âyâ.  
 Yûn denâ bhojan tyâg : suno, tum mât hamârî ;  
 Us kê adhat biyog, nîr nainon se jârî.”

*Sílâ Daí kî Mâtâ.*

- 1195 “Síl Kanwâr betî, suno : karo soch ko dûr.  
 Mahitâ ko ab mahil men lâo âj zarûr.  
 Lâo âj zarûr ; soch taj, Síl Kanwârî.  
 Man men râkho dhîr, mere prânon kî piârî.  
 Un bâghon men jâe âj Mahitâ ko lâo.  
 1200 Yeh sârâ ranwâs usî kî thal bajâo.”

*Sílâ Daí.*

“Mâtâ, birkham tum bano, main samjhâûn tûe.  
 Jo tû lâve mahil men jagat haîsâî hûe.

- 1190 Putting rings into his ears, he has rubbed ashes on his  
 body.  
 Since I left my husband I have not seen him again.  
 My husband has become a *jogî* for my sake.  
 So do I give up my food : listen, thou mother mine :  
 For the grievous separation from him do tears fall from  
 my eyes.”

*Sílâ Daí's Mother.*

- 1195 “Lady Sílâ, my daughter, hear : put away thy sorrow  
 afar.  
 Thou wilt surely bring Mahitâ to thy palace to-day.  
 Wilt surely bring him to-day : put away thy sorrow, my  
 Lady Sílâ.  
 Have patience in thy heart, thou delight of my life.  
 Go into the garden and fetch Mahitâ here to-day.  
 1200 The whole household shall do him service.”

*Sílâ Daí.*

“Mother, bring thou my husband : I tell thee.  
 If thou bring him to the palace the world will jeer.

- Jagat hañsâî hûe, samajh tujh ko nahîñ âve.  
 Kal kahe, "ai bîr"; âj mahiloñ meñ lâve!  
 1205 Jo honî so hûî : soch kyâ kîje, Mâî ?  
 Chupke hoke baiñh kare, mat jagat hañsâe!"

*Silâ Dâî kî Mâtâ.*

- " Pachrang orho chûñrî, kar solâh singâr :  
 Sîl Kanwâr betî, jâo dekhan bâgh bahâr.  
 Dekhan bâgh bahâr sâth lo sabhî, rî, sahelî.  
 1210 Gâo mangalchâr, matî na jâo akelî.  
 Un bâghoñ meñ jâe, khabar pîtam kî lâo.  
 Jo dekho kuchh bêt ânke mujhe, rî, sunâo."

Mâtâ ke mâne bachan, ho man meñ ânand,  
 Sab sakhîoñ meñ saj rahî, jûñ târoñ meñ chand.

- The world will jeer : dost thou not understand ?  
 Yesterday I called him "brother," to-day I bring him  
 into my palace !  
 1205 What was to be has been : why dost grieve, mother ?  
 Do thou remain silent, that the world may not laugh  
 at us ! "

*Silâ Dâî's Mother.*

- " Put on thy robe of five colours and thy sixteen orna-  
 ments :  
 Lady Silâ, my daughter, go and see the beauty of the  
 garden.  
 Go and see the beauty of the garden with all thy maids.  
 1210 Sing songs of rejoicing and go not alone.  
 Go to the garden and learn about thy husband.  
 And come and tell me all that thou mayest see."

She obeyed her mother's word and was pleased in her  
 heart,  
 Resplendent among all her maids, as the moon among  
 the stars.



- 1215 Jân târon meñ chand chalan kî jab jân karî tayyarî.  
 Sabhî sahelî sang bîch meñ ho lî Sil Kanwârî,  
 Ât bâgh ke bîch ; dekh man meñ Mahitâ sochâ bhârî.

*Mahitâ.*

“Karm rekh nâ miṭe, bhañwar to gayâ chhoṛ de  
 sârî.”

*Muktâl.*

- 1220 “Bidhî kî haigî gat niyârî:  
 Karm rekh balwân, nahîn ṭartî ṭârî!”

*Pahilî Sakhî.*

“Ham tere sanmukh khaṛî sabhî sakhî, Mahârâj :  
 Kyûn mukh se nahîn bolte ? karo kaun kî lâj ?  
 Karo kaun kî lâj ? bachan mukh bol sunâo.  
 Uṭho hamâre sang Kanwar mahilon meñ âo.

- 1215 (Shining) as the moon among the stars she made pre-  
 parations (to go).  
 The Lady Sîlâ in the midst of all her maids  
 Came into the garden, and Mahitâ seeing them was  
 very grieved in his heart.

*Mahitâ.*

“The lines of Fate cannot be blotted out, and my soul  
 flies away leaving all (my body).”

*Refrain.*

- 1220 “Wondrous is the work of Fate :  
 Strong is the line of Fate, and waits not for putting  
 off.”

*First Maid.*

“All we maidens stand before thee, Mahârâj.  
 Why dost thou not speak ? whom dost thou fear ?  
 Whom dost thou fear ? speak a word with thy lips.  
 Get up and come with us into my Lord's palace.

- 1225 Hâth joṛke kahûn, nain ke palak uṭhâo.  
Dirg kholo, Mahârâj; dahî kî pîr bhujâo."

*Dusrî Sakhî.*

- Bolo, Mahitâ Shâh ke, sundar bachan anûp!  
Sab bâlâ beâkul hûî dekh tumhârâ rūp!  
Dekh tumhârâ rūp, Shâh ke, âj ân birhe ne gherî,  
1230 Ham dâsî kharî pâs tumhâre shakal charnan cherî,  
Kis kâran, Mahârâj, batâ de, badan terâ jo kum lâyâ?  
Hâth joṛke kahûn bâr bâr, nâ mukh se kuchh farmâyâ!

*Pahilî Sakhî.*

- "Ai Sîlâ, tum hî kaho pîtam ko samjhâe:  
Ham setî bole nahîn, âp gîâ sarmâe.  
1235 Âp gîâ sarmâe, tum hîn kaho, prân piârî.  
Bolegâ tum sang; kahegâ man kî sârfî.

- 1225 With joined hands I beseech thee, lift up thine eyelids.  
Open thine eyes, Mahârâj, and ease the pain from our  
bodies."

*Second Maid.*

- "Speak, Mahitâ, thou Merchant's son, some sweet and  
pleasing words.  
All the household,\* seeing thy beauty, are disturbed.  
Seeing thy beauty, thou Merchant's son, the pain of  
separation (from thee) hath possessed them.  
1230 All we maids are standing before thee to do thee service.  
Tell us, Mahârâj, why thy body is so emaciated?  
With joined hands we ask again and again and thou dost  
say nothing!"

*First Maid.*

- "O Sîlâ, speak to thy husband thyself.  
He will not speak to us, but is ashamed.  
1235 He has become ashamed; do thou speak, beloved of our  
lives.  
He will speak to thee and tell thee all his heart's (desire).

\* *I.e.*, the female part of it.

Pâchho man kî bât : jog tap kyûn dhârî !  
Mukh se bolâ nahîn, hûâ dukh bahot apârî.”

*Silâ Daí.*

- 1240 “Sunîyo merî bintî, pîtam prân adhâr !  
’Araz karûn, dâsî kharî, gal bich pallû dâr :  
Gal bich pallû dâr ; Kanth, sun ’araz hamârî.  
Mukh bolo, Mahârâj ; khatâ tum bakhsho sârî.  
Kyûn hûâ badan malîn phire ? mukh par zard âî ?  
Hâth joḡkar kahûn : bol mukh, sir ke Sâin !”
- 1245 “Pîtam hamre chal base, sînî rah gae khor :  
Bâlepan ke bich meñ gaî muḡabbat tor !

Ask him his heart's (desire) : why he has taken on the  
saintship and penance.

He would not speak with his lips, and pained us in-  
finitely.”

*Silâ Daí.*

- 1240 “Hear my prayer, O husband best beloved !  
I, thy slave standing (here), beseech thee, with garment  
round my neck\*  
With garment round my neck, husband hear my prayer.  
Speak with thy lips, Mahârâj : forgive all my fault.  
Why is thy body so emaciated ? why is thy face so pale ?  
With joined hands I pray thee, speak with thy lips, thou  
Lord of my head !”
- 1245 “My husband has departed and left his body empty.†  
Our loves have been torn (asunder) in the midst of my  
youth !

\* I.e., dressed so as to honor the person supplicated : to be very  
humble.

† Speaking now to her maid.

Gai muḥabbat tor; piyâ mere ho gae jangal ke bâsî.  
 Bâlepan ke bîch, sahelî, kyâ Kartâ ne main tarâsî ?  
 Mere kâran jog bhes lâ, kân bîch mundrâ dâlî.”

1250 “Kahân chale ho chhor âj, Sîl Kaiwar sî taj nârî ?  
 Kis ne lâ târ, patî, yeh kân tumhâre kî motî ?  
 Kahân gîâ chîrâ, gulbâgâ, shakhal bashan, resham dhotî ?  
 Beâkul bahî yeh nâr kahe, kharî Sîl Kaiwar tumhârî dâsî !  
 Ik bar mukh se bol, piyâ; nahîn, prân tajûngî main  
 yehân se.”

1255 “Ai Prabhû Dînânâth, tû sunîye merî pukâr !  
 Kanth yogan main kharî, kahân gae bhartâr ?”

Our loves have been torn (asunder) : my husband has  
 gone to inhabit the deserts.\*

My maid, what has God done to me in the midst of my  
 youth !

For my sake he put on a *jogî's* dress, and put the rings  
 in his ears.”

1250 “Whither hast gone to-day leaving thy wife, the Lady  
 Sîlâ ? †

Who tore out the pearls from thy ears, husband ? ‡

Where is thy fine turban, all the beautiful robes for thy  
 body and thy silken loin-cloth ?

The Lady Sîlâ, thy slave, stands here : with bewildered  
 mind (body) she cries.

Speak one word with thy lips, my husband : or I will  
 destroy my life here.”

1255 “O God, the Lord of Slaves, hear thou my prayer !  
 I stand here bereft of my husband : where has my hus-  
 band gone ?”

\* *I.e.*, has died: the Hindus are always taken into the *jangal*, away  
 from inhabited spots for burning.

† Speaking now to her husband.

‡ Most native merchants of the Baniyâ caste wear pearls in their ears.

*Râgnî.*

- 1260 " Gae bhartâr ban jogî.  
Piâ bin kaun gat hogî ?  
Prabhû, main kyâ khatâ kînî ?  
Bipat aisî mujhe dînî !  
Mere pat rakhîye, Sâmî !  
Bhagat bachhal Garuṛ gâmî.  
Sakhî, bâbal pe tum jâo :  
Der pal kî matî lâo.
- 1265 Kaho mâtâ pe tum jâ, rî :  
Chitâ kî sab karo tayyârî."

" Chandan big mangâe lo : mat man karo udâs.  
Satî hûn, kosal rachûn, chalûn piyâ ke pâs.  
Chalûn piyâ ke pâs, sakhî, main tum ko 'araz sunâûn.

*Song.*

- 1260 " My husband became a *jogî*,  
What will happen to me without a husband ?  
What sin have I committed, O God ?  
That thou hast given me this pain !  
O Lord, preserve my honor :  
Protector of the Saints and rider on Garuḍa.\*  
My maid, go to my father.  
Delay not a moment.
- 1265 O go thou to my mother  
And get ready all the funeral pyre."†

" Get the sandal-wood‡ quickly: sorrow not in thy  
heart.  
I am *satî*, I make my pyre and go to my husband.  
I go to my husband, my maid, I tell thee.

\* *I.e.*, Vishnu.

† *I.e.*, her husband being now dead she intended to become *satî* and burn with him.

‡ For the pyre.

- 1270 Sab sâmagrî lăo mahil se, Râm Nâm gun gâûn.  
Ab jîne kâ nâ phal merâ, tum ko yeh samjhâûn.  
Aṭal suhâg milegâ mujh ko, piyâ milan ko jâûn.”

Sun Silâ kî bāt ko bândî hûi udās.

Chalî rudan kar mahil ko, âi Harbhaj Shâh ke pās.

- 1275 Âi Harbhaj Shâh ke pās rudan ke nainon meñ jal chhâyâ.

*Bândî.*

“Woh to Mahitâ jogî hoke bâgh tere meñ âyâ.

Nâ tan meñ prân bhanwar Baikunṭh Lok ko dhâyâ.

Us ke sang prân taje, Silâ ghî chandan mangwâyâ !”

Sun bândî kî bāt ko ho man meñ dilgîr.

- 1280 Jân meñ bâqî nâ rahî, bahe nain se nîr.

Bahe nain se nîr.

- 1270 Get all the necessaries (for the pyre) from the palace,  
sing the Holy Name of God.

I have no profit in living now, I tell thee.

A very wifehood shall I obtain when I go to meet my  
husband.”

Hearing Silâ's words the maid was sorrowful.

She went weeping to the palace and came to Harbhaj  
Sâh.

- 1275 Came to Harbhaj Sâh weeping, and tears filled her eyes.

*Maid.*

“Mahitâ came as a *jogî* into thy garden.

No life was in his body and his soul has fled to Heaven.

Giving up her life with his has Silâ asked for sandal-  
wood.”

Hearing the maid's words he sorrowed in his heart.

- 1280 No (pleasure) remained in his body, tears fell from his  
eyes.

Tears fell from his eyes.

*Harbhaj Sâh.*

“Bidhî, tain yeh kyâ bát bichârî ?  
Ai Bhagwân, ân sukh mâñ dîa mujhe dukh bhârî !”

Ân bâgh meñ dekh Sîl ko kûk Shâh ne mârî.  
Karam rekh balwân kisî se na ÷artî hai ÷arfî.

*Harbhaj Sâh.*

- 1285 “Sîl Kanwar betî, suno : kâ chit kyûñ dhang ?  
Chalo mahil ke bîch meñ, chhor piyâ kâ sang.  
Chhor piyâ kâ sang, Lâdlî, âp chale mahilon mâhñ.  
Pun dân kar sîl badhâo : yeh hî bát main samjhâi.  
Is Mahite ke âp nâm kâ sadâ birt lagwâo yehâñ se.  
1290 Us Mahite ke râkho sîl, us ke ûpar tap karnâjâo Kânshî.”

*Harbhaj Sâh.*

“O Fate, what is this that thou hast  
resolved on ?  
O God, thou hast given me grief in my joy !”

Coming into the garden and seeing Sîlâ, the Merchant  
cried out.

The lines of Fate are strong and wait not for any's  
putting off.

*Harbhaj Sâh.\**

- 1285 “My daughter, Lady Sîlâ, hear : why is thine heart  
dejected ?  
Leave thy husband and come into the palace.  
Leave thy husband, my darling, and come into the palace.  
Practice good works and charity and virtue : this is what  
I tell thee.  
Make a (religious) endowment for ever in Mahitâ's name  
here.  
1290 Keep thyself virtuous for Mahitâ's sake, go and do a  
penance at Kâsî (Banâras) for his benefit.”

\* He here attempts to dissuade Sîlâ from becoming *sattî*, as he was bound by custom to do.

*Sîlâ Dâl.*

- “ Us Brahmâ ne jo rachî, wohî bhogne bhog.  
 Jag meñ apnâ hai nahîn, nadî nâm sanjog.  
 Nadî nâm sanjog, Pitajî, dîâ dukh so hî sahnâ.  
 Mât pitâ ne janam dîâ hai, phir qismat kâ lahnâ.  
 1295 Jo kuchh dîâ Brahmâ ne kis ke âge kahnâ ?  
 Jis bidh râkh Râm, Pitâjî, us taraḥ se rahnâ.  
 Mat barje, Bâbal, mujhe ; kyûñ letâ sar pâp ?  
 Jaun haṭâvegâ mujhe dūngî us se srâp.  
 Dūngî us se srâp, satî se jaun haṭâve.  
 1300 Kitne hî jug hûe mujhe wohî bar pâve.  
 Ab kangnâ bandhwâe baithke sîs ghundhâñ.  
 Kar solâh singâr piyâ milne ko jâñ.
- 

*Sîlâ Dâl.*

- “ What God hath ordained, that must be done.  
 None are thine own (true friends) in the world ; all  
 friendship is temporary.  
 All friendship is temporary, my Father: we must bear  
 the pain that is given us.  
 Father and mother give us birth, and then we must  
 submit to fate.  
 1295 Who can complain of what is ordained of God ?  
 As God keeps us, my Father, so must we remain.  
 Forbid me not, father : why take sin upon thy head ?  
 Who prevents me (from being *sati*) him will I curse.  
 Him will I curse who prevents me from becoming *sati*.  
 1300 For many ages will I obtain the same husband.\*  
 Now will I have the marriage bracelet tied on, and my  
 hair dressed.  
 And putting on all my sixteen ornaments I will go to  
 my husband.
- 

\* *I.e.*, by becoming *sati* : allusion to the belief in the transmigration of souls.



- Kyûn karte ho der ? chitâ kî karo tayyârî.  
 Piyâ milan kê châo mere man meñ hai bhârî.  
 1305 Tum chandan mangwâe sabhî sâmagrî lão.  
 Hãth jorke kahûn mujhe piyâ pâs pahunchão.”

*Harbhaj Sâh.*

- “ Sîl Kaiwar beṭî, suno ; mat nã karo biyog.  
 Yehân apnã koî hai nahîn, nadî nãm sanjog.  
 Nadî nãm sanjog, Lãḍlî, mat man ko bharkãve.  
 1310 Rãm Nãm hirde meñ rãkho, mat nã bharam gainwãve.  
 Jalkar chhãî badan kî ho jã, hãth nahîn kuchh âve.  
 Karnî kare mile bãlam pai ; bin karnî nahîn pãve.”

*Sîlã Daï.*

“ Ai mere gyânî pitã, khûb dîã updes.  
 Jin kê sachã sîl pai lage na mãyã les.

- Why do you delay ? Get ready the pyre.  
 Very great is my longing to go to my husband.  
 1305 Send for the sandal-wood and bring all the necessaries.  
 With joined hands I beseech thee to bring me to my  
 husband.”

*Harbhaj Sâh.*

- “Lady Sîlã, my daughter, hear : go not away (from us).  
 We have no (real friend) here, friendship is transitory.  
 Friendship is transitory, my darling : ruin not thy heart.  
 1310 Keep the name of God in thy heart and lose not thy  
 fair fame.  
 By burning thy body will become ashes and will profit  
 thee nothing.  
 Thou wilt meet thy husband (in the next world) by good  
 deeds : without good deeds thou wilt not obtain  
 him.”

*Sîlã Daï.*

“ Ah, my wise father, good is thy advice.  
 No part of illusion belongs to her whose virtue is real.

- 1315 Lage na mâyâ les, sîl jin kâ hai pûrâ.  
 Piyâ milan ko jâe koî jag meñ sûrâ.  
 Piyâ binâ nahîn jîwan; jîvên pî bin nahîn hoe ;  
 Jâûn piyâ ke pâs, mujhe barjo nâ koe.  
 Dîje chitâ banâe, karo mat pal kî derî.
- 1320 Piyâ milan kâ châû, majil khoî ho merî."

*Harbhaj Sâh.*

- "Hirde gyân apne karo, mâyâ matî bisâr.  
 Yeh hî satî kâ rûp hai; sunîye, Sîl Kaiwâr.  
 Sunîye, Sîl Kaiwârî betî; samajh soch le man meñ.  
 Pun dân kar sîl badhâo, bâbal ke angan meñ.
- 1325 Aisâ dukh hûâ hai tujh ko â karke bâlepan meñ.  
 Hon satî chhoro, ab, Betî, tere lí saran main."

- 1315 No part of illusion belongs to her whose virtue is complete.  
 Some noble (women) there are who go to meet their husbands.  
 Without my husband I will not live: without my husband I cannot live.  
 I will go to my husband; let none prevent me.  
 Get ready the pyre; delay not a moment.
- 1320 I desire to go to my husband, though the way be hard to me."

*Harbhaj Sâh.*

- "Keep knowledge in thy heart, forget not (that these are) illusions.  
 For such is the nature of *sati*: listen, Lady Sîlâ.  
 Listen, Lady Sîlâ, my daughter: think and consider it in thy mind.  
 Do good works and charity and virtue in thy father's house.
- 1325 Such grief hath come to thee in thy early youth!  
 Give up becoming *sati* now, my daughter, I beseech thee."

*Silā Daī.*

- “ Bābal, derī mat kare, kahūn tumheñ kar jor.  
 Ab mere lag gaī piyā milan se dor.  
 Piyā milan se dor : mujhe ab kyā samjhāve ?  
 1330 Kyāñ le hai sar pāp ? hāth tere kyā āve ?  
 Pī ke sang thī prān ; kaho, ab kaun bachāve ?  
 Satī hon se mujhe koī mat āj haṭāve ! ”

*Harbhaj Sāh.*

- “ Taiñ mahārī māñī nahīn, bahot rahe samjhāe :  
 Ai Beṭī, terī khushī piyā milan ko jāe.  
 1335 Piyā milan ko jāe : abhī chandan kī chitā banāññ.  
 Sab sāmagrī dharī chitā meñ, terā hukm bajāññ.  
 Uṛ gāñ hañs, rahī hai kāyā ; kis ko gyāñ sunāññ ?  
 Tū to surg sidhārī, Beṭī, Rām Nām to lāññ ! ”

*Silā Daī.*

- “ Father, delay not, I pray thee with joined hands.  
 A longing is upon me to meet my husband.  
 A longing to meet my husband : why press me now ?  
 1330 Why take sin upon thy head ? It will not profit thee.  
 My life was with my husband : tell me, who can save  
 me now ?  
 Prevent me not from becoming *sati* to-day ! ”

*Harbhaj Sāh.*

- “ Thou wilt not hear me, though I greatly press thee.  
 Ah, daughter, thy pleasure is to meet thy husband.  
 1335 To meet thy husband : I will get ready the sandal-wood  
 pyre at once.  
 All the necessaries are placed on the pyre ; I obey thy  
 order.  
 The soul has fled : (it is but) the body (that) remains :  
 to what shall I teach knowledge ?  
 Thou art gone to Heaven, daughter, I call on the name  
 of God ! ”

*Râjâ Rasâlû.*

- “ Ai Sûhe, tu chatr hai ; jâne chârôn Bed.  
 1340 Ab Mahitâ, kah de, kahân ? yeh hî batâve bhed.  
 Yeh hî batâ de bhed : kahân hai Mahitâ prân piyârâ ?  
 Usî jaga ham prân tajenge : yeh hai nem hamârâ.  
 Kaun makân gîâ hai Mahitâ ? Hamen batâ de sârâ.  
 Yehî bêt batlâ de, Sûhe ; tere hâth guzârâ.”

*Totâ.*

- 1345 “ Ai Râjâ Rîsal, suno ; dharo idhar ko dhyân.  
 Us Agrohe nagar mân taj de jâe prân !  
 Taj de jâe prân, Râojî ; sun le bêt hamârî.  
 Bâgh bîch men us Mahite kî jal gaî Sîlâ piârî.  
 Bâgh bîch men un donon kî chitâ banî hai bhârî.  
 1350 Shâh Harbhaj mahilon se âyâ le sâmagrî sârî.”

*Râjâ Rasâlû.\**

- “ My parrot, thou art wise : knowing the four *Vedas*.  
 1340 Tell me where is Mahitâ now ? Tell me the secret.  
 Tell me the secret : where is Mahitâ my heart's beloved ?  
 In the same place will give up my life : † this is my vow.  
 Where has Mahitâ gone ? Tell me all about it.  
 Tell me this, my parrot ; it will come from thee.”

*Parrot.*

- 1345 “ O Râjâ Rasâlû, hear : give thy attention here.  
 He has given up his life in Agrohâ City !  
 He has given up his life, Sir King : listen to my words.  
 Mahitâ's beloved Sîlâ has burnt herself in the garden.  
 A large pyre is erected to them both in the garden.  
 1350 Harbhaj Sâh is come from the palace with all the neces-  
 saries.”

\* Change of scene.

† Live and die with him.

*Râjâ Rasâlû.*

- “ Ab hamrâ nâ jîûnâ ; hot dharam kî hân.  
 Ik dinâ, ik tithî ke the us ke hamre prân !  
 The us ke hamre prân, piârî ; ab talke kahân jânâ ?  
 Honhâr to ho gaî, Sûhe ; ab kyâ jân chhapânâ ?  
 1355 Ab Mahite ke mare pichhârî merâ nahîn ðhikânâ.  
 Mahârî us kî ik bâth thî : tain na bhed pachhânâ !”

- “ Âgnî matî lagâiyo, isî chitâ meñ âj.  
 Âyâ Garh Rîsâl se main jalne kî kâj.  
 Main jalne kî kâj nem Mahitâ sang merâ.  
 1360 Kyâ rahâ jag ke bîch dharam jo apnâ hârâ ?  
 Yeh man uthe tarang bhasham tan ko kar ðâlûn.  
 Nâ jîûn pal ik, us ke sang sidhârûn.”

*Râjâ Rasâlû.*

- “ I will live no longer now : my honor is lost.  
 My and his (Mahitâ's) lives were of one day and one  
 moment !  
 (So) were his and my lives, my beloved : where shall  
 I go now ?  
 What was to have been has been, my parrot : why hide  
 my life now\* ?  
 1355 There is no hope for me after Mahitâ's death.  
 His and my fate were one : thou dost not understand !”

- “ Light not the fire† in this pyre to-day.  
 I am come from Risâlgarh to burn (on the pyre).  
 I have a vow to burn with Mahitâ.  
 1360 What remains in the world when one's honor is lost ?  
 Great is the desire of my heart to make ashes of my  
 body.  
 I will live no longer but will depart with him.”

\* Why live any longer ?

† Scene changes again and Rasâlû is now at Agrohâ speaking to Harbhaj Sâh.

*Harbhaj Sáh.*

- “ Ai Rájá, mat ná jale karo, parjá kí pâl !  
 Kaun chíz kâ dukh tumheñ ? sunfyé, Ráo Risál.  
 1365 Sunfyé, Ráo Risál, tere bin sab ra'íyat dukh páve.  
 Is Mahite ke sang, Ráojí, kyûñ tû prân gáiwáve ?  
 Aisâ balí nahíñ kof, Rájá, tere sámhne áve.  
 Kaun bát pe jalo, Rasálú ? kyûñ ná bhed batáve ? ”

*Rájá Rasálú.*

- “ Sháh Harbhaj, tum se kahûñ ; man meñ karo bichâr.  
 1370 Merá us kâ kâl thá, ik thithí ik bár.  
 Ik tithí, ik bár bích meñ merá us kâ marná.  
 Merá us kâ yeh hí dharam thá ; ab píchhe kyâ karná ?  
 Lâkh kaho main ná hañne kâ : usí chitá meñ jalná.  
 Koí ghañí meñ áj jale, ham ab Mahite se milná ! ”

*Harbhaj Sáh.*

- “ O Rájá, protector of thy sbjects, burn not thyself !  
 What is troubling thee ? Listen, King Rasálú.  
 1365 Listen, King Rasálú, without thee thy subjects will  
 suffer trouble.  
 Why give up thy life, Sir King, with Mahitá ?  
 None should have such power over thee, Rájá.  
 What dost burn for, Rájá ? why not tell me ? ”

*Rájá Rasálú.*

- “ Harbhaj Sáh, I tell thee : think it over in thy mind.  
 1370 His and my life were of one moment and one time.  
 His and my death are of one moment and one time.  
 This was his and my honor : after him what can I do ?  
 Speak for ever but I will not turn back : I will burn on  
 the same pyre.  
 Burn us some time to-day, I will meet Mahitá now. ”

*Totâ.*

- 1375 "Ajî Nâth, sun lîjîye, karo ik tadbîr.  
Nâth, tumhâre bâr meñ taj dún âj sarîr.  
Taj dún âj sarîr, Nâthjî; ab jîwan kyâ merâ ?  
Râo Rasâlû gîâ maran ko, terâ charan kê cherâ.\*  
Agrohe meñ jalan gîâ hai, us se kêl ne gherâ.
- 1380 Chalo hamâre sang, Nâthjî; karo idhar ko pherâ."

*Gurû Gorakhnâth.*

- "Are bachâ, mat nâ jale, dharo idhar ko dhyân.  
Chalo sang, ham bhî chalen; bhale karen Bhagwân.  
Bhale karen Bhagwân, re bachâ; man meñ râkho dhîrâ.  
Nahîn maregâ Râo Rasâlû; mat nâ taje sarîrâ.
- 1385 Ik Nâm se dhyân lagâo: sadâ bhajo Raghbîrâ.  
'Honhâr hatî nâ,' sohî kah gae Dâs Kabîrâ.'

*Parrot.†*

- 1375 "Sir Saint, hear me, make some plan.  
At thy door, my Lord, I will give up my body to-day.  
I will give up my body, Sir Saint: why should I live  
longer?  
Râjâ Rasâlû, the disciple at thy feet, has gone to die.  
He has gone to burn at Agrohâ; death is on him.
- 1380 Come with me, Sir Saint: let us journey thither."

*Gurû Gorakhnâth.*

- "My son, burn not: turn thy attention here.  
Come with me, let us go together: God will bless us.  
God will bless us, my son: have patience in thy heart.  
Râjâ Rasâlû will not die: (so) give not up thy body.
- 1385 Worship the One Name (of God): call always on  
Raghbîr.‡  
'What is to be is not put off,' so saith Kabîr.§

\* For *chelâ*. † Prays to Gorakhnâth. ‡ Râma, *i.e.*, God.

§ The great mediæval reformer, whose writings and sayings still form the principal beliefs of the modern illiterate Aryan Indians. He flourished in the time of the Emperor Sikandar Shâh Lodî, A. D. 1488-1512.

*Totâ.*

- “ Woh to baiṭhâ chitâ meñ, merâ badan gîâ sùkh.  
 Phir jâke kyâ karoge, de holî se phûñkh.  
 De holî se phûñkh khabar le ; kyûñ mujh ko tarsâve ?  
 1390 Chalo hamâre sang, Nâthjî, hamre prân bachâve.  
 Jîwan kê phal jab hai merâ, jo Râjâ mil jâve.  
 Aj marûngâ tere bâr meñ, jo nâ use jiâve.”

*Gurî Gorakhnâth.*

- “ Chal, bachâ, ab chalat haiñ lenî nâdh uṭhâe.”  
 Agrohe ko chal paṛe chhin meñ pahunche âe.  
 1395 Chhin meñ pahunche âe, bâgh meñ âsan ân lagâe.  
 Nâdh bajâke, ‘ âlakh’ jagâke, jab nau Nâth bulâe.  
 Jahân bâgh men chitâ banî thî, usî chitâ pe âe.  
 Amrit bûnd ger jogî ne, siddhoñ ke bar pâe.

*Parrot.*

- “ He sits on the pyre and my body is dried up (with  
 grief).  
 What wilt go and do now, blowing gently on him ?  
 Blowing gently on him tell me : why play with me ?  
 1390 Come with me, Sir Saint, and save my life.  
 Life will be of use to me when I meet the Râjâ :  
 To-day will I die at thy door, if thou do not restore him  
 to life.”

*Gurî Gorakhnâth.*

- “ Come, my son, let us go now taking my conch.”  
 They started for Agrohâ and arrived in a moment.  
 1395 They arrived in a moment, and took their seat in the  
 garden.  
 Blowing the conch and calling ‘ âlakh’ they called the  
 nine Saints.\*  
 And they came to pyre that was made in the garden.  
 The *jogî* (Gorakhnâth) threw on it a drop of holy water  
 and received the blessing of the great saints.

\* Reference to the nine Nâths of whom Gorakhnâth was the chief.



*Pârvatî.*

- 1400 “ Ai Pîtam, is nagar meñ kyâ hûi hâhâ kâr ?  
 Rudan kare nagarî sabhî, kar rahî bahot pukâr.  
 Kar rahî bahot pukâr ; Nâthjî, kaho sach kî bâñî.  
 Kis pe bipat pañî hai bhârî ? Yeh ham ne nâ jânî !  
 Is kê bhed batâo ham ko, âp Nâth gur gyânî.  
 In kê dukh miṭegâ, Sâmi, jabhî pîñgî pânî.”

*Mahâdev.*

- 1405 “ Koî rove, koî hanse, jag meñ dukh â pâs.  
 Gyân diht kar dekh le jab jag hot binâs.  
 Jab jag hot binâs, jânîyo dukh sukh kê hai melâ.

*Pârvatî.\**

- 1400 “ My husband, † what is this wailing in this city ?  
 All the city is weeping, and crying out greatly.  
 Crying out greatly : my Lord, tell me the truth.  
 On whom hath this great sorrow fallen ? I do not  
 know of it !  
 Tell me the secret, thou that art a wise saint and teacher.  
 O Lord ‡ until this sorrow is blotted I will not drink  
 water.”

*Mahâdev.*

- 1405 “ Some laugh and some weep, troubles come in the world.  
 See with the eye of knowledge that the world is tran-  
 sitory.  
 When the world is transitory, know that in it are mixed  
 joy and sorrow.

\* This is a clear case of *deus ex machina*: the poet having killed off all his characters, or rather put them into such difficulties as to ensure all their deaths, invokes the supernatural aid of Śiva and Pârvatî to get them out of their troubles.

† I.e., Śiva or Mahâdeva.

‡ *Sâmî* for *Śwâmi*, i.e., Śiva.

Is mâyâ se koî bache hai pake gur kâ chelâ.  
Jin mâyâ, mche, lobh, sab, tyagâ, chaurasî na khelâ.

1410 Chalî chalo âge ko, Bholî, mat na karo jhamelâ !”

*Pârbatî.*

“Ik nahîn mâno, piyâ, lûn in kâ dukh dekh.  
Jab yehân se âge chalûn : yeh hî mujhe hai ÷ek.  
Yeh hî mujhe hai ÷ek, Nâthjî : nahîn âgârî jâuâ.  
Man meñ samajh kare hai jo koî, us kâ kyâ samjhânâ.

1415 Bin pûchhe main nahîn chalûngî : âge nahîn ÷hikânâ.  
In kâ dukh pûchh lûn pahile, pûchhe bhojan khânâ.”

*Mahâdev.*

“Is mâyâ sansâr meñ dûkh hai âthon jâm.  
Chal, Bholî, âge chaleñ : tujh ko kyâ hai kâm ?  
Tujh ko kyâ hai kâm ? Piârî, samajh soch apne man meñ.

(But) saved from this wondrous thing is the disciple of  
a true teacher :

Who hath given up illusion, lust, greed and all, and  
passed over the eighty-four (*lâkhs* of migrations of  
lives).

1410 Pass on, thou foolish (goddess) and disturb me no more.”

*Pârbatî.*

“I will listen to nothing, my husband, I will see their  
grief,

And then pass on from here : this is my vow.

This is my vow, my Lord ; and I will not go on.

To him who understands in his heart why explain any  
further ?

1415 Without finding out I will not go ; I have no hope else.  
First I will ask their griefs and then I will eat my food.”

*Mahâdev.*

“ Trouble comes all day long in this illusory world.

Come, thou foolish (goddess) and pass on : of what  
concern is it to thee ?

What concerns it thee ? Think over it in thy mind, my  
love.

- 1420 Kitne râzi hai mast khwâri ? kitne râzi haiñ dhan meñ ?  
 Jis ne Us kî tek lî hai aò âke bâlepan meñ,  
 Unhîn Amarpur bâs hûâ hai; samajh dekh apne tan  
 meñ.”

*Pârbati.*

- “Main to ab mâno nahîn : kyâ samjhâo, Nâth ?  
 Un kê dukh niwâr do jabhî chalûngî sâth.  
 1425 Jabhî chalûngî sâth, Nâthjî : yeh mere man âi.  
 Chalûn âj bâgh meñ, jogî pûchhûngî samjhâe.  
 ‘Kyâ dukh hûâ ? batâo ham ko, kyûn raul machâe ?  
 Kis kî chitâ jale bâgh meñ ? Yeh do bhed batâe.’ ”

*Gurû Gorakhnâth.*

- “Râo Rasâlû jal gae us Mahite kî kâj.  
 1430 In ko âp jiwâe do ; kirpâ karo, Mahârâj !

- 1420 Some revel in pleasure : some revel in wealth.  
 Who take His (God's) name in their early youth,  
 Become inhabitants of Heaven : \* understand this in  
 thy heart (body).”

*Pârbati.*

- “I will listen to nothing : why dost press me, my Lord ?  
 Lessen their pain and I will go with thee.  
 1425 Then will I go with thee, my Lord : this is in my heart.  
 I will go to the garden to-day and find out from the  
 jogî. †  
 ‘What is the trouble ? tell me, why do they raise this  
 weeping ?  
 Whose pyre is burning in the garden ? Tell me this.’ ”

*Gurû Gorakhnâth. ‡*

- “Râjâ Rasâlû has burnt himself for Mahitâ's sake.  
 1430 Bring them to life ; have mercy, Mahârâj !

\* Amarpur = Amarapura = Amarâvatî : the city of the immortals.  
 † Gorakhnâth. ‡ To Sîva.

Kirpâ karo, Mahârâj ! Inhîn ko hatke âp jiwâo.  
 Tum ho pûran Brahm Sakat, jo in ke prâu bachâo.  
 Kirpâ karo, dukh hâro hamârâ, zarâ der mat lâo.  
 In ke prân bachâke, Saktî, jab âge ko jâo.”

- 1435 Kirpâ hûi hai Sakat kî : hûâ Quدرات kâ khiyâl.  
 Apnî unglî chîrke amrit lâ nikâl.  
 Amrit lâ nikâl Saktî ne jabhî chitâ pe dârâ.  
 Tînon hue chitâ men baiṭhe mukh se ‘ Râm ’ uchârâ.  
 Nahîn ant Us kî lîlâ kâ : kyâ jâne sansârâ ?
- 1440 Ik Nâm hai sâr jagat men, wohî sabhî ko piârâ !

*Râjâ Rasâli.*

“ Ab kirpâ Gur kî hûi sâre hamârî kâj.  
 Sab jag pâlânhar ho, baṛe gharîb-nawâj !

Have mercy, Mahârâj ! Bring them to life again.  
 Thou art Creator and Almighty ; save their lives.  
 Have mercy, take away my grief, and delay not.  
 Save their lives, O Almighty, and then pass on.”

- 1435 The Almighty had mercy : the Allpowerful considered them.  
 Cutting his finger he drew forth the water of life.\*  
 The Almighty drew forth the water of life and threw it on the pyre.  
 All three on the pyre sat up and called on God.  
 There is no end to His (God’s) mysteries : what knows the world of them ?
- 1440 There is One Name in all the world, which all love.

*Râjâ Rasâli.*

“ Now through the mercy of the Gurû (Gorakhnâth) all my desire has been accomplished :  
 The nourisher of the whole world, great cherisher of the poor !

\* This is a new origin for the *amrita* !

- Bare gharîb-nawâj, jagat kî lîlâ phir rachâo.  
 Hatke janam hûâ hai, in kâ dũjâ biyâh karwâo.  
 1445 Aur sab pîchhe karîyo ; Paṇḍit big bulâo.  
 Bedî racho biyâh kî tayyârî ; baje sabhî bajâo.”

- Paṇḍit big bulâeke shâhâ lîâ rachâî.  
 Mahitâ Sîl Kanwâr ke phere dîe diwâe.  
 Phere dîe diwâe, wahân sab â gae gotî nâtî.  
 1450 Sab parwâr âyâ bâgh meñ, paṛdâ khîcheñ bânâtî.  
 Mangalchâr hûâ bâgh meñ, Gorakh charhe barâtî.  
 Nar nârî ranwâs khushî hoñ, sab parjâ gun gâtî.  
 Jab unheñ sahâ sajâeke dîe sutâ ko biyâhe,  
 Ghar ghar meñ ânand ho, mahiloñ meñ uchhâe.

Great cherisher of the poor, perform another marvel  
 for the world.

They have been brought to life again, marry them a  
 second time.

- 1445 Do all the rest afterwards ; send for the priest at once.  
 Make ready the marriage altar ; sound all the music.”

Calling the priest quickly they performed all the cere-  
 mony.

And performed the marriage of Mahitâ and the Lady  
 Sîlâ.

They performed the marriage there and all the kith and  
 kin came.

- 1450 All the household came into the garden, and tents of  
 cloth were pitched.

Songs of rejoicing were (sung) in the garden and  
 Gorakhnâth started the procession.

Men and women of the household were pleased and all  
 their dependants sang their praises.

When the propitious moment was fixed he (Harbhaj Sâh)  
 married off his daughter.

Rejoicings were held in the houses and palaces :

- 1455 Mahilon meñ nchhâe, dât hatke de bhârî.  
Milne Sîl Kanwâr sakhî sab niârî niârî.

*Sîlâ Daî.*

“Lîje mujh ko, mât, abhî rî big bulâe.  
Abhî, Mâtâ milûn sâs apnî ko jâe.”

*Sîlâ Daî kî Mâtâ.*

- “Kushal khem se tum jâo, merî Sîl Kanwâr.  
1460 He Sîlâ, merî lâḍlî, tan man dârûn wâr.  
Tan man dârûn wâr, merî prânonî kî piârî.  
Lûngî beg bulâe ; nahîn kîjo man bhârî.  
Jâo sâs ke pâs, khushî se mangal gâo.  
Lûngî beg bulâe ; matî dil meñ ghabarâo.”
- 1465 Kîâ majil dhar majil, phir kânch kîâ makân.  
Chand roz ke bîch meñ âe Rîsalgarh darmiyân.  
Âe Rîsalgarh darmiyan, âe haiñ sajkar sab nar nârî.

- 1455 Were held in the palaces, and a great dowry was given  
anew.

And all her maids severally embraced the Lady Sîlâ.

*Sîlâ Daî.*

“Mother, send for me early.

Mother, now would I go to meet my mother-in-law.”

*Sîlâ Daî's Mother.*

“Happy and joyful go thou, Lady Sîlâ mine.

- 1460 O Sîlâ, my darling, I sacrifice my body and soul (to thee).

I sacrifice my body and soul, thou delight of my life.

I will call thee early : be not anxious in thy heart.

Go to thy mother-in-law, singing gaily in thy joy.

I will call thee early : have no care in thy heart.”

- 1465 Stage by stage they went and reached again the house  
(of Mahitâ).

After many days they arrived in Rîsalgarh.

They arrived in Rîsalgarh, came all the men and women  
in their best (to meet them).

Deoḥhîdâr 'araz karte haiñ hæth joḥ intazârî.  
 Åge ghoḥâ hai Mahite kâ, pîchhe Sîl Kanwârî.

1470 Ghar ghar meñ ânand hoḥyo hai sunkar bâtân sârî.

*Sîlâ Daî.*

“Charan tumhâre main lagûñ, ai Sâsur, main ân.  
 Joḥî âu milâ dî haḥke Sri Bhagwân.

Haḥke Sri Bhagwân, Sâsjî, hamen suhâg dîâ hai.  
 Dîn-diyâl, Raghu kul, Nâik, jis kâ sarau lîâ hai.

1475 Rachanhâr rachtâve Sâmî, jis kâ khiyâl bhayâ hai !  
 Amar nâm un kâ hai ; jag meñ dâjâ kaun hûâ hai ?”

*Sîlâ Daî kî Sâs.*

“Sukhî sadâ rahîye, Bahû ; rahîyo terâ suhâg.  
 Dûdh, putr, dhan, sab phalon hoḥyo bûḥh suhâg.

The door-keepers welcome them, waiting for them with  
 joined hands.

First went Mahitâ's horse, afterwards the Lady Sîlâ.

1470 Rejoicings were in every house when they heard all.

*Sîlâ Daî.*

“I am come to fall at thy feet, my mother-in-law.

Once more hath the Holy God joined us two.

Once more the Holy God, my mother-in-law, hath given  
 me wedded life.

The helper of the poor, he of Raghu's race,\* the Giver  
 whom we worship.

1475 He the Lord, the Creator hath re-created me, whose  
 favour was on me.

Immortal is his name ! Who is second to Him in the  
 world ?”

*Sîlâ Daî's Mother-in-law.*

“Be ever happy, my daughter-in-law : may thy wed-  
 lock last.

Milk, and sons, and wealth, a wedded old-age, all be thy  
 lot.

\* Râma = God.

- Hoïyo bû:h suhâg, yeh hai asîs hamârî.  
 1480 Sadâ karo ânand ; sîkhî sab â gaî kârî.  
 Tum pe kare sahâî, ap âwan Girwardhârî.  
 Man meî hûâ ânand, milê jo joî thârî.  
 Sub sambat, sub gharî, sadâ sub kâr tumhârâ !  
 Shakal tumhâre des, kushal parwâr tumbârâ !  
 1485 Gâo mangalchâr, so jâo mahil atârî.  
 Hatkar râkhî lâj, ân Kartâ ne thârî.''  
  
 Kirpâ hûî Jagtambâ kî, dharâ dhyân Jagdîs.  
 Sâng sampûran tum ne kîâ, Pârvatî ke Îs !  
 Pârvatî ke Îs jagat meî hamrî karî sahâî.  
 1490 Sâng sampûran karke, Mâtâ, pîchhe bhît banâe.  
 Sur, munî, jau, sankâdik ne terî mâyâ kahîn na pâî !  
 Kahte Bansî Lâl, Mât, tû châr jugoñ meî dhyâî.

- Be thine a wedded old-age, this is my blessing.  
 1480 Be happy ever : all happiness hath come to thee.  
 May he come and protect thee, Girwardhârî (Kṛishṇa).  
 I was happy in my heart when he joined you two.  
 Happy thy years, happy thy moments, happy be all thy  
 work.  
 Happy be thy land, happy be thy family.  
 1485 Sing gaily and go into the lofty palace.  
 Once more hath God come and protected thy honor.''  
  
 Merciful hath been the Earth-mother, the Lord of the  
 Earth\* hath been mindful (of me).  
 Thou hast completed my lay, thou Lord of Pârvatî.  
 The Lord of Pârvatî hath protected me in the world.  
 1490 Finishing my lay, Mother, I sing thy praises.  
 Sages, saints, and the holy ones have not found thy  
 mysteries.  
 Saith, Bansî Lâl, † Mother, thou art the supporter of the  
 four ages (of the world) !

\* Śiva and Pârvatî.

† The composer of the poem.



## No. XI.

### THE STORY OF RĀJĀ MAHĪ PARKĀSH OF SARMOR,

AS TOLD BY TWO INHABITANTS\* OF JŪNGĀ, THE SEAT  
OF THE RĀJĀ OF KYONTHAL.

[Kyonthal is the Hill State whose territories lie about Simla, and this song relates the story of a well-remembered fight between the Rānā of Kyonthal and the Rājā of the neighbouring Hill State of Sarmor, more commonly known as Nāhan. The geography of the song is strictly local, most of the places mentioned lying in the limited Territories of the Rājā of Sarmor, and the remainder within those of the (now) Rājā of Kyonthal. Its history is, of course, strictly local, and excepting the chief heroes, it is, in the present condition of our historical knowledge regarding the Hill States of the Simla District, quite hopeless to ascertain who the many minor personages, that figure in it, were.]

[The song is called the "story of Mahī (or Māi) Parkāsh, Rājā of Sarmor." This must be meant for Rājā Malhī Parkāsh, the fourth of the Sūrajhansī (Rājput) line of the Rājās of Sarmor, who, according to a manuscript epitomised history that I have in Urdū of the Sarmor State, reigned in Samvat (Vikramāditya) 1165—1174, or A.D. 1118 to 1127. The territories along the R. Jamnā in its mountain course, known as Sarmor, were conquered by one Sobhā Rawāl, a Sūrajhansī Rājput, a son of Bawāl (not Rāwal) Ugar Sen of Jaysalmir (founded according to Tod, *Rajasthan*, II, 187, in Samvat 1212, or A. D. 1158, by Bhattī Rājputs), who established himself in the Rājhan forests of the Khyārdā Dūn in Samvat. 1152, A. D. 1095, and called himself Svehabans Parkāsh. He reigned from 1095 to 1099 A. D., and was succeeded by Rājā Sālbāhan Parkāsh, 1099-1102; Rājā Bālakhand Parkāsh, 1102-1108; Rājā Malhī Parkāsh, 1108-1117. Parkāsh is the peculiar designation of the Sarmor Rājās, the present Rājā being Shamsher Parkāsh, the 45th of the line. The name Nāhan for the title of these Rājās is comparatively new, as that town was not occupied and repopulated till the time of the 31st Rājā, Karam Parkāsh, who reigned 1616-1630 A. D. The discrepancy between Tod's date for the foundation of Jaysalmir and the local historical date for the foundation of Sarmor by a Jaysalmir prince is a slight one compared to those that follow.]

[In the song Malhī (Mahī or Māi) Parkāsh fights Anūp (or Nūp) Sen, Rānā of Kyonthal. According to the manuscript Urdū history of these chiefs, Rānā Anūp Sen was 67th of his line, (the present chief Rājā [by British

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\* Kofīs, a caste who are weavers and singers by profession.

patent of 1857] Mahindar Sen being 75th,) and was the person who fought Rájá Malhî Parkâsh of Nâhan at the Deshû Dhâr. But his date appears to have been A. D. 1670-1693, barely within 600 years of that of Malhî Parkâsh. Anûp Sen's contemporary was Rájá Budh (or Bidhichand) Parkâsh, 34th Rájâ of Sarmor, who reigned 1674-1694 A. D. Going back, however, I find that the 33rd Rânâ, Rûp Sen, was Malhî Parkash's contemporary, and perhaps this is the Chief meant.]

[Four of the hill legends about Simla will be given in succession as they bear upon localities closely connected geographically and historically, and are all in the same dialect, known as the Kyonthali to students of these matters. The linguistic notes that follow are a guide to all the four stories.]

[The language of these hill songs is very archaic and peculiar, and of considerable value in tracing the history of the modern Aryan dialects. I have therefore brought together here, for the benefit of scholars, all the forms and words that are new or peculiar. The lists also will be of use to those studying the text of the songs. I would remark in passing that the often observed *shibboleth* (*sh* for *s*) of the hill peoples is strongly marked in these texts. One set of forms, that of the continuative participle, is worth remarking on here. It varies as *iro*, *ïro*, *ero*, *erû*, (and *ïre*). In modern Hindî it is *kar*, *karkar*, *karke* and *ke*: in old Hindî it was often *i* or *î*: in modern dialectic Panjâbi (hill dialects especially) it is often *î*. All the above are variations of the root *kri*, make, used an auxiliary termination, and I give, as a suggestion, that this *iro*, etc, is a double termination (like *karkar*) *i* + *ro*, the *ro* representing the root of the auxiliary verb *rahnâ*, to continue, to remain. In support of this view it is to be observed that in the songs (*vide* vocabularies) *râû*, *royâ* and *rohâ* = *rahâ* from *rahnâ*: *loâ* = *liyâ*: *goâ* = *gayâ*, *giâ*: *khoyâ* = *khâyâ*: *jogâ* = *jagâ*. I would also draw attention to the various and indeterminate character of the nominal and verbal inflections. They are worth study. Further there is a change from *a* or *â* to *i* (*e*) and *î*, which is noteworthy in tracing etymologies. Thus we have *kas* = *kis*; *thîngâ* = *thag*; *pîg* = *pag*; *gharâ* = *ghîrâ*; *đîngâ* = *đîng*; *đîve* = *jâve*; *lîđâ* = *landâ*; and more strongly both *pachiâ* and *pichiâ* stand for *châchâ*. Again *bîrnâ* is *bândhnâ*, to bind, fasten. It is possible, therefore, that *bîrnâ* and *bândhnâ* both represent the Sanskrit root *bandh* (*badh*).]

### GRAMMATICAL FORMS.

*bo* (= *ai*), *o*, *oh*.  
*dâ*, *de*, *dî* (= *meñ*), *in*: also (= *meñ*  
*se*) from inside, from: ex., *jabe dî* =  
*jab meñ*, when.  
*hâge* (= *pâs*), near, by, to.  
*ïre*; *iro*, *ïro*, *ero*, *erû*, the continua-  
 tive participial termination: ex.,  
*âïre*: *jâero*: *bhâgïro*, *jâïro*, *hârïro*,  
*handïro*: *jâiro*: *jâerû*.

*khî* = *ko*, to.  
*khî*, *khîye* (= *wâste*), for.  
*kho* (= *se*) from: (= also *ko*) to.  
*lâ*, *le*, *lî*, the termination of the past  
 and aorist tenses: ex., *baslâ*, *japlâ*,  
*bolâ*, *jaṭlâ*, *olâ*, *dîlâ*, *bolâ*, *holâ*,  
*âelâ*, *bolâlâ*: *larle*, *hole*, *dîle*:  
*bhâlî*.  
*lo* (= *ko*) to.

*mā, mān* : *mē, mēn* : *me*, the future and conditional tense termination :  
 ex., *lāmā, jāmā, dāmā, lāmā, nēmā* :  
*āmān, bharmān, gharmān* : *āmē, jāmi* : *karmān, āmēn, bharmēn, dī-  
 mēn, bījmēn* : *līme*.  
*mānj, mānje, mānjē, mānjo* (= *meñ, bīch meñ*) *mājh, mānjh*, in, through.  
*neṛe*, near.

*o, oñ*, the plural termination : ex., *bastaro, bhāḍyo, ṭhākuro, dhāro* : *sunāṅganoñ*.  
*rā, re, rē*, the possessive termination ; c. f. Panjābī, *dā, de, dē* and the Gurkhā, *lā, le, lē*.  
*ṭā, ṭe, ṭē* ; *ṭo*, a diminutive termination : ex., *nareṭṭā, nareṭṭo* : c. f. Panjābī and Hindī, *rā, rē, ṛā, ṛē*.

PRONOMINAL FORMS.

*ānthē* (= *itnā*) this much.  
*e* ; *es, ēs, ēsū* (= *yeh*) *is*, this.  
*ebe* = *ab*, now.  
*ebho* (= *yāñ*) thus.  
*eunē* (= *yahāñ*) here.  
*esho, īsho, īshū* ; *hēshē* ; *īṣē* = *aisā*, this kind.  
*ete, ethēn* (= *yahān*) *ethe*, here.  
*hāmāñ, hāmē* ; *hemē, hemeñ, hemēñ*,  
*heme, hemo* = *ham*, we, (I).  
*hāñ* (= *maiñ*), I.  
*jabe* = *jab*, when, (then).  
*jaē, jāyā, jē* = (*jaisā*) *jihā*, like.  
*jē* = *jo*, when.  
*jēṛā* (= *jaisā*) *jēṛā*, that kind.  
*jēshē, = jaisā*, that kind.  
*jūñē* = *jo*, who, which.  
*kā* ? *kā* ? = *kyā* ? what ?  
*kāre* ? *kārē* ? = (*kaisā* ?) *kehṛā* ? what kind ?  
*kas* ? = *kis* ? what ?  
*kebe*—*kebe*, either—or.  
*kene* ? *kēne* ? *kine* ? *keñ* ? *kēñ* ? =  
*kis* ? which ?  
*kēḍā* ? = *kehṛā* ? what kind ?  
*kēkhe*, each.

*kinē* ? (= *kyāñ*) why ?  
*kēshā* ? *kēshē* ? *kehē* ? = *kaisā* ? what kind ?  
*konē* ? = *kaun* ? which ?  
*mā, mān* (= *mujh*), *maiñ*, *me* : ex., *mā khē*, to me : *mā kho*, from me.  
*mahārā, mhārā* = *hamārā*, our (mine).  
*moveñ* (= *maiñ*) I.  
*orā, ore*, = *ure*, here : (this side).  
*re*, like.  
*saē, sē, seh* (= *woh*) he, that.  
*sebe* (= *we*), they.  
*tabe, tāmbe* = *tab*, then.  
*taē, taiñ* ; *taine, talne, tañē, tañēye* ;  
*tīne* = *tis*, that, (he).  
*tāñ, tān* = *tā*, thou.  
*tārē* = *terā*, thy.  
*teshē, tēshē* = *taisā*, such.  
*tē, tās, tēs, tēse, tēsē, tes, taīs* = *tis*, that.  
*tēḍā, tēḍe, tēḍū, tēḍo*, (= *tahāñ*), there.  
*tēnoñ* = *tin*, they.  
*tēte* (= *tyāñ*), thus.  
*tēte* = *tithe*, there.  
*tēṭṭe, tēṭṭe, tēṭṭe*, at that time.  
*to, toēñ, toñ* ; *tūne, tūñē* ; *tosē, tusē*,  
*tūsi, tuso* = *tum*, you.

VOCABULARY.

*ainē, innē*, a fight.  
*akhē* = *āñkh*, the eye.  
*akrā*, arrogant.  
*ālo* (= *lotā*), a brass pot ; cup.  
*ashyā* = *assē*, eighty.  
*bādā*, all, the whole.

*bādānā* = *bajānā*, to obey.  
*badrā*, a bag.  
*baḍṛā* = *barā*, much.  
 (?) *bāe* (= *kuchh*) at all.  
*balā* (= *sakā*) could ; [so ? *banā* = *saknā*].

*balānā* = *banwānā* (c.f. *nenā* = *lenā*) to get made.  
*bālnā* = *banānā*, to make.  
*bālto*, a bracelet, wristlet.  
*bāmā*, clothes.  
*bānā* (= *lagānā*) to begin.  
*bānē*, clothing: (= also *sārat*) appearance.  
*bashē*, rain.  
*bātnā* (= *gāṇḍnā* but c.f. *baṭnā*, to make) to knead.  
*bedno*, penetrated (c.f. Panjābī *binnā*).  
*begē*, *bēgrē* (= *bahot*) very, much.  
*beo*, *bēo* (= *hūā*), was: (c.f. *boā*).  
*berā* = *bērā*, a flock of cotton.  
*bhalrā* (= *bahot*) much.  
*bhātale*, oxen.  
*bhātrē*, arrow.  
*bhāyo* (= *hūā*), was.  
*bholkā* (= *bhunnā*) parched, half cooked.  
*bhūlā* (= *hūā*) was.  
*bēghā*, broad.  
*biorā*, a change in music (time or tune).  
*bēr*, village lands.  
*bērā*, an exchange.  
*bērṇā* (= *bāndhṇā*) to bind.  
*boā* = *hūā*, was (c.f. *beo*).  
*chāmā* (= *tāmā*) copper.  
*chaurā* (= *chauntrā*) a verandah, platform.  
*chaurā* (= *thorā*) a little: note *ch* = *t*; c.f. *chāmā*.  
*cheorē*, *chēorē*, (= *strē*) a woman, wife.  
*chirwā*, a babe.  
*chhārnā* = *chhadnā*, to leave.  
*chhējē* (= *purā*) fulfilled.  
*chhējē*, *chhējē*, third, i.e., *tēsrē*; c.f. *chaurā*.  
*dat* = Panjābī, *dēt*, daughter.  
*dagāsā* (= *gaṇḍāsā*) a small knife for cutting grass somewhat on the principle of an axe.  
*daltchā* (= *galchā*) a mat.  
*ḍāphē* (= *koṭrē*) a room.  
*ḍeunā* (= *jānā*) to go: it occurs in the

forms, *ḍivā*, *ḍivā*, *ḍivē*, *ḍive*, *ḍevē*, went.  
*ḍīngā* = *ḍāng*, a club.  
*ḍīngnā* (= *nikālnā*) to take out.  
*ḍīse*, *ḍese*, *ḍeshē* (= *din*: Skr. *divas*, *dyaus*) the day.  
*ḍīve*, imp: let us give, give: c.f. *leve*.  
*dhāchnā*, to feed.  
*dhāḥ* (= *dohāḥ*) help.  
*dhāḥ*, on high.  
*dhāḥ*, *dhāḥkē*, on high.  
*dharātē* = *ādhi rātē*, midnight.  
*ḍherē*, *ḍhērē*, *ḍhēre*, *ḍhērā*, (= *din*) the day.  
*dhēso*, *dhēshā* = *disā*, visible.  
*dūlke*, sunrise.  
*ḍām* (= *Dom*, a low caste) a menial.  
*ḍurāgē* (= *nuḡārā*) a loud drum.  
*gāveṇ* = *gāū-gāḥ*, a cow.  
*gāveṇ* = *gānu*, a village.  
*ghērā* = *gharā*, an earthen pot.  
*giḥē* = *angṭhē*, a fire-place.  
*goā*, *goe*, *goḥ*; *goyā* = *gayā*, *giā*, went: also the auxiliary passive form.  
*hādē*, *hādē* (= *bāt*) word, thing.  
*hanḍnā* (= *chalnā*) to go, walk.  
*hāzīrē* (= *hāzīr*, present) an attendant, servant, follower.  
*hērṇā* = *hernā*, to look at, stare.  
*jagro*, the walls of a house.  
*japnā* (= *bolnā*) speak: c.f. *japnā*. to repeat (religion).  
*jaṭna*, *jaṭhnā* (= *bolnā*) to speak.  
*jogā* = *jagā*, a place.  
*kāchh* = *kinārā*, a bank.  
*kāng*, a row, noise.  
*kārā*, revenue (= ? *kār*).  
*karego* = *karanḡā*, a corpse.  
*kartā*, great anxiety.  
*ke* = *ki*, or.  
*khāṭē*, revenue.  
*khoyā* = *khāyā*, ate.  
*kūlo*, in the morning.  
*koḥlē*, *koele*, verandah.  
*kūkū*, cuckoo.  
*kyūṭh*, clouds.

lekḥā-jokḥā = lekḥā—chokḥā, computa-  
tion.  
lenā, to take: also auxiliary; it oc-  
curs in the forms; loe, lāā, loḥ = lēā,  
lēe, liyā, liye, took: lēwā, leve, lēve =  
lēye, let us take.  
lādā = laṇḍā, crop-tailed.  
lāro, a cry.  
lāā = rāā = rahā, remained: see royā.  
māecho (= mā bāp) parents.  
majjat, an army.  
manrū (= mangāl, sagāl) betrothal.  
meān (= wasīr) a minister: ? a caste  
name.  
mēro, a roof.  
nabārā, past tense, pierced.  
nadrī = nazārī, sight: c.f. the common  
Panjābi, kāgād and kāgat = kāghaz.  
nahār, gut, leather-string.  
nāl, nī, nīn = nahēn, not.  
nānā = lānā, to bring.  
narelo, nareltā, nareltō, a vessel (= ?  
narel, a cocconut: the vessel of a  
chillam or ḥuqa).  
nāvī, (c.f. Panjābi nēānā, to bend to  
one's will) subject, ruled.  
negī, nēgī, nēngī, a chief, military  
commander, (?) a caste name.  
nenā = lenā, to take: found in the  
forms, nēn, nēān, nēān, nēmā.  
neorī, navīro, likeness.  
nīkrā = nīkkā, small.  
nokhī = anokhī, an unfair injury.  
obā (= āpar) above.  
pagī, a vestibule, verandah.  
pagrā (= sāhir) visible.  
pagrā, a follower (= ? pag, Panjābi).  
pākharo, opposition, enemy.  
pānā (= dālnā) to throw, place.  
pandale, a verandah.  
parchī = barchī, a lance.  
pehorū kho (= āge ko) next.  
pēchīā, pachiā (= chāchā) paternal  
uncle.  
pīdārī (= prīti) love.  
pīg = pag, foot.

pionolī, yellow ink.  
pīrī = pīrī, a generation.  
ponā, an ear of corn.  
pūchhnā—nīhnā = pūchhnā-gichhnā,  
to ask.  
puro, pure, purā, = pare, back, beyond.  
pyālī, pyūwal, a door.  
rabālī, a caress.  
raghes (= matlab) a meaning.  
rāmbī, an instrument for uprooting  
grass, etc.  
rāngarī, a wife: ? fem. form of Rān-  
gar, a Rājput caste.  
raunā, (= chauntrā) a verandah, plat-  
form.  
rekḥā, a rival (fem.)  
rīgarū, regarū, member of the royal  
family: rīgarī (= log) the people,  
population.  
ro, rā, (= aur) and.  
royā, rāā, rove, rohā, forms of the  
verb rahnā, to remain: past tense.  
rābhan (= ? rābarū) before, in front.  
samān (= inām) reward.  
sanon (= salāk) treatment.  
sardā, plenty.  
sarī, loud.  
serī, sairī; setī (= maidām) a plain,  
flat place: ? for sūr, sūrā, a swamp.  
shādā = saddhā, to call, send for.  
shāh = sāh, life.  
shālī, (= sajāt) made, completed.  
sharī = sarī, opposed.  
shīgī, ehīngī, quickly.  
shīlā (= san) hemp.  
shīlī (= gīdar) a jackal.  
shīrash = sarson, mustard.  
shokā = sukā, dry.  
sibure, always.  
sījlā, altogether.  
soān (= sīdhā) straight in front.  
tātā pānī, boiling water.  
tāve, imp. of tāvā, = to warm up.  
thokarī = hathkarī, handcuff.  
thīngā = thag, a sooundrel, cheat.  
undā (= nīche) below.

## TEXT.

*Hâr Râjâ Mahî Parkâsh Râjâ Sarmor.*

- Tabé bârâ baras Maî Râjâ joṛî Kyonthal nârâzî.  
 Tabé Nâhan sî\* Râjâ taîuî fauj pâî joṛî.  
 Tabé jî ðerâ âyâ thâ Râjâ râ Balag rî serî.  
 Tabé jî Balag rî bastaro goe bhâgîro devî.  
 5 Tabé Dharmî Bâhmanî mat lî kamâî :  
 Tabé Râjâ âyo goyâ charhîro ðere âumî jâe.  
 Tabé thâlî bharî motî rî bhetâ Râjâ khî lîe.  
 Tabé Râjâ taînî Mahî ghâî pîthṛî pherî.  
 Tabé “hekṛî, Râjâ, pêthṛî dûnî, Sâhibâ, terî.  
 10 Tabé jo tû sune, Râjîâ, Bâhmanî rî wazîrî†  
 Terî bâhinî lîo surânganon ; tû jâ Nâhanî pherî !”  
 Nahînî sundâ Bâhmanî cheoṛî râ jânâ.  
 “Merî Kyonthal nârâzî khî jânî hî jânâ.  
 Tusî bânon, châkaro, pâgarî ; pahîro sanjoyâ.”  
 15 Tabé âj hukum Râjâ râ Nâgnî khî hoâ.  
 Tabé Nâgnî rîgarî goe bhâgîro ðivî.  
 Sunnî chhârî goe Nâgnî to bae goe nâ sharî :  
 Tabé Nâgnî rî garhî goe begî ðarî.  
 Tabé ðheṛî ekkî pânjoeṛ goe Nâgan choṛî.  
 20 “Tusî bânon, châkaro, pâgarî, shîgî karo roṛî.”  
 Tabé âj hukum Râjâ râ Sainjûnî khî hoâ.  
 Tabé ðerâ â goyâ Râjâ râ Sainjûnî rî sairî.  
 Tabé bârâ jûnî§ ðârûe Râjâ kfâ mahâlâ||  
 Tabé sâre bhâîyo Kyonthal râ lâmbû jîṛâ hâlâ.  
 25 “Tusî bânon, châkaro, bugche ; pahîro sanjoyâ.”  
 Tabé âj hukum Râjâ râ Desû Dhâro khî hoâ.  
 Tabé Dhâro Râjâ Deshû rî kirî¶ pâyâ mahâlâ.  
 Tabé Kâthṛî rî Kolîye mat pâî kamâî ;  
 Tabé Râjâ âyo goyâ Máîyâ ðere aumî jâe.

\* So in this text, but *sî* is unintelligible; probably should be *Nâhanî*.

† ? For 'arzi.

‡ *Pânch ek*, about five.

§ *Jûnî*, a weight, one and a half *mans*.

|| ? For *mahâvara* practise: *vulgo mahâdord*.

¶ ? For *kilî* from *khila* a fort.

- 30 Tabe Kaṭṭṛî rî Kolî râ bar lekhâ do serâ.  
Tabe jo baslâ, "Râjâ Deshûe tis rî râyat hâmi."  
Derâ le goe lûṭî rûbharo rî dharâtî.  
Tabe Kolîye devî goe Kâṭṭṛî Joṅgâ re darbâre.  
"Kîshâ suttâ, Râjiâ Sâhibâ, Deshî bairî âe?"
- 35 Tabe Râjâ Joṅgâ re pagiye dâ girdâ pherû.  
"Tusî Ghîle ândiyo Chhibbrû, Dharte Bhilêrû."  
Tabe jî Ghîlâ âyo goya Chhibbrû, Dhartâ Bhilêrû.  
Tabe Râjâ tainiye Nûp Senî puchhne loe teshî.  
"Tabe Deshû âyo goyâ. Maîyâ; hâmi karmîn kyâ?"
- 40 "Tabe ðolâ devî, to daî râ, khoe, Sâinâ Râjâ."  
Daî Râjâ rî Sîtalâ lândî nâ rasoî.  
Tabe Ghîlâ japlâ Dhartâ manrû rî ghâi.  
Jo jo thî nîkrî\* dûjhî tain dî karaz laî.  
"Terâ desh khâyâ, Râjiâ, châkare ro ghoṛe.
- 45 Desû laṛle Dhâro dî châkaro ro ghoṛe.  
Bhât khâyâ tere châkare, pichh pîṭî hâmi."  
Tû bhî laṛe, mere jo râyat, âdhâ kârâ chhoṛûn.  
Tabe Ghîle tâine Chhibbre mat ghâi kamâi :  
Tabe Mahite mutsaddî khî kâgaz pahunchâve.
- 50 Tabe bhâe† bhâiyo râṭî khî kîlo fauj kaṭṭî.‡  
Tabe bashî lûâ thâ pâi, jhûmen rahî kyûṭh.  
Tabe chhiṛî fauj Râjâ rî, hoe dhaule dhâro :  
Tabe thârâ§ chaṛhe Thâkuro, pandrâ bazâr :  
Tabe Deshûâ re Dhâro dâ goyâ mo'âmlâ lâge ;
- 55 Tabe Deshûâ re Dhâro dî lâgî goî laṛâî !  
Tabe Hanumâne Gosâin ghâyâ pagrâ jape :  
"Ebe dhanwâ chhâro bhâṭṭṛî dângare sambhâlo."  
Kâṭî kâṭiro bhar ghâyâ dhârṭhî ro nâlo :  
Tabe gahe lâge goe mûṇḍû re karego re bâro.
- 60 Tabe Râjâ rî fauj râ ghâ re kâṭâ kâ.  
Tabe Deshû rî Dhâro dî lâgî goe jhîṛî.  
Tabe obâ âyâ thâ Râjâ pâlagî dâ undâ nâyâ|| jîṛî.¶  
Râjâ Sainjû rî serî dâ suranî girâ.  
"Merâ orâ â, nî tû Molûâ, soînî râ narelo."

\* P For *neg*, rights.§ For *aṭhârd*.† For *hûe* was.|| *Nânâ = lândâ*.‡ P For *ekattâ* together.

¶ Doubtful word.

- 65 Tî dà soïne re narelo dâ Debî râ thâ barâ.  
 “Tabe tân lâgî, Râjâ, narelo rî, hân leyâ hûn shâh.”  
 “Ebe Nâhan re, Molûâ, konî muñh jâmî. ?”  
 Tabe eshâ lâgâ thâ boldâ Nâhanî râ Nâthû.  
 “Tabe lîde lîde ebe ghorave ebe gâhnâ bâthâ.”
- 70 Tabe pehorû kho bollâ Nâhanî râ Meûn :  
 “Tû Râjâ Kyonthal lo jáïro e leyâ samân !”  
 Tabe eshu lâgî goe boldî Râjâ rî Rânî :  
 “Râjâ, jab thâ barjî kas râ na thâ mânî ;  
 Tu bhî Kyonthal lo jáero kê rî karî áyâ ?”
- 75 “Tân bì bolo, Sâhibâ Rânî, nâi mehnâ deve :  
 Merâ Deshû Dhâro râ badlâ tainî, Rânî, dekhî.  
 Tû bì Râtpânî, Rânî, dekhî karî tamâshâ.”  
 Tabe Râjâ tainî Nâhanî karî loâ samân :  
 Tabe bârâ sau kiâ ghorlû sâthî lâkh piâdâ.
- 80 Tabe charhî fauj Râjâ rî Râtpânî áyâ.  
 Tabe thârâ\* jûni dârûe Râjâ kiâ mohâlâ.  
 Onde jhûmakû Dhatrî, obâ Sargo kâmbâ.  
 Tabe dhaulie re gîdie, kaliâ re kâgâ,  
 Taïne Râtpânî bhâyo goyâ mo’âmlâ lâgî.
- 85 Tabe bîrâ lâgâ bandûkon râ megh jîrâ gorâ :  
 Tabe bîrâ lâgâ kamâne râ jâo jîrâ ponâ :  
 Tabe bîrâ lâgâ talwârî râ bijlî jî chamâko.  
 Tabe ishû lâgâ thâ boldâ Nâhanî Râjâ :  
 “Toin Deshû Dhâro bhayyâ Râjâ Sâhibâ, thî nokhî kí.”
- 90 “Tabe ebe pâkî boî, Râjiâ, merî Sîdhî rî wazîrî.”  
 “Tabe dûdh sardâ merî Nâhanî ebe lâi dîmâ khîrî.”  
 Tabe eshû lâgâ boldâ Sîdhâ Wazîro,  
 Jûnî phât pardû, muñh dâ páchho sai nâ phero :  
 “Tabe terî Deshû Dhârî dâ, Râjiâ, bash châlâ nâ thâ merâ,
- 95 Tabe ghane lâge the mûñdû re, karego re bâro.”  
 Tabe eshû lâgâ bolnî Sidhâ Wazîro.  
 “Tûni pîchhû Râjiâ Nûp Sainâ, jânâ pherî.”  
 Tabe Sîdhâ, Kot râ Thâkuro, baiñhâ mehnâ deî.  
 “Tabe Deshû jîtâ thâ, Râjiâ âj hâriro dêwâ.”

\* For *athârâ*.



- 100 Tabe Râjâ goyâ seh Nup Sainî pichhro hatî :  
 Tabe jî Râjâ seh Mâyâ bîgrî hûâ khush ;  
 Tabe Nâhinî jâero karî loe bahot khushî.

## TRANSLATION.

*The Story of Râjâ Mahî Parkâsh of Sarmor.*

When Mahî was twelve years old the Râjâ of Kyonthal quarrelled with him.

Then the Râjâ (Mahî) collected his army at Nâhan :  
 And the Râjâ took up his station at the plains of Balag,\*  
 And the people of Balag ran away.

- 5 Then Dharmî, the Brâhmanî, made a plan,  
 (That) as the Râjâ had come she would go to his camp.  
 So she took a platter filled with pearls as a present to  
 the Râjâ.

But Râjâ Mahî turned his back upon her.

Then said she " Sir Râjâ, thy face and back are one to  
 me ;

- 10 If thou hear the Brâhmanî's petition, Râjâ.  
 Take golden-bracelets for thy wrists; return thou back  
 to Nâhan !"

He heeded not the wisdom of the Brâhman woman.

" I must go on account of my quarrel with Kyonthal.

Do you fasten on your turbans, my servants, and put  
 on your armour."

- 15 Then the Râjâ gave the order for (the march to) Nâgnî  
 at once.†

Then the people of Nâgnî ran away.

Nâgnî was (left) empty and no one opposed them at all :

And the people of Nâgnî were very frightened :

And about the fifth day Nâgnî was conquered.

- 20 " Fasten on your turbans, my servants; and quickly  
 make your bread‡."

\* About 15 miles from Nâhan.

† *Lit.* To-day. Nâgnî is the second stage towards Kyonthal.

‡ *I.e.*, prepare for the way.

- Then the Râjâ gave the order for Sainjûnî\* at once,  
 And the Râjâ's camp came to the plains of Sainjûnî.  
 Then the Râjâ fired off twelve *jûnîs*† of gun powder :  
 And all the brethren of Kyonthal shook like grass.‡
- 25 "Fasten on your bundles, my servants: put on your  
 armour."
- Then the Râjâ gave the order for the Desû Dhâr at once.  
 And the Râjâ fired at the fort of Desû Dhâr.  
 Then the bards§ of Kâthri hit upon a plan,  
 To go to the camp of Râjâ Mahî.
- 30 Two *seers* (of food) were ordered as a gift to the bards  
 of Kâthri.
- Then said they "We are the people of the Râjâ of  
 Desû."||
- At dead of midnight the camp was robbed.  
 Then the bards of Kâthri went to the Court of Jongâ  
 (Kyonthal).
- "Why art sleeping, Sir Râjâ, an enemy hath come to  
 Desû?"
- 35 The Râjâ of Jongâ was walking about his verandah.  
 "Call you Ghîlâ, the Chhibbar, and Dhartâ, the Bhiler."  
 When Ghîlâ the Chhibbar and Dhartâ the Bhiler were  
 come
- Râjâ Anûp Sen (of Kyonthal) began to ask them thus :  
 "Mahî has come to Desû ; what shall we do?"
- 40 "Give (thy daughter) in marriage (to him), O Râjâ  
 (Anûp) Sen and enmity will be lost."¶
- Sîtalâ, the Râjâ's daughter would not take her food.  
 Then spake Ghîlâ and Dhartâ, settling the betrothal :  
 (And so) on what free rights they had (the Râjâ) de-  
 manded double revenue.

\* Or Sainj, the third stage. † *I.e.*, 18 *mans* or 1475 *lbs.*

‡ *Lâmbû* ? = *lambâ*, a grass, *aristida depressa* or *setacea* : see *Panjab Plants*, Stewart, p. 249.

§ *Kolî*, a caste occupied as bards and weavers.

|| *I.e.* of the conqueror : a flattering speech.

¶ This is a very doubtful line.

- (So they said) "Thy country has been robbed, O Râjâ,  
by thy servants and their horses.
- 45 Thy servants and their horses are to fight at the Desû  
Dhâr.  
Thy servants eat the rice, and we drink the rice-  
water."
- "Fight ye, too, (said the Râjâ) that are my subjects and  
I remit half the revenue (from you)."
- Then Ghîlâ the Chhibbar thought of a plan :  
And sent letters (papers) to the ministers and clerks.
- 50 When the night had passed away, the army collected  
in the morning.  
The rain was falling and the clouds lowered :  
And the Râjâ's army advanced and the hills became  
white (with their clothes).  
Then advanced the eighteen Lords\* and fifteen thousand  
(men) :  
And the struggle began at the Desû Dhâr ;—
- 55 The fight at the Desû Dhâr !  
Then spoke the follower of Hanumân Gosâîn.†  
"Throw aside bows and arrows here and look to your  
clubs."  
(With) slaying and slaying the earth and the hollows  
became filled :  
And heads and corpses were piled up into fences.
- 60 And the Râjâ (Mahî's) army was cut up like grass.  
Then they went through the bushes of the Desû Dhâr.  
The Râjâ (Mahî) who had come (sitting) upright in a  
palanquin was carried back prostrate.  
The Râjâ came to his senses in the plain of Sainjûnî.  
"O thou Mahî, bring here my golden *huqa* :"
- 65 In the golden *huqa* was the offering to Devî.  
"Râjâ, thou dost want the *huqa* ; I have but brought  
my life."

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\* The 18 *thâkurs* or barons over whom the Kyonthal Râjâ ruled.

† Meaning Hanumân, the monkey-god ; the god of warriors.

- “ With what face shall we go to Nâhan now, Mahî ? ”  
 Then thus spake the Lord of Nâhan :  
 “ The crop-tailed horses are now (only fit) for (treading  
 out) grain.”\*  
 70 Then next spake the Minister of Nâhan :  
 “ Going to the Râjâ Kyonthal thou hast taken this  
 army ! ”  
 Then thus spake the Râjâ’s Queen :  
 “ Râjâ, when thou wast warned thou wouldst not listen  
 to any one ;  
 Thou hast gone to Kyonthal and what hast thou  
 done ? ”  
 75 “ I tell thee, my Lady Queen, do not reproach me.  
 Thou shalt see my revenge, Rânî, for the Desû Dhâr.  
 Thou shalt see the affair at Râtîpânî, my Queen.”  
 Then the Râjâ of Nâhan made his preparations :  
 Twelve hundred horse and a hundred thousand infantry. †  
 80 And the Râjâ’s army reached Râtîpânî.  
 The Râjâ let off eighteen *jûnîs* ‡ of gun powder.  
 Beneath the earth shook and above the heavens trem-  
 bled.  
 The white vultures and the black crows collected :  
 And the struggle was then at Râtîpânî.  
 85 Then the guns in exchange thundered like the clouds :  
 And the exchange of arrows was like the chaff from  
 barley :  
 And the swords in exchange flashed like lightning.  
 Then thus spake the Râjâ of Nâhan :  
 “ My brother Râjâ (of Kyonthal), thou didst much  
 damage at the Desû Dhâr.  
 90 The advice of my (Minister) Sîdhâ, O Râjâ, is very good.  
 I (the Râjâ) have plenty of milk in my Nâhan, I will  
 bring here *khîr* § (for thee).” ||

\* *Bâthû*, a species of *chenopodium*.

† Meaning merely a vague large quantity.

‡ I.e., 27 *mans* or over 2,000 *lbs*.

§ A pottage of milk and rice. || Give thee a plenteous reward.

Then thus spake Sîdhâ, the Minister,  
 Who was wounded in the face by a lance, and who did  
 not turn back :

“ In the Desû Dhâr my power was useless, Râjâ,  
 95 And heads and corpses began to be collected into  
 fences.”

Then thus spake Sîdhâ, the Minister.

“ O Râjâ Anûp Sen, do thou turn back.”

Then Sîdhâ, the Lord of Kot, spake (these) reproaches :

“ Thou didst win at Desû, Râjâ, to-day shalt thou lose.”

100 Then was Râjâ Anûp Sen driven back :

And Râjâ Mahî was very pleased.

And great rejoicings were held at Nâhan.

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## No. XII.

### THE STORY OF SYÁMÁ, LORD OF SOHINÍ, AS TOLD BY TWO INHABITANTS OF JÚNGÁ, THE SEAT OF THE RÁJÁ OF KYONTHAL.

[The history of the legend is very mixed and confusing. It relates the quarrels of Rájá Narpát (*sic*) of Sarmor with Syámá of Sohini, who is described as "jágtrdár, parganá Sohini, 'iláqa Sarmor," *i. e.*, fief-holder in the sub-division Sohini of the Sarmor State. But as far as the lists in my possession guide me there never was a Rájá Narpát Parkásh of Sarmor. The 49th Ráná of Kyonthal, however, was Ráná Narpátí Sen, and the legend may be explained possibly by supposing that the Rájá of Sarmor's help was asked for in suppressing Syámá. Nevertheless the legend distinctly calls Narpát, Rájá of Sarmor, and states that Syámá's fief was in Sarmor territories. Ráná Narpátí Sen of Kyonthal seems to have lived about the beginning of the 16th century A.D. His contemporaries on the Sarmor throne have left apparently nothing but their bare names and dates behind them. The mention of the Rájá of Garhwál or Srinagar, as the helper of Syámá's son Sundar, does not help us, for no name is given, and according to Sarmor history there was more or less continuous fighting between these mountain neighbours from the time of Rájá Mándhátá Parkásh of Sarmor, A. D. 1634-1654 till the beginning of this century.]

[Syámá in the song is called the *mawáwt* of Sohini, a word I have variously rendered as independent, insurgent, rebel, etc., as the context warranted. In the MS. Kyonthal History the word is *mávt* and is described as indicative of a class, which it undoubtedly is. They seem to have been independent landowners in the hills, holding usually very small estates, but acknowledging no master and paying no one revenue or tribute. The MS. history says "mávt, ya'ne khud sar loq," *i. e.* "the mávis, or masters of themselves." It is to be noted that Syámá in the song supposed to possess title-deeds in the shape of copper-(plate)-sheets. In short the whole question of these *mávis* is very interesting, if not important. I have suggested that this modern word *mawáwt* or *mávt*, which I heard also pronounced *mawáht* and *ma'ávt*, is the Arabic word, and our Indian Official term, *mu'ájt*, rent-free lands.]

[The geography and history of the legend are strictly local and call for no further remark here. It is quite impossible, at present, to ascertain the history of the minor personages so frequently mentioned in it.]

## TEXT.

*Hâr Syâmâ, Jâgirdâr, Parganâ Sohini, 'Ilâqa Sarmor.*

- Syâmâ Sohini râ ban gayâ mawâwi.\*  
 Kârâ mo'âmlâ Râjâ râ khâi loâ grâhî.  
 Gâve maheshe parzâ rî ghâi kâre mâjîânî.†  
 Tabe dove jane Rigarûte gallo pâi lâi.
- 5 Râjâ Narpat pagîye dî sunno :  
 " Sach bolo, mere Regarû, kâre japâ tosi ?"  
 " Kene japâ, Sâhibâ, dâkhâ sâkhî lâi ?"  
 " Tosî sach bolo, mere Regarû, Râjâ kolhû de pîlo."  
 " Hâmen lâi, Râjâ Sâhibâ, mawâwi rî gallo."
- 10 Mânj Deshû dâ, Râjiâ, Syâmâ banâ mawâwi.  
 Mahil re badhâro kho mângî châmbî rî bahî.  
 Châmbî rî bahî dâ kârâ Râjâ dekhâ.  
 Sât hoe Râjâwalî kârâ binâ dittâ.  
 " Korâ âno merâ kâgat, kalam rû dâwât.
- 15 Pahil likho chîthî dâ Râm merî salâm :  
 Dûjî likho chîthî dâ pionolî raghes.  
 Kebe âve merî Nâhan khî, kebe rove nân mere deshî."  
 Tabe do Râjâ re châkaro Sohini khî dîve.  
 Sohini jâiro goê choure baithî.
- 20 Syâmî rî rângarî morî mânjî dekhî :  
 Syâmî rî rângarî bharî lai narîlo ;  
 Choure khî âi hâth dittâ narelîâ.  
 Bâvin paio bândo.  
 " Syâmâ mawâwi Sohini râ ghare holâ ke gâven ?"
- 25 " Syâmâ suttî rove Jalyâ bangalî rî dâphî."  
 " Tishâ bio koin âdimî jo Syâmî deo jagâvî ?"  
 Tabe Thûlîe lâyâ bejî thâli dâ chhenâkâ.  
 Suttâ hondâ seh Syâmâ jhumkîrû jâgâ.  
 " Ûbâ uthe, bapûâ, goe Râvale âve."
- 30 " Kene khâi na, bejîe, Râvele rî khâti."  
 Âge nîkalo bahiro khî saurî ro daliche.  
 Mânjî raune Sohini re bichi goî satranjî.

\* (P) From *mu'âfî*, rent-free lands. † (P) *Mu'âvaza*, compensation.

- Syâmâ donon Jaiyâ tabe bâhiro khî âe.  
Chîlke seh lâ gae tabe kachahrî de baiṭhe.
- 35 Pâge dâ khole tí ne kâgat diṭṭî Syâme re bâth.  
Tabe Syâme tine Jâiye bânchne lâi.  
Bânchî bâuchîro kâgat pái gîṭhî de phûkî.  
“Tûsf done âve bolî, chaṛhero Râjâ ro Rânî.  
Râjâ dîmâ gâonṭo, Rânî bhar laî pânî.
- 40 Kâle kare in re munṭo, lâambe deo dhâke.”  
Pâthâ ditta shîrash gânṭhî dâ bânî.  
Kunke Râjâ ginero ennî ainî âve.  
Tabe tînon Râjâ re châkaro de lâambe ditte dhâke.  
Tabe Sohini seh châkaro pure Nâhan khî haṭe.
- 45 Râjâ baiṭhâ thâ Narpat bârâ re dwâre.  
Tabe rîgaṛûe Râjâ bolî, “jaikârî.”  
“Bolo, merio rîgaṛo, oh Syâmâ rî hâdî.”  
“Pâthâ ditta, Sâhibâ, shîrash gâṭhî dâ bânî ;  
‘Je kunke Râjâ ginero mâ khî ethî fauj leve.’”
- 50 “Mere nîngî Târû gaṛh re ore leo shâde.  
To ne, Târûâ nîgiâ, Sohini khî jânâ.  
Tû to bhârî laî jâ fauj, baḍâ sâman.  
Mâre begî jâe goâ akrâ Sohini râ mawâwî.  
Târûâ nîgiâ, tû to â, bo, Sohini phûkî.”
- 55 Târue nîngî laî fauj joṛî.  
Chânge chânge loe hâzirî, chângî bandûko.  
Shînke dârû re badre hâthî rî bândhe piṭhe :  
Âge nikale mohre de neze re nishân.  
Tabe chaṛhi fauj Târûe rî Jimṭe rî ghâṭî.
- 60 Ghâṭ tîas Jimṭe re karî ghâyâ mahâlâ :  
Dhoîn rî bādali goyâ sūrjo jhîmâ.  
Syâmâ baiṭhâ Sohini thare pândale shûno.  
“Tâmbe bolo, merâ Chorûâ, kaun ugmâ Râjâ ?”  
“Râjâ koî nî ugmâ, Târû gaṛh râ nîgî.”
- 65 Tabe Târû rî fauj âi Sohini bâṛe :  
Sohini rî bâṛo dî lâi Târû re âgo.  
Syâmâ seh Sohini râ lâmbî dîlâ hâko.  
“Dînroâ, Kînrûâ, merî dhâi khî âve.”  
“Tînon sânon khî, Syâmiâ, hâmen koî na âmîn.



- 70 Bârâ dhoë barash Dohchî dâ bhâre.  
Ghar chîne toîn âpne, tûne\* kâti mahârî."  
Isho lâgî boldî Syâmî re nâro :  
"Tere laye hâzirî, mere jâero dâm."  
Tabe îsho lâgâ boldâ Sohini râ Syâmâ :
- 75 "Kadhî bhilî râti? kadhî olâ deshû ?"  
Tabe charhe âire mohre Dhâgû Syâmâ râ Kesû.  
"Chorûâ, † Koltûâ, in dhîrî khî pâlà."  
Bhîtarô dâ jatlâ sebe Chohurû Koltû :  
"Târû parâ nadî : lão, Syâmâjî, golî."
- 80 Tinoñ rî hâdî khî Syâmâ hâsne lâgâ :  
"Je bânhin tân dî, meriâ Chûûâ, lândâ koe nîn golî ?"  
Sohini rî sîrî dâ goyâ mo'âmlâ lâgî :  
Târû nîgî rî fauj râ ghâ kâta kiâ ;  
Târû nîngî seh Nâhan râ tabe lâgâ rondâ :
- 85 "Kâti Râjâ rî fauj, hân Deshû jogâ nâ hondâ."  
Tabe likhîro Târûe kâgat Nâhan khî ditâ.  
"Sadâ kâti, Târûâ, ghâeni râ ghâ.  
Tû âj mawâwî kho ore leve swâs."  
Tes Târû nîngî dî âyo goî dhîrî.
- 90 Jhûrâ ro Ruliâ hâzirî Kâlsî khî dîve.  
Jab jândâ parî jandîye rain rû râti :  
Tabe lâge Dûbî rî Kâlsî pyûlî re pât.  
Bâhar dâ jatlâ Ruliâ rû Jhûrâ :  
"Pyûlî râ Dûbiâ tû pyûwal kholî."
- 95 "Tu kâi râ âdmî ? kine jogâ âyâ."  
"Nâhan râ hân âdmî, Kâlsî khî âyâ."  
"Tu kare ebho, Jhûrîâ, bâg mânje ðerâ.  
Tabe baro dîmâ bâkarâ bhalko re sabere.  
Hâdî galo jabe lândîye baithîye rain rû râti.
- 100 Tabe khole Dûbî rî Kâlsî pyûlî re pât.  
Tabe Jhûrâ Râje râ hâzirî bhîtarô khî dîwâ ;  
Tabe pâg dâ kholâ kâgat dîtâ Dûbî re hâth.  
Hêmâ Chand Dûbî lûâ kâgat bânchî.  
"Mahâre begî jâi goyâ akarâ Sohini râ mawâwî :

\* Toon wood : cedrela toona.

† For the common opprobrious name Chûhrâ.

- 105 Sât hûi Rajâwali Syâmâ balâ nâ nâvî :  
Tân kho mângî, Dûbiâ, garh rî jamât.  
Chângî live hâzîrî ; chângî Lahorî Nâlî ;  
Bhârî live fauj, bhârî live samân.”  
Tabè Hemâ Chand Dûbî loî fauj jorî :
- 110 Tabè chahî fauj Hemâ Chand re Kâlsî rî Dhâro :  
Dhâro tîne Kâlsî karî pâyâ mahâlâ.  
Dûjî âyâ Himâ majliye Nâhan re darbâre.  
Râjâ baithâ thâ Nâhane rû bârâdarî.  
Hemâ Chand Kâlsî râ bolo “ jaikârî.”
- 115 Tabè daïn dûje jaikârî pûchho Râjâ nîsho.  
“ Mahâre goyâ akarâ Sohini râ mawâwî ;  
Râjâ rî fauj râ ghâ kâtâ kayâ.  
Himâ Chand Dûbiâ, Sohini khî jânâ.  
Bhârî lai jâ fauj : bhârî samân. ”
- 120 Chahî Dûbî rî fauj Jimte re ghât.  
Ghât tîne Jimte re kârî pâyâ mahâlâ.  
Jimte re ghât thai jamre re bûte.  
Sâz bâne tîue jamre goe jhûthî dá chhotî.  
“ Bidhniâ Baḥhâriâ\* baithâ kâ tû hîre ?
- 125 Dârû baḥḥde châkaro khî tâkarî ro sere.”  
Dârû baḥḥde châkare paî kâng.  
Pâthâ pâthâ dârû râ kîkhe châkar mângô.  
Dârû re badare dî gâe chamkî âg.  
Âdhî fauj Himâ Chand rî goi dârûe baḥḥde jalî.
- 130 Âdhî fauj Himâ Chand rî Sohini khî chahî.  
Likhî Dûbî kâgat Syâmâ mawâwî khî ditti.  
“ Syâmâ, tû orâ melo khî âve.”  
“ Chupâ rove tû sharm khî Kâlsî râ Dûbî.  
Kâl chârî mahesh, âj girâ lobî.†
- 135 Jape, tû, Dûbiâ, kâl mânjo rî hâdî :  
Moveñ dhâchâ thâ, Dûbiâ, chhâi rû âl.”  
Âdhî fauj Himâ Chand Sohini darbâre.  
Sohini re bāḥo dî lai Himme âg.  
Tabè Sohini rî sairî dà goyâ mo’âmlâ lāgî.

\* For *baḥḥdârâ*, a distributor.† For *lobhâ*.

- 140 Bete ní kale Syâmâ re sîh jaí guṛṛâne.  
 Íshû lâgâ boldâ Sohini râ Syâmâ.  
 "Tuso bolûn, mere betuon, in dhîre khî pâle."  
 "Pore\* jalo, Jaîyâ, terí lángṛî khoṭî."  
 Bâi Jaîyâ músale ádhî jagro chhoṭî.
- 145 Bete Syâmâ re sairî khî dauṛíro paṛe :  
 Sairî mânje Sohini re goyâ mo'âmlâ lâgî.  
 Bîrâ lâgâ kamâne râ jâo jayâ pûnâ :  
 Bîrâ lâgâ talwârî râ bijlí rî chamâko :  
 Bî â lâgâ bandûk râ meheg jagâ goṛo.
- 150 Sîrî mânjî fauj râ lekhâ royâ ná jokhá.  
 Líkhe Heme kâgat Nâhan khî ditte.  
 "Jalí goî, Râjâ, karam ; jalí goî bhâg.  
 Ádhî fauj kâṭî, Syâmâ, ádhî jalí ág."  
 "Sadâ kâṭî, Hemeñ, ghânî râ ghâo.
- 155 Tû orâ âve Nâhan khî líve apní jân."  
 Hímâ Chand haṭâ Nâhan khî pâchho.  
 Râjâ tîne Nâhan re mat pái kamâi.  
 Jamnú ro Syâmâ sâlâ hole bahinoi.  
 Do Râjâ re regaṛî Jamnú khî díve.
- 160 Jamnú Banâyak orâ Râjâ bulâyâ.  
 Râjâ baiṭhâ thâ Nâhane râ bârâ re dwâre.  
 "Mahâre begî goyâ akarâ Sohini râ mawâwi.  
 Syâmâ ândiye Sohini re, deûn níkrâ gâûn."  
 "Khoṭâ Râjâ tú Sâhibâ, tân dhîjdâ nâhîn."
- 165 Râjâ tîne Narpat chhûn pâyâ janeû.  
 "Râjâ, líve âmân jo Syâmâ, kâṭne ná deûn."  
 Gaû re galo dá Râjâ chauṛâ tâgâ.  
 Tabe Jamnú Banâyak Sohini khî díwâ :  
 Sohini jâero chaure dá baiṭhâ.
- 170 Syâmâ rî rângarî morî mânjî dekhâ.  
 "Bhâi rî neorî chaure dá koîn baiṭhâ."  
 Syâmâ rî rângarî matrî thâi Syânî.  
 Bharî laí narelṭo loṭîâ dá pânî.  
 Syâmâ rî rângarî chaure khî âi.

\* (?) For *pûrdâ*.

- 175 Tise hâth dittâ narelto, tabe paire banđe.  
 “ Bâg re phûlro, tû kîdâ âyâ ? ”  
 “ Syâmâ ro Jaiyâ ghar hole ke gâven ? ”  
 “ Mawâwî sutte rove Sohîni re bangalâ dâ unche.”  
 “ Tîshâ beo koî admî jo obe deo jagâve ? ”
- 180 Thûlî Syâmâ rî betî bangale khî dîve.  
 Thûlî betî Syâmâ pâyâ jagâve.  
 “ Ubâ uthe, bapûâ, mâmâ rûâ âvî.”  
 Tabe Syâmâ rû Jaiyâ bâhiro khî âe.  
 Syâmâ mîlo Jamnûn pîdariye kânđe.
- 185 “ Tabe, Jamnûâ sâlâ, kine jogâ âyâ ? ”  
 “ Râjâ tîne Nâhane re tân jogâ lâyâ.”  
 “ Kîshî bânî, Syâmâ, toen Râjâ khî tân ?  
 Râjâ sâthî, Syâmâ nâhîn châlde mân.”  
 “ Râjâ Sâhibâ, Jamnuâ, begî holâ khotâ.
- 190 Râjâ tîs Narpat nâhîn dhîjdâ ânthî.”  
 “ Churî mâs barâbarî nâhîn, Syâmâjî, hõndî :”  
 Ishû lâgî boldî Syâmâ rî nâro.  
 “ Bahin bhânje re tân khî hatiâ lâgo.  
 Râjâ tîne Narpat chûn pâyâ jâneú.
- 195 Bâhû pândî limâ âpnî, ghânî na deûn.”  
 Syâmâ rî rângarî matrî syânâ :  
 “ Syâmâ nîân jo Nâhanî khî orâ seh nâ haço,”  
 “ Tâve, rângarî, to sâjrâ gheo :  
 Khotâ Râjâ Nâhanî râ nâhîn leundâ jeo.”
- 200 Îshû lâge bolde Dâgî Syâmâ râ kîso :  
 “ Sât jîtî, bapû, mo'âmlâ, sat kînî larâî.  
 Ebe, bapûâ, Nâhane khî âpî hânđiro châlâ.  
 Jabe dî goyâ Nâhane chalo mahârâ nâ basú.”  
 Syâmâ rî rângarî bhulbhulê rone.
- 205 “ Baiñhîro, rângarî, jî jâmâ haçero âve.”  
 Tabe, Jamnû ro Syâmâ Nâhan khî dîve.  
 Râjâ baiñhâ thâ Nâhan râ bâradwârî.  
 Syâmâ Nâhanî râ Râjâ dîe jaikârî.  
 Dîndîye jaikârî Râjâ piñhîri pherî.
- 210 “ Hekrî Râjâ piñhîri dîni Sâhibâ terî !”  
 Syâmâ lâi hânđrî Râjâ chupâ shuno.

- “ Tere, shune, Syâmâ, sohnî re moro.”  
 “ Moro mere sohnî re sahî, Sâhibâ, the;  
 Bahû ro beṭe khelne khî neñ”
- 215 “ Bahû terî thî sobatî, Râjâ, beṭe khî thâ mângo.”  
 “ Kheshîye khî kheshtî, Sâhib khî Rânî.  
 Joro zamîn khî sadâ rîḥo, Sâhibâ, sîro.”  
 Sîdhâ Thâkurâ, mat de kamâî.  
 “ Ebeṭe bādâ kurmâ Syâmâ râ de Nâhanî ânî.”
- 220 Syâmâ karî pâyâ, Jaiyâ, châkaro re hawâle.  
 Hâth pâi thokarî, paio dî beṭî.  
 Sât kampanî\* Râjâ rî Sohînî khî dîvî.  
 Bādâ kurmâ Syâmâ râ pâyâ Nâhanî ânî.  
 Îshû lâgî boldî Râjâ rî Rânî :
- 225 “ Bahû ânî pâi Syâmâ rî : kas mahalle pânî ? ”  
 Tabe Syâmâ mawâwî râ phâtî goyâ kalejâ :  
 “ Ore leve rângarî mâ khî pânî rî âlo.”  
 Sât beṭe Syâmâ re bândî-khânâ de pâi.  
 Îshû lâgî boldî Râjâ rî Rânî :
- 230 “ Syâmâ guṛâwane khî tâtâ karo pânî.”  
 “ Tabe tâte pânî, Rânî, Syâmâ nâ guṛo.”  
 Îshû lâgî boldâ Nâhanî râ Râjâ :  
 “ Syâmâ kâṭnî Jaiyâ Jamnâ re kâchh,  
 Jo rajo rakte tano re Jamnâ re mâchho.”
- 235 Syâmâ neñ Jaiyâ Jamnâ re kâchho :  
 Phât bâyâ hongrîro Chimnâ Chamâre ;  
 Râje rakte tinoñ re Jamnâ re mâchhe.  
 Sât beṭoñ bîchû dâ ik bhâgîro dîvâ.  
 Seh Syâmâ râ Sundaro goyâ bhâgîro dîvâ.
- 240 Jimṭe re ghât dâ lâmbî dî goyâ hâko :  
 “ Sîh dîvâ bhâgîro, gherî châkaro shîlî :  
 Tabe jâne mâ Syâmâ re jabe lâmâ Nâhanî âg.”  
 Syâmâ râ Sundaro jâe dîvâ Gaṛhwâle.  
 Gaṛhwâlo jâiro bharâ beṭe dâ pânî.
- 245 Chah mahîne Sundar re bharâ tîte pânî.

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\* This word is purely English, meaning a *company* of soldiers, and its presence here is very instructive as illustrative of the spread of English terms even among the most remote and backward of Indian populations.

- Chah mahîne Rânî bâhiro khî âî ;  
 Garhwâlo rî Rânî pâyâ Sundaro pûchhî :  
 “Kaî râ bhûmî holâ ? kâs râ jâyâ ?”  
 “Rânî, Sohini râ bhûmîyâ ; Syâmâ râ jâyâ.”
- 250 “Tais jayâ soâne\* dâ ete kinî jogâ âyâ ?”  
 “Rânî, Râjâ tîne Nâhanî re kiyâ satyâ nâsho.  
 Sât âth kâte ghar re, jorû râkhî khawâsî.”  
 Sundaro rî araz begî Rânîye sonî.  
 Rânî seh Garhwâlo rî Râjâ hâge dívî ;
- 255 Râjâ hâge Rânî pâi araz karî :  
 Betâ Syâmâ râ Sundaro tabe bhîtarâ shâdâ :  
 “Râjâ tîne Nâhanî re kâ kiyâ terâ ?”  
 “Râjâ bādâ kâṭâ merâ kurmâ, joro râkhî khawâso.”  
 Râjâ Garhwâlo râ tabe harkhe bharâ :
- 260 Tabe Râjâ Garhwâlo pâi majjat jorî.  
 Charhî fauj Râjâ rî nîâ bînyâ lekhâ.  
 Âge nikale mohere dî neze re nishân.  
 Sînke dârûte re badre hâthî rî pîṭhe.  
 Âi fauj Râjâ rî Nâhanî rî nere.
- 265 Râjâ Nâhanî râ baiṭhâ hondâ shuno.  
 Dhârî ghorô Kâlsi Râwalî durâgî.  
 “Sach bolo, mere regarû, kaun ugmâ Râjâ ?”  
 “Râjâ Garhwâlo râ goyâ charhîro âve.”  
 “Hamen khoyâ nî, rîgarûo, tais Râjâ râ kîn ?”
- 270 “Syâmâ râ Sundaro bhâgîro thâ dîwâ :  
 Jo jândâ dîwâ jândîye Garhwâlo re darbâre.  
 Râjâ laîyâ Garhwâlîye Syâmâ râ betâ.”  
 Charhî fauj Râjâ rî Nâhanî re darbâre :  
 Syâmâ râ Sundaro tabe deîyo hâko :
- 275 “Âj, Râjâ Nâhanî, lâi pâi âg.  
 Seh dîwâ thâ jabe bhâgîro, tabe goyâ thâ bolî.  
 Râjâ Sîjla merâ badlâ âj goyâ chhîjî.”  
 Râjâ dîwâ mîlo khî muñh leve hathiâr.  
 “Râjâ, merî chhâre jânṛî, jo bole mâ kabûl.”
- 280 Chhârî pâe Râjâ Nâhanî re Sundare joro :  
 Râjâ Garhwâlo râ purâ Garhwâlo haṭâ.

## TRANSLATION.

*The Story of Syâmâ, the Lord of Sohini in Sarmor.*

Syâmâ of Sohini became independent,  
And ate up the Râjâ's revenue and property by mouth-  
fuls.

He took away the people's cows and buffaloes as com-  
pensation (for revenue).

Two men of the Princes brought complaints.

5 Râjâ Narpāt heard them in his verandah :

“ Speak truly, my Princes ; what is your complaint ? ”

“ What complaint, my Lord, of our joys and troubles  
have we brought ? ”

“ Speak ye the truth, my Princes, (or) the Râjâ will  
work you in the oil-press .”\*

“ We have brought, Sir Râjâ, a complaint against the  
insurgent.

10 Syâmâ has become independent in the midst of thy  
country, O Râjâ.”

(The Râjâ) demanded the copper plates (books) from  
the palace chests.

The Râjâ saw the revenue (statements) in the copper  
plates.†

For seven reigns the revenue had not been paid.

“ Bring me (a) clean (sheet of) paper, pen and ink.

15 First write in the letter my salutations ;

Next write the letter with yellow ink :

‘ Either come to my Nâhan, or remain not in my country.’”

Then two of the Râjâ's servants went to Sohini.

Going to Sohini they sat in the vestibule.

20 Syâmâ's wife looked through the opening (in the wall) :

Syâmâ's wife filled a *huqa*‡ and brought it ;

Coming into the vestibule she gave the *huqa* into their  
hands :

\* Work you as galley-slaves.

† This is valuable as showing that they probably exist, if they could  
only be got at.

‡ *Lit.*, a cocoanut.

She bowed to their left feet.\*

“Is Syâmâ, the independent of Sohini, in his house or in the village?”

25 “Syâmâ and Jaîyâ† are sleeping in a room in the house.”

“Is there a person who will awaken Syâmâ?”

Then Thûliâ, his daughter, clanged a (brass) platter :

And Syâmâ sleeping awoke with a start.

“Get up, father, the king’s (officers) have come.”

30 “I have not eaten, my daughter, any of the king’s dues.”

First the carpets and rugs were brought outside.

In the midst of the vestibule at Sohini the carpets were spread.

Then Syâmâ and Jaîyâ both came outside.

At sunrise they held their Court.

35 Opening their turbans‡ they (the messengers) gave the paper into Syâmâ’s hand :

And Syâmâ and Jaîyâ took and read it.

Having read the paper they threw it into the fire and burnt it.

“You two come to say that the Râjâ and Râni will attack us.

I will give the Râjâ a little village and the Râni shall fetch us water !

40 Blacken the faces§ of these (men) and thrust them away.”

They gave (the officials) a *pâthâ*|| of mustard-seed tied up in a bundle (saying) :

“Let the Râjâ count them and come here to fight.”

Then they thrust out the Râjâ’s servants :

And the Râjâ’s servants returned back to Nâhan.

45 Râjâ Narpât was sitting in his summer house :

And his ambassadors said to the Râjâ, ‘hail.’

\* A very notable custom : sister bowing to the brother.

† His brother.

‡ Allusion to the common native habit of tying up a paper or letter in the turban for safety.

§ Disgrace them.

|| A weight : two *seers* or four *lbs.*



“ Tell me, my ambassadors, the news about Syâmâ.”

“ He gave us, my Lord, a *pâthâ* of mustard-seed tied up in a bundle ;

(And said) ‘ Let the Râjâ count them and bring an army here for me. ’ ”

50 “ Call here, my Commander of the fort, Târû.

Târû, my Commander, thou must go to Sohini :

Take a large army and great equipments.

My insurgent of Sohini has become very arrogant.

Târû, my Commander ; O do thou go and burn Sohini.”

55 Târû, the Commander, collected an army.

He took good men and good guns :

And fastened bags of lead and gunpowder on the backs of elephants.

First came on in front the standards of the spears :

And Târû’s army advanced to the Jimtâ Pass.

60 They made a firing at the Jimtâ Pass.

Clouds of smoke obscured the sun.

Syâmâ sat on his seat in his house at Sohini and heard it.

“ Tell me, my Chorû, who is this great Râjâ ? ”

“ It is no Râjâ, but Târû, the Commander of the fort.”

65 Târû’s army came to the fence of Sohini :

Târû set fire to the fence at Sohini.

Syâmâ of Sohini made a loud call.

“ Dînrû and Kînrû, come to my help.”

“ On account of that treatment (of thine) Syâmâ, none of us will come.

70 For twelve years we bore thy burdens in Dohchi.

You built your house and you cut down our toon trees (for it).”

Thus spake Syâmâ’s wife :

“ Let thy attendants fight, and my servants go.”

Then thus spake Syâmâ of Sohini :

75 “ When will the night pass ? And when will it be day ? ”

Then Dhâgû and Kesû (sons of) Syâmâ came to the front.

“ O Chorû and Koltû I reared you for this day.”

Chorû and Koltû called out from inside :

“Târû is within shot: let us shoot balls (at him), Sir Syâmâ.”

80 Syâmâ laughed at their words.

“If you have arms my Chorû, why not shoot balls at (him)?”

In the plain of Sohini the battle began:

And the army of Târû, the Commander, was cut up as grass;

And Târû, the Commander of Nâhan, began to weep:

85 “The Râjâ’s army is cut up, I am not fit to return home.”

Then Târû wrote a letter and sent it to Nâhan.

“The grass of the pastures is always cut, Târû.\* Save thy life here from the insurgent to-day.”

And comfort came unto Târû the Commander.

90 Jhûrâ and Ruliâ, his attendants, went to Kâlsî:

And as they went the night and darkness fell (upon them),

And they found the shutters of the door of the Dûbî of Kâlsî shut.

Ruliâ and Jhûrâ called out from the outside:

“O thou Dûbî, open the shutters of the door.”

95 “What men are you? whence have you come?”

“We are men from Nâhan come to Kâlsî.”

“Do thou, O Jhûrâ, then place thy tent in the garden: And I will give you supplies and a goat early in the morning.”

Then they passed the night sitting and talking.

100 Then the Dûbî opened the door of Kâlsî:

And Jhûrâ the servant of the Râjâ went inside,

And opening the paper in his turban gave it into the Dûbî’s hand.

Hemâ Chand, the Dûbî, read the paper.

“My insurgent of Sohini has become very arrogant. ‡

105 For seven reigns Syâmâ could not be ruled.

\* This is the Râjâ’s reply.

† A sub-division of the Brâhmans.

‡ Contents of the letter.

- I ask from thee, thou Dûbî, the forces of thy fort.  
 Take good men and good guns from Lahore.  
 Take a vast army and take vast supplies.”  
 Hemâ Chand, the Dûbî, collected his army :
- 110 And Hemâ Chand’s army advanced along the Kâlsî hills :  
 And he practised firing on the Kâlsî hills.  
 Next Hemâ came into the assembly of the Nâhan Court.  
 The Râjâ of Nâhan was sitting in the summer-house.  
 Hemâ Chand of Kâlsî said (to him) ‘ hail.’
- 115 When he returned the salute\* the Râjâ spake to him  
 thus :
- “ My insurgent of Sohini has become very arrogant,  
 And has cut up the royal army like grass.  
 O Hemâ Chand Dûbî, thou must go to Sohini.  
 Take a vast army and vast equipments.”
- 120 The Dûbî’s army advanced to the Jimtâ pass :  
 And they fired (guns) at the Jimtâ pass.  
 There were *jamrâ* trees† in the Jimtâ pass,  
 And the weight of the accoutrements‡ uprooted the  
*jamrâ* trees.
- “ O Bidhnâ, thou Treasurer, what art thou idly staring  
 at ?
- 125 Give out powder to my servants with scales and weights.”  
 As he distributed the powder the men made a  
 disturbance :
- Each man demanded a *pâthâ§* of powder.  
 The bags of powder caught fire.  
 Half Hemâ Chand’s army was blown up in the distri-  
 bution of the powder :
- 130 And half Hemâ Chand’s army went on to Sohini.  
 The Dûbî wrote a letter and sent it on to Syâmâ.  
 “ Syâmâ, come thou here and meet me.”  
 “ Be silent for shame, thou Dûbî of Kâlsî.

---

\* *Lit.*, gave the second “ hail.”

† ? *Viburnum fœtens*.

‡ *Lit.*, the accoutrements being fastened.

§ 4 *sers* or 8 *lbs*.

- Yesterday thou didst graze my buffaloes, to-day thou dost desire my life.
- 135 Speak of what happened in the midst of the famine, thou Dûbî :  
 (When) I fed thee, thou Dûbî, with curds and pumpkins\*.”
- Half the army of Hemâ Chand (reached the) Court of Sobinî.
- Hemâ set fire to the fence at Sohini :  
 And the struggle commenced in the plain of Sohini.
- 140 Syâmâ's sons came out roaring like lions.  
 Thus spake Syâmâ of Sohini :  
 “I tell you my sons, I reared you for this day.”  
 [“ May thy bad lame leg burn, Jaiyâ†.”  
 Jaiyâ took up his club and broke down half the house-wall.]
- 145 The sons of Syâmâ came running to the plain :  
 And the struggle commenced in the midst of the Sohini plain.
- The exchange of the arrows was like the chaff from barley :  
 And the swords in exchange flashed like lightning :  
 And the guns in exchange thundered like the clouds.‡
- 150 In the plain the army could not be counted.  
 Hemâ wrote a letter and sent it to Nâhan.  
 “ Our fortune is destroyed, Râjâ, and our luck is gone.  
 Half the army Syâmâ has cut up and half the fire burnt up.”
- “ Hemâ, the grass of the pasture is always cut.
- 155 Come here to Nâhan and save thy life.”  
 Hemâ Chand retreated back to Nâhan.  
 The Râjâ of Nâhan contrived a plan.  
 Jamnâ and Syâmâ were brothers-in-law.§

\* *Al? cucurbita maxima* : see Stewart, *Panjâb Plants*, p. 97.

† The two lines in brackets relate an incidental quarrel between Syâmâ and his brother.

‡ This description seems to be conventional.

§ *Lit.*, were sister's husband and wife's brother (to each other).

- Two relatives of the Râjâ went to Jamnû :
- 160 And the Râjâ called Jamnû, the Banâyak.  
The Râjâ of Nâhan was sitting in his summer-house.  
“ My insurgent of Sohini has become very arrogant.  
Bring me Syâmâ of Sohini and I will give thee a little  
village.”
- “ Sir Râjâ, thou art false, I believe thee not.”
- 165 (So) Râjâ Narpat touched his (sacred) thread.\*  
“ Râjâ, I will bring Syâmâ, but I will not let him be  
killed.”
- The Râjâ tore the thread off the cow's neck.†  
Then Jamnû, the Banâyak, went to Sohini:  
And going to Sohini sat down in the vestibule.
- 170 Syâmâ's wife saw him through the window.  
“ The likeness of my brother is sitting in the vestibule.”  
Syâmâ's wife was clever and wise:  
She brought a *huga* and a cup of water:  
And Syâmâ's wife came into the vestibule.
- 175 She gave the *huga* into his hand and fell at his feet.‡  
“ Like a flower of the garden, how hast thou come?”  
“ Are Syâmâ and Jaiyâ in the house or in the village?”  
“ My lords are asleep in the upper part of the house.”  
“ Is there any one who will go up and wake them?”
- 180 Thûli, Syâmâ's daughter, went to the house.  
Thûli, Syâmâ's daughter, waked them up.  
“ Get up, father, my uncle§ has come.”  
Then Syâmâ and Jaiyâ came outside.  
Syâmâ fell on Jamnû's neck with affection.
- 185 “ Jamnû, my brother-in-law, whence hast thou come?”  
“ The Râjâ of Nâhan hath called thee home,  
Why hast thou opposed the Râjâ, Syâmâ?  
Thou canst not be the equal of the Râjâ, Syâmâ.”

---

\* By way of oath.

† By way of a stronger oath.

‡ This is a very remarkable custom and seems to be universal in the hills. It reverses the regular Panjâbî custom.

§ Mother's brother.

- “The Lord Rājā, Jamnū, is very deceitful.  
 190 I have no faith at all in the Rājā Narpāt.”  
 “Sir Syāmā, flesh and the knife cannot be equal  
 (friends).”  
 Thus spake Syāmā’s wife :\*  
 “The murder of thy sister and nephew will be on thee :”  
 “Rājā Narpāt touched his (sacred) thread :  
 195 I will take him to my arms and not suffer him to be  
 killed.”  
 Syāmā’s wife was wise and clever :  
 “If thou take Syāmā to Nāhan, he will not return  
 back.”  
 “Warm for me, my wife, some fresh *ghī* :  
 I shall not bring my life back from the treacherous Rājā  
 of Nāhan.”  
 200 Thus spake Dāgū and Kesū, Syāmā’s sons :  
 “Father, we have won seven struggles and fought seven  
 battles :  
 And now, Father, thou wouldst go to Nāhan.  
 When thou hast gone to Nāhan no power will remain  
 to us.”  
 Syāmā’s wife began to weep bitterly.  
 205 “Sit still, my wife, if I go I will return.”  
 Then Jamnū and Syāmā went to Nāhan.  
 The Rājā of Nāhan was sitting in his summer-house.  
 Syāmā said to the Rājā of Nāhan, ‘hail.’  
 As he was saluting him the Rājā turned his back on him.  
 210 “Thy front or back is the same (to me), my Lord.”†  
 The Rājā heard Syāmā’s speech in silence.  
 “Syāmā, I have heard of thy golden peacocks.”‡  
 “It is true, my Lord, that I had golden peacocks,  
 (But) my son and his wife took them away to amuse  
 themselves (with them).”

---

\* To Jamnū.

† This scene and expression seem to be conventional.

‡ The signs of independence or royalty.

- 215 "Thy son's wife was beautiful, and was asked (in marriage) for the Râjâ's harem."\*
- "Lowly women for the lowly, Queens for Kings !  
For women and land, my Lord, heads are always rolling!"  
"O my Lord Sîdhâ,† think of some plan  
To bring the kith and kin of Syâmâ now to Nâhan !"
- 220 Syâmâ and Jâiyâ were handed over to the servants :  
Handcuffs were placed on their hands and manacles on their feet.
- Seven companies of the Râjâ went to Sohînî,  
And fetched Syâmâ's kith and kin to Nâhan.  
Thus spake the Râjâ's Queen :
- 225 "Syâmâ's son's wife has been fetched ; in which palace shall we place her ?"
- Then was Syâmâ, the rebel, heart-broken :  
"Bring me here, my wife, a cup of water."  
Seven sons of Syâmâ were put into the prison-house.  
Thus spake the Râjâ's Queen :
- 230 "Boil water and throw in Syâmâ."  
Then (spake one) "Queen, throw not Syâmâ into boiling water."
- Thus spake the Râjâ of Nâhan :  
"Slay Syâmâ and Jâiyâ on the banks of the Jamnâ,‡  
That the fish of the Jamnâ may satiate themselves with their blood and bodies."
- 235 Syâmâ and Jâiyâ were taken to the banks of the Jamnâ :  
Chimnâ, the Chamâr, roaring dealt them heavy blows,  
And the fishes of the Jamnâ were satiated with their blood.
- One out of the seven sons ran away.  
It was Sundar, Syâmâ's son, that ran away.
- 240 At the Jimṭâ pass he gave a loud cry :  
"The lion has escaped which you jackal servants (of Nâhan) surrounded :

\* *Berâ*, a courtyard=here obviously *ḥaramsardâ*, a harem.

† The Râjâ speaking.

‡ The Sarmor State lies mostly within the basin of the River Jamnâ.

You will know me for Syâmâ's son when I set fire to Nâhan."

Syâmâ's son, Sundar, went to Garhwâl\*

Going to Garhwâl he drew water in the Court (of the palace).†

245 For six months did Sundar draw water thus.

For six months did the Queen come outside ;

And the Queen of Garhwâl fell to asking Sundar :

"Of what land art thou ? whose son ?"

"O Queen, Sohini is my country ; I am Syâmâ's son !"

250 "From that pleasant land why hast thou come here ?"

"O Queen, the Râjâ of Nâhan has ruined us !

Seven or eight of our house he slew and made our wives his slaves."

Eagerly the Queen heard Sundar's prayer.

The Queen of Garhwâl went up to the Râjâ ;

255 And the Queen made a prayer to the Râjâ :

And they called in Sundar, the son of Syâmâ :

"What did the Râjâ of Nâhan do to thee ?"

"The Râjâ slew my kith and kin and our wives he made his slaves."

Then was the Râjâ of Garhwâl filled with anger.

260 And the Râjâ of Garhwâl collected his army.

The army of the Râjâ advanced (in numbers) beyond reckoning.

In the front went the spears and the standards : (and)

Bags of shot and powder on elephants' backs.

The army of the Râjâ approached to Nâhan.

265 The Râjâ of Nâhan sitting there heard it :

(That) the drums of some king were being beaten on the Kâlsî hills.

"Tell me, my princes, who is this great Râjâ ?"

\* Called also from its capital Srinagar. It is now a British hill district under the Commissioner of Kumâun in the North-West Provinces.

† *Bera* again used for a palace. Sundar has turned himself into a water-carrier.



“The Râjâ of Gaṛhwâl has come.”

“We have done nothing to that Râjâ, my princes.”

270 “Syâmâ’s son, Sundar, ran away to him :

And running away went to the Court of Gaṛhwâl.

It is Syâmâ’s son that has brought the Râjâ of Gaṛhwâl.”

The army of the Râjâ advanced to the Court of Nâhan :

And Syâmâ’s son, Sundar, gave a shout :

275 “To-day, O Râjâ of Nâhan, have I brought fire.

When I fled (from thee) I spake thus.

Râjâ, my revenge has to-day been altogether effected.”

The Râjâ (of Nâhan) went out to meet them and gave up his arms.\*

“Râjâ, spare my life who give my consent to thy terms.”

280 The Râjâ of Nâhan released the women of Sundar’s (family) :

And the Râjâ of Gaṛhwâl returned back to Gaṛhwâl.

\* *Lit.*, with his arms in his mouth. A curious custom.

## No. XIII.

### THE SONG OF NEGÍ BAHÁDUR, AS SUNG IN JŪNGĀ, THE CAPITAL OF THE KYONTHAL STATE.

[This is a love-song and probably refers to some intrigue in the hills about Simla which attained to local notoriety. Bahádur or Sabdá, as he is called in the song, is described as having been a Negí, or Military Commander in the Kyonthal State, but when he lived I have been unable to find out. There is nothing in this song which would give the least clue to his date.]

[The geography of the song is local as usual, excepting as to one place which I was told was near Srinagar in Garhwál.]

[It is valuable for its grammar and vocabulary, but its disjointed and spasmodic nature has made it very difficult to render the doubtful words and passages. It seems to consist of a long string of locally familiar images and proverbial expressions, which it would require a native of Kyonthal to adequately explain, could one be found to do so.]

#### TEXT.

#### *Râg Nígí Bahádur.*

- Nígí gâwandâ nâ Bahádur gale paṛe royâ shokâ :  
Chhotí rakam rí lâichí live thaṇḍe pâní rá lotâ.  
Bahádur re ghartû dhîshû dîrâ dá Dillí.  
Ishí rahí jîû dî mere jîshí dahín khí billí.  
5 Ghyo bharmín ghîre, tel bharmín kuppe.  
Manâ silgí maniye, dhûân hondâ nâ loe.  
Kothí paṛí Shimlá,\* Nâliye† taláo.  
Gujjí lâgí bedno, hondâ pagrá nâ gháo.  
Jongo re beṛe dá holâ pâthar rá mîro.  
10 Chatro rove jîo dá, múrakh dîo sarlí líro.  
Deví re mandar dî holí ghúngṛú re málâ.  
Koe bharí akhtí ? shígí líme sambhâlo.  
Maharí bíro kho soân dhîso Kanhâr.‡  
Dhîre hoe bhalṛe, terí bhúli na navíro.

\* Shimlá, the local pronunciation of Simlá.

† Near Simlá. ‡ 25 miles from Simlá.

- 15 Mahāre ghar dā dhishū bangalā terā.  
 Rātī mīntiye supne hoē kālejā rī līro.  
 Goro charo ganole, charo maheshī Karole.\*  
 Rātī mītiye supne jānī bānotī shirwe.  
 Lānī nān dostī, Bahādurā, hī dostī burī :
- 20 Hīshī lāgo dilo dī, jishī mās dī churī.  
 Dhāī baithā sūrijo, Bahādurā, gādī baithā mahant,  
 Chandī ro phūlro dīmīn, chhāre dilo rā ant.  
 Kālī bānī mainā, Bahādurā, harī bānī totā.  
 Agge dittā thā āsrā, Bahādurā, pīchho dā gotā.
- 25 Kāle khāe tere kājle, Bahādurā, mānj māthe re tīke.  
 Korī khāī prīt, Bahādurā, gharī pallo rī chīte.  
 Dillī bījmīn sīrash, Dillī agere rāī.  
 Shāg bholkā horīye khāyā, badī hām dī lāī.  
 Dhāke phūlā phūlro rāhā dhāk dī arī.
- 30 Je holā mhāre hāq rā, hālā pharke parī.  
 Bāshī to kūkuā khoṛo dī ten.  
 Dhīrā gālā āj kā terī, Bahādurā, jānī rī ten ?  
 Sogīt rī sarak āyā Rānī rā ekkā.  
 Jitthe lāgo dīlre bālā tithe jhāldā nān rekhā.
- 35 Hāns chungo samundare, Sabdā, machhī nadi re  
 bīghā.  
 Hemī sībūre thī, bāre khī tusē bīchhre shīngī.  
 Chānd bīchhre sūrijo, Sabdā, ghane rī tāre.  
 Hemen tośī nān bīchhre, bhāg bīchhre mhāre.  
 Ath phūto† rā takhtā, nau phūt rī karī.
- 40 Ik kārtā gharo rā, Sabdā, dūjī fikro thārī.  
 Phul phullā julāb rā, rākhā pāthar pānde :  
 Heme, gandā, thārī taīn, tośī pāī nān lānde.  
 Khaṛa kharīye shone araz merī.  
 It kārtā ghar rā, dūjī zarab terī.
- 45 Dhūro re bādli pānde parī ādhī.  
 Bārā kātī baras tere hukum bādī.

\* Said to be near Srinagar in Garhwāl.

† Seven miles from Simla.

‡ *Phūto, phūt*, very interesting corruptions of the English word 'foot.'

## TRANSLATION.

*The Song of Nîgî Bahâdur.*

- I cannot sing of Nîgî Bahâdur as my throat is dry :  
 Bring me small cardamoms in a cup of cold water.  
 Bahâdur's house seems as distant as Dillî.\*  
 (The longing) of my heart is as a cat's for the curds.
- 5 I will fill pitchers with *ghî* and leathern-bottles with oil.  
 My heart burns in my heart, there is no smoke nor flame.  
 There is a house at Simlâ, a tank at Nâliyâ.  
 It penetrates unseen (for) the wound is not visible.  
 The roof of the palace at Jûngâ is of stone.
- 10 The wise remain in their hearts, † the fool cries aloud.  
 In the temple of Devî is the circlet for the ankles.  
 Why fill thy eyes (with tears) ? Quickly he will take  
 care of thee.
- From my palace is seen Kachâr before me.  
 Many days have been, thy face is not forgotten.
- 15 I can see thy house from my hut.  
 Meeting thee in a dream of the night my heart was torn  
 in pieces.
- The cattle graze in the pastures, the buffaloes at Karol.  
 In a dream of the night I thought thy arms met (round)  
 my head.
- Indulge not in lust, Bahâdur, lust is wicked :
- 20 Thus is the heart injured (by it) as flesh by the knife.  
 The sun sits on high, Bahâdur, as a high priest on his  
 throne.
- I will give thee flowers of silver, if thou release the secret  
 of thy heart :
- A black-coated *mainâ*, ‡ Bahâdur, and green-coated  
 parrot.
- First thou didst give me hope, Bahâdur, and afterwards  
 didst deceive me.

---

\* *C.f.* proverb *Dillî dâr hai*, it is a far cry to Dehlî.

† Keep their own counsel.

‡ *I.e.*, the talking *mainâ*, which is much valued.

- 25 The lamp-black in thine eyes, Bahâdur, and the beauty  
of thy face have devoured me.  
Great love (for thee), Bahâdur, and the devotion of  
(every) moment and hour devours me.  
I will sow *sarson*\* in Dehlî, and *râî*\* in front of Dehlî. †  
Another has eaten the half-cooked relish ; I have been  
disgraced.  
The flower bloomed on high, and on high it withered.
- 30 Had it been my lot, it would have fallen quickly (into  
my lap) ‡.  
O Cuckoo ! sitting on the branch of the walnut tree :  
Why should I waste the day in the (useless) hope of  
my beloved, Bahâdur ?  
The Rânî's *ekhlâṣ* has passed along the Sogî road :  
Where a girl's heart is attached she cannot tolerate a rival.
- 35 The swans eat in the sea, || O Sabdâ ! the fishes in the  
broad rivers.  
I was (for loving thee) for ever, in the end thou didst  
quickly separate (from me).  
The moon parts from the sun, O Sabdâ ! the stars from  
the sky.  
I and thou are not separated, our fates are separated.  
The wood is of eight feet, and the beam (wants) nine feet.
- 40 My first anxiety is for the house, Sabdâ, my second  
anxiety is for thee.  
The rose-flower bloomed and I laid it on a stone :  
It was for thee, ungrateful ! thou didst not receive it.  
Stand awhile and listen to my prayer.  
The first anxiety is for my house, the next for thy injuries.
- 45 The cloud from afar has split in half.  
I have passed twelve years obeying thy commands.

---

\* *Sarson*, *Brassica campestris* ; *râî*, *Brassica juncea*. They are two kinds of mustard.

† This appears to allude to some proverb, or perhaps *Dillî* may mean 'in my heart!'

‡ So interpreted, but *hâlâ* has not been really translated.

§ A conveyance in which one pony is driven.

|| According to a well-known myth.

No. XIV.

MADANĀ THE BRAVE, LORD OF CHAURĀ,  
AS SUNG IN THE KYONTHAL STATE.

[This exceptionally fine and poetical legend relates to some war, or rather fight, between the neighbouring states of Jūngā (or Kyonthal) and Kahlūr (or Bilāspūr) about the year A.D. 1680. The date can be fixed more or less approximately as being in the time of Rānā Anūp Sen of Kyonthal (1670-1692 A.D.) his contemporary on the Bilāspūr throne being Rājā Bhīm Chand, the 35th of his line, (A.D. 1672-1693), according to the manuscript epitome of the history of that State in my possession. Rājā Bhīm Chand is there stated to have been the successful warrior this legend makes him out to be.]

[The geography is again strictly local, and beyond what is above stated there is no history attached to it. The human interest, however, that the bard has infused into it is unusually great.]

TEXT.

*Hār Madanā Sardār, Mauza' Chaurā, 'Ilāqā Kyonthal.*

“Joū Karāukā,\* toīn Chaurē khī jānā.”

Joū Karāuk diwā Chyontī rī Dhāro :

Joū Karāuke jathā Madanā Bhaṛo ;†

Joū Karāuk, jatho, tītiye shuno na koī :

5 Joū Karāuke dittī pīrī rī gālī.

Tabē Madāne Bhaṛe shonā koilī dā khare.

“Jithe tośī āve mard Kotī re thīnge.

Ashyā bharmān Rājā rā, tūso ghānī gharman dīnge.

Joū Karāuk to bīshīye dā helā.

10 Bādā Chāele tāt deo nān koīn thelā.”

“Māelī ro Malāngonān rā nikalā dhūān !

Shonī dā nān pīre rā mātān !”

Odū ro Madanā donon chhīre khī shāde.

“Rājā Sāhibā hāmūn kadhī nān dhījā !

15 Chhīre khī keshī jāo hemīn pachīā bhatījā ?”

“Isū chhēre khī tūso jānī jānā paṛo.”

\* Said to be the same as *Chaudhrī*.

† *Bhaṛ* = *Sardār*.

- Madanâ Bhaṛo goyâ thar-thar kâmbi.  
 “Châle, jî Udû châchiâ, Chirmate jâmîn :  
 Shaṛṛû Chanâl dâ hemîn dhanon balâmîn.”
- 20 Udû ro Madanâ donon Chirmate dîve.  
 “Shaṛṛû rî Chanâliye ! Shaṛṛû ghar ke gâven ?”  
 “Shaṛṛû Chanâl holâ bhîtarâ sutîâ.”  
 “Shaṛṛû Chanâliye ! Shaṛṛû dîtâ jagâvî.”  
 Shaṛṛû Chanâl thar-thar kâmbâ.
- 25 “Bhaṛo rî dhanon khî merî nahâr nî baniâ lâmbâ.”  
 “Nahâr nî je tere, Shaṛṛûâ, hemeñ bânî de shîle.”  
 Shaṛṛû Chanâl tabe bâldâ lâgâ ;  
 Odû ro donon Madanâ bhûnen de baiṭhe :  
 Shaṛṛûte Bhaṛo rî dhanon karî pâi taiyâr ;
- 30 Odû ro Madanâ donon ghar khî âe.  
 Buddhî mâi bâṭa tabe âṭa.  
 Madanâ ro Udû tarkash shâi.  
 Buddhâ bâpû de kân dâ bere :  
 “Tû Bhaṛo beṭiâ, jândâ tû pâchhro bhîre”
- 35 Odû ro Madanâ donon hoe taiyâr.  
 Bâmûte oḍwe tabe bîro le pâgo :  
 Donûte seh mâecho tabe uchhnî lâgo.  
 Bamûte Bhaṛo oḍwe ditte koele khî pego :  
 Titniye thâ Kâchhiye chhiṛwe chhikhâ ;
- 40 Madanâ Bhaṛo baiṭhâ beṭiye dâ jânî :  
 “Mâele re chhîro dâ kabhî jîundâ nâ haṭo.”  
 “Rabâli lo khelâve beṭe Kesû.  
 Chhîro kho âelâ bhalre dese.”  
 Udû ro donon Madanâ Jûngo khî âe.
- 45 Râjî baiṭhâ Nûp Sain bârâdwârî :  
 Udû ro Madanâ bolo, ‘jaikarî.’  
 Dittîye ‘jaikarî’ Râjâ pûchhne lâi :  
 “Udû ro Madanâ, donon chhîro khî jâo.”  
 “Râjiâ Sâhibâ, to kabhî nân dhîjo hemo ;
- 50 Chhero khî heme doneñ kîshe lâi loe pîchiâ bhatîjâ ?”  
 “Palâsho rî nâlî lâni ðingîye jhâfî.”  
 Joûâ Karâuk dîwâ Chyuntî rî Dhâro :  
 Joûâ Karâuk dhâro dâ jâṭhâ.

- Tabè Jôâ Karâuk dîwâ Chauṛe re bîṛo :
- 55 “ Íshû châlâ chhîṛo khî âpe Sâhib Râjâ.  
Lâi dhîṛiye ṭhaṇḍkâ sabhe Jûngo khî shâde.”  
Tabè Chauṛe Palâshû rî nâlî Jûnge âi.  
Râjâ baiṭhâ Nûp Sain bârâdwârî.  
Tissî fauj Râjâ bolî ‘jaikârî.’
- 60 “ Kîshî âi, Râjiâ, chhîṛo rî mhârî bârî.”  
Tabè sârî fauj Râjâ araz karî ;  
Râjâ Sâhibâ araz nâ mânî.  
Râjâ lâi Sâhib zabarî rî zorî.  
Âpnî fauj Bhare kî taiyâr.
- 65 Tîdû dâ Bhaṛo dîwâ Tûndalo Kawâlî.  
Tûndalo Kawâlî dâ Bhaṛ ghar khî jâṭho.  
“ Mere maheshî ro bhâṭale bhîtaro khî bâno.”  
Tîde dâ châlâ dîwâ Bhaṛo Tûndalo rî serî.  
“ Tetiye baso Bhaṛâ bhain terî Sâhibâ.”
- 70 Gadambarî bhain leṛiye dudh râ kaṭorâ.  
“ Chîorî jâṭî dî hondî nâ shudho :  
Chhîṛo khî jândiye leî namalâ dudh.”  
Gadambarî bhain dittî sarî lîṛo :  
“ Gadambarî, to roî na pîṭî :
- 75 Âumân jabe haṭîro, nîmân shâdîro gharo.  
Soe dîmân maheshî gâbhano gâvîn.”  
Tîdâ râ châlâ dîwâ Beshî re panere :  
Beshî rî Bâmanî âi panerî.  
Beshî rî Bâmanî bharwe taṅgo.
- 80 “ Dekhîyo, chîoriyo, ís Bhaṛo râ rang ! ”  
Iksî Bâmanî tabe ‘ Bhâiyâ’ bolâ :  
“ Ísî jawânî koe chhîṛo khî châlâ ? ”  
“ Râjâ Sâhibâ mân dhîjâ nân anthî.”  
Tisse doe bâin dâ bâlṭo khole :
- 85 “ To purâ haṭe ghar khî, tere dâṇḍo khî hole.”  
“ Ethîn bâlṭoe mere daṇḍ nâ chhîjo.”  
Tîdâ râ châlâ dîwâ Bhaṛ Serî rî ghâṭ :  
Serî rî ghâṭ lâi rasoî.  
Serî rî ghâṭ dâ ûndâ Mâeli khî dekho :
- 90 Mâeli Malâṅgane nikalâ dhûân.



- Madane Bhaṛe hukum fauj khî kîyâ :  
 " Mâelî Malânganân mân kho dhîshîâ dhûân ;  
 Bâno tosí kamaro, shîgî karo roṭî."  
 Tithe kho fauj dîvî Mâelî rî seri.
- 95 " Samjhe, Bhaṛâ, tân khîye pâkharo âî."  
 Pahilî innî khî tîne pâkarî talwâro :  
 Pahilî fauj kâṭîro dharnî bichâve.  
 " Samjhe, Bhaṛâ Madanâ, dujṛî innî."  
 Dujṛî fauj khî sambhâlî dhanon :
- 100 Kâṭîro fauj dharnî bichâî.  
 " Tû samjhe, Bhaṛâ Madanâ, chhîjṛî innî."  
 Chhîjṛî fauj khî Bhaṛe pakarî dagâsâ :  
 Chhîjṛî Bhaṛe fauj dharnî rulânâ.  
 " Samjhe, Bhaṛâ Madanâ, chauthî âî innî."
- 105 Chauthî Bhaṛe innî khî pâkarî bandûk :  
 Bandûk rî golîye ghâî fauj dhâî.  
 " Samjhe, Bhaṛâ Madanâ, pânjvîn innî."  
 Pânjvîn pâkharî khî dangaro sambhâlâ :  
 Kâṭîro pâkharo dharnî rulâvî.
- 110 Chheî innî khî pâkarî râmbî :  
 Chheî innî Bhaṛe dharnî rulâvî.  
 " Tû samjhe, Bhaṛâ Madanâ, satvî innî, Sâhibâ."  
 " Ūdûâ châchiâ, mere hâth nân rohâ keîn !  
 Sâkhneṅ hâth bairîye ebe mârâ, châchiâ !"
- 115 Puro dâ bolûlâ Kahlûriâ Sâû : \*  
 " Kebe bânḍe châlî, Bhaṛâ, kebe barchâ bâûn ?"  
 " Saṛî Kahlûro, terî bândî na jâo !"  
 Kahlûriye Sâûe ghâyâ barchâ bâî.  
 Chhâtî bâyâ barchâ pîṭhî nabârâ.
- 120 " O Ūdûâ châchiâ, ebe bairî mârâ !  
 Ghar banâtî nâ merâ lûṭiâ lîwâ :  
 Âmân bole bapû hâge, ' Bhaṛo châkarî khî dîwâ.'"  
 Ūdûe Châchîye tîne kamaro kashâ ṭaî râ.  
 Kamaro kashîro ḍolî dâ chukkâ.
- 125 Tîdo re chale âe Beshî re panhere.  
 Beshî rî Bâmanî âî tabe panhere.

- “ Kal kâ gâbharû jo âj chukhîro ânâ.”  
 Beshî rî Bâmanî leî dudh râ katorâ.  
 Tîtîye tabe chhâ.î pâi Bhare Madane prân.
- 130 “ Mathrûâ Turebâ, ebe biorâ kare bâjâ.  
 Ethe râ bâjnâ jo shuno Jûnge Râjâ,  
 Hate âyâ Madanâ jâi goyâ mârâ.”  
 Tîde râ châlê âe Chauṛe rî bîro.  
 Buḍḍhâ rû buḍḍherî dîle sarlî lîro :
- 135 “ Râjâ Sâhibâ, hemîñ kadhî nân dhîjâ :  
 Chhîro khî do lâe the pîchiâ ro bhatîjâ.”  
 Kebrû rî setî dî loe chittâ banâvî.  
 Údê châche tîne ditte Bhare de dâgo.

## TRANSLATION.

*Story of Madanâ, Lord of Chauṛâ in the Kyonthal State.*

- “ O Joû Karâuk, thou must go to Chauṛâ.”\*  
 Joû, the Karâuk, went to the Chyongî Hills :†  
 Joû, the Karâuk, spake to the Lord Madanâ ;  
 Joû, the Karâuk, called out, but no one heard him :
- 5 (So) Joû, the Karâuk, cursed his family.  
 The Lord Madanâ standing in his verandah heard him.  
 “ All of you men that come from Koṭîḡ are scoundrels.  
 I will pay the Râjâ eighty (rupees as a fine) and beat  
 thee well with a stick.  
 Joû, thou Karâuk, thou art an habitual bribe-taker.
- 10 In all Châelḡ no one will give thee (even) a scrap (of  
 food).”  
 “ Smoke has arisen in Mâelḡ and Malângan ! §  
 May thy family perish for thy not hearing || !”  
 (Thus) were Odû ¶ and Madanâ called to the fight.

\* This is the order of the Râjâ of Kyonthal to Joû to call Madanâ to help him in a battle.

† Close to Chauṛâ.

‡ Near Chauṛâ.

§ Divisions of Kyonthal State.

|| Meaning that he had come to say that there was fighting, and that these people would not hear his summons for help.

¶ Uncle to Madanâ.

- “ The Lord Râjâ never spares us !\*  
 15 How can we, uncle and nephew, (both) go to the fight ? ”  
 “ You *must* go to this fight.”  
 The Lord Madanâ began to tremble violently.  
 “ Come, Sir Uncle Odû, let us go to Chirmatâ : †  
 We will have our bows mended by Sharṛû, the Chanâl.”  
 20 Odû and Madanâ went together to Chirmatâ.  
 “ O wife of Sharṛû, the Chanâl ! Is Sharṛû at home or  
 in the village ? ”  
 “ Sharṛû, the Chanâl, is sleeping within.”  
 “ O wife of Sharṛû, the Chanâl ! Awaken Sharṛû.”  
 Sharṛû, the Chanâl, trembled violently. ‡  
 25 “ I have no gut ready long enough for my Lord’s bow.”  
 “ If you have no gut, Sharṛû, then make (the string)  
 for us of hemp.”  
 Sharṛû, the Chanâl, began to make (the string) ;  
 Odû and Madanâ both sat on the ground. §  
 And Sharṛû made ready my Lord’s bow ;  
 30 And Odû and Madanâ returned home.  
 The old mother kneaded the flour (for them) :  
 Madanâ and Odû filled their quivers :  
 The old father filled his ears with cotton : ||  
 “ O my Lord, my son, if thou go, then fight in the rear.”  
 35 Odû and Madanâ were both ready.  
 Then they put on their clothes and bound on their  
 turbans ;  
 And both their parents began to caress them.  
 My Lord having put on his clothes went into the  
 verandah ;  
 At that same moment his babe Kâchhî sneezed ; ¶  
 40 And the Lord Madanâ knew that he would be defeated.  
 “ I shall not return alive from the fight at Mâel,  
 (thought he).”

---

\* This is Odû and Madanâ’s complaint.

† In Châel.

‡ Because he would have to work for nothing for the chiefs.

§ To watch him. || That he might not hear the bad news.

¶ A very bad omen.

(Spake he) "Let me caress and play with my child Kesâ.  
I will return from the fight after many days."

Odû and Madanâ went both to Jûngâ.

45 Râjâ Anûp Sen was sitting in his summer-house :

Odû and Madanâ said (to him), 'hail.'

When he returned the salute the Râjâ began to ask  
(after) them :

"Odû and Madanâ, you must both go to the war."

"O my Lord Râjâ, thou dost never excuse us :

50 Why dost send us both, uncle and nephew, to the  
war?"

"I will dig up the (very) bushes from the valley of  
Palâsh."\*

Joû, the Karâuk, went (again) to the Chyoñtî Hills :

And Joû, the Karâuk, called out in the hills.

Then Joû, the Karâuk, went into the land of Chaurâ :

55 "The Lord Râjâ is coming himself to this war.

He has called every wearer of a silver zone† to Jûngâ."

Then the whole valley of Chau:â and Palâsh came to  
Jûngâ.

Râjâ Anûp Sen was sitting in his summer-house.

To him the host said, 'Râjâ, hail!'

60 "How has our turn, Râjâ, come for service (so soon)?"

And all the host besought the Râjâ.

But the Lord Râjâ heard not their petition.

The Lord Râjâ used oppression and force.

The Lord (Madanâ) got ready his army.

65 Then the Lord (Madanâ) went to Tûndalo and Kawâlî:‡

At Tûndalo and Kawâlî the Lord (Madanâ) called out  
thus to his house :

"Fasten my buffaloes and oxen inside."

From thence my Lord (Madanâ) went to the Tûndalo  
plain.

\* In Châel. He means to say that he will impress the whole population.

† *I.e.*, all adult males.

‡ Villages, a stage from Jûngâ.

- “My Lord, now is the Lady, thy sister, dwelling here.”
- 70 Gadambarî, his sister, brought him a cup of (fresh) milk.\*
- “Womenkind have no sense !” (said Madanâ).
- “On my way to the fight thou hast brought me (fresh) milk !”
- Gadambarî, his sister, cried out aloud.
- “Weep not and lament (thus), Gadambarî :
- 75 When I return back I will bring thee to my house. I will give thee a milch buffalo and a cow heavy with young.”
- Thence he went to the tank at Beshî.†
- The Brâhmanîs of Beshî came to the tank ;
- The Brâhmanîs of Beshî filled the place (with their numbers).
- 80 “Behold,” said one, “my women, this Chief’s doing !”
- Then spake one of the Brâhmanîs, “my Brother : Why go to the wars in this (time of thy) youth ?”
- “The Lord Râjâ would not at all excuse me.”
- She took off her bracelets from both her arms :
- 85 “Go thou back home, these are for thy fine.”
- “These bracelets will not pay the fine.”
- Thence the Chief went on to the Sairî pass.‡
- At the Sairî pass he eat his food.
- From the Sairî pass he looked down into Mâel :
- 90 The smoke was arising in Mâel and Malângan.
- My Lord Madanâ gave the order to the army :
- “I see the smoke (arising) in Mâel and Malângan ; Gird up your loins and hasten over your food.”
- Thence the army went to the plains of Mâel.
- 95 “Have a care, my Lord, thou wilt be opposed.”§
- For the first assault the Chief seized his sword.

\* A bad omen.  
 † Third stage from Jûngâ.

‡ Second stage from Jûngâ.  
 § The taunt of the enemy.

The first line were slain and strewed upon the ground.

“Have a care, my Lord Madanâ, there is a second line.”

For the second line the Chief got ready his bows:

100 The (second) line slain were strewed upon the ground.

“Have a care, my Lord Madanâ, there is a third line.”

For the third line the Chief seized his axe:

The Chief destroyed utterly the third line.

“Have a care, my Lord Madanâ, the fourth line is come.”

105 For the fourth line the Chief seized his gun:

The bullets of the guns destroyed the fourth line.

“Have a care, my Lord Madanâ, for the fifth line.”

For the fifth (line of) enemies he got ready his battle-axes:

The enemy were slain and levelled with the earth.

110 For the sixth line he seized his knives:

The Chief levelled the sixth line with the earth.

“Have a care, my Lord Madanâ; there is a seventh, my Lord!”

“O Odû, my uncle, there is nothing in my hand!

My enemy will now slay me empty-handed, my uncle!”

115 From the opposite side spake the Lord of Kahlûr.

“Either be my captive, my Lord, or I thrust in my spear.”

“Thou wretch of Kahlûr, I will never be thy captive!”

The Lord of Kahlûr thrust in his spear.

The spear entered his breast and came out at his back.

120 “O my uncle Odû, the enemy has slain me!

Take not my (blood-stained) robes back to my house:

(But) tell my father and mother that ‘my Lord is gone on service.’”

His uncle Odû bound up his side.

Binding up his side he placed him in a *doll*.

- 125 Thence they went (back) to the tank of Beshî.  
Then the Brâhmanî came to the tank :  
"The strong man of yesterday is carried back to-day."  
The Brâhmanî of Beshî brought a cup of milk.  
(But) at that very moment the Lord Madanâ gave up  
his life.
- 130 "O Mathrû, thou Bard, change now thy music,\*  
That when the Râjâ of Jûngâ hears the notes from here  
He may know that Madanâ is brought back dead."  
Thence they went to the land of Chau:â :  
The old father and mother raised a loud cry ;
- 135 "O my Lord Râjâ, thou hast never spared us :  
Sending both uncle and nephew to the war."  
In the Kebrû plain they built the pyre,  
And Odû, the uncle, burnt the Chief there.
- 

\* *I.e.*, The bard who accompanied the force must now change his martial music for that of a funeral.

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## No. XV.

### THE LEGEND OF SAFĪDOŃ.

AS GENERALLY KNOWN IN THE PANJĀB, AND AS  
TOLD BY AN INHABITANT OF SAFĪDOŃ.

[The legends about SaffidoŃ, which practically relate the story of the holocaust of snakes by Janamejaya, and the events leading thereto, are very widely known throughout the PanjĀb, and form perhaps one of the most important groups of the legendary lore of the people. The story—overladen however with much subsequent Brahmanical lore—is told in the *Ādi Parvā* of the *Mahābhārata*, and again partially in the *Bhāgavata Purāna*, and has been the subject of endless speculation. It no doubt relates the war of extermination carried on by the Aryans about Dehli (Dill) against the Nāga race of the PanjĀb, and is thus a tale of much historical importance.]

[Throughout the legends, as related by the peasantry of the present day, the Nāga people are confounded with the *Nāg*, or poisonous snake, which was perhaps their totem, and in this respect the tradition of to-day varies but little from that of the Saṅskṛit classical times. But so strongly does the humanity—so to speak—of the Nāgas of the story in all its forms come out, that, wherever the word *Nāg*, and sometimes where the word *Sāmp* (snake), has occurred, I have translated by the vague word *Nāg* in preference to *snake* or *serpent*. It is well worth remarking how clearly the modern Panjābi tradition tends to show that the real cause of the quarrel between the Aryans and the Nāgas was the abduction of a princess of the latter race by Parikshit, the king of the former.]

[The scene of the story is always laid in the PanjĀb at the place variously called Saffidam, SaffidoŃ, Sapidān and Saphidān, which the more learned natives say represents Sarpa-damana. This would make the name to mean “the subduing of the snakes or Nāgs.” SaffidoŃ is a town in the Jind State.]

[I have not given the original of the following short prose legend of SaffidoŃ as it is merely the ordinary Uṛdū of Europeans and the polite natives. It only carries us as far as the abduction of the princess and does not relate the subsequent murder (?) of the seducer Parikshit and the terrible reprisal of his son Janamejaya. The *Mahābhārata* story is mostly occupied with the deeds of Janamejaya and the death of Parikshit.]

### THE LEGEND OF SAFĪDOŃ.

The town was founded by the Pāṇḍavas\* and its modern name is Saffidam, or more popularly SaffidoŃ. In it there were

\* Usually the sons of Pāṇḍu and heroes of the *Mahābhārata*, but here probably the descendants of Pāṇḍu, as Parikshit and Janamejaya, the usual heroes of this legend, were respectively grandson and great-grandson of Arjuna the Pāṇḍava. In modern language the whole race are called Pāṇḍus.



at that time three large closed up wells. In one was *amṛita*,\* in another snakes, and in the third locusts. Niwal Daī, the daughter of Rājā Bāsak,† once opened the *Amṛita* Well in order to draw off some of the "Water of Immortality" to cure her father, who was suffering from leprosy. For a Nāg‡ of Rājā Bāsak's family had bitten a cow, and the cow had cursed Bāsak, that, as he had not ordered his Nāgs to leave cows and Brāhman§ alone, he should become a leper.

Now the people agreed that the only cure for the Rājā's leprosy was some of the *amṛita* from the well at SafidoŃ, but, as the stones over the mouth of the well were very heavy, it was almost impossible to procure it. Niwal Daī, the daughter of the Rājā, offered to bring the *amṛita* for her father at all hazards, though the Rājā and all her relatives tried very hard to dissuade her. They all the more advised her not to go, as she had been once betrothed to one of the Pāṇḍavas and Rājā Bāsak had broken off the match,|| so naturally, as the well was in the power of the Pāṇḍavas, she ran a great risk of being seized by them if she went there.

However she would listen to no one, and went off to the well to bring the *amṛita*. So beautiful was she that she fascinated the beasts and birds of the forest, who collected at the well to gaze at her. Even Rājā Indra¶ came down to see her.

By her magic strength she removed the stones from the well mouth, and tried to draw the water so as not to show herself to the god of the water. But the water went downwards into the well and her rope could not reach it. At last being weary

\* *Amṛita* is the water of life or immortality.

† Vāsuki, the chief of the serpents or Nāgas. The Niwal Daī of modern legend corresponds somewhat to Jaratkār of the *Mahābhārata*.

‡ It should be borne in mind that the Nāg is looked on as a true venomous snake by the natives, and that his anthropomorphic character is confined entirely to the legends.

§ Both being sacred in Hindū eyes.

|| This betrothal is a serious matter still, and the breach of the compact on these occasions is a source of much quarrelling to the present day.

¶ The god of the firmament and the sender of rain. As the lord of Swarga, the heaven of the gods, he is now regarded as the personification of lasciviousness and sensuality.

she was ready to curse Khwâjâ Khizar, the god of the water.\* But Khwâjâ Khizar said that she should have no water unless she showed herself to him. Now Niwal Daî had never yet shown herself to any one except her own parents, and she felt very uneasy, but, being helpless, and out of affection for her father, she showed herself to the water, which rose up at once to the brim of the well. But in doing this it made such a noise that the Pâṇḍavas heard it, and knew that Niwal Daî had come, for none but she had the power to open the well.

Presently the Pâṇḍava, to whom she had been betrothed, came galloping up to the well and determined to seize her, but she at once transformed herself into a Nâg† (snake) and thrust herself into the brick platform round the mouth of the well. The Pâṇḍava remained there a long while urging her to come out, and assuring her of his good intentions towards her. She refused, and used all her tricks and devices to avoid him, but the Pâṇḍava Râjâ would not budge an inch. So at last Niwal Daî made him swear an oath not to touch her, and promised to assume her proper human form and come out of the platform. The Râjâ swore a great oath, and Niwal Daî assuming her human form came out and stood before him. And when the Râjâ saw her full beauty he tried to seize her again, but Niwal Daî reminded him of his oath and said: "The sea and the wind and the water are bound by their vows and leave not their appointed places."

"But," answered the Râjâ, "your father betrothed you to me and afterwards broke his word, and you will be married to another husband after me! Is such a thing tolerable in the golden age? The women of the Black Age‡ shall abandon

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\* Often regarded as a Muhammadan saint and identified with the Prophet Elias: really he is the god of the flood, and probably represents an old cult engrafted on to Central Asian Muhammadanism.

† This power of transformation is the main characteristic of the legendary Nâgas, and repeatedly occurs in all stories regarding them.

‡ *Satjûg*, the golden age, represents in a loose way the *Krita Yuga* of Sanskrit, the first age of the world, when all men behaved well and there was no trouble. *Kâljudg*, the black age, represents the *Kali Yuga*, the fourth or present depraved age of the world, when righteousness has ceased and trouble has begun.

their husbands for other men to whom they are not married, but this cannot be *now*; so I will not let you return to your father."

So Niwal Daî, seeing no other way of escape gave her word to the Râjâ, that if he let her go now she would return to him soon. And the Râjâ let her go.

Niwal Daî went to her father and bathed him in the *amṛita* all over, excepting his thumb, over which she placed her kerchief, because she intended to return to the well under the pretence of fetching more water to cure the thumb. As soon as the *amṛita* touched Râjâ Bâsak he was cured of his leprosy, excepting his thumb. Seeing this he said to his daughter: "The leprosy has left every part of me except my thumb." On this Niwal Daî offered at once to fetch more *amṛita* from the well, but her father did not wish it, as he feared that the second time the Pâṇḍavas would surely catch her. However she would not listen and went off to the well.

As soon as she arrived, the Pâṇḍava, who had been awaiting her, seized her, and making a fire in the forest formally married her and took her to his palace.\*

But Râjâ Bâsak's thumb was never cured, and that is why leprosy is still rife among the people of the Panjâb.

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\* The walking round the fire by the bride and bridegroom is the crowning ceremony of the orthodox Hindu marriage. The narrator here means to say that Niwal Daî and her abductor went through all the forms of a real marriage.

## No. XVI.

### PRINCESS NIWAL DAÏ,

AS SUNG BY TWO SCAVENGERS FROM BIBIYÁL  
VILLAGE NEAR AMBÁLÁ.

[This legend covers the whole ground of the story of the war between the Aryans and the Nāgas, from the abduction of Niwal Daï, the daughter of Vāsuki the Nāga monarch, by Parikshit the Pāṇḍava king of Hastināpura and the consequent murder of Parikshit by Vāsuki's emissaries to the final destruction of the Nāgas by Parikshit's son Janamejaya in revenge for his father's death. It contains much that is not to be found in the *Mahābhārata* and *Bhāgavata* versions, and also much that is obviously based on the same foundations as the classical story.]

[The style is excessively uncouth, but the value of the tale is enhanced by the fact that the social isolation of the class that sing and retain it renders them peculiarly free from those Brahmanical influences with which the orthodox version of the Saṅskṛit classics is so overcharged.]

#### TEXT.

*Rāg Rānī Niwal Daï Beṭī Rājā Bāsak kī.*

Awalān, Debī parbat māt basnī,  
Tere sher daṛūke bānke bhawan meñ!

Bāsak Rājā soe thā Dhartmaṇḍal meñ :

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#### TRANSLATION.

*The Song of Princess Niwal Daï, the Daughter of Rājā  
Bāsak.\**

First (I worship thee), O Goddess dwelling in the  
mountains.†

The lions roar at thy splendid temple!

Rājā Bāsak was sleeping in Dhartmaṇḍal.‡

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\* Bāsak is Vāsuki, but I have not been able to ascertain who Niwal Daï represents, except it be Jaratkârū of the *Mahābhārata* Legend.

† Pārvatī, the spouse of Śiva.

‡ Explained to be Pātāla, the fabled nether dwelling of the Nāgas or Serpents, but it is really I think some portion of the Southern Panjāb : (?) the Multān Province.

- Padmâ Daí Rânî pankhâ jholî.  
 5 Sote Râjâ ko supnâ bhâyâ :  
 Jâte kahîñ gayâ mirg shikâr.  
 Râjâ chamakke uṭhâ.  
 Padmâ Daí Rânî kare jawâb :  
 “ Kyâ merî sewâ meñ bhûl hûî ?  
 10 Mujhe sach batâ de, Râjâ.”  
 “ Nâ terê sewâ meñ bhûl hûî :  
 Mujhe sote ko supnâ bhâyâ.  
 Janoñ main to gayâ khelan shikâr :  
 Mârâ sohan mirg.”  
 15 Pâjî kâ betâ bulâyâ.  
 “ Pâjî, merê ’araz suno :  
 Merâ hanlâ sâ ghorâ pîrke lâ.”  
 Pâjî ḍaurâ ḍaurâ âve ;  
 Hanlâ ghorâ chit sangârâ ;

- Rânî Padmâ Daí\* was fanning him.  
 5 Sleeping the Râjâ had a dream,  
 That he went somewhere a-hunting the deer.  
 The Râjâ awoke with a start.  
 Spake Rânî Padmâ Daí :  
 “ What mistake have I made in my care (for thee) ?  
 10 Tell me truly Râjâ.”  
 “ There hath been no mistake in thy service :  
 A dream came to me in my sleep.  
 I thought I went a-hunting.  
 And slew a black-buck.”  
 15 He called his minion.  
 “ Minion, hear me :  
 Saddle me my fine horse.”  
 The minion ran off  
 And decked out the fine horse

\* Apparently Padmapriyâ or Padmâvatî—the goddess Mânasâ, the sister of the Nâga Râjâ. There is probably a confusion of mythology here. Here she is the wife of Vâsuki and mother of Niwal Daí.

- 20 Rājā Bāsak ke pās lāyā.  
 Bāwān sum nachkārke paṛe pair dharāve ;  
 Sukh āsan āve.  
 Dhartmaṇḍal se ghorā daptāyā,  
 Chheḷke bīhā-dūnī jangāl jāṛ meṅ āyā.
- 25 Ākar Rājā Bāsak ne mirg uṭhāyā :  
 Mirgān ke dār ko lalkārā machāyā.  
 Jab mirg bhāgkar chale  
 Rājā Bāsak ne gherā pāyā.  
 Jis waqt tarkash meṅ se kannī nikālī,
- 30 Jī par ṭakāī :  
 Joṛke mirg ke sir meṅ lagāī :  
 Uchalke mirg zamīn par āe :  
 Paṛde paṛde kī jān hawwā ho gāī.  
 Rājā ghorē se nīche āve :
- 35 Khīse meṅ hāth pāeke chāqū nikālā ;

- 20 And brought it to Rājā Bāsak.  
 Bending his left leg he put his foot in the stirrup,\*  
 And sat at ease.  
 Galloping the horse from Dhartmaṇḍal,  
 And spurring it he came into thick and boundless forest.
- 25 There Rājā Bāsak put up some deer,  
 And shouted at the herd of deer.  
 When the deer ran off  
 Rājā Bāsak brought them to bay.  
 Drawing an arrow from his quiver
- 30 He took aim.  
 Taking aim he struck a deer on the head ;  
 And bounding up the deer fell upon the ground :  
 And its life went out as it fell.  
 The Rājā came down from his horse.
- 35 Putting his hand into his pocket he drew out a knife,

\* It is lucky to mount with the left foot.

- Peṭ chāk karke kâlĵā nikâlā.  
 Phir khîse meñ hâth dūsre Râĵā Bâsak ne pâyâ :  
 Hâth pâeke dusrî pathavî nikâlî :  
 Us patharî nikâlke sokhta lagâyâ.  
 40 Chugke lakṛî gîṇṭhâ\* lagâyâ :  
 Gîṇṭhe meñ kâlĵā tikâyâ.  
 Gîṇṭhe meñ se dhundhkâr uṭhâ.  
 Râĵā Pârag apne mahil ke ûpar charhâ :  
 Apne shikârgâh meñ dhundhkâr dekhâ.  
 45 “Kaun jāne koî Râĵā utarâ ?  
 Kaun jāne koî Jogĵî ?”  
 Pîrke ghorâ chal parâ,  
 Bîhâ-dûnî jangal ujâr meñ âyâ.  
 Râĵā Pârag ko dekhkar Râĵā Bâsak bhâg chalâ, jî.

- And ripping up the (deer's) belly he took out the heart  
 (liver).  
 Then Râĵā Bâsak put his other hand into his pocket :  
 Putting in his other hand he drew out a flint :  
 Taking out the flint he applied it to fuel.  
 40 Collecting sticks he made a fire,  
 And on the fire he placed the (deer's) heart.  
 A smoke arose from the fire.  
 Râĵā Pârag† was on his palace roof,  
 And saw the smoke in his hunting-ground.  
 45 “Who knows (said he) if it be some Râĵā that has come  
 (there) ?  
 Who knows if it be some *jogî* ?”  
 Saddling his horse he went off,  
 And came into the boundless deserted forest.  
 Râĵā Bâsak seeing Râĵā Pârag ran off.‡

\* For *angîthâ*.

† Parikshit.

‡ From this point nearly every line ends with “*jî*, sir,” which is addressed to the audience. I have for reasons of convenience omitted this in the translation.

- 50 Pârag Râjâ ne dîâ thâ lalkârâ, jî :  
 “ Bhâge ko jân nahîn dîngâ, jî ;  
 Mâr gainwân dîn kisî thaur, jî.”  
 Mârke ghorâ gherâ pâ dîâ, jî.  
 Râjâ Pârag samjhâve Râjâ Bâsak ko, jî :
- 55 “ Ik bāt merî sun lîjo, jî :  
 Bahot roz se mere shikârgâh meñ shîkâr khelte phire  
 hai, jî ;  
 Ab main terî jân chhorne kâ nahîn, jî.”  
 “ Râjâ Pârag, ab ke merî jân chhor de, phir kabhî nahîn  
 âûngâ, jî.”  
 Râjâ Pârag kahe, “ mujh ko terâ ’aitbâr nahîn, jî.
- 60 Mujh ko putrî kâ ðolâ de, terî jân chhorî, jî.”  
 Râjâ Bâsak kahe, “ mere mahil meñ putrî nahîn, jî.”  
 Râjâ Pârag kahe, “ tû barâ be-îmân hai, jî.  
 Putrî tere mahil meñ paidâ hûî hai, jî.  
 Putrî denî hai, to de de : nahîn, terî jân mâr dîngâ, jî.”

- 50 Râjâ Pârag taunted him :  
 “ I let not runaways escape alive ;  
 Somewhere or other I kill them.”  
 Flogging his horse he brought him to bay.  
 Said Râjâ Pârag to Râjâ Bâsak :
- 55 “ Hear a word of mine :  
 Many days hast thou been hunting in my hunting-  
 grounds ;  
 Now will I let not thee escape with thy life.”  
 “ Râjâ Pârag, spare my life now and I will never come  
 again.”  
 Said Râjâ Pârag, “ I have no faith in thee.
- 60 Give me thy daughter in marriage and I will spare thy life.”  
 Spake Râjâ Bâsak, “ I have no daughter in my palace.”  
 Spake Râjâ Pârag, “ Thou art a great hypocrite :  
 A daughter has been born in thy palace.  
 Thou must give me thy daughter, so give her, or I will  
 destroy thy life.”



- 65 Hâth joṛke 'araz kare, "mainḡ dolâ tujh ko de chukâ, jî."  
 Râjâ Pârag kahe, "mujh ko tere 'aitbâr nahîn, jî.  
 Tîn bachan Ṭhâkur ke mujh ko likhkar de, jâo, jî."  
 Râjâ ne korâ kâghaz, qalam, da'wât jeb se nikâlî, jî.  
 Apne tîn bachan Ṭhâkur ke likhkar Râjâ Pârag ko dîe, jî.
- 70 Apnî jî ko paṛhkar santokh khâyâ, jî.  
 Râjâ Pârag ne kahâ, ke "ab putrî kâ dolâ mujh ko dîâ, jî."  
 Lek-salek\* karke Râjâ Bâsak Maṇḡal ko âyâ, jî.  
 Râjâ Pârag Shahr Safidoṅ ko âyâ, jî.  
 Ake pâjî kâ beṭâ bulwâyâ, jî.
- 75 Pâji ne âke jhukkar kîâ salâm, jî:  
 "Kaho, Râjâ Pârag, kyâ farmâo, jî?"  
 Râjâ Pârag ne farmâyâ, "Begû Nâî ko bulâo, jî."

- 65 With joined hands he (Râjâ Bâsak) spake, "I have  
 already given her thee in marriage."  
 Spake Râjâ Pârag, "I have no faith in thee.  
 Write me down an oath three times (in the name) of  
 God and go."†  
 The Râjâ (Bâsak) took pen, ink and paper from his  
 pocket  
 And wrote down the oath (in the name) of God three  
 times and gave it Râjâ Pârag.
- 70 Reading them himself he was satisfied.  
 Said Râjâ Pârag, "Now he has given me his daughter  
 in marriage."  
 Saluting him Râjâ Bâsak went on to (Dhart) Maṇḡal.  
 Râjâ Pârag went to Safidoṅ City.  
 Arriving (there) he called his minion.
- 75 The minion came and saluted respectfully:  
 "Râjâ Pârag, tell me; what is thy command?"  
 Spake Râjâ Pârag, "call Begû, the Barber."

\* For *as-salâm 'alaikum*.

† This expression, *lit.*, "three words of God" is very common in the poem. It means a strong oath.

- Begû Nâi ne âkar salâm kiâ, jî :
- “ Ai Râjâ, mujh ko kyâ khidmat farmào, jî.”
- 80 “ Srinagal meñ jâo, bhâichârâ ko bulâo, jî.”
- Srinagal meñ jâkar bulâwâ dîâ, jî :
- Jurke bhâichârâ Kachahrî meñ âe, jî.
- Âke bhâichârâ ne ‘ Râm, Râm’ dhâe, jî.
- “ Kaho, Râjâ Pârag, bhâichârâ kimrat bulâyâ, jî ?”
- 85 Râjâ Pârag kahe, “ Bhâiyo, Bâsak roz khelne âve shikârgâh, jî.
- Âj main Râjâ Bâsak pakaṛ liâ, jî.
- Main us ko pakaṛke mârne lagâ thâ, jî :
- Is ne mujh ko putrî kâ nâtâ dîâ, jî.
- Tîn bachan Thâkur ke likhkar de dîe, jî.
- 90 Râjâ Bâsak se bair thâ: ab nâtâ ho gayâ, jî.”
- Jab Râjâ Bâsak apne mahil ko âyâ, jî,
- Ghorâ tavelâ meñ bândh dîâ, jî.

- Begû, the Barber, came and saluted :
- “ Râjâ, what service dost thou command of me ?”
- 80 “ Go to Srinagal\* and call my kinsfolk.”
- Going to Srinagal he fetched them :
- And the kinsfolk came and sat together in the Court.
- Coming the kinsfolk gave him salutation :
- “ Say, Râjâ Pârag, why hast called thy kinsfolk ?”
- 85 Spake Râjâ Pârag, “ My brethren, Bâsak came daily hunting in my hunting-grounds :
- To-day I caught Râjâ Bâsak.
- Seizing him I would have slain him :
- (But) he gave me his daughter in marriage.
- He wrote me an oath three times (in the name) of God.
- 90 Râjâ Bâsak was my enemy : now is he my relative.”

When Râjâ Bâsak reached his palace  
He fastened his horse in the stable.

\* Near Safidon.

- Chalke mahil meñ Rânî ke pàs âyâ, jî.  
 Jab Rânî ne kahâ, “ai Râjâ, tum ne der kahân lâgâî, jî?”
- 95 Râjâ kahe, “roz roz main shikâr khelan jâûn thâ, jî:  
 Âj mujh ko Râjâ Pârag ne apne shikârgâh meñ pakar  
 lâ, jî:  
 Mere se us ne putrî kâ nâtâ lenâ kiâ, jî.  
 Tîn bachan mere se le lâ, jî.  
 Tîn bachan main deke mahilon ko â gayâ, jî.
- 100 Ab, Rânî, tere ikhtiyâr hai, jî.”  
 Rânî kahne lagî, “ai Râjâ, tum ne tîn bachan diê, jî:  
 Ab putrî kâ biyâh de do, jî.”  
 Râjâ kahe, “hamârâ us kâ qadîm se bair hai, jî:  
 Main putrî kâ ðolâ nahîn dûngâ, jî.”
- 105 Rânî kahe, “tîn bachan tûn diê us kî hatyâ lagegî, jî.”  
 Râjâ kahe, “ai Rânî, ab main kyâ karûn, jî?  
 Man mukh se kahke sunâo, rî, jî!”

- Going into the palace he came to the Rânî.  
 Then spake the Rânî, “Where didst delay so long  
 Râjâ?”
- 95 Spake the Râjâ, “Daily I went a-hunting,  
 And Râjâ Pârag (at last) caught me himself in his  
 hunting-ground.  
 He made me give him my daughter in marriage.  
 Thrice he took an oath from me.  
 Giving him an oath thrice I am come to my palace.
- 100 What wilt do now, Rânî?”  
 Said the Rânî, “Thou hast given thy oath thrice:  
 So marry thy daughter to him now.”  
 Spake the Râjâ, “He and I are old enemies,  
 I will not give him my daughter in marriage.”
- 105 Spake the Rânî, “Thou hast given thy oath thrice, its  
 vengeance will fall on thee.”  
 Spake the Râjâ, “Rânî, what shall I do?  
 Tell me thy advice with thy lips.”

- Rânî kahe, "bhâichârâ ko bulâo, jî."  
 Râjâ Bâsak ne pâjî kâ betâ bulâyâ, jî.  
 110 Pâjî ne âke jhukkar salâm kîâ, jî.  
 Râjâ ne ħukm lagâyâ, "bhâichârâ ko bulâo, jî.  
 Kâlî Singh, Bhûrî Singh ko bulâo, jî :  
 Jîwan Singh Nâg ko bulâo, jî :  
 Sankchûr Nâg ko bulâo, jî :  
 115 Sûtak Pâtak ko bulâo, jî."  
 Pâjî kâ betâ chalke Srinagal men âve, jî :  
 Ast kul, nau Nâg ko bulâwâ dekar lâve, jî.  
 Âkar Kachahrî men bhâichârâ ne 'Râm Râm' dhiyâo, jî.  
 "Ai bhâyô," hâth jorke 'araz lagâve,  
 120 "Merî 'araz suno, jî.

- Spake the Rânî, "Call the kinsfolk."  
 Râjâ Bâsak called his minion.  
 110 The minion came and saluted respectfully.  
 The Râjâ ordered him to call the kinsfolk :  
 "Call Kâlî Singh and Bhûrî Singh :  
 Call Jîwan Singh, the Nâg.  
 Call Sankchûr, the Nâg.  
 115 Call Sûtak and Pâtak."\*  
 The minion went to Srinagal†  
 And gave the invitation to the eight families and the  
 nine Nâgs.‡  
 Coming into Court the kinsfolk made salutation.  
 "O my brethren," spake (the Râjâ) with joined hands,  
 120 "Hear my prayer.

\* Popularly Jîwan Singh is the brother, Sankchûr is the father, and Sûtak and Pâtak are the sons of Râjâ Bâsak. Kâlî Singh and Bhûrî Singh are worshipped as godlings along with Gurû Guggâ, and are in some way connected with him in the popular imagination. Sankchûr is probably meant to be Śankha, one of the chief Nâgas, but Vâsuki's father is usually Kaśyapa. There are long lists of the kinsfolk of the Nâgas in the *Mahâbhârata*, but I cannot trace these names among them.

† It is very observable that this is the same place as that mentioned as being the home of Parikshit's kinsfolk.

‡ These numbers are purely conventional.

- Main khelan gayâ shikâr, jî :  
 Âke mujh ko Râjâ Pârag ne pakar lââ, jî ;  
 ' Terî mârke ganwâ dûn jân, jî.'  
 ' Râjâ mujhe na mâriye, jî.'
- 125 Main ne kahâ, ' putrî kâ ðolâ dûngâ, jî.'  
 Us Râjâ ne merî kuchh bât na mânî, jî :  
 Mere se tîn bachan leke chhorâ, jî.  
 Âke Dhartmaᅇᅇal meᅇ ghorâ bândhâ ghurᅇsâl meᅇ mahi-  
 loᅇ meᅇ âyâ, jî.  
 Rânî ne âkar 'araz lagâî, jî :
- 130 ' Ai Râjâ, itnî der kahân lagâî, jî ? '  
 Main ne kahâ, ' Rânî, mujh ko Râjâ Pârag ne pakar  
 lââ, jî :  
 Putrî kâ ðolâ dekar âyâ, jî.'  
 Main Rânî se kahâ, ' ai Rânî, main putrî kâ ðolâ dûngâ  
 nahîn.'  
 Bole Rânî, ' Râjâ, tîn bachan Thâkur kê hatyâ lagegî.' "

I went a-hunting :

Râjâ Pârag came and seized me :

(And said), ' I will destroy thy life.'

(Said I), ' Râjâ, slay me not.'

- 125 And I said, ' I will give thee my daughter in marriage.'

The Râjâ would not take my word ;

He took from me an oath thrice and released me.

Coming to Dhartmaᅇᅇal I fastened my horse in the  
 stable and came into the palace.

The Rânî came to me and said :

- 130 ' Where didst thou delay, Râjâ ?'

Spake I, ' Rânî, Râjâ Pârag seized me :

Giving away my daughter in marriage I am come.'

And I said to the Rânî, ' Rânî, I will not give my  
 daughter in marriage.'

Said the Rânî, ' Râjâ the vengeance of the thrice-  
 repeated oath (in the name) of God will be on  
 thee.' "

- 135 Hâth jo ke 'araz lagave ;  
 "Main jo karke âyâ so batâ dîâ, jî."  
 Bole bhâichârâ, "putrî kâ nâtâ de de, jî :  
 Nahîn tîn bachan kî tujh ko haṭiyâ lagegî, jî."  
 Râjâ Bâsak kahnâ harban\* mâne nahîn :
- 140 "Main to nâtâ Râjâ ko nahîn detâ, jî."  
 Boltâ bhâichârâ, "hamârî 'araz suno :  
 Jaisî ham kaheñ : is laṭkê ko bhaurî meñ ḍâl do, jî.  
 Dâi chungâi us ke sâth de do, jî.  
 Bârâh baras kâ khânâ dâñâ deke bhaurî meñ dâkhiñ  
 karo, jî :
- 145 Sawâ sau man ke is par sil ḍâl do, jî."  
 Jab sawâ sau man kî sil us par ḍâl dîe, jî,  
 Tab Râjâ jotishî paṇḍit ko bulâve :  
 Paṇḍit ânkar kalyân dîâ, jî.  
 Râjâ ne bolâ, "Dâdâ, pair lagûñ, jî."

- 135 With joined hands he besought them :  
 "I have told you all I have done."  
 Said the kinsfolk, "give him thy daughter in marriage.  
 Or the vengeance of the thrice-repeated oath will be  
 on thee."  
 Râjâ Bâsak would pay them no attention at all :
- 140 "I will never give the Râjâ my daughter in marriage."  
 Said the kinsfolk, "Hear us,  
 As we speak : put thy child into a pit.  
 Give her nurses and attendants.  
 Put twelve years' supply of grain and food into the  
 pit :
- 145 And put a stone (weighing) 125 *mans*† on its mouth."  
 So when he had placed the stone weighing 125 *mans*  
 (on the pit's mouth)  
 Râjâ (Bâsak) called the priests and astrologers.  
 The priest came and gave his blessing.  
 Said the Râjâ, "Father, I fall at thy feet."

\* For *hargiz*.† *I.e.*, about 5 tons.

- 150 " Sukhí raho, jujmân ; terâ nîchal tîkâ, jug jug lâj  
sawâyâ, jî ! "
- " Pushtak bâncho, Bed sunâo, jî :  
Tîn bachan kî haṭyâ kaisî utare ?  
Tîn bachan main ne dîe, jî.  
Pushtak bâncho, Bed sunâo, jî.
- 155 Tîn bachan ke lamb kâ bachan batâo, jî." "  
Pushtak bânche, Bed sunâve, jape Kishn kâ nâm, jî.  
" Sach kahûn tû dije ghorâ : jhûṭhe ko gardan dîje  
mâr, jî.  
Je Râjâ durlamb utâre jag leo sarodh, jî.  
Sawâ ser dâdh surân gawwân kâ le âo, jag men pâo, jî :
- 160 Jab lekhâ lag jâve, jî."

- 150 " Be at peace my client ; \* may thy son succeed thee and  
thy honour increase through the ages ! "
- " Read thy books, expound the *Vedas* :  
How shall I escape the vengeance of an oath thrice-  
repeated ?  
Thrice I gave my oath.  
Read thy book, and expound the *Vedas*.
- 155 Tell me the antidote to a thrice-repeated oath." "  
He read the books, he expounded the *Vedas*, he repeated  
the name of Krishṇa.  
" If I tell thee sooth, give me a horse : if I tell thee a  
lie, strike at my neck.  
If the Râjâ would escape vengeance he should divinest  
by sacrifice.  
Procure a *ser* and a quarter ‡ of yak's § milk and throw  
it on the sacrifice.
- 160 Then will fate be propitious, Râjâ."

\* As far as this the expressions are stereotyped and are interesting  
as showing the usual salutation between priest and client.

† *sarodh* or *sarodhâ* is a species of divination by breathing through  
the nose.

‡ 2½ lbs.

§ So in the text, but I think that merely a sacred cow is meant.

- Bhâichârâ baiṭhâ ; hâth joṛke Bâshak ne 'araz lagâi, jî :  
 " Bhâi, jag sarodh ho Sijî Paṇḍit se ; surâ gaû kâ dûdh  
 lâo, jî."  
 Sab bhâichârâ apne apne kâm par khaiâ ho gayâ, jî.  
 Sûtak Pâtag leke lotâ Sijî Paṇḍit ke âe, jî.  
 165 Âe Sijî Paṇḍit, ke " Dâdâ, pâṭn lagen, jî."  
 " Sukhî raho, jujmân ; kimrat âwan hûâ, jî ? "  
 Bolâ Sûtak Pâtag, " Ham ko surâ gaû kâ dûdh de de, jî :  
 Ham ne jag sarodh kîâ hai : jag meñ dûdh pâñâ, jî."  
 Bole Sijî Paṇḍit, " merî 'araz suno :  
 170 Kanyân haiñ dûdhâdâran : an nahîn khaveñ ; pâñî nahîn  
 pîveñ.  
 ' Pânchoñ kanyân, pânchoñ gawwân' ; woh kahe, jî.  
 Pânchoñ apnâ apnâ dûdh kâḍhke pîveñ, jî.

- The kinsfolk sat (in Court) : Râjâ Bâsak besought them  
 with joined hands.  
 " My brethren, Sijî the Priest\* will divine by the sacri-  
 fice : bring me yak's milk."  
 All the kinsfolk took up their duties (at the sacrifice).  
 Sûtak and Pâtak bringing a pot came to Sijî, the Priest.  
 165 Coming to Sijî, the Priest, (they said), " Father, we  
 fall at thy feet."  
 " Be at peace, my clients : why have you come ?"  
 Spake Sûtak and Pâtak, " We bring thee yak's milk.  
 We would divine by the sacrifice : put the-milk in the  
 sacrifice."  
 Said Sijî the Priest, " Hear me :  
 170 I have maidens who live on (that) milk : that eat not  
 corn : that drink not water.  
 ' Five girls and five cows (yaks)' , say they.  
 Each of the five will draw her milk and drink it.

\* Usually called Sanjâ, the family priest of Vâsuki. The name however probable recalls Sanjaya, the messenger to the Pânḍavas before the war broke out. See *Mahâbhârata, Âdi Parva*.



- Main kaunsí gaú kâ dūdh de dūn, jî ?  
 Jis kâ dūdh main dūngâ us kî hatyâ lage, jî ! ”
- 175 Paṇḍit ne diâ jawâb :  
 Ghusse hokar mahilon ko â gae, jî.  
 Bole Bâsak, “ merî ’araz suno :  
 Sîjî kî bâtân mujh ko batlâ de, jî.”  
 “ Sîjî Paṇḍit ne diâ jawâb ! ”
- 180 Bâsak Râjâ ghussâ khâyâ, jî.  
 Bis kî gāṇḍal khâke kâyâ palṭ lî :  
 Bhârî Nâg ho gayâ, jî !  
 Jangal ko chal parâ, jî :  
 Nâg banke jangal ko chal parâ, jî ;
- 185 Surâ gawwân ko dhuṇḍtâ phire, jî :  
 Thalyân kî baṭîk meṅ gawwân mil gai, jî :  
 Sâmâ pâli soe thâ ; gawwân chug rahî thî :

Which cow's (yak's) milk shall I give to the sacrifice ?  
 That (girl's) milk that I give will have vengeance on  
 me ! ”

- 175 The Priest refused them altogether.  
 In anger they went to the palace.  
 Said Râjâ Bâsak, “ Hear me :  
 Tell me what Sîjî said.”  
 “ Sîjî, the Priest, refused us.”
- 180 Râjâ Bâsak was wrath.  
 Taking a quantity of poison he changed his body,\*  
 And became a mighty Nâg.  
 He went into the wilds :  
 Becoming a Nâg he went into the wilds,
- 185 And searched for the yaks.  
 He met the yaks in a hollow in the wilds.  
 Sâmâ, the neatherd, was sleeping: the yaks were  
 grazing.

\* This is a universal attribute of the Nâgas.

- Râjâ Bâsak ne dekhkar mârâ phunkâr, jî :  
 Dang lagâyâ, jî !  
 190 Sûrâ gawwân us ne đasî haţî, jî.  
 Jab Râjâ Bâsak muře, jî.  
 [Gaû kâ pair sir par Nâg ke lagâ, jî :  
 Nâg kâ sir chaurâ ho gayâ, jî.]  
 Gawwân ko đaske Râjâ Bâsak mahil ko chal parâ, jî.  
 195 Mahil meñ âke apnâ rûp sidhârâ, jî.  
 Sâ mâ pâlî sotâ nřhâ, jî :  
 Dekhkar gawwân ro parâ, jî.  
 Sir se pagrî utârke rotâ âve, jî.  
 Sâ mâ pâlî mahilon meñ jaisâ âyâ, jî.  
 200 Sîjî Pañdit samjhâkar pûchhe, jî :  
 “ Kyâ ? kis ne mandâ bolâ ? kyâ ? kis ne gâlî đî, jî ? ”  
 “ Karmân ne mandâ bolâ ! Lekhâ ne gâlî đî, jî ! ”
- 

- Râjâ Bâsak saw them and hissed  
 And bit with his fangs.  
 190 He bit the yaks with his fangs.  
 Then Râjâ Bâsak returned.  
 [The yak's foot came upon the Nâg's head.  
 And the Nâg's head was flattened.\*]  
 Having bitten the yaks, Râjâ Bâsak went home to his  
 palace.  
 195 In the palace he put on his own form.  
 Sâ mâ, the neatherd, got up from his sleep.  
 Seeing the cows (dead) he wept.  
 Taking his turban off his head† he wept.  
 Sâ mâ, the neatherd, came thus to the palace.  
 200 Sîjî, the Priest, spake and asked him :  
 “ What ? hath any one spoken evil ? What ? hath any  
 one abused thee ? ”  
 “ Fate hath spoken evil ! Destiny hath abused me ! ”
- 

\* Probably thrown in as a well-known saying. It has no connection with the passage.

† Sign of humility and sorrow.

Gawwân je Nâgân ne đasî, khabar pânchoñ kanîyân pai pahunchî, jî.

Âi kanîyân jin kî dũdh pîven ; Nâgân ne đasî, jî !

205 Pânchoñ kanîyân kesh khañđâven, kapre phâren, jî.

Ronâ-pîtnâ mahilon men rachâven, jî.

Donoñ hâth jorke Thâkur ko ardâs lagâven :

“ Jaisî hamârî gawwân đasen us kî kâyâ ko bedan lage, jî.

An nâ khâen, pânî nâ pîven, pânchoñ kanîyân dũdhâ-dhâran, jî.

210 Sat Jug, sachâ pahirâ barhte : Tere bachan nâ hâran, jî !”

Bâsak soe thâ mahil men : Padmâ Daï Rânî pankhâ phere :  
Pânchoñ kanîyân lagî ardâs, kanchan sî kâyâ kâ bedan  
lag gayâ, jî !

Râjâ Bâsak soe thâ : sote ke Nâg kî kumbal mur gaî, jî !

Dekhke Padmâ Dâï Rânî zâr-zâr roî, jî :

The Nâgs slew the yaks and the news reached the five girls.

The girls that drank their milk came, (but) the Nâgs had bitten them !

205 The five girls tore their hair and rent their clothes.

Weeping and wailing they came into the palace.

Joining their hands they prayed to God :

“ As he slew our yaks may leprosy attack his body.

We eat not corn, we drink not water, we five maids take but milk.

210 It is the Golden Age, it is the true time of prosperity :  
Thou canst not go back on Thy word !”

Râjâ Bâsak slept in his palace : Rânî Padmâ Daï fanned him.

The five maidens' prayer was heard and leprosy attacked his golden-hued body.

Râjâ Bâsak slept : the sleeping Nâg's nose fell in.

Seeing this Rânî Padmâ Daï wept bitterly.

- 215 Rânî kâ ânsû Râjâ kî chhâtî par parâ, jî.  
 Bûnd parê Râjâ ke ânkî khul gae, jî.  
 Bole Bâsak Mahârâjâ, Padmâ Daî se kare jawâb :  
 “ Indar nâ garjî, ganîr nâ ghorî : merî chhâtî par bûnd  
 kaise parê, jî ? ”  
 Bolî Padmâ Daî Rânî, “ Râjâ, apnî kâyâ ko dekho, jî :  
 220 Terî kanchan kî kâyâ ko kusṭṭ lag gayâ, jî.  
 Taiñ pânchon kaniyân kî gawwân dasî, jî : tujh ko sarâp  
 lag gayâ, jî.”  
 Dekhkar Râjâ Bâsak apnî kâyâ ko royâ, jî.  
 Srî Ṭhâkur pai donon hâth jorke ’araz lagâî, jî :  
 “ He Ṭhâkur, kaun karî bâṭ, jî ?  
 225 Mere kanchan sî kâyâ ko kusṭṭ lagâyâ, jî.  
 Rânî, mere Bhâg kî likhî hai mere bag gaî, jî.”  
 “ Râjâ, ṭṭṭâ manjâ bichâ lo ; chaukhaṇḍî meñ baiṭho, jî :  
 Kache bhâṇḍe mangâo ; us meñ rasoî jîmo, jî.”  
 Bâsak Râjâ kahne se chaukhaṇḍî meñ âve, jî.

- 215 The Rânî's tears fell on the Râjâ's breast.  
 As the drops fell the Râjâ opened his eyes.  
 Said Bâsak, the Mahârâjâ, to Rânî Padmâ Daî.  
 “ The heavens spake not : the clouds have not thundered :  
 how then fell drops on my breast ? ”  
 Said Rânî Padmâ Dai, “ Râjâ, see thy own body.  
 220 Leprosy has attacked thy golden-hued body.  
 Thou didst bite the yaks of the five maidens, and they  
 have cursed thee.”  
 When Râjâ Bâsak saw his own body he wept.  
 With joined hands he prayed to the Holy God :  
 “ O God, what hast thou done ?  
 225 Leprosy has attacked my golden-hued body.  
 Rânî, the decree of my Fate hath been passed upon me.”  
 “ Râjâ, take a broken bedstead, go to a separate cell : \*  
 Send for unbaked pots, and eat from them.”  
 Râjâ Bâsak, as he was bidden, went to a cell.

\* The *chaukhaṇḍî* is the mound marking a village boundary. Here the translation gives the obvious sense.

- 230 Chaukhaṇḍî meṇ ânke tûṭâ manjâ bichâve, jî.  
 Bâsak zâr-zâr roe, “ Ai Srî Ṭhâkurjî, kaun kare, jî ? ”  
 Rote pitâ kî âwâz sunke Rânî Niwal Daï dâi ko sam-  
 jhâve, jî :  
 “ Dâi, hamâre mahil meṇ kaun âyâ ?  
 Jo mil—mil roe, jî ? ”
- 235 Kaun jāne yeh ghoṛa marâ thâ ? kaun jāne koî hâthî  
 hamârâ marâ ?  
 Kaun jāne yeh ṭîkâ hamârâ ḍhalâ thâ, mahilon meṇ  
 roveṇ, jî ? ”  
 “ Nahîn hamârâ koî ghoṛâ marâ : nahîn koî hâthî marâ  
 thâ :  
 Bolî terî Sandal Dâi : ṭîkâ koî nâ ḍhalâ, jî.  
 Bâsak Râjâ dard ke mâre apne rove, jî :
- 240 Sawarran si kâyâ ke kushṭ ho gayâ, jî ? ”  
 Rote pitâ kâ mamtâ sunke kahe, jî :  
 “ Dâi, mujhe bhauṛe se nikâlo, jî :

- 230 Coming to the cell he took a broken bedstead.  
 Râjâ Bâsak wept bitterly, “ O Holy God, what hast thou  
 done ? ”  
 Princess Niwal Daï heard the sound of her father weeping  
 and spake to her nurse :  
 “ Nurse, who has come into the palace ?  
 That weeps so bitterly ? ”
- 235 Who knows if it be a horse that is dead ? Who knows  
 if some elephant be dead ?  
 Who knows if the heir be laid low, that they weep  
 in the palace ? ”  
 “ No horse of ours is dead : no elephant is dead.  
 Saith Sandal, thy nurse ; no heir is laid low.  
 It is Râjâ Bâsak that weeps in his pain.
- 240 His golden-hued body is attacked with leprosy.”  
 Hearing the cries of her weeping father she said :  
 “ Taking me out of the pit, my nurse :

- Maiñ apne bâbal kâ mukhrâ dekhûñ, jî !”  
 “Bole Sandal terî dâf, merî ’araz suno, rî :
- 245 Sil sawâ sau man ke bhauñre par dhare haiñ, jî :  
 Chandar tû nahîñ dekhâ ; sîrij tû nahîñ dekhâ ; kis bid h  
 bhauñre se nikâlûñ, jî, ?”  
 Donoñ háth jore Niwal Daí : “silâ hojâ dîr, jî !”  
 Gall máñ pallû páve Niwal Daí ; “merî silâ ko dîr  
 karo, jî !”  
 Chichalî ungal silâ ke lagâve bhauñre se bagal hañave, jî !
- 250 Nikalke bhauñre se bâhir âve, mâtâ ke mahiloñ meñ  
 âve, jî.  
 Mâtâ ke galle se mil-milke rove, jî.  
 Bhâf bhatjânñ nûñ mile, jî :  
 Haryal Paryalñ nûñ mile, jî.  
 Mâtâ ke milne ko âve, jî.
- 255 “Mâtâ, mere pitâ sarwan ko milâ de, jî !”

- I would see my father’s face.”  
 “Saith Sandal, thy nurse : hear me :
- 245 There are stones (weighing) 125 *mans* placed on the pit.  
 The moon thou hast not seen : the sun thou hast not  
 seen : how shall I take thee out of the pit ?”  
 Joining her two hands, (prayed) Niwal Daí : “May the  
 stone be removed !”  
 Placing her garments round her neck\* (prayed) Niwal  
 Daí : “May my stone be removed !”  
 Putting her little finger to the stone she pushed it aside  
 from the pit !
- 250 She came out of the pit and went into her mother’s  
 palace.  
 On her mother’s neck she wept bitterly.  
 She met her brothers and nephews :  
 Haryal and Paryal† she met.  
 She went to meet her mother.

\* As a sign of earnest supplication.

† Brothers to Niwal Daí.

- Chaukhaṇḍî meñ paṛâ thâ Bâsak Râjâ ; us kî kanchan sî  
 kâyâ ko bedan lag gayâ, jî.  
 “ Mar jâeñ tere bhâî bhatîje, terâ sab parwâr, jî !  
 Achhe, Mâtâ, râj kâre, yeh achhe hukm barte the, jî !  
 Bhîṛ paṛî meñ dîâ jawâb, jî !”
- 260 Pitâ milne ko âve chaukhaṇḍî meñ Niwal Daï, jî :  
 Bhujjân pasârke milne lagî, jî.  
 Bole Râjâ Bâsak, “ Betî, mujh se mat nâ miliye : mere  
 kanchan sî kâyâ ko bedan lag gayâ, jî.  
 Betî, mere sûkh ke sâthî sab koî the : mere dukh kâ  
 sâthî koî nahîñ.”
- Itnî kahke zâr-zâr roe, jî.
- 265 Sunke chîr utârke pitâ kâ mukhrâ ponche.  
 “ Bâbal, tû matî nâ roe : tere karmân ki likhî tere mând  
 nûñ\* gâî.

- 255 (Spake she) “ Mother, let me meet my noble father !”  
 Râjâ Bâsak was lying in his cell : leprosy covered his  
 golden-hued body.  
 “ (Mother), may thy brethren and nephews die and all  
 thy house !  
 Mother, in comfort dost thou reign, in comfort dost  
 thou rule !  
 In his pain hast thou foresworn him !”
- 260 Niwal Daï went to meet her father in the cell :  
 She put out her arms to meet him.  
 Spake Râjâ Bâsak, “ Daughter, come not to me : leprosy  
 hath attacked my golden-hued body,  
 Daughter, in my joy all were friends : in my trouble  
 I have no friend.”  
 Saying this he wept bitterly.
- 265 Hearing this she took off her kerchief and wiped his  
 face.  
 “ Father, weep not : thy fate hath come upon thee.

\* For tere bîch meñ.

- Paṇḍit jotishî ko bulâ le :  
 Apne dard ke dârû pûchhe, jî.”  
 Pâjî ke bete nûn bulwâve.
- 270 Pâjî daurâ âve jhuk-jhuk kare salâm.  
 Bole pâjî, “ kyâ khidmat farmâo, jî ? ”  
 Bole Bâsak, “ mere jotishî paṇḍit ko bulâo, jî.”  
 Pâjî daurâ jotishî paṇḍit pe âve :  
 “ Dâdâ, pair lagûn.” “ Terî sukhî raho jujmân, jî.”
- 275 Kimrat âyâ ? Is kâ bhed batâ, jî.”  
 “ Râjâ Bâsak ne bulâyâ, jî.”  
 Us waqt sunke tasrî kî dhotî pahinâi, jî ;  
 Aur unchî pagrî bândhî, jî.  
 Khâsâ kâ jâmâ pherâ, jî.
- 280 Muṇḍe dopattâ pâke, pairon pawwe pâke, hâth meṅ  
 brahmchharî leke, chaukhanḍî meṅ âe, jî.  
 Â chaukhanḍî meṅ kalyân kahâ, jî.  
 Râjâ Bâsak bole, “ Dâdâ, pâûn lagûn, jî.”

- Call the priests and astrologers:  
 Ask for medicine for thy pain.”  
 He called his minion.
- 270 The minion came running and saluted respectfully.  
 Said the minion, “ What is thy command ? ”  
 Said Râjâ Bâsak, “ Call my priests and astrologers.”  
 The minion ran to the priests and astrologers:  
 “ Father, I fall at thy feet.” “ Be at peace my client.”
- 275 Why hast thou come ? Tell me the reason.”  
 “ Râjâ Bâsak calls thee.”  
 As soon as he heard this he put on a silken loin-cloth,  
 And bound on a lofty turban.  
 He put on a cotton coat,
- 280 And throwing a kerchief over his shoulder, putting  
 wooden shoes on his feet, and taking his priest's  
 staff in his hand, he came to the cell.  
 Coming to the cell he gave his blessing.  
 Said Râjâ Bâsak, “ Father, I fall at thy feet.”



- “ Sukhî raho, jujmân, jî.”  
 Sandal chaukî bichhâî, jî:
- 285 Kharar par paṭû bichhâe, jî.  
 Haryal Paryal bhâî bhatġe sab haṭâe bulâe, jî.  
 Hâth joṛ ‘araz lagâve, “ He Paṇḍitġi,  
 Pushtak bâncho, Bed sunâo, mere dardân ke dârû  
 batâo, jî.”
- Pushtak bânche, Bed sunâve, jape Kishn kâ nâm, jî:
- 290 “ Sach kahûn, tû dġe inâm, jhûṭhe ko deo mâr, jî.  
 Shahr Safîdon kâ kherâ, us meñ sawarran kûân Pânḍon  
 kâ, jî:  
 Us kâ jal mangâo, jî.  
 Bârâh baras kî kanġyân kharâve, jî:  
 Sawarran kûân se jal bharke lâve, jî.
- 295 Râjâ, us meñ âshnân karo, jî:  
 Jab haṭke terġ sawarran kâÿâ bane, jî.”

- “ Be at peace my client.”  
 They placed him a chair of sandal-wood :
- 285 They spread mats upon the carpets.  
 Haryal and Paryal, and all the brothers and nephews  
 were sent for.  
 With joined hands prayed (the Râjâ), “ Sir Priest,  
 Read thy books, expound the *Vedas*, tell me the cure  
 for my pains. ”  
 He read the books, he expounded the *Vedas*, he repeated  
 the name of Kṛishṇa :
- 290 “ If I tell thee sooth, give me reward, but slay the liar.  
 In the suburbs of the City of Safîdon is a golden well  
 of the Pânḍavas:  
 Send for its water.  
 Send a maiden of twelve years,  
 That she may bring the water of the golden well.
- 295 Râjâ, bathe in it,  
 And then once again will thy body become golden-  
 hued.”

- Râjâ Bâsak bhâichârâ se 'araz lagâve, jî :
- “ Kisî sîrat se mujhe sawarran kûen kâ jal mangwâ  
do, jî.  
Us meñ âshnân karîngâ, jî.”
- 300 Bhâichârâ bole, “ tû baiâ be-îmân, jî !  
Tû putrî kâ nâtâ Pârag ko denâ karke mukar gayâ, jî :  
Jo koî jâegâ, us ko woh jân se mâr degâ, jî.”  
Sâb bhâichârâ ne jawâb de dîâ, jî.  
“ Râjâ Bâsak, hamârâ wahân koî nahîn jâe, jî ! ”
- 305 Kachahrî meñ Râjâ Bâsak kî betî Niwal Daî baithî, jî :  
Bolî pitâ se, “ Sawarran kûen kâ jal *main* lâûn, jî.”  
Râjâ bolâ, “ Tû to, Betî, mat nâ jâe, jî :  
Mere bairî dushman kâ mulk hai, jî :  
Pârag Râjâ na âwan de, jî.
- 310 Jo jîne se marnâ bhalâ, jî !  
Mere sattar kulî ko dâgh lagegâ, jî ! ”

Spake Râjâ Bâsak to the kinsfolk :

“ By some means procure me the water of the golden  
well,

And I will bathe in it.”

- 300 Said the kinsfolk, “ Thou art very faithless !  
Thou hast gone back on thy promise to give thy  
daughter in marriage to Râjâ Pârag :  
If any one go (to the well the Râjâ) will slay him.”  
All the kinsfolk refused (to go) :  
“ Râjâ Bâsak, none of us will go there.”
- 305 In the Court sat Niwal Daî, the daughter of Râjâ Bâsak.  
Said she to her father, “ I will bring the water from the  
golden well.”  
Said the Râjâ, “ Daughter, go thou not :  
It is in my enemy's land :  
Râjâ Pârag will not let thee return.
- 310 Death were better than this life (to me then, as)  
A stain will be cast on my seventy\* families.”

\* Really a vague number.

- Bolî Rânî Niwal Daí, "Bâbal, merî 'araz suno, jî :  
 Aise aise Nâgân kî main beṭî potî, jî :  
 Aisâ main to rûp sidhârôn, jî,  
 315' Bhârî sí Nâgin ban jáûngî, jî.  
 Dharke phunkârâ aisâ mârûn, jî,  
 Ban banâsatî ko phûnk dûngî, jî,  
 Sâthî Râjâ Pârag ko phûnk dûngî, jî!"  
 Bole Râjâ Bâsak, "Beṭî, woh to Dhanhantar Baid kâ  
 chelâ, jî :  
 320 Tere ṭukrâ banâke, gaḍḍon meñ lâdke, mahilon meñ  
 dâkhlî kare, jî."  
 Sunke bāt pitâ kî Niwal Daí ghussâ karâ, jî :  
 "Main sâr kî sūi banke rete meñ ghus jáûn, jî!"  
 Bole Râjâ, "Beṭî, mat na jâe, jî!"

- Said Princess Niwal Daí, "Father, hear me :  
 I am the daughter of such Nâgs (as thou) :  
 I will so change my form,  
 315 That I will become a huge Nâgin\*  
 So will I hiss,  
 That I will burn up the leafy forest! †  
 I will burn up Râjâ Pârag and his host!"  
 Said Râjâ Bâsak, "Daughter, he is a disciple of Dhan-  
 wantar, the Leech : ‡  
 320 He will cut thee in pieces and load thee on carts and  
 take thee to his palace."  
 Hearing her father's words Niwal Daí became wrath :  
 "I will become as a fine needle and mix with the  
 sand!"  
 Said Râjâ Bâsak, "Daughter, go thou not!

\* Female Nâg or Serpent.

† It is a common belief that a serpent's breath can set fire to any thing.—See Adventures of Râjâ Rasâlû, *ante*.

‡ Dhanhantar, Dhântar, Dhanantar, Dhanthar Baid, is the classical Dhanwantara, the conventional all-curing physician of the Hindûs, as Luqmân Hakîm is of the Musalmâns.

- Woh rete kī chhalanī meñ chhanwāke sūī kamar meñ  
lagāe, jī.”
- 325 Rānī Niwal Daī kahe, “ main kahnā nahīn māntūn, jī.”  
Bāsak kahe beṭī ko, goh paṛ gayā, jī.  
Rāj goh, tiryā goh, bālak goh, paṛ gayā, jī.  
Rānī Niwal Daī kahe “ Sawarran kâ gharâ mangwâo, jī :  
Rūpe kâ dol banwâ de, jī :
- 330 Ratan-jatan kī inḍvī, resham ke lajjū batwâ de, jī :  
Nike nike ghungrū, anbat, bichhwe, do pawâ, jī :  
Hār, hamel, tāt, bichhe, bandī mātthe kī, banwâ de, jī.  
Paunṭe, pāzeb, jhānjan, banwâ de, jī :  
Jhumke, bālī, nāth, main nūn karwâ de, jī :
- 335 Hāthoñ ko sachā chūṛā banwâ, de jī :  
Paunchī, ārsī, banwâ de jī :  
Hīre, motī, sache main nūn mangwâ de, jī :

- He will sift the sand and place the needle in his waist.”
- 325 Spake Princess Niwal Daī, “ I will not listen to thy  
words.”
- Rājā Bāsak’s persistence failed with his daughter,  
The Rājā’s persistence, the women’s persistence, the  
children’s persistence (all) failed\*
- Spake Princess Niwal Dai, “ Send for a golden pitcher :  
Make me a silver bucket :
- 330 Make me a jewelled pad,† spin me a silken rope :  
Make me little ornaments for my toes, and two sandals.  
Make me necklaces and ornaments for my forehead :  
Make me ornaments for my ankles and feet :  
Make me earrings and necklaces and nose-rings :
- 335 Make me real wristlets for my wrists :  
Make me bracelets and rings :  
Get me real diamonds and pearls :

\* Allusion to a proverb: the obstinacy of a king, a woman, and a child cannot be overcome.

† A roll of cloth for placing under weights when carried on the head.

- Battí ábhran, soláh singâr mangwâ do, jî :  
 Nau lâkh kî chûnrî mangwâ do, jî.”
- 340 Râjá Bâsak ne sab kuchh paidâ kiâ, jî,  
 Aur sab Niwal Daí ko diâ, jî.  
 Thañdá jal garam kare, jî :  
 Chandan chaukî mangâve, jî :  
 Dahí phulel Rânî mangâe, jî :
- 345 Ang male, tan nhâve jî :  
 Nhâve dhove Karte Pûrakh ko shîsh niwâve, jî.  
 Soláh singâr, battí ábhran lâve, jî :  
 Bâl bâl motî, tâl tâl hîrá parove, jî :  
 Hâr, hamelî, tâ†, bichhlî, anbat, bichhave, jî :
- 350 Paun†e, pâzeb, jhânjan, pahine, jî :  
 Máthâ bandî sindhûr kâ, nain siyâhî lâve, jî :  
 Sir par sâlû Dakhanî le liâ, jî :

- Get me the 32 jewels and the 16 ornaments : \*  
 Get me a kerchief worth nine *lâkhs*† (of rupees).”
- 340 Râjá Bâsak procured all (she asked for),  
 And gave them all to Niwal Daí.  
 Cold water was warmed,  
 A sandal-wood chair was placed,  
 And the Princess sent for curds and perfumes,
- 345 And she anointed her body and bathed her person.  
 Bathing and washing she bowed her head to the Creator.  
 They brought her the 16 ornaments and the 32 jewels.  
 She put the pearls into her hair and the diamonds into  
 her locks :
- She put on the necklace and the forehead ornaments,  
 the anklets and the toe-rings :
- 350 She put on the anklets and the foot ornaments.  
 She put the vermilion (spot) on her forehead and the  
 lampblack to her eyes :
- She put the Dakhanî‡ kerchief on her head :

\* The full gala dress of a girl in a villager's ideas.

† Rupees 900,000.

‡ Southern Indian : a very vague term in the Panjâb.

- Sir par ĩᅇvĭ tĭkæ, jĭ :  
 ĩᅇvĭ par gharâ tĭkâyâ, jĭ :  
 355 Gharē ke ũpar ᅇol tĭkæve, jĭ :  
 Moᅇᅇhe par lajjũ gere, jĭ.  
 Dhartmaᅇᅇal se pagwân ũᅇhæ, jĭ :  
 Pagwân ũᅇhæke sawarran kŭeᅇ ko dhyân lagâyâ, jĭ.  
 Jab Rânĭ ne pagwân ũᅇhâyâ, jĭ,  
 360 Sab zewar kâ jhinkâr paᅇâ, jĭ.  
 Jhinkâr kĭ âwâz Râjâ Indar ne sune, jĭ :  
 Sunke Indargarᅇh chhorke Rânĭ Niwal Daĭ ko gherâ  
 pâyâ, jĭ.  
 Bolĭ Rânĭ Niwal Daĭ, " main nŭn kyŭn gherâ pâyâ, jĭ ?"  
 " Rânĭ, tere darshan ke piâse, jĭ :  
 365 Mujh ko darshan de, jĭ."  
 Rânĭ kahe, " main Râjâ Bâsak kĭ beᅇĭ, jĭ :

- Put the pad on her head,  
 And the pitcher on the pad,  
 355 And the bucket on the pitcher.  
 She threw the rope round her shoulders,  
 And started from Dhartmaᅇᅇal.  
 Walking she made for the golden well.  
 As the Princess lifted her feet  
 360 All her jewels tinkled.  
 Râjâ Indar\* heard the noise of the tinkling :  
 Hearing it he left Indargarᅇᅇ and encompassed Princess  
 Niwal Daĭ.  
 Said Princess Niwal Daĭ, " Why hast thou encompassed  
 me ?"  
 " Princess, I thirsted for a sight of thee :  
 365 Let me look on thee."  
 Spake the Princess, " I am Râjâ Bâsak's daughter :

\* Indra, the God of the Heavens.

† Apparently meant for Amarâvati, the capital of Indra's heaven.  
 If it be a memory of the name Indraprastha, the city of the Pâᅇᅇavas,  
 i.e., Dehlĭ, its presence here is very interesting.

- Tà to, Râjâ Indar, merâ lage dharm kê pitâ, jî.  
 Putri kê paṛdâ fâḥish na kariyo, jî !”  
 Râjâ Indar resham tewar dekar muṛ paṛâ, jî :
- 370 Ghor-gharak Râjâ Indar muṛâ, jî.  
 Chhoṭî chhoṭî badalî wahân hûî, jî :  
 Nikî nikî bûnden paṛî, jî.  
 Bhij gaî chûndri Niwal Daï kê tan se lagî, jî.  
 Wahân se pagwân uṭhâke sawarran kûen ko chal paṛî, jî.
- 375 Chand aur Sûrij ne âke Niwal Daï ko gherâ pâyâ, jî.  
 Chând Sûrij bole, “ Rânî, tere darshan ke piâse, jî,  
 Ham chalke dûr se âe, jî.”  
 Rânî Niwal Daï boli, “ main Râjâ Bâsak kê betî ; tum  
 Râjâ Kasab ke beṭe, jî :  
 Bahin kê paṛdâ hargiz fâḥish na kariyo, jî.
- 380 Main to lagûn dharm kê bahin, jî :

- Thou, Râjâ Indar, art as my sworn father.  
 Seek not to shame thy daughter.”  
 Râjâ Indar gave her a silken petticoat and went back :
- 370 With thunders Râjâ Indar went back.  
 Small clouds gathered there,  
 And light drops (of rain) fell.  
 Niwal Daï's garment was wetted and clung to her body.  
 Moving onwards thence she went on to the golden well.
- 375 The Sun and Moon came and encompassed Niwal Daï.  
 Said the Sun and Moon, “ Princess, thirsting for a  
 sight of thee,  
 We have come from afar.”  
 Said Princess Niwal Daï, “ I am Râjâ Bâsak's daughter ;  
 ye are Râjâ Kasab's\* sons :  
 Ye should never shame your sister.†
- 380 I am your sworn sister,

\* Kaśyapa: the Puranic legends are doubtfully reproduced in this passage.

† As the daughter of Vâsuki she would be, according to the usual legend, grand-daughter of Kaśyapa (but see line 115), and thus be niece to Sûrya, the Sun, and doubtfully so to Chandra, the Moon.

- Bahin bhâî kâ birwâ paṛâ, jî.”  
 Resham tewar dekar muṛe, jî ;  
 Hâth joṛke kaheñ, “ hamarâ gunâh mu’âf karo, jî.”  
 Hath joṛke singhâsan ko muṛe, jî.  
 385 Wahân se Rânî Niwal Daî pag uṭhâke chalî, jî :  
 Raste meñ sohan mirg mil gayâ, jî.  
 Bole sohan mirg, “ tere darshan ke ham piâse, jî,  
 Jangal chhorke âe, jî.”  
 Bolî Rânî Niwal Daî, “ Mirgâ, mere nain zahar se  
 bhare, jî :  
 390 Mere nainân kâ mârâ tû mar jâegâ, jî ! ”  
 Purwâ pachhwâ pawan chalî, jî :  
 Mukh se paṛdâ dûr hûâ, jî.  
 Nain kâ bijlâ jhhamkâ aisâ lagâ, jî,  
 Jaise bâdal se kaṛke, jî.  
 395 Jis waqt Rânî kî nazarân mirg kî lagî, jî,  
 Khâke pichhâṛ mirg gir paṛâ, jî.

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And there is (near) kinship between brother and sister.”\*  
 Giving her a silken petticoat they went back,  
 Saying with joined hands, “ forgive our fault.”  
 With joined hands they returned to their seats (in the  
 heavens).

- 385 Princess Niwal Daî went onwards thence.  
 On the road she met a black-buck.  
 Said the black-buck, “ I thirst for a sight of thee,  
 And have left the forests and am come (to thee).”  
 Said Princess Niwal Daî, “ Thou deer, my eyes are full  
 of poison:  
 390 Stricken by my eyes thou wilt die.”  
 The winds blew east and west,  
 And lifted the veil from her face.  
 The flash of her eyes fell (on him),  
 As the lightning’s flash from the clouds.  
 395 The moment the Princess’s gaze fell on the deer,  
 He started back and fell down.

---

\* *i.e.*, they are within the naturally forbidden degrees.



Rânî utârke ghaḷâ rone lagî, jî :

“Ṭhâkur, merî haṭiyâ ko utâro : maiñ to biptâ kî mârî,  
jî !”

Chîr meñ se tâgâ nikâle apne chichî unglî kî bândhâ, jî.

400 Dûb se chichî unglî ko chîr lî, jî.

Chîrke lahû nikâlâ, jî.

“Srî Ṭhâkur, us haṭiyâ ko ṭâlo, jî !”

Jatî-satî kî âwâz neṛe sune thâ, jî.

Mirg ke mûnh meñ 'araḡ pâ, woh bhâg gayâ, jî.

405 Jab sîngân se pakrâ, jî,

Uṭâ baṭwâ dîâ, jî.

Jab mirg bhâgke jângal ko chalâ, jî,

Niwal Daï gharâ uṭhâke sawarran kêñ pe âî, jî.

The Princess took down her pitcher (from her head)  
and began to weep.

“O God, take away my trouble; I am stricken with  
grief !”

Drawing a thread from her kerchief she tied it to her  
little finger.

400 And cut her little finger with (a blade of) *dûb*\* grass.

Blood flowed from the cut.

“O Holy God, remove my trouble !” (said she).

The prayer of the righteous was heard.

She poured the blood into the deer's mouth† and it  
(got up and) ran away.

405 She seized it by the horns,

And twisted them backwards.‡

When the deer ran off to the forests,

Niwal Daï took up the pitcher and went to the golden  
well.

\* *Cynodon dactylon*.

† Apparently she dripped it in by the thread.

‡ The story goes that the twisted horns of the black-buck (and also the back-curved horns of the antelope) thus took their present shape. These two lines have apparently been dragged into the text merely as a reference to the legend.

- Sawarran kûen chhipâ thâ, jî :
- 410 Us par sawâ sau man kî sil dharî thî, jî.  
Us ko dekhke Niwal Daî ghabarâî, jî.  
“ Srî Thâkur, yeh kaun karî, jî ? ”  
Niwal Daî hâth joṛke bandagî lagâve, jî :  
“ Main biptâ ke mâre sawarran kûen par âî, jî.
- 415 Chandar main nahîn dekhâ : Sûrij main nahîn dekhâ, jî.  
Jis din main mahilon meñ jamî mujhe bhaunrî meñ ger  
dîâ, jî.  
Pitâ mere ko kusht lagâ, jî :  
Bhâichârâ ne jawâb de dîâ, jî.  
Mere Thâkur, mujhe biptâ parî, jî !
- 420 Thâkur mere, is biptâ ko kâto, jî !  
Kûen ke ûpar se silâ ko thâ\* do, jî.  
Sawarran kûen se jal bhar lûn, jî.”  
Sawarran kûen pe pair ke gûnṭhe se silâ ko thâve.†  
Jhukke jal ko na dekhe, jî :

The golden well was hidden :

- 410 On it was placed a stone of 125 *mans*.  
On seeing it Niwal Daî was perplexed.  
“ O Holy God, what hast thou done ? ”  
Niwal Daî prayed with joined hands :  
“ I came to the golden well in my sorrow.
- 415 I have seen not the Moon: I have seen not the Sun.  
The day I was born in the palace they put me into the  
pit.  
Leprosy has attacked my father,  
And the kinsfolk have refused (to help him).  
Trouble has fallen on me, my God !
- 420 My God, take away my trouble !  
Lift up the stone from the well.  
I would draw water from the golden well.”  
She pushed away the stone with her great toe.  
She did not look at the water out of modesty,

\* For *uṭhâ*.

† For *uṭhâve*.

- 425 Jal utar gayâ thâ patâl men.  
 Hazrat Khwâjâ le âe manâve, jî.  
 Ḍol ko k̄uēn men phirân,  
 Ḍol chhoṛ d̄iâ, jî.  
 Pânî par ḍol nahîn pahunche, jî.
- 430 Rânî zâr-bazâr roî, jî :  
 “ Srî Ṭhâkur, yeh kauñ karî, jî ?  
 Bâbal, terâ patwâ, jî, mar jâîyo, jî :  
 Yeh chhotî lajjû bânwâ de, jî !  
 Tere Haryal Paryal mar jâîyo ! chhotî lajjû banwâ de, jî !
- 435 Terâ sab mar jâe parwâr, jî ! ”  
 Sir se chunṛî târî Niwal Daï :  
 Us lajjû kî bândhî, jî.  
 Khwâjâ ne, darshan Rânî ke liye, jî,  
 Pânî umagke charhâ, jî.
- 440 Sikrâ baiṭhâ thâ rakhwâlî, jî ;

- 425 And the water went down into the bottom (of the well).  
 She prayed to the holy Khwâjâ (Khizar),\*  
 And swung the bucket over the well :  
 She let down the bucket :  
 But the bucket did not reach the water.
- 430 The Princess wept violently.  
 “ Holy God, what hast thou done ?  
 Father, may thy rope-maker die,  
 That made the rope (too) short !  
 May thy Haryal and Paryal die ! He made the rope  
 (too) short !
- 435 May all thy family die ! ”  
 Niwal Daï took the kerchief from her head  
 And fastened it on to the rope.  
 Khwâjâ (Khizar), to get a sight of the Princess,  
 Sent the water up bubbling.
- 440 A falcon was sitting as watchman (of the well),

\* The god of the waters : see Legend of Safidôn.

- Râjâ Pârag pe khabarân sunâî, jî :  
 " Jis Rânî ke kâran mujhe bithlâyâ, woh sawarran kûen  
 pe jal bharne âî, jî."
- Râjâ ghore par pâkhar pâve :  
 Bâwân sum nichkâre sukh âsan âve :
- 445 Chherke ghore ko chalâ thâ.  
 Pahilâ dol Niwal Daî nikâle Khwâjâ Pîr ko manâve.  
 Dûjâ dol nikâle chirî jânwar ko jamâe, jî.  
 Mâram mâram ghore ko Râjâ Pârag âve :  
 Ghore kâ paur bajtâ sunâ thâ, jî !
- 450 Bâvîn dâhine dekhan lagî, jî.  
 Battîs abhran Rânî ne utâre, jî.  
 Pâke ghare men kûen par mûndhâ mâr diâ, jî.  
 Dharke kâyâ palatî lî, jî.  
 Chhotî sî Nâgin banke baith rahî, jî.
- 455 Kûen kî man men baith gai, jî.

- And brought the news to Râjâ Pârag :  
 "The Princess for whom you set me (over the well), has  
 come to draw water from the golden well."
- The Râjâ saddled his horse :  
 Mounting with his left foot he sat at ease (on it) : and
- 445 Spurring his horse he went on.  
 The first bucketful Niwal Daî offered to the Saint  
 Khwâjâ (Khizar).  
 The second bucketful she gave to the beasts and birds.  
 Râjâ Pârag came on flogging his horse :  
 The horse's hoofs were heard !
- 450 She began to look right and left.  
 The Princess took off her thirty-two jewels.  
 Putting them into the pitcher she put it face down-  
 wards on the well platform.  
 She changed her form.  
 Becoming a little Nâgin she remained (quiet).
- 455 She remained (quietly) in the platform of the well.

- Pârag ghorâ mârke â gayâ, jî.  
 Pârag Râjâ phir-ghirke to dekhâ thâ.  
 Îḍvî wa gharâ man pe dharâ, jî.  
 Râjâ Pârag pair kî jûtî ko dekhê.
- 460 Man mei soch kare, jî.  
 Lâve dhore phir-phirke jangal meiṅ dekhe.  
 Nahîn pâti phir khûen pe chal-chalke âve jî.  
 Ghore se nîche utarke jawâb kare, jî :  
 "Râni, tû jo bhalâ châhe, bahir â jâ, jî :
- 465 Nahîn to bichhû kâ rûp sidhârân, jî !  
 Toḥ-toḥke tujh ko bâhir nikâlûn, jî.  
 Tû to sahaṅsar Nâgân kî betî potî :  
 Taiṅ ne aisâ rûp sidhârâ, jî,  
 Kûen meiṅ baṛke tu baiṭh gaî, jî.
- 470 Maiṅ to Dhanthar Baid kâ chelâ, jî :

Flogging his horse Râjâ Pârag came up.  
 Râjâ Pârag searched hither and thither.  
 Saw the pad and the pitcher placed on the platform.  
 Râjâ Pârag saw the sandals of her feet.

- 460 He pondered in his mind.  
 He searched in the forest hither and thither and round  
 about.  
 Not finding her he came again and again to the well.  
 He came down off his horse and spake (to her).  
 "Princess, if thou seek thy good, come out (of the  
 well) :
- 465 Or else I will put on a scorpion's form ! \*  
 By degrees I will bring thee out.  
 Thou art the daughter of a thousand Nâgs,  
 Thou hast put on such a form,  
 That thou canst enter into the well.
- 470 I am a follower of Dhanwantar, the Leech :

\* Scorpions are supposed to kill snakes. See Adventures of Râjâ Rasâlû.

- Aisâ rûp bichhû kâ sidhârûn, jî :  
 Toh-tohke tujh ko bâhir lâûn, jî."  
 Jab Râjâ Pârag ne itnâ kahâ, jî,  
 Woh ghabarâ gaî, jî.
- 475 Bolî Rânî Niwal Daî, jî :  
 " Merî 'araz suno, jaisî main kahûn, jî :  
 Râjâ Pârag, pardâ se ho jâ, jî ;  
 Main to bâhir âûn, jî."  
 Itnî sunke Râjâ samjhâve, jî :
- 480 " Niwal Daî, merî 'araz suno, jaisî main kahûn, jî :  
 Machh kâ rûp sidhâro, jî."  
 Bolî Rânî Niwal Daî, " Râjâ Pârag, jî,  
 Tû to pardâ se ho jâ, main bastar pahinûn, jî."  
 Râjâ Pârag pardâ se hogâyâ, jî.
- 485 Niwal Daî bâhir âkar kâyâ paltî, jî,  
 Nâgin se Rânî banî, jî :  
 Battî abhran lagâve, solâh singâr, jî.

- So I will put on a scorpion's form,  
 That I may draw thee out by degrees."  
 When Râjâ Pârag had said this,  
 She became frightened.
- 475 Said Princess Niwal Daî :  
 " Hear me, what I say :  
 Râjâ Pârag, turn thy face from me  
 And I will come out."  
 Hearing this spake the Râjâ :
- 480 " Hear me, Niwal Daî, what I say :  
 Put on the human form."  
 Said Princess Niwal Daî, " Râjâ Pârag,  
 Turn thy face from me, that I may put on my clothes."  
 Râjâ Pârag turned aside.
- 485 Niwal Daî came out and changed her form.  
 From a Nâgin she turned into a Princess,  
 And put on her thirty-two jewels and her sixteen  
 ornaments.

- Kûen kî man meñ Rânîjî baiṭhî, jî.  
 Bole Pârag, " Rânî Niwal Daï, merî 'araz suno, jî :  
 490 Bahot dinân se chhal chhal jâe the, jî.  
 Rânî, tum to mahilon ko chalo, jî.  
 Dhartmaṇḍal meñ nâ jâne dūn, jî."  
 Bolî Rânî Niwal Daï, " main Râjâ Bâsak kî beṭî, jî :  
 Merî 'araz suno, jaisî main kahûn, jî.  
 495 Râjâ, main to biptâ kî mâri, jî.  
 Mere bâbal kî kanchan sî kâyâ nūn kusṭṭ lagâ, jî.  
 Sawarran kûen kâ jal bhar le jâûn, jî :  
 Apne bâbal ko karwâñ ashnân, jî :  
 Sawarran kâyâ us kî ban jâe, jî."  
 500 Bole Râjâ, " tujhe jal nâ bharne dūn, jî."  
 Bole Pârag Râjâ, " tere pitâ ne bachan kare the ;  
 Woh to bachanon se phir gayâ, jî.  
 Mujhe thâre qaum kâ 'aitbâr nahîn, jî."  
 Bolî Rânî Niwal Daï, " mujh se tîn bachan le le, jî."

- The Princess sat down on the platform of the well.  
 Said Râjâ Pârag, " Princess Niwal Daï, hear me :  
 490 I have been deceived for many a day.  
 Princess, come thou to my palace.  
 I will not let thee go to Dhartmaṇḍal."  
 Said Princess Niwal Daï, " I am Râjâ Bâsak's daughter ;  
 Hear me, what I say.  
 495 Râjâ, I am stricken with sorrow. \'  
 Leprosy hath attacked my father's golden-hued body.  
 I would take water drawn from the golden well,  
 And bathe my father in it :  
 And his body will become (again) golden-hued."  
 500 Said the Râjâ, " I will not let thee draw the water."  
 Said Râjâ Pârag, " Thy father swore to me,  
 And he went back upon on his oath.  
 I have no faith in thy race."  
 Said Princess Niwal Daï, " Take my oath thrice  
 repeated."

- 505 Bole Râjâ Pârag, " Niwal Daî, jî,  
Mujhe tîn bachan Ṭhâkur ke sache de do, jî."  
Tîn bachan Ṭhâkur ke Niwal Daî ne dîe, jî,  
Bole Pârag, " tû ne tîn bachan to dîe, jî :  
Ab tû phir kis tarah se âve, jî ?
- 510 Mujhe in kâ bhed batâ de, jî."  
Bolî Rânî Niwal Daî, " Râjâ Pârag, jî,  
Ik gharâ main bharke le jâûn, jî :  
Apne Bâbal kâ karâkar ashnân, jî,  
Chalke tere mahilon âp âûn, jî."
- 515 Rânî Niwal Daî gharâ jaisî bharî thî :  
Hâth joṛke 'araz lagâve, jî :  
" Râjâ, mujhe to lakhâ do, jî"  
Sir par îṇḍvî Rânî ne ṭakâî, jî :  
Îṇḍvî par gharâ ṭakâyâ, jî.
- 520 Ghare par ðoi ṭakâyâ, jî.  
Ḍol ṭakâke Dhartmaṇḍal ko chalî, jî.

- 505 Said Râjâ Pârag, " Niwal Daî,  
Give me thy solemn oath three times (in the name) of  
God."  
Thrice Niwal Daî gave him her oath (in the name) of God.  
Said Râjâ Pârag, " Thou hast given me thy oath thrice,  
But how wilt thou come back again ?
- 510 Tell me thy plan for this."  
Said Princess Niwal Daî, " Râjâ Pârag,  
I will take one pitcher (of water),  
And I will bathe my father with it ;  
And then I will come to thy palace."
- 515 So Princess Niwal Daî filled her pitcher.  
With joined hands she besought him :  
" Râjâ, do thou escort me (to thy boundary)."  
The Princess put the pad on her head,  
And on the pad she put her pitcher :
- 520 On the pitcher she put the bucket.  
Putting on the bucket she went on to Dhartmaṇḍal.



- Agge agge Rânî chalî, piche piche Râjâ chale, jî :  
 Jangal se bihâ-dhûnî lakhâ dî, jî.  
 Murke Râjâ Pârag to chalâ mahil ko, jî.  
 525 Râjâ Pârag ko lag gayâ farâq, jî.  
 Rastâ rastâ par chunkîân Râjâ ne bihâve, jî.  
 Râjâ Pârag un ko samjhâve ;  
 “ Yehân ko âvegî Niwal Daï, jî.  
 Mujhe usî waqt batlâyo, jî.”  
 530 Chunkî ke sipâhî rastâ pe baithe, jî :  
 Pahirâ to lagâ diâ jâve, jî.
- Rânî Niwal Daï Dhartmaṇḍal ko âve :  
 Chaukhaṇḍî meñ Rânî gharî utâre.  
 Chandan chaukî Rânî mangwâve : sawarran kâ  
 garwâ mangwâve, jî.  
 535 Chandan chaukî, jî, bichhwâve.  
 Bolî Rânî Niwal Daï, “ Bâbal, merî ’araz suno, jî :

- The Princess went on in front and the Râjâ followed  
 behind.  
 He escorted her through the boundless forests,  
 And then Râjâ Pârag returned to his palace.  
 525 The separation fell (heavily) on Râjâ Pârag.  
 Along the road the Râjâ set guards :  
 And Râjâ Pârag conjured them :  
 “ Niwal Daï will come here ;  
 Tell me of it at once.”  
 530 The watchmen remained at the guard,  
 And sentries were posted.

- Princess Niwal Daï came to Dhartmaṇḍal.  
 The Princess put down the pitcher in the cell.  
 The Princess called for a sandal-wood chair : she called  
 for a golden ewer.  
 535 She set the sandal-wood chair.  
 Said Princess Niwal Daï, “ Father, hear me :

- Chandan chunkî par baiṭho, jî."  
 Bâsak Râjâ chunkî par baiṭhâ, jî.  
 Bhar bhar gaṛwe jal ke gere, jî.  
 540 Pair ke gūṇṭhe se gūṇṭhâ dabâve, jî.  
 Sârî kâyâ sawarran bargî ho gai, jî:  
 Pair kâ gūṇṭhâ kushtî rahâ thâ, jî.  
 Bolî Niwal Daî, "merî 'araz suno, jî:  
 Ik lotâ jal kâ bhar lâûn, jî."  
 545 Bole Râjâ, "Betî, ab nâ jāiyo, jî:  
 Us par khabar ho jāegî, jî.  
 Betî, mere dushman ke mulk se, jî,  
 Woh tujhe âne na degâ, jî."  
 Bâbal kâ kahnâ nahîn mânî Niwal Daî, jî.  
 550 Gaṛwâ leke sawarran kûen pe chal paṛî, jî.  
 Gaṛwâ leke sawarran kûen pe âve, jî:  
 Lambî lambî âve Niwal Daî, jî.  
 Shahr Safidon ko râste hûî, jî.  
 Chaukidâron ko khabar hûî, jî:

- Sit thee on the sandal-wood chair."  
 Râjâ Bâsak sat him on the chair.  
 Filling the ewer she threw the water over him.  
 540 With her great toe she covered his great toe.  
 All his body become golden-hued,  
 But his great toe remained leprous.  
 Said Niwal Daî, "Hear me:  
 I will bring thee a pot of (the) water."  
 545 Said the Râjâ, "Daughter, go thou not:  
 He (Pârag) will get news of it.  
 Daughter from my enemy's land  
 He will not let thee return."  
 Niwal Daî would not listen to her father's words.  
 550 Taking the ewer she went off to the golden well.  
 Taking the ewer she came to the golden well.  
 With long strides Niwal Daî walked,  
 Along the road to Safidon City.  
 The watchmen knew of it:

- 555 Jis waqt chaukîdaron ne dekhî, jî,  
Râjâ Pârag ke mahil ko chale, jî.  
Khabarân Râjâ Pârag ko karte, jî :  
“ Rânî Niwal Daí âî, jî ! ”  
Râjâ Pârag sunat sâr ghorë ko pîre, jî ;
- 560 Bâwân bâwân sum nichkâre.  
Chherke ghorë ko chalâ thâ, jî ;  
Rânî ke pâs â gayâ, jî.  
Dekhke khushîân Rânî ko kare thâ.  
Bole Pâragjî Mahârâjâ, jî :
- 565 “ Tum chalo mahil ke bîch, jî.”  
Bolî Rânî Niwal Daí, Râjâ Bâsak kî betî, jî ;  
“ Main nahîn jâûngâ mahil ke bîch, jî.  
Kisî Brâhman ko bulâve, jî :  
Phere le le biyâh karwâ le, jî.
- 570 Ai Mahârâjâ, phere leke dolâ mangwâ le, jî.  
Dekhe, to kyâ Paṇḍit âve, jî ! ”

- 555 When the watchmen saw her,  
They went to Râjâ Pârag's palace.  
They gave news to Râjâ Pârag :  
“ Princess Niwal Daí has come.”  
As soon as Râjâ Pârag heard it he saddled his horse,
- 560 And mounted with his left foot.  
Spurring his horse he came on,  
And came to the Princess.  
Seeing the Princess he was delighted.  
Said Pârag, the Mahârâjâ :
- 565 “ Come thou into my palace.”  
Said Princess Niwal Daí, the daughter of Râjâ Bâsak :  
“ I will not go into thy palace.  
Send for a Brâhman ;  
Making the circuit (round the fire) marry me.
- 570 O Mahârâjâ, making the circuit send for the palanquin.  
Look, what Priest is this that comes ! ”

- Brâhman ko Râjâ ne bulâyâ, jî.  
 “ Dâdâ, pâûn lagûn.”  
 “ Sukhî raho jujmân, jî.”  
 575 Boltâ Pârag, “ Dâdâ, tum sâkhâ parho, jî.”  
 Brâhman Kishn ko manâve, jî:  
 Sâkhâ parhne lagâ, jî.  
 Khîse meñ hâth Râjâ Pârag pâve thâ, jî.  
 Us meñ se patharî nikâlî, jî:  
 580 Sokhtâ meñ lagâî, jî.  
 Sokhtâ meñ âg lagâke jhâr ko lagâî, jî.  
 Jhâr phûnke phere lie, jî.  
 Sone kâ takâ Brâhman ko dîâ thâ, jî.  
 Pârag ne hukm dîâ thâ, jî.  
 585 Châr kahâr ðolâ mahil se mangâve, jî.  
 Leke ðolâ jangal meñ âe baiṭhe, jî.  
 Niwal Daî to ðolâ meñ baiṭhî thî, jî:

- The Râjâ called the Brâhman:  
 “ Father, I fall at thy feet.”  
 “ Be at peace, my client.”  
 575 Said Râjâ Pârag, “ Father, perform the marriage.”  
 The Brâhman called on Kṛishṇa,  
 And began to perform the marriage.  
 Râjâ Pârag put his hand in his pocket,  
 And took out of it a flint.  
 580 He applied it to the tinder.  
 Striking fire into the tinder he lighted a bush.  
 Lighting the bush he performed the circuit (round the  
 fire).\*  
 He gave golden coins to the Brâhman.  
 Râjâ Pârag gave orders,  
 585 And sent for four (palanquin) bearers from the palace.  
 They came with the palanquin into the wilds.  
 Niwal Daî sat in the palanquin,

\* The crowning ceremony of an orthodox marriage.

- Baithke dhole meñ mahiloñ Râjâ Pârag ke âi, jî.  
 Turî-nuqârâ mahiloñ meñ bânjeñ, jî :
- 590 Tere lâgf logoñ âe, jî :  
 " Râjâ Pârag, tû ne biyâh to karwâyâ, jî ! "  
 Dolâ mahiloñ lâyâ, jî.  
 Gawwân Brâhman ko dâñ-pun karke dî, jî.  
 Domoñ ko ghoṛe Râjâ ne dîe jî ; ûpar ko dushâlâ dîe, jî.
- 595 Chândî sone ke dâñ dîe the, jî.  
 Brâhman Râjâ ne jamâe, jî.  
 Khilwat mahiloñ meñ gayâ, jî !
- Dhartmañḍal ko Bâsak pe âe Brâhman, jî ;  
 Kachahrî meñ pagṛî utârke mârî, jî.
- 600 " Sahansar Nâgân kî betî potî, jî,  
 Râjâ Pârag mahiloñ meñ le baṛâ, jî.  
 Jhâr phûke phere terî betî se lîe the, jî."  
 Sir mâre aur mûñḍe dhunne thâ, jî.

And sitting in the palanquin, she came to Râjâ Pârag's palace.

- Drums were beaten in the palace,  
 590 And the hangers-on came,  
 (Saying), " Râjâ Pârag, thou hast married (her)."  
 They brought the palanquin to the palace.  
 They gave cows as alms to the Brâhmans.  
 The Râjâ gave horses to the bards, and placed shawls  
 on them.
- 595 Silver and gold were given as alms.  
 The Râjâ collected Brâhmans (there) :  
 And went into the private palace.

- The Brâhman came to Râjâ Bâsak at Dhartmañḍal ;  
 And threw down his turban in the Court :
- 600 " The daughter of a thousand Nâgs  
 Hath entered into Râjâ Pârag's palace.  
 Lighting a bush he made the circuit with thy daughter."  
 He beat his head and dashed his skull.

- Bole Bâsakjî Mahârâjâ, jî :
- 605 “Tain kaun kare, Srî Bhagwân, jî ?  
 Jâdo Vakîl Nâg ko bulâve, jî.  
 Jâdo Vakîl Nâg âyâ, jî.  
 Beṭî merî Pârag ne biyâh le, jî !”  
 Nangî nangî teghân dhare the, jî.
- 610 Pânân ke bîre dhare the, jî.  
 “Hai koî aisâ nangî tegh ko miyân kare, jî ?  
 Bîre ko uṭhâke Râjâ Pârag pe chaṛhâî kare, jî ?  
 Pârag Râjâ ko mârke âve, jî ?”  
 Jâdo Vakîl ko samjhâio, jî.
- 615 Jâdo Vakîl ne hukm dîâ, jî :  
 “Chhîmbe Nâg bulâo, jî.”  
 “Shahr Safîdoñ nûn jâo, jî :

- Said Bâsak, the Mahârâjâ :
- 605 “O Holy God, what hast thou done ?”  
 He sent for the Nâg, Jâdo\* the ambassador.  
 The Nâg, Jâdo the ambassador, came.  
 (Said Râjâ Bâsak), “Râjâ Pârag has married my  
 daughter !”  
 Naked swords were placed (in the Court) :
- 610 Betel leaves were placed (there) : †  
 “Is there any one (said the Râjâ) who will put the  
 naked swords into their scabbards ?  
 Any one who will take up the betel leaves and attack  
 Râjâ Pârag ?  
 And come back after slaying Râjâ Pârag ?”  
 He explained to Jâdo the ambassador, and
- 615 Jâdo the ambassador gave an order :  
 “Call Chhîmbâ the Nâg” ; (and the Râjâ said to him)  
 “Go to Safîdoñ City,

\* The modern name Jâdo represents the Sanskrit Yâdava, but its presence here is not to be directly accounted for.

† As a challenge : see Adventures of Râjâ Râsâlû, *ante*.

- Pârag Râjâ ko mârke âve, jî.  
 Sattar kulîân-ko merî Pârag ne dâgh lagâyâ, jî.  
 620 Jo Râjâ Pârag nûn mâregâ, jî:  
 Us ko bahot inâin-karâm dîngâ, jî.  
 Betî kâ badlâ main nûn le do, jî.”  
 Chhîmbe Nâg ne teghân ko miyân meñ karâ, jî:  
 Bî,â pân kâ uthâyâ, jî.  
 625 Pân kâ birâ uthâkar mukh meñ dâlâ, jî.  
 Dahine jhukkar kiâ salâm, jî.  
 Shahr Safîdon ko chalâ, jî.  
 Shahr ke dohre âke ÷erâ lagâyâ, jî.

- Khilwat khâne meñ bātân donon karen the.  
 630 Bolî Rânî Niwal Daï, “merî ’araz suno, jî:  
 Sobhâ terî sifat meñ suno thî, jî:  
 Mirgân kâ shikâr khele thâ, jî:  
 Binâ shikâr rasoî nahîn jîme thâ, jî.

- Slay Râjâ Pârag and return.  
 Râjâ Pârag has disgraced our seventy families.  
 620 Who slays Râjâ Pârag,  
 I will give him a great reward.  
 I will have vengeance for my daughter.”  
 Chhîmbâ the Nâg put the sword into the scabbard.  
 And took up the betel leaves.  
 625 Taking up the betel leaves he put them into his mouth.  
 He saluted respectfully with the right hand,  
 And went to Safîdon city.  
 He took up his abode in the suburbs of the city.
- They were talking together in the private chamber.  
 630 Said Princess Niwal Daï, “Hear me:  
 I have heard the praise of thy glory;  
 How thou didst go a-hunting the deer,  
 And didst never eat food but after hunting!

- Jab se main mahil men âî, kabhî shikâr khelte dekhâ, jî.”
- 635 Sej pe ta'na lagâyâ, jî.  
Bole Pârag Mahârâjâ, “ merî 'araz suno, jî :  
Bhalke hone de sawerâ, jî ;  
Merâ Pârag nâm ; tujhe khilâ dûn shikâr, jî.”
- Jangal kî mirgânî ko supnâ bhâyâ, jî ;
- 640 Mirgânî Hîre mirg ko samjhâve, jî :  
“Jânî, ren kâ supnâ aisâ chandrâ parâ, jî ;  
Jânî, kisî herî ne mârâ, jî ;  
Ghar ghar men bhâjî battî parî, jî.  
Jo merâ kahnâ mâne is thaire ko chhoro, jî.”
- 645 Hîrâ mirg kahe hai, “ thalân mere pitâ kî wa dâde kî  
haiñ, jî :  
Je main aur thalî men marûngâ merî satar kulî Nark  
men jâven, jî :

Since I came into the palace, I have never seen thee  
hunting.”

- 635 Thus she blamed him (lying) on the bed.  
Said Pârag the Mahârâjâ, “ Hear me :  
But let it be day-break to-morrow,  
As Pârag is my name I will show thee some hunting.”

- A dream came to the doe in the wilds,  
640 And the doe said to Hîrâ, the buck :\*  
“ My beloved, I had a very bad dream in the night ;  
My beloved, some hunter slew (thee),  
And the game (thy flesh) was distributed to the (hunts-  
men's) houses.

If thou mind my words thou wilt leave this place.”

- 645 Spake Hîrâ the buck, “ These wilds were my father's  
and grandfather's ;  
If I die in any other wilds my seventy families will go  
to Hell :

\* *Hîrâ mirg* is like *sohan mirg* used for the black-buck or antelope, usually *kâlî mirg*. Here I think *Hîrâ* is a proper name. See Adventures of Râjâ Rasâlû.



Je apní thalí meñ marúngá, merí sattar kulíán Sarg  
meñ jáveñ, jí.”

Hírâ mirg wa hirní donon bátân karen, jí.

Râjá Pârag pájí ko buláve, jí.

650 Pâjí jhukke kare salâm, jí :

“ Terâ jíwan hove, jí :

Kaho, Râjá Pârag, kyâ khidmat farmáo, jí ? ”

“ Begú Náí ko buláo, jí.”

Begú Náí bulâyá, jhukke kíá salâm.

655 Bole Râjá Pârag, “ chandan chaukî, Gangâ nîr mangâíyo,  
jí.”

Dahí phulel Râjá Pârag hâr mangâve, jí.

Sawarran garwâ jal kâ bharke ang mal-mal nhâve, jí.

Nhâyâ dhoyâ máthâ tilak lagâyá, jí.

Karte Purakh ko shîsh niwâve, jí.

660 “ Pânchon lâo, Pâjí, mere kapre ; pânchon lâo hathiyâr, jí.”

If I die in my own wilds my seventy families will go to  
Heaven.”

Hírâ the buck and the doe talked together.

Râjá Pârag sent for the minion.

650 The minion saluted with respect :

“ May thy life last :

Tell me, Râjá Pârag, what service dost thou command ? ”

“ Send for Begú the Barber.”

Begú the Barber being called saluted with respect.

655 Said Râjá Pârag, “ Get my sandal-wood chair and the  
Ganges water.”

Râjá Pârag sent for curds and perfumes and his necklace.  
Filling his golden pot he anointed and bathed his body.  
Bathing and washing he put the (sacred) spot on his  
forehead,

And bowed his head to the Creator.

660 “ Minion, bring my five robes and bring my five arms.”

- “Kahân dhare, Râjâ, tere kapre ? kahân dhare hathiyâr,  
jî ?”
- “Pitâre dhare kapre : khûñtî dhare hathiyâr, jî.”  
Pitâre se lâyâ kapre ; khûñtî se lâyâ hathiyâr, jî.  
Pânchoñ lâve kapre : pânchoñ lâve hathiyâr, jî.
- 665 “Pâjî, hañslâ ghorâ chet singâro, jî.  
Lâo deorhî ke bâr, jî.”  
Pâjî kâ beṭâ dauṭâ âve, jî :  
Hañslâ ghorâ lâve deorhî ke bâr, jî.  
Râjâ Pârag bâwân sum ghorê kò nichkâr, jî.
- 670 Jab paufî pair dharâ charṭî kâ tūt gayâ tang, jî.  
Sukh âsan nahîn âtâ, jî.  
Rânî Niwal Daî chaukat pakṛî kharî, jî.  
“Ai, Râjâ Pârag, matî nâ jâyo shikâr, jî !  
Mande ho gae sâwan, jî !”
- 675 Râjâ Pârag kahnâ nahîn mântâ, jî.  
Ghorâ dabtâyâ bihâ-dûnî jangal-jhâr, jî :

- “Where are thy robes placed, Râjâ ? where thy five  
arms ?”
- “The clothes are in the box, the arms are on the pegs.”  
He brought the clothes from the box and the arms from  
the pegs.  
Five robes he brought : five arms he brought.
- 665 “Minion, array quickly my fine horse,  
And bring him to the door.”  
The minion ran off,  
And brought the fine horse to the door.  
Râjâ Pârag lifted up his left foot to the horse,  
670 When he put his foot in the stirrup the leather broke.  
He could not get his seat properly.  
Princess Niwal Daî stood with her hand on the doorway :  
“O Râjâ Pârag, go not thou a-hunting !  
An evil omen has befallen (thee) !”
- 675 Râjâ Pârag would not listen to her words.  
He galloped his horse into the boundless forest wilds.

- Níche kî gardâ úpar ko charh gaí, jî.  
 Mirgânú mirg dekhe koí shikârí áve, jî.  
 Mirgânú mirg se kahî, “woh neṛe á gae, jî!”
- 680 Mirg kahe, “ab ke tâ jîâṛâ bachâ le jî :  
 Age ko samajhke chalûngâ, jî.”  
 Bolí pushtâ mirgânú ne, jî :  
 “Dehî ko, mirgâ, apnî tolo, jî !  
 Khurîân ko apnî mâpo, jî !”
- 685 Jab mirgâ dehî ko tolâ, jî,  
 Khurîân ko mâpe, jî.  
 Zâr-zâr mirgânú ke pás roe, jî :  
 “Ai, Srî Bhagwân, kaun kare, jî ?”
- Râjâ Pârag ne mirgân ko dekhkar lalkârâ dîâ, jî.  
 690 Sohan mirg hirnî ke áge hó gayâ, jî.  
 Râjâ Pârag ne kahâ, “jâne nahîn dângâ, jî :  
 Ik kiârî, dusrî, tivrî meñ mârûngâ, jî.”

The dust beneath him arose.

The doe and buck saw a huntsman coming.

Spake the doe to the buck, “There he comes towards us !”

- 680 Spake the buck, “Now save thou my life :  
 In future I will act carefully.”

Said his beloved doe :

“Buck, use thy feet (body) !

Bound off with thy hoofs !”

- 685 Then the buck used his feet (body),  
 And bounded off with his hoofs.

Weeping bitterly to his doe, (said he) :

“O Holy God, what hast thou done ?”

Râjâ Pârag seeing the deer shouted at them.

- 690 The black-buck came in front of the doe.\*

Spake Râjâ Pârag, “I will not let thee go.

In thy first, second or third bound I will slay thee.”

\* *i. e.*, as a protection.

- Jab sunke mirg bhâgkar chale, jî :  
 Râjâ Pârag ne ghorâ dabṭake gherâ pâyâ, jî.  
 695 Sat Jug sache pahire barten, jî :  
 Tin-min karen jawâb, jî !  
 Sohan mirgânî Râjâ Pârâg ko samjhâve jî :  
 "Râjâ Pârâg, tû bhûkhâ âyâ shikâr kâ, jî :  
 Tîn sau sâth mirgânî se mâr lo do châr, jî."  
 700 Bole Râjâ Pârâg, "Sunô, mirgânî, jî :  
 Jis din kâ khelan lagâ shikâr, jî,  
 Mirgânî pe kabhî choṭ nahîn kare ; mâre hîre mirg, jî."  
 Mirgânî phir kare jawâb, jî :  
 "Tîn sau sâth mirgânî kâ yeh ik sardâr, jî,  
 705 Je yeh mar gayâ, tîn sau sâth mirgânî râṇḍ hojân, jî."  
 Tarkash meṇ se kanî Râjâ nikâlî, jî :  
 Dharke jî par mirg ke sar par ṭikâve, jî.  
 Uchhalke mirg zamîn par âve, jî :

- When he heard this the buck bounded off,  
 And Râjâ Pârag galloped his horse and brought him  
 to bay.
- 695 It was the virtuous time of the Golden Age :  
 All things could speak their mind !  
 Said the black-doe to Râjâ Pârâg :  
 "Râjâ Pârâg, hungry hast thou come to the hunt ;  
 Out of 360 does slay three or four."
- 700 Said Râjâ Pârâg, "Hear, thou doe :  
 From the day I began to hunt  
 I have never (even) wounded a doe : I have slain the  
 black-buck."\*
- Again spake the doe :  
 "This is the lord of 360 does ;  
 705 If this one die 360 does will be widowed."  
 The Râjâ took an arrow from his quiver :  
 Aiming it he struck the buck on the head.  
 Bounding up the buck fell on the ground :

\* This sense of *hîrâ mirg* comes out clearly here.

- Paṛde paṛde kî sâns alag ho gaî, jî.  
 710 Tîn sau sâṭh mirgânî Hîre mirg ko gherâ pâven, jî.  
 Gherâ pâke tîn sau sâṭh mirgânî zâr-zâr roven, jî.  
 Râjâ Pârag ghoṛe se utarke kumân se ṭhâve, jî.  
 Sab mirgânî Râjâ se kaheñ, jî :  
 "Jaisî rânḍân ham kareñ hojâ terî Niwal Daï, jî !"
- 715 Uṭhâke mirg ko ghoṛe kî kunch se lagâve, jî.  
 Chherke ghoṛâ mahil ko dhyân lagâyâ, jî.  
 Jab Râjâ Pârag ko piyâs lagî tab khâkâ-bar ko âve, jî.  
 Râjâ Pârag ghoṛe se nîche âke mirg ko nîche ger de, jî.  
 Zân-posh bichhâke Râjâ baiṭhâ, jî.
- 720 Ghore ko darakht se bândh dîâ, jî ;  
 ṭhâkur se 'araz lagâve, jî :  
 "Jaisî dhṭp meñ sâyâ dî, waisî gharz jal de, jî !"  
 Nikâlke kaṭordân jhole meñ se nîche rakhe, jî :

- And as he lay his breath went out of him.  
 710 The 360 does surrounded Hîrâ, the buck.  
 Surrounding him the 360 does wept bitterly.  
 Râjâ Pârag came off his horse and frightened them off  
 with his bow.  
 All the does spake unto the Râjâ :  
 "As thou hast widowed us so may thy Niwal Daï be  
 widowed !"
- 715 Taking up the buck he put him on the horse's saddle.  
 Spurring his horse he made for his palace.  
 Râjâ Pârag became a-thirst and came to a fig tree.\*  
 Râjâ Pârag came down from his horse and threw down  
 the deer.  
 Spreading his saddle-cloth the Râjâ sat down.
- 720 He tied his horse to the tree ;  
 And prayed to God :  
 "As thou gavest shade from the sun, so give me water  
 for my necessity."  
 Taking his cup from the saddle-bag he put it down :

\* ? *Ficus caricoides*, but see line 787 post.

- “ Jaisî sâyâ de, waisî jal de, jî ! ”
- 725 Chhotî chhotî badalî nîkî nîkî parî bhawâr, jî.  
Râjâ Pârag ko nînd âve, jî.  
Sikre jânwar ko kahe, “ tû khabardâr, jî ! ”  
Râjâ Pârag ko nînd âve, jî :  
Râjâ Pârag parke so rahâ, jî.
- 730 Chhîmbâ Nâg darakht se nîche utare, jî :  
Kaṭordân ke pâs âve, jî.  
Goral bhawâr joṛke kaṭordân ko bhare, jî :  
Chhîmbâ Nâg ûpar ko charh gayâ, jî.  
Sikrâ jânwar man meñ soche, jî :
- 735 “ Ai Srî Thâkur, yeh kyâ kare, jî ?  
Râjâ Pârag kâ main ne nimak pânî khâyâ, jî :  
Râjâ yeh pânî zahar pîkar mar jâegâ, jî.”  
Jab Râjâ Pârag sotâ uṭhâ, jî :  
Râjâ Pârag kaṭordân ke pâs âve, jî.
- 740 Kaṭorâ uṭhâke hâth meñ rakh lâ, jî.

- (Saying,) “ As thou gavest shade give me water ! ”
- 725 Small clouds came, light drops of rain fell.  
Râjâ Pârag feeling sleepy  
Said to his falcon, “ Do thou watch.”  
Râjâ Pârag felt sleepy,  
And the Râjâ lay fast asleep.
- 730 Chhîmbâ the Nâg came down from the tree,  
And came up to the cup.  
Gathering up a drop of poison he filled the cup,  
And Chhîmbâ the Nâg went up again.  
Thought the falcon in his mind :
- 735 “ O Holy God, what hast thou done ?  
I have eaten of Râjâ Pârag’s salt,  
And if the Râjâ drinks this poisoned water he will die.”  
Râjâ Pârag got up from his sleep,  
And Râjâ Pârag came up to the cup.
- 740 Lifting up the cup he took it in his hand.

- Râjâ Pârag rûmâl nikâlke mûnh par phere, jî.  
 Sikrâ man meñ soche, jî :  
 “ Râjâ pí jâvegâ mujhe hatiyâ lagegî, jî.”  
 Sikre ne mârhe jhaptâ kaṭorâ niche girâ dîâ, jî.  
 745 Râjâ Pârag man meñ soch kare, jî :  
 “ Sikrâ merâ kisî waqt kâ bairî, jî.  
 Mujh ko Parmeshar ne jal dîâ thâ, jî ;  
 Sikrâ merâ janam kâ bairî, jî.”  
 Râjpût ko ghussâ âyâ, pakaṭke zamîn par mârâ, jî :  
 750 Sikre kî jân hawwâ ho gañ, jî.  
 Baṛh ke ûpar bole tîn gaṭârân, jî ;  
 Râjâ Pârag joṛke nazar lagâve, jî.  
 Darakht par baiṭhâ Nâg, jî.  
 Tarkash kanî nikâlke Nâg ko mâre, jî.  
 755 Nâg niche âve, jî.  
 Chhoṭe chhoṭe ṭukre banâve, jî.

- Râjâ Pârag took his kerchief and wiped his face.  
 Thought the falcon in his mind :  
 “ If the Râjâ drinks the curse (of it) will be on me.”  
 The falcon struck out (with his claw) and threw down  
 the cup.  
 745 Thought Râjâ Pârag in his mind :  
 “ The falcon must have been my enemy for some time ;  
 God gave me the water ;  
 The falcon is an enemy to my life.”  
 The son of kings was angered, seizing it he threw it on  
 the ground :  
 750 The falcon's life departed.  
 Above in the fig tree were three *mainâs*\* chattering,  
 And Râjâ Pârag cast his eyes upwards.  
 In the tree was the Nâg.  
 Taking an arrow from his quiver he slew the Nâg ;  
 755 The Nâg fell down.  
 He chopped it into small pieces.

\* the *gaṭḍr* is the common forest *maind*, *acridotheres tristis*.

- Sir kâ tukrâ urke jûti meñ parâ, jî.  
 Râjâ Pârag jûti ko jab pahine, jî,  
 Sir ke tukre ne gûñthe meñ dang mârâ, jî.  
 760 Uchhalke Râjâ Pârag zamîn pe girâ thâ, jî :  
 Paṛde paṛde kî jân alag ho gaî, jî !  
 Sâma Pâlî gawwân ko wahân lâve, jî.  
 Sâma Pâlî phir-ghirke dekhe thâ, jî :  
 Jaisâ ghoṛâ Râjâ Pârag kâ kharâ, jî.  
 765 Ghore ke pâs mirg paṛâ, jî.  
 Dekhe aur sikrâ marâ parâ, jî :  
 Sikre ke pâs Nâg ke tukre paṛe, jî.  
 Âgârî dekhe Pârag marâ paṛâ, jî.  
 Rotâ hûâ mahil meñ chalâ, jî.  
 770 Basantî Rânî Mâtâ Pârag pe gayâ, jî.  
 Pârag kî Mâtâ ke pâs kharâ hokar rove, jî.  
 Pârag kî Mâtâ Sâma Pâlî se pûchhî, jî :

- The head flew up and fell into his shoe.  
 When Râjâ Pârag put on his shoe,  
 The head bit his great toe.  
 760 Leaping up Râjâ Pârag fell on the ground,  
 And as he lay his life left him.  
 Sâma the neat-herd brought his cows there.  
 Sâma the neat-herd looked about him,  
 And saw a horse like Râjâ Pârag's standing there.  
 765 Near the horse lay the deer.  
 And again he saw the falcon lying dead,  
 And near the falcon the pieces of the Nâg were lying.  
 Further on he saw Râjâ Pârag lying dead.  
 Weeping he went to the palace.  
 770 He went to Rânî Basantî,\* Râjâ Pârag's mother.  
 Standing before Râjâ Pârag's mother he wept.  
 Râjâ Pârag's mother asked Sâma the neat-herd :

\* According to the Classics her name was Uttarâ, and she was daughter of the Râjâ of Virâṭa (Bairat near Jaypûr). Ought not the name in the text to be Biranṭî ?



- “ Kyâ, kisî ne gâlî dî, jî ? kisî ne mandâ kahâ, jî ?”  
 Sâma Pâlî hâth joṛke kahe, jî :
- 775 “ Karmâ ne mandâ bolâ, Lekh ne gâlî di, jî !  
 Betâ terâ Pârag Nâgân se khâyâ, jî.”  
 Sunke Basantî zâr-zâr roî, jî :  
 Kesh khandâve, kapṛe phâṛe, jî.  
 “ Jis din ke mahilon meñ Niwal Daï âî, jî,
- 780 Nâg hamâre bairî ho gae, jî !”  
 Bolî dâ ta'nâ Niwal Daï ko chubhâ thâ, jî.  
 Phore donon hâthon chûî, jî :  
 “ Thâkur mujhe dukhîâ lâyâ, jî !  
 Ta'nâ sarîṛ ko lagen, jî !”
- 785 Char kahârân nûn mangwâve, jî.  
 Dolâ meñ baitbkar nîb lekar chale, jî.  
 Akhai-bar par âkar dolâ utarwâ, jî.  
 Bolî Rânî Niwal Daï, “ Kahâro, tum parde se, jî,

- “ What ! hath any one abused thee ? hath any one  
 spoken thee evil ?”  
 With joined hands spake Sâma the neat-herd.
- 775 “ Fate hath spoken me evil : Destiny hath abused me !  
 Thy son Râjâ Pârag hath been bitten by snakes.”  
 Hearing this Rânî Basantî wept sorely.  
 She tore her hair and rent her clothes.  
 “ From the day Niwal Daï entered the palace,
- 780 Hath the Nâg been our enemy !”  
 Niwal Daï felt the sting of the reproach.  
 She broke the bracelets on both her wrists.  
 (Saying) “ God hath brought trouble on me !  
 The reproach hath pierced my heart (body) !”
- 785 She sent for four (palanquin) bearers.  
 Sitting in the palanquin she went off with *nîm* leaves.\*  
 Coming to the fig tree† she had the palanquin set down.  
 Said Princess Niwal Daï, “ Bearers, away from me,

\* As a charm against snakes.

† See line 717 *ante*. But here the name is for the date palm apparently : *phœnix silvestris* or *târî*.

- Bâhir baiṭho, mainṁ ḍole ke bâhir âṭûn, jî.”
- 790 Dole se bâhir chalke âve, jî.  
Phir-ghirke bâhir dekhe, jî.  
Châr loth pare, jî :  
Dekhke Bhagwân kâ khauf khâyâ, jî.  
Sawâ pahir kî pûjâ Rânî karî thî, jî.
- 795 Hath joṛke pallâ pâke, jî :  
“ Srî Ṭhâkur, chârôn meṁ jî pâve, jî !”  
Pahile Rânî mirg ke pâs âve, jî.  
Shîsh goḍe par mirg kâ dharâ, jî :  
Unglî chîrke ’araq mûnh meṁ pâyâ, jî.
- 800 Mirg bhâgkar jangal ko chalâ, jî.  
Uṭhke Rânî sikre ke pâs âve, jî.  
Prabhû us meṁ jân pâve, jî.  
Jatî-satî kî âwâzân nere sune thâ, jî :  
Sikre meṁ jân par gaî, jî.

- Sit apart, I am coming out of the palanquin.”
- 790 She came out of the palanquin,  
And looked outside hither and thither.  
Four corpses were lying there.  
Seeing them the fear of God came upon her ;  
For four hours\* the Princess worshipped (God).
- 795 With joined hands and kerchief round (her neck, she  
prayed : )  
“ O Holy God, give them all four life !”  
First the Princess came to the buck and  
Put the buck’s head in her lap.  
Cutting her finger she put the blood into its mouth.
- 800 The buck ran off into the wilds.  
Getting up the Princess came to the falcon.  
God gave it life also.  
The prayers of the virtuous were heard,  
And life came to the falcon.

\* A watch and a quarter.

- 805 Tísrí pahírí Râní chalí thí, jî :  
 Nâg ke tukre katthe karke milâve, jî.  
 Thâkur pe hâth jortí thí, jî :  
 Jân us Nâg meñ papí thí, jî.  
 Nâg utheke bhâg chalâ, jî ;
- 810 Nâg ko Râní ne pakarí lâ, jî :  
 “ Bhâge ko jāne nahīn dūngī, jî,  
 Ai Chhīmbe Nâg, jî ;  
 Qasm khā jā, jî, ‘ Shahr Safidon ko, jî,  
 Phir kabhī nahīn āūngā, jî ! ’ ”
- 815 Tīn bachan Thâkur ke dīe, jî.  
 Jo sâns Rājā ke pīe the, jî,  
 Woh chhor dīe, jî !  
 Pârag Rājā pe Niwal Daí chal âve, jî.  
 Suchchā to nīb lā thā, jî :
- 820 Apne Rājā pe ’araz lagāve jî.

- 805 The Princess went on to the third place,  
 And putting the pieces of the Nâg together she joined  
 them.  
 She joined her hands (in prayer) to God,  
 And life came to the Nâg.  
 The Nâg got up to go away,
- 810 But the Princess seized the Nâg, (saying) :  
 “ I will not let thee go,  
 O Chhimbâ, thou Nâg :  
 Take an oath that to Safidon City  
 Thou wilt never come again ! ”
- 815 He swore to her thrice (in the name) of God.  
 Him, who had taken the Rājā’s life,  
 She released !  
 Niwal Daí came to Rājā Pârag.  
 She had brought the fresh *nīm* leaves,\*
- 820 And spake a charm over her Rājā.

\* *nīm* leaves to be efficacious as a charm against snakes must be fresh.

*Mantar.*

- Donon Rânî rolî-bholî, jî!  
 Tere sir meñ khâk ramânî, jî!  
 Mârûn bis, banâ dûn pânî, jî!  
 Jahân tahân se lâûn bâl, jî!  
 825 Kelûn tere hot, dânt, kapâl, jî!  
 Sankchûr kâ phorî, gal motlon ke hâr, jî!  
 Padmâ Daî pânî Nâgin nîsrî, jî!  
 Laukâ meñ kîâ jawâhir, jî!  
 Bis kâtûn, bis harûn, jî!  
 830 Bis kî rîdhûn khîr, jî!  
 Jhol jamâ dûn gârarû, jî!  
 Setûn Bâsak parwâr, jî!  
 Jâg jâg Bisiyar Deotâ, jî!  
 Tujhe Râm Chandar kî dohâî, jî!  
 835 Râm Chandarjî jagâne âe jî!

*Charm.*

- Both Queens are simple-minded !\*  
 Put ashes on thy head !  
 I will destroy the poison, I will turn it into the water !  
 Wherever it be I will boil it !  
 825 I will charm thy lips and mouth and skull !  
 The staff of Sankchûr, the pearl necklace of his neck !  
 Padmâ Daî the Nâgin spurts out water.  
 She made her obeisance in Lankâ.†  
 I will destroy the poison, I will charm the poison.  
 830 I will make (a pottage of) rice and milk out of the  
 poison.  
 I will fill the wallets of the sorcerers (with food).  
 I will worship the family of Bâsak !  
 Awake, O demon of the poison !  
 I claim the protection of Râma Chandra against thee !  
 835 Râma Chandra hath come to awaken thee !

\* This charm occurs again at line 966ff. It is, as usual, difficult to make common sense out of it.

† Ceylon.

- Jhâr jhapatke baiṭhâ kar lââ, jî.  
 Bole Râjâ Pârag, "Rânî; ham to bahot soe, jî!"  
 Nazar uṭhâke dekhe baṭh ke nîche baiṭhâ, jî.  
 "Ai Rânî Niwal Daï, tû kaisî jangal meñ âî, jî?"  
 840 Boli Rânî Niwal Daï, "Râjâ, tujhe samjhâ rahî, jî,  
 Mahil se matî jâo, jî!  
 Mande sâṭh hûe the, merâ kahná na mânâ, jî.  
 Jo tû sair shikâr ko âyâ, tujhe Nâg ne ḍasâ, jî.  
 Tû to, Râjâ, marâ paṭâ thâ, tujhe jhârke uthâe, jî.  
 845 Terî Mâtâ ne ta'nâ lagâke mahil se kâḍhnâ sharâ' kîâ, jî.  
 Jo tû na jîtâ terî mâtâ mahil meñ mujhe nâ baṛne de, jî."  
 Rânî Niwal Daï Râjâ Pârag chalke mahil meñ âe, jî.  
 Râjâ kî mâtâ mahil meñ zâr-zâr roî, jî.  
 Râjâ ke gale se lipatkar roî, jî:  
 850 "Jab se Rânî âî Nâg hamâre dushman ho gae, jî.

Having exorcised and charmed she sat him up.

Said Râjâ Pârag, "Rânî, I have had a heavy sleep!"

Lifting up his eyes he saw that he was sitting under  
 the fig tree :

"O Princess Niwal Daï, how camest thou into the  
 forest?"

- 840 Said Princess Niwal Daï, "Râjâ, I told thee often, (to)  
 Go not from the palace!

The omen was evil, and thou didst not hear my words.

And when thou wentest a-hunting, the Nâg bit thee.

(I found) thee, Râjâ, lying dead, and awoke thee by a  
 charm.

- 845 Thy mother reproaching me would have turned me out  
 of the palace.

Hadst thou not lived thy mother would not have let me  
 enter the palace."

Rânî Niwal Daï and Râjâ went into the palace.

The Râjâ's mother was weeping bitterly in the palace.

Falling on the Râjâ's neck she wept: (saying),

- 850 "From the day the Princess came the Nâgs have been  
 our enemies.

- Sahaîsar Nâg kî beṭî potî, jî ;  
 Tujhe Râjâ Bâsakjî nâ jîne deve, jî !  
 Tujhe samjhâ rahî, merâ kahnâ ne mânâ, jî.”  
 Râjâ Pârag khilwat khânâ meñ gae, jî.
- 855 Dhartmaṇḍal meñ Chhîmbâ Nâg jâke dohâî lagâî, jî.  
 Lek-salek karke chaukhañḍî meñ baiṭh gayâ, jî ;  
 Râjâ se ’araz karî, jî :  
 Râjâ Bâsak pûchhe, “ Chhîmbâ Nâg, tû kis tarah âyâ, jî ?”  
 “ Râjâ Pârag khelan gayâ thâ shikâr, jî :
- 860 Maiñ akhai-baṛ par baiṭhâ, jî.  
 Râjâ Pârag ne jaṛh se ghoṛa bândh dîâ, jî.  
 Zîn-posh utârke niche bichhâ dîâ, jî.  
 Thailî meñ se kaṭordân nikâlke rakhâ thâ, jî.  
 Sikrâ rakhwâlî biṭhlâ dîâ, jî.
- 865 Maiñ ne ûpar se utarke, jî,  
 Kaṭordân ko pur dîâ, jî.

- She is the daughter of a thousand Nâgs :  
 Râjâ Basâk will not let thee live !  
 I told thee and thou wouldst not heed my words.”  
 Râjâ Pârag went into his private apartments.
- 855 Chhîmbâ the Nâg went to Dhartmaṇḍal and demanded  
 protection.  
 Saluting he sat down in the cell,  
 And spake to the Râjâ.  
 Râja Bâsak asked him, “ Chhîmbâ, thou Nâg, how hast  
 thou come ?”  
 (He answered) “ Râjâ Pârag went a-hunting.
- 860 I sat in the fig tree.  
 Râjâ Pârag tied up his horse to the roots.  
 Taking off the saddle-cloth he spread it on the ground.  
 Taking his cup out of the (saddle-)bag he put it down.  
 He set the falcon to watch for him.
- 865 I came down from above,  
 And filled the cup (with poison).

- Kaṭordân purke ûpar chaṛh gayâ, jî.  
 Ûpar bolei gaṭârân, jî.  
 Râjâ baithâ ho gayâ, jî.  
 870 Râjâ ke nazar kaṭordân par lagî, jî.  
 Kaṭordân jal se bharâ, jî :  
 Piâse ke man chal dîâ, jî ;  
 Hâth kaṭorâ par pâyâ, jî.  
 Sikrâ man men soche, jî ;  
 875 Râjâ ne yeh zahar piâ, jî,  
 Pîte mar jâegâ, jî.  
 Râjâ ne mukh se kaṭorâ lagâyâ, jî.  
 Sikre ne mârke nîche girâyâ, jî.  
 Râjâ ko jab ghussâ âyâ, jî,  
 880 Sikre ko mârke zamîn par girâyâ, jî.  
 Nazar uṭhâke darakht par mujh ko dekhâ, jî ;  
 Tarkash kanî nikâlke mere tan men mâri, jî.  
 Mârke mujhe zamîn par gerâ, jî.  
 Lekar khaṇḍâ mere chhoṭe chhoṭe piṇḍ banâe, jî.

Filling the cup I went up again.

Above *mainûs* were chattering.

The Râjâ sat up.

- 870 The Râjâ's glance fell on the cup.  
 (He thought that) the cup was full of water.  
 The greed of thirst came upon him,  
 And he put his hand to the cup.  
 Thought the falcon in his mind,  
 875 That the Râjâ would drink the poison :  
 And that if he drank he would die.  
 The Râjâ put the cup to his lips.  
 The falcon struck it and threw it down.  
 Then the Râjâ was wrathful,  
 880 And slaying the falcon threw it on the ground.  
 Lifting up his eyes he saw me in the tree.  
 Taking an arrow from his quiver he struck my body.  
 Striking he brought me to the ground.  
 Taking his knife he chopped me into little bits.

- 885 Sir kâ ÷ukrâ urke jûti meñ parâ, jî.  
 Jab Râjâ ne jûti pahine main ne mârke Râjâ Pârâg ko  
 ger diâ, jî.  
 Âi terî betî, mujh ko paidâ kîâ, jî.  
 Tîn bachan lekar Dhartmañdal ko bhij diâ, jî :  
 ‘ Phir yehân âyâ, to jîtâ na ehhorûn, jî.’ ”
- 890 Râjâ Bâsak itnî sunke gabharâ gayâ, jî.  
 Dastânâ bajâ, Râjâ Jâdo Vakîl ko bulâve, jî.  
 Râjâ ke pâs Jâdo Vakîl âyâ, jî.  
 Râjâ Bâsak zâr-zâr roe, jî :  
 “ Dhar dastânâ aisâ bajâo, jî,
- 895 Aṣṣ kulîân ko bulâo, jî.”  
 Sârâ bhâichârâ bulâke Kachahrî lagâi, jî.  
 Nâugî tegh, pân kâ birâ Kaehahrî meñ rakhâ, jî :  
 Bhâiôn se araz lagâve, jî :  
 “ Bhâi, sahansar Nâgân kî betî, jî,

- 885 My head flew up and fell into his shoe.  
 When the Râjâ put on his shoe I bit Râjâ Pârâg and  
 threw him down.  
 Thy daughter came, and brought me to life.  
 Taking an oath of me thrice (in the name) of God she  
 sent me to Dhartmañdal.  
 (Saying) ‘ Come here again and I will not let thee go  
 alive.’ ”
- 890 Hearing this Râjâ Bâsak was astonished.  
 The Râjâ clapped his hands and called Jâdo the Amba-  
 sador.  
 Jâdo the Ambassador came to the Râjâ.  
 Râjâ Bâsak wept bitterly: (saying),  
 “ So (loudly) clap thy hands,  
 895 That thou call the eight families.”  
 Calling all the kinsfolk he held his Court.  
 He placed the naked sword and the betel leaves in the  
 Court,  
 And he besought his kinsfolk :  
 “ Brethren, the daughter of a thousand Nâgs,



- 900 Râjâ Pârag biyâhke le gayâ, jî !  
 Merî sattar kulî ko dâgh lagâyâ, jî.  
 Hai kof aisâ sûrmâ, jî,  
 Nangî tegh ko miyân kare, jî ?  
 Pân kê bîrâ uṭhâve, jî ?
- 905 Shahr Safîdon ko charḥ jâe, jî,  
 Râjâ Pârag ko mârke âve, jî ?  
 Kharâ Râj main us ko dîn, jî !  
 Bhaiṭhâ Râj main karû, jî !”  
 Sûtak Pâtak sunke uṭhe, jî :
- 910 Nangî teghân ko miyân karen, jî.  
 Pân kê bîrâ uṭhâkar mukh meṅ pâven, jî.  
 Sabhâ Kachahrî ko salâm karke Shahr Safîdon ko  
 âven, jî.  
 Shahr Safîdon kî galî kûnchâ kî sair karî, jî.  
 Nâkâ morî mahil meṅ barne kî dekhen, jî.
- 

- 900 Hath Râjâ Pârag married and carried off !  
 Shame is on my seventy families.  
 Is there any hero (here)  
 To sheath the naked sword ?  
 To take up the betel leaves ?
- 905 And going to Safîdon City,  
 To slay Râjâ Pârag and return ?  
 I will give him real authority !  
 I will make his rule easy !”  
 Hearing him Sûtak and Pâtak stood up.
- 910 They sheathed the naked sword.  
 They took up the betel leaves and put it into their  
 mouths.  
 Saluting the Assembly and Court they went to Safîdon  
 City.  
 They wandered about the streets and lanes of Safîdon  
 City.  
 They looked for some entrance or hole in the palace.

- 915 Shâm paṛî, din dhal gayâ, dhan kâ lagâ bahîr, jî.  
 Baiṭh gae gore donon bhâî, jî : rūp Nâg kâ sidhâreñ, jî.  
 Chaleñ mahil ke bîch, jî.  
 Mahiloñ meñ chhipke baiṭh rahe, jî.  
 Rânî Niwal Daî kahî Râjâ se, jî :
- 920 “ Mujhe Nâgân kî khûshbo âve, jî.”  
 Râjâ Pârag kahe, “ tû to Nâgân kî betî, jî,  
 Tujhe roz roz khûshbo âve, jî.”  
 Râjâ Rânî sejoñ pe gae, jî.  
 Rânî bolî, “ mera kahnâ mân le, jî :
- 925 Mere mahil meñ Nâg âj â gae, jî.  
 Pahilâ pahirâ, Pârag, main dûngî, jî :  
 Dûjâ pahirâ tum do, jî.”  
 Niwal Daî pahire par baiṭhî, jî :  
 Âdhî râṭî Râjâ jagâ dîâ, jî.
- 930 Gharî sâ'at Râjâ jâgâ, jî :

- 915 The evening fell, the day grew dim, the (evening) crowd  
 of cattle (returning from pasture) commenced.  
 Both the brothers sat down in the neighbourhood (of  
 the palace) and put on the form of Nâgs.  
 They went into the palace.  
 In secret they sat in the palace.  
 Said Princess Niwal Daî to the Râjâ :
- 920 “ I smell the smell of Nâgs.”  
 Spake Râjâ Pârag, “ Thou art a daughter of the Nâgs,  
 The smell of the Nâgs is always on thee.”  
 The Râjâ and the Princess lay on their bed.  
 Said the Princess, “ Harken to my words:
- 925 The Nâgs have (surely) come into my palace to-day.  
 The first watch, Râjâ Pârag, I will keep ;  
 Do thou keep the second watch.”  
 Niwal Daî kept her watch, and  
 At midnight she awoke the Râjâ.
- 930 The Râjâ remained awake for an hour.\*

\* A *gharî*=24 minutes.

- Ghaṛī sā'at Rājā baiṭhā, jī :  
 Phir sejā pe ghâfil paṛ rahā, jī.  
 Rānī ke chañwar palang se laṭke, jī.  
 Chañwar se Sūtak Pātak ūpar chaṛh gae, jī :
- 935 Pīke Rājā Pārag ke sâns mahil se gae, jī.  
 Bâhir âke apnâ rūp sidhârâ, jī :  
 Dhartmaṇḍal ke rāste hūe, jī.  
 Rāste meñ kûeñ ke mûñh baiṭh gae, jī :  
 Salāḥ kareñ rasoī banâeñ, jī.
- 940 Rānī sotī chamak paṛī, jī :  
 Rājā Pārag ko ṭohke jagāve, jī.  
 Rājā ke sâns sâmpoñ ne pī lē, jī.  
 Rājā ko dekhke jaldī se bâhir nikalī, jī.  
 Jis rāstā ki Sūtak Pātak gae the, jī,
- 945 Us rāste ko gāī, jī.

- For an hour the Rājā sat,  
 And then lay on the bed in forgetfulness.  
 The Princess' fan\* hung from the bed.  
 Sūtak and Pātak climbed up by the fan,
- 935 And drinking up Rājā Pārag's life went out of the  
 palace.  
 Coming out they changed their form,  
 And took the road to Dhartmaṇḍal.  
 On the road they sat down at the mouth of a well,  
 And arranged to take their food.
- 940 The Princess started in her sleep,  
 And shook Rājā Pārag to awake him.  
 The snakes (Nāgs) had drunk up the Rājā's life.  
 Seeing the Rājā's (state) she went out quickly.  
 The road that Sūtak and Pātak had taken,
- 945 The same road she took.

\* *Chañwar*, the tail of the yak and a sign of royalty, used as a flapper to drive off flies.

- Chalke kûeñ pe âve, jî.  
 Nazar uṭhâke donoñ bhâiyoñ ko dekhe, jî :  
 “ Srî Ṭhâkur, ye to jîmeñ rasoî, jî.  
 Jab donoñ bhâî rasoî jîm leñge, jî,  
 950 Tab donoñ ko pakarûngî, jî.”  
 Rasoî donoñ ne jîmî, jî :  
 Donoñ ke chôte pakâr lîe, jî :  
 Chôte pakarke mahiloñ ko le chalî, jî :  
 Jâ mahil meñ choṭe bândhke latkâ dîe, jî.  
 955 “ Mujh ko râṇḍ karke chale, jî :  
 Yâ to Râjâ Pârag kî jân pâo, nahîñ, jân se mârûñ, jî.”  
 Rânî man meñ bichârî, jî ;  
 “ Râjâ Pârag mere bhâiyoñ ko na mâre, jî :  
 Pahile in ko chhoṛ dûñ, jî.”  
 960 Chalke bhâiyoñ ke pâs âve, jî,  
 Bhâî ko samjhâve, jî :  
 “ Qasm tum ko mâî bâp ke, jî !

- She came on to the well.  
 Lifting up her eyes she saw both the brothers.  
 “ O Holy God, they are at their food.  
 When both the brothers begin to eat  
 950 I will seize the pair (of them).”  
 They both began their food.  
 She seized them both by their hair,  
 And dragged them by the hair to the palace.  
 And going to the palace she hung them up by the hair.  
 955 “ You made me a widow and left me :  
 Either you bring Râjâ Pârag to life or I slay you.”  
 (Then) the Princess thought in her heart,  
 “ It is not right that Râjâ Pârag slay my brethren.  
 (So) I will first release them.”  
 960 So she went to her brothers,  
 And spake unto them :  
 “ I swear you on your father and mother

- Jo phir yehân chalke âo, jî !”  
 Sûtak Pâtak ko nikâlke shahr panâh lakhâve, jî.  
 965 Sûtak Pâtak Dhartmaṇḍal ko âveñ, jî.

Rânî Niwal Daï Râjâ pe âve, jî.

*Mantar parhe Rânî.*

- “ Donoñ Rânî rolî-bolî tere sir meñ khâk ramâî !  
 Mârûñ bis ! banâ dûñ pânî !  
 Jahân tahân se lâûñ bâl !  
 970 Nâgân kîlûñ, hoṭ, dânt, palât !  
 Sankchûr kî porî, gal motîñ ke hâr !  
 Padmân ke pânî nîsre, Lankâ kî johâr !  
 Bis kâṭûñ, bis meñ baṛûñ !  
 Bis ke rîdhûñ khîr, jhol jamâ dûñ !  
 975 Gâraṛû seûñ Bâshak parwâr !  
 Jâg jâg, Bisiyar Deotâ ! Tujhe Râm Chandar kî dohâî !”

- Not to come here again !”  
 Turning Sûtak and Pâtak out she saw them from the city.  
 965 Sûtak and Pâtak went to Dhartmaṇḍal.

Princess Niwal Daï went up to the Râjâ.

*The Princess charmed him.\**

- “ Both the foolish Queens rubbed ashes on their head !  
 I will destroy the poison ! I will turn it into water !  
 Wherever it be I will burn it !  
 970 I will charm the Nâgs, lips, teeth, and skull !  
 The ulcer of Sankchûr, the pearl necklace on his neck !  
 Padmâ’s poison spurted in rain at Lankâ !  
 I will destroy the poison, I will charm the poison !  
 I will make (a pottage of) rice and milk of the poison,  
 and fill (the sorcerer’s) wallet !  
 975 I will work the sorcerer’s and Bâsak’s family !  
 Awake, awake, O demon of poison ; the protection of  
 Râma Chandra against thee !”

\* This is the same charm as that sung above.

*Jagāwan âe.*

Jhârâ jamat̄ke baiṭhâ ho gayâ, Râjâ, jî.

Sûtak Pâtak ne dohâi lagâi, jî.

Râjâ Bâsak ne Jâdo Vakîl ko bulâyâ, jî.

- 980 Bole Râjâ Bâsak “merî ’araz suno, jî :  
Shahr Sapîdân ko faujân lekar charḥ jâo, jî,  
Shahr ko âiyo ujâr, jî.”

Jâdo Vakîl angustânâ bajâtâ,

Sâre Nâg katṭhe kar lî; jî,

- 985 Nâgân ke Nâg ghoṛe sawâr ho gae, jî.  
Chalke Râjâ Pârag ke Shahr Sapîdân ko âe, jî.  
Rât kî samâ meñ Shahr Sâpîdân meñ baṛ gae, jî.  
Galî dar galî phireñ, jî.

Galî kûnche meñ Nâg phireñ, jî.

- 990 Muṛ-muṛke Jâdo Vakîl pe âveñ, jî.  
Sârâ Shahr ra’iyat soe the.

*She awakened (Râjâ Pârag.)*

The Râjâ sat up by the charm.

Sûtak and Pâtak demanded protection.

Râjâ Bâsak called Jâdo the Ambassador.

- 980 Said Râjâ Bâsak “Hear me :  
Take thy army and advance on Safîdoñ city.  
Make the city desolate.”

Jâdo the Ambassador clapped his hands,

And all the Nâg’s collected together.

- 985 The Nâgs rode on Nâgs’ horses,  
And went to Râjâ Pârag’s city of Safîdoñ.  
In the night time they entered Safîdoñ city.  
Street by street they wandered (through it).  
The Nâgs wandered in the streets and lanes.

- 990 Coming back they went to Jâdo the Ambassador.  
All the people of the city were sleeping.

- Bole bole Nâg, "Jai Mahârâjâ!"  
 Bole Jâdo Vakîl, jî:  
 "Ra'iyat ke khân meñ sukh nahîn, jî:  
 995 Mâro Râjâ Pârag ko, jî.  
 Dere thâre yehân lage, jî."  
 Barî fajar hûî, jî:  
 Ra'iyat ko fauj nazar parî, jî.  
 Jâke ra'iyat ne Râjâ ko kahâ, jî:  
 1000 "Nâgon kî fauj chaḥke âe, jî:  
 Koî bachne kâ 'ilâj karo, jî.  
 Kis bidh se shahr base, jî?"  
 Pârag man meñ apne soche, jî.  
 "Jaise main kahûn, jî!",  
 1005 Bhâiyon se 'araz kare, jî.  
 Mâlî Mahite ko bulâve, jî:  
 Khân Subhân Wazîr ko bulâve, jî:

- Spake the Nâgs, "Victory Mahârâjâ!"  
 Said Jâdo the Ambassador:  
 "It is not well to slay the people;  
 995 Slay ye Râjâ Pârag (only).  
 This is your goal."  
 It was early morning,  
 And the people saw the army.  
 And the people went and told the Râjâ.  
 1000 "The army of the Nâgs hath come;  
 Make some plan to save (us).  
 How shall the city be saved?"  
 Thought Râjâ Pârag in his mind.  
 "(Do) as I tell you!",  
 1005 Besought he of the Brethren.  
 He sent for Mâlî, the Minister.  
 He sent for Subhân Khân, the Minister.\*

\* Names evidently in mistake for some mythological ones. Observe the Muhammadan form *Subhân Khân Wazîr*.

- Daṇḍiâ chobdâron ko bulâve, jî :  
 Paṛde meñ Rânî Niwal Daî ko bulâve, jî :  
 1010 Joṛke Kachahrî Râjâ Pârag baiṭhe, jî.  
 Joṛke Kachahrî Pârag baiṭhe, jî :  
 Sab se 'araz guzâre, jî :  
 " Nâgân kî faujân chiṛhî, jî.  
 Tîr talwâr in par nâ chale, jî ! "
- 1015 Sârî Kachahrî bolî, jî :  
 " Râjâ Pârag 'araz suno, jaise ham kahnê, jî :  
 Apne 'aqal se kâam karo, jî."
- Paṛde meñ bolî Rânî Niwal Daî, jî :  
 " Merî 'araz suno, jaisî main kahûn, jî :  
 1020 Pitâ merâ hankârî tujhe jîwan nâ de, jî.  
 Main to bahot tujhê samjhâ rahî, jî :  
 Merâ kahnâ na mânâ, jî.  
 Jo merâ kahnâ mânê, tujhe jîne kî bidh batâûn, jî.  
 Shîshe ke mahil banwâ le, jî :

- He sent for criers and messengers.  
 He called Princess Niwal Daî to (sit behind) the screen.
- 1010 Râjâ Pârag sat in his assembled Court.  
 Râjâ Pârag sat in the assembled Court,  
 And spake unto all :  
 " The army of the Nâgs has advanced (on us).  
 Arrows and swords harm them not."
- 1015 Said all the Assembly :  
 " Râjâ Pârag hear us ; what we speak.  
 Make some plan of thy wisdom."
- Said Princess Niwal Daî from (behind) the screen :  
 " Hear me ; what I say.
- 1020 My warrior father will not thee live.  
 Often have I conjured thee,  
 And thou didst not heed my words.  
 If thou wilt (now) heed my words I will show thee a  
 plan for thy life.  
 Build a palace of glass :



- 1025 Kumbhar khâî khudwâ le, jî:  
 Sûî kâ sanjâr lagâ de, jî:  
 Pânî chirhwâke nûn girwâ de jî.”  
 Kahâ Pârag ne Niwal Daï kâ manzûr kîâ, jî.  
 Mahil banâne ko hukm kar diâ, jî.
- 1030 Kumbhar khâî khudwâne shurû' kare, jî.  
 Sûî kâ sanjâr lagne shurû' hûâ, jî.  
 Shîshe kâ mahil banke tayyâr hûâ, jî;  
 Apne mahil meñ Râjâ Rânî raheñ, jî.  
 Jâdo Vakîl ne faujân ko hukm diâ, jî:
- 1035 “ Râjâ Pârag ne bandobast kîâ, jî:  
 Kisî sûrat se us ko mâro, jî.”  
 Jâdo Vakîl kî faujân chirhî, jî:  
 Mahil meñ jâne kâ rastâ dekheñ, jî.  
 Kahîñ dâû nahiñ lage, jî.
- 1040 Sab Nâg Jâdo Vakîl pe âveñ, jî.  
 “ Râjâ Pârag barâ hoshiâr, jî.

- 1025 Dig (round it) a wide ditch:  
 Make a wall of needles (round it):  
 Sprinkle water and salt (over it).”  
 Râjâ Pârag approved of Princess Niwal Daï's words.  
 He gave an order for the building of the palace (of  
 glass).
- 1030 He began digging the wide ditch.  
 He began making the wall of needles.  
 The glass palace was made ready,  
 And the Râjâ and the Princess dwelt in it.  
 Jâdo the Ambassador gave an order to the army:
- 1035 “ Râjâ Pârag has made his arrangements; (but)  
 By some means do ye slay him.”  
 Jâdo the Ambassador's army advanced,  
 And looked for a way into the palace.  
 No chance came to them.
- 1040 All the Nâgs came to Jâdo the Ambassador:  
 (And said), “ Râjâ Pârag is very clever.

- Shîshe ke mahil banwâe, jî :  
 Kumbhâr khâi khudwâi, jî ;  
 Sûi kâ sanjâr lagâyâ, jî.
- 1045 Wahân Nâgân kâ dâû nahîn lage, jî.”  
 Itnî sunke Jâdo Vakîl gabharâyâ, jî.  
 Dil meñ soche bichâre, jî :  
 Jîwan Nâg ko samjhâve, jî :  
 “ Bhâi, merî ’izzat rakh le, jî ! ”
- 1050 Jîwan Nâg ghussâ khâke Naulakkhe Bâgh meñ âve, jî :  
 Dharke kâyâ paltî, jî :  
 Berî ke darakht meñ phal banke lage, jî.  
 Mâlî bâgh meñ phire, jî.  
 Phal, lîmû, anâr ÷orke dâlî lagâve, jî.
- 1055 Dâlî Râjâ ke nazar kare, jî.  
 Ber ko Râjâ hâth meñ uṭhâke dekhe, jî :

- He has built a palace of glass.  
 He has dug a wide ditch.  
 He has made a wall of needles.
- 1045 There is no chance for the Nâgs there.”  
 Hearing this Jâdo the Ambassador was puzzled.  
 He thought and pondered in his mind,  
 And spake unto Jîwan the Nâg :  
 “ Brother, save my honour.”
- 1050 Jîwan the Nâg in his wrath went into the Naulakkhâ  
 Garden\*  
 He changed his form,  
 And became a fruit of the plum-tree.†  
 The gardener wandered in the garden.  
 Plucking fruit, and limes and pomegranates he put  
 them into a basket.
- 1055 He presented the basket to the Râjâ.  
 The Râjâ took the plum into his hand to look at it,

\* The Nine-lâkh Garden : meaning by that the garden worth 900,000 rupees, *i.e.*, the splendid garden.

† *Zizyphus jujuba*.

- Us se nâk se lagâkar sâuge, jî.  
 Bisiyar ne dang lagâyâ, jî.  
 Râjâ behosh ho gayâ, jî.  
 1060 Nâg rūp badalke chalâ gayâ, jî.  
 Jâdo Vakîl pe jâ khabar lagâî, jî:  
 "Main to Pârag mâr gaiwâyâ, jî."  
 Bole, "Jâdo Vakîl, jî;  
 Râjâ Pârag ko phûnkke chalen, jî."  
 1065 Jab Râjâ Pârag girâ, jî,  
 Ronâ pîtnâ mahilon men parâ, jî.  
 Mâtâ us kî zâr-zâr roî, jî:  
 "Yeh kaun kare, Srî Bhagwân, jî?"  
 Ra'iyat ri'âyâ sab roe thâ, jî.  
 1070 Niwal Daî khabârân sab ho gai, jî.  
 Bolî, "jhanjâ ðolî karke yehân lâo, jî."  
 Daure khushâmadi anek, jî.

And put it to his nose to smell it.  
 The (poisonous) serpent (Nâg) bit him.  
 The Râjâ became senseless.

- 1060 The Nâg changing his form went away.  
 Going to Jâdo the Ambassador he told him:  
 "I have slain Râjâ Pârag."  
 Said he "Jâdo, thou Ambassador,  
 They are taking Râjâ Pârag to the burning."  
 1065 When Râjâ Pârag fell,  
 There was weeping and wailing in the palace.  
 His mother wept bitterly:  
 "O Holy God, what hast thou done?"  
 All the people wept.  
 1070 Niwal Daî heard all about it.  
 Said she "Get ready the palanquin and bring it here."\*  
 Running they saluted her.

\* "And take me to the corpse." A line evidently omitted here.

- Uṭhâke Rânî Niwal Daî pe lâe, jî.  
 Nîm mangâkar jhârâ de, jî.  
 1075 Jitne mantar the sab chalâe, jî.  
 Jîwan Nâg ke kâṭe ko ik mantar nahîn chalâ, jî.  
 Tîn roz meñ Râjâ kî kâyâ sùj gaî, jî.  
 Rânî to lâchâr hûî, jî.  
 Likhke chitṭhî sânanî sawâr ko dî, jî.  
 1080 " Mere bhâî, jî, Dhanthar Baid pe le jâ, jî. "  
 Chitṭhî Dhanthar pe gaî, jî :  
 " Yehân Râjâ kî kâyâ bahine lagî, jî."

*Râgnî.*

- Kapṛâ uṭhâke dekhe Niwal Daî.  
 Kâyâ se pâñî bahî, jî.  
 1085 Phor donon hâth kî chûṛî :  
 " Râjâ merâ sâmp ne khâyâ ! "

- Taking it up they brought it to Princess Niwal Daî.  
 Calling for *nîm*\* leaves she made a charm.  
 1075 She applied all the charms (she had).  
 No charm prevailed against the bite of Jîwan the Nâg.  
 In three days the Râjâ's body began to swell.  
 The Princess became undone.  
 Writing a letter she gave it to a camel-rider, (saying),  
 1080 " Take it, my friend, to Dhanwantar, the Leech."  
 The letter went to Dhanwantar.  
 " The Râjâ's corpse here has begun to ooze," (said the letter).

*Song.*

- Lifting the cerements Niwal Dâî saw  
 Water oozing from the body.  
 1085 She tore off the bracelets from both her wrists, (saying),  
 " A snake (Nâg) hath bitten my Râjâ ! "

\* See line 786.

Galle meñ kesh to lapte :

Nâk kî nath besar tûtî : rãñdãpã ho gayã bhãrî !

“ Suno, halkãro,\* merî bãt :

1090 Is Rãjã kã bamãn banãke phũnk do, jî.”

Halkãron ne, jî,

Bamãn banã diã, jî.

Bamãn meñ Rãjã ko ÷akãve, jî.

Leke gore le ãe, jî.

1095 Pãrag Rãjã ko chitã meñ ÷akãven, jî.

Lãmbã ãg kã lagãven, jî.

Kãyã Rãjã Pãrag kî jalî thî, jî :

Nãg sãre khushfãn karen the, jî.

Rãjã ko phũnkke mahilon meñ ãe, jî.

1100 Dhanthar Baid bhî ãn pahunchã, jî.

Dhanthar Baid ko khabar hũî, “ Rãjã ko phũnk diã jî.”

Dhanthar Baid Rãjã kî chitã pe ãve, jî.

She let fall her locks over her neck.

She broke her nose-ring and became a very widow !

“ Hear, ye servants, my words.

1090 Make the Rãjã's bier and burn him.”

The servants

Made the bier.

They put the Rãjã on the bier.

They took him to the outskirts (of the City).

1095 They put Rãjã Pãrag on the pyre.

They applied the burning torch.

The body of Rãjã Pãrag was burnt :

And all the Nãgs rejoiced.

Burning the Rãjã (the people) returned to the palace.

1100 Dhanwantar the Leech also arrived.

Dhanwantar the Leech heard that the Rãjã had been burnt.

Dhanwantar the Leech came to the Rãjã's pyre.

\* For *ahilkãro*.

- Ânke sejûn bûtf lagâi, jî :  
 Râjâ Pârag ko jiwâ dîâ, jî.  
 1105 Pârag ut̄hke Gur ko sijdâ niwâve, jî.  
 Dhanthar Baid Pârag ko thâpî lâve, jî.  
 "Jâo, Bachâ, mahil ko jâo, jî."  
 Niwal Daî dekhkar bahot khush hûî :  
 Râjâ Rânî mahil meñ rahine lage, jî.  
 1110 Jâdo Vakîl pe khabar hûî, jî.  
 Jâdo Vakîl kahe, "yehân hamârâ dâû nahîñ lage, jî :  
 Pârag Dhanthar Baid kâ chelâ, jî.  
 Yehân se ñerâ cherho, jî.  
 Dhartmañdal ko chalo, jî."  
 1115 Dhanthar Baid bhî chal parâ, jî.  
 Dhartmañdal ko chaleñ faujân, jî.  
 Râjâ Bâsak pe â gaê, jî.  
 Bole Nâg, "Mahârâjâ, 'araz suno, jî :  
 Jis waqt ham Shahr Safidoñ meñ gae, jî,

Coming he applied the life-giving herb,\*

And restored Râjâ Pârag to life.

- 1105 Râjâ Pârag sitting up adored the Gurû.  
 Dhanwantar the Leech gently touched Râjâ Pârag.  
 (Saying) "Go, my son, to thy palace."  
 When Niwal Daî saw him she was very pleased :  
 The Râjâ and the Princess dwelt in the palace.  
 1110 Jâdo the Ambassador heard of this.  
 Spake Jâdo the Ambassador, "Here I have no chance.  
 Râjâ Pârag is the disciple of Dhanwantar the Leech.  
 Let us depart hence,  
 And go to Dhartmañdal."  
 1115 Dhanwantar the Leech also went away.  
 The army went to Dhartmañdal,  
 And came to Râjâ Bâsak.  
 Said (Jâdo) the Nâg, "Mahârâjâ, hear me :  
 When I went to Safidoñ City

\* *Sejûn* = *sîj* = *nâgphanî* = Skr. *sihunda*, the *euphorbia antiquorum* or milk hedge. It is used as an antidote to snake poison.

- 1120 Rânî ne khauf khâyâ, jî.  
 Shîshe kâ mahil banwâyâ, jî :  
 Sûî kâ sanjâr lagâyâ, jî :  
 Kumbhar khâî khudwâî, jî.  
 Ham ne Nâgon ko hukm diâ, jî :
- 1125 ‘ Phir-ghirke rastâ dekho, jî !’  
 Hamen rastâ nahîn mile thâ, jî.  
 Jîwan Nâg Naulakkhe Bâgh men gae, jî.  
 Wahân jâke rūp sidhârâ, jî :  
 Darakht men ber bane, jî.
- 1130 ‘ Phal mâlî ne toṛe, jî :  
 Mâlî ber ko Râjâ pe le jâve, jî.  
 Jab Râjâ ne ber hâth men liâ, jî :  
 Uṭhâke jab ber sînghe, jî.  
 Main ne nâk men dang mârâ, jî :
- 1135 Râjâ Pârag mar gayâ, jî.  
 Nîm deg main ne sab kîl diê, jî.

- 1120 The Princess was frightened.  
 She built a palace of glass.  
 She made a wall of needles.  
 She dug a deep ditch.  
 I ordered the Nâgs
- 1125 To look hither and thither for a way (into the palace).  
 We found no road.  
 Jiwan the Nâg went into the Naulakkhâ Garden.  
 There he changed his form,  
 And became a plum on a tree.
- 1130 ‘ The gardener plucked the fruit,  
 And the gardener took the fruit to the Râjâ.  
 When the Râjâ took the plum in his hand,  
 He took it up and smelt the plum.  
 (The Nâg) bit him on the nose,
- 1135 And Râjâ Pârag died.  
 I charmed all the *nîm* leaves,

- Gararû bhî sab kîl dîe, jî.  
 Kisî kâ jhârâ Pârag pe nahîn chalâ, jî.  
 Jab Râjâ Pârag phûnk dîâ, jî :
- 1140 Dhânthar Baid Pârag kâ gurû âyâ, jî.  
 Râkh katthê karke Pârag ko paidâ kar lâ, jî.  
 Pârag chalke mahil ko gayâ, jî.’  
 Râjâ Bâsak, ham chalke tere pâs âe, jî.  
 Dhartmaṇḍal kî lâj gaî, jî ! ”
- 1145 Sunke Râjâ Bâsak roe; jî :  
 “ Merî asṭ kulî ko dâgh lagâ, jî ! ”  
 Bhâichârâ bole, jî :  
 “ Apne bhânje Tatîg Nâg ko bulâ de, jî.”  
 Bâsak Râjâ bole, jî :
- 1150 “ Bare bare Nâg se na sar hûâ, jî.”  
 Bhâichârâ bolâ, jî :

- And I charmed all the sorcerers.  
 No one's charm prevailed for Râjâ Pârag.  
 Then they burnt Râjâ Pârag.
- 1140 Râjâ Pârag's Gurû, Dhanwantar the Leech came.  
 He collected the ashes and brought Râjâ Pârag to life.  
 And Râjâ Pârag went (back) to his palace.’  
 Râjâ Bâsak, I came (back) to thee.  
 Dhartmaṇḍal's honour is gone ! ”
- 1145 Hearing this Râjâ Bâsak wept :  
 “ My eight families are disgraced ! ”  
 Said the kinsfolk :  
 “ Call thy nephew\* Tatîg, the Nâg† ”  
 Said Râjâ Bâsak :
- 1150 “ But all great Nâgs have failed ! ”  
 Said the kinsfolk :

\* Sister's son.

† Tatîg is for Âstika. He was the son of Jaratkâru by the *sister* of Vâsuki, i.e., (P) by Padmâvatî or Mânasâ. He plays an important part in the *Mahâbhârata* Legend. He appears in Gurû Guggâ's legend *ante*.



“Woh Nâg bâwan rūpâ hai : yeh kâm us se sarbe, jî.”

Bâsak pûchhe, “woh kahân mile, jî ?”

“Bhâichârâ boleñ Gokal nagarî; ’ilm Qurânâ pothî  
parheñ Gokal meñ, jî.”

1155 Sunke Râjâ ne Jâdo Vakîl ko hukm diâ, jî :

“Dharke dastânâ aisâ bajâ do, jî,

Sun pâve Bisiyar Nâg, jî.”

Dastânâ kî âwâz bajî, jî.

Sunke Tatîg Nâg chal parâ, jî.

1160 ’Ilm Qurânî pothîân parh rahâ thâ, jî.

Larkeñ meñ baiṭhâ, baiṭhâ kharâ hojâ, jî.

Dharke kâyâ ko sidhârî, jî :

Chhoṭâ sâ Nâg ban gayâ, jî.

Dharke to lâve thâ udârî, jî :

1165 Dhartmaṇḍal ko chalâ âve, jî.

“He is a Nâg of fifty-two forms : this business will be  
accomplished by him.”

Râjâ Bâsak asked, “Where will he be found ?”

Said the kinsfolk, “In Gokal City :\* he is reading the  
books of the wisdom of the Qurân† in Gokal.”

1155 Hearing this the Râjâ ordered Jâdo the Ambassador

To clap his hands so

That the poisonous Nâg (Tatîg) should hear.

(Jâdo) clapped his hands.

Tatîg the Nâg heard it and came.

1160 He was reading the books of the knowledge of the

Qurân.

Sitting among the boys he stood up.

He changed his form

And became a little Nâg.

He put on wings

1165 And came to Dhartmaṇḍal.

\* Gokula, in the neighbourhood of Mathurâ, is the scene of Krishṇa’s  
boyhood : it is probably introduced merely as being a place famous in  
mythological history.

† The scavenger caste in India generally mix up *all* the religions  
current around them in their beliefs.

- Thorê dūr ânke baiṭh gayâ, jî.  
 Dharke rūp sidhârâ, jî :  
 Bâlak kâ rūp ban gayâ, jî ;  
 Chhoṭe chhoṭe hâth pair bane, jî :  
 1170 Sir par ṭopî ṭikâî, jî :  
 Hâth meñ sone kî khûṇḍî leke, pairon pawwe pâe, jî.  
 Chal Kachahrî meñ âve, jî :  
 Loe dhore phirke, jî,  
 Mâmâ Bâsak kî gode dhore baiṭhe, jî.  
 1175 “ Ik salâm, Mâmâ, mere ; do salâm, jî,  
 Bande ke sât salâm, jî ! ”  
 “ Tere salâm tum ko arjânî ; terî ’umar drâz, jî.”  
 Bole bole Tatîg mâmâ se, jî :  
 “ Nangî teghân kyûn dharî, jî ? ”  
 1180 Pân ke bîre kyûn dhare, jî ?  
 Kis Râjâ pe charhât, jî ?  
 Us kâ nâm batâo, jî.
- 

- Coming a short distance he sat down.  
 He changed his form  
 And became a small child,  
 With little hands and feet.  
 1170 On his head he had a cap,  
 Golden bracelets on his wrists, wooden shoes on his feet.  
 He came into the Court,  
 And wandered up and down.  
 He went and sat in his uncle Râjâ Bâsak's lap.  
 1175 “ Uncle, one salute : two salutes :  
 Seven lowly salutes (to thee) ! ”  
 “ I return thy salutes (nephew) : be thy life long.”  
 Chattered Tatîg to his uncle :  
 “ Why are the naked swords placed (here) ? ”  
 1180 Why the betel leaves ?  
 What Râjâ is to be attacked ?  
 Tell me his name !

- Nangî teghân ko miyân karûn, jî!  
Pân kê bîrâ uthâûn, jî!"
- 1185 " Shahr Safîdon meû Râjâ Pârâg ko mâre, jî.  
Jo koî Nâg us se mâre hai,  
Dhanthar Gurâ us ko jiwâ le, jî.  
Shîsh ke mahil us ne banwâ le jî.  
Kumbhar khâî, sûf kê sanjâr banwâyâ, jî.
- 1190 Nâgon kê sârâ bandobast kê, jî.  
Nâgân kê dâû nahîn lage, jî."'  
Sunke nangî nangî teghân miyân kare, jî.  
Pân kê bîrâ mukh meû pâke Sabhâ Kachahrî ko salâm  
kare, jî.  
Dharke kâyâ palî chhotâ sâ Nâg banâ, jî.
- 1195 Sadâ-Sibjî ko manâve, jî :  
Machhandar Nâth ko dhyâve, jî :

- I will sheath the naked swords :  
I will take up the betel leaves !"
- 1185 (Spake the Râjâ) " Slay Râjâ Pârâg in Safîdon City.  
If any Nâg slays him  
Dhanwantar the Leech restores him to life.  
He hath built a palace of glass.  
He hath made a deep ditch and a wall of needles.
- 1190 He hath made all (possible) arrangements against the  
Nâgs.  
There is no chance for the Nâgs (now)."  
Hearing this (Tatîg) sheathed the naked swords.  
Putting the betel leaves into his mouth he saluted the  
Assembly and the Court ?  
Changing his form he became a small Nâg.
- 1195 He adored the Eternal Śiva,  
He remembered Machhandar Nâth.\*

\* Popularly the *Gurû* of Dhanwantar Baid. Really he was one of the early opponents of the Bhagats and flourished in the 15th Century A.D. He preceded the more famous Gorakh Nâth and is often coupled with him as here.

- Gurû Gorakh ko manâve, jî.  
 Dharke udâri lâve, jî ;  
 Shahr Safidon men Râjâ Pârag ke âve, jî.  
 1200 Naulakkhe Bâgh men âve, jî.  
 Bâghân ke sailâ to kare thâ, jî :  
 Nagar men âve, jî :  
 Chalke mahilon ko âve, jî.  
 Jaga kahîn barne ko nahîn miltî, jî !  
 1205 Hâth jorke Srî Thâkur pe 'araz lagâve, jî :  
 " Thâkur, barkhâ karo, jî ! merâ lajjâ râkho, jî ! "  
 Jatî-satî kî âwâzân sunte thâ ;  
 Sat Jug pahirâ bartâ, jî.  
 Indar Râjâ ko hukm karâ, jî :  
 1210 Mînh barsan lagâ, jî.  
 Dharke rûp sidhârâ, jî :  
 Machhlî kâ rûp, jî.  
 Jaise parnâlâ giren the, jî,  
 Machhlî kâ rûp sidhârke âpar charh gayâ, jî.

- He adored Gurû Gorakh Nâth.  
 He put on wings  
 And came to Râjâ Pârag's City of Safidon.  
 1200 He came into the Naulakkhâ Garden.  
 He wandered in the garden.  
 He came to the City,  
 And went on to the palace.  
 He could find no place to enter in !  
 1205 With joined hands he prayed to the Holy God :  
 " Bring rain, oh God ! Preserve my honor ! "  
 The prayer of the virtuous was heard, (for)  
 The Golden Age prevailed.  
 (God) gave the order to Râjâ Indar,  
 1210 And the clouds began to rain.  
 He changed his form,  
 And became a fish.  
 When the (roof) spout began to pour (down water),  
 In his fish's form he went up it.

- 1215 Ûpar mahil ke charhke jharoke meñ barâ, jî.  
 Chhipke mahil meñ baith gayâ, jî.  
 Âdhî ren kê pahrà, jî :  
 Bisiyar kâlâ phir-phirke dekhe thâ, jî.  
 Râjâ Pârag soe thâ, jî.
- 1220 Uchhalke palang par dâng lagâ diâ, jî.  
 Dâng lagâke zamîn pe âve, jî.  
 Jis râte ko âyâ thâ, jî,  
 Usî râte mahilon se bâhir âyâ, jî.  
 Dharke kâyâ bâhir mahilon se sidhârî, jî.
- 1225 Brâhman kê rûp us ne sidhârâ, jî :  
 Tilak, dhotî banâî, jî :  
 Pairoñ meñ pawwe, hâth meñ brahmchharî le lî, jî :  
 Unchî pagrî, nîchâ jâmâ pahinke, raste pe baithe, jî.  
 Kuchh mahilon kê sâr leke do tîn roz meñ chale  
 gaen, jî.
- 

- 1215 Going up into the palace he sat in the window.  
 Silently he sat in the palace.  
 At the mid watch of the night  
 The black venomous (Nâg) looked about him.  
 Râjâ Pârag was asleep.
- 1220 Leaping up to the bed he bit him.  
 Biting him he came down again.  
 By the way he came  
 He left the palace.  
 Outside the palace he put on his (human) body.
- 1225 He put on the form of a Brâhman.  
 He put on the sacred forehead marks and a loin cloth :  
 Wooden shoes he had on his feet and priest's staff in his  
 hand.  
 A lofty turban he put on and a long robe, and sat down  
 by the road.  
 Leaving the palace he went away after two or three  
 days.

- 1230 Niwal Daî sotî n̄the, jî.  
Apne Râjâ ko jagâve, jî.  
Râjâ marâ parâ, jî !  
Niwal Daî Thâkur se 'araz lagâve, jî :  
" Jâne, kaunse Nâg ne khâ lâ, jî ? "
- 1235 Dharke jantar chalâve, jî.  
Rânî se jantar nâ chale, jî.  
Zâr-zâr roe, jî, Niwal Daî :  
" Yeh kaun kare, Srî Bhagwân, jî ? "
- 1240 Bidiyâ koî nahîn châlî, jî.  
Chit̄hî Rânî ne likhî, jî :  
" Dhânthar Baid, terâ chelâ Nâgân ne khâ lâ, jî."   
Dandîa chit̄hî leke chalâ, jî.  
Nâg Brâhman raste meñ baiṭhâ, jî.
- 1245 Brâhman dandîa se pûchhe, jî :  
" Jahân se musâfir sach batâ de, jî."

- 1230 Niwal Daî awoke from her sleep,  
And awakened her Râjâ.  
The Râjâ lay dead.  
Niwal Daî prayed to God :  
" Who knows what Nâg hath slain him ? "
- 1235 And she at once commenced her charms.  
The Princess's charms prevailed not.  
Niwal Daî wept bitterly :  
" What has thou done, O Holy God ? "
- 1240 No one's sorcery prevailed.  
The Princess wrote a letter :  
" O Dhanwantar, thou Leech, thy disciple hath been  
slain by the Nâgs."  
She gave the letter to the messenger.  
The Nâg (in the form of a) Brâhman sat by the way.
- 1245 Asked the (Nâg) Brâhman of the messenger,  
" Tell me truly whence thou comest ? "

- Bole ðaᅇᅇiâ, “ Pârag Râjâ hamârâ, jî,  
 Us ko Nâgân ne khâ lâ, jî.  
 Rânî us kî hai beᅇî Bâsak kî, jî :
- 1250 Us ne lâkhoᅇ jhâre dîe, jî.  
 Koî jhârâ nahîn lage, jî.  
 Pârag Dhânthar Baid kâ chelâ, jî :  
 Rânî ne mujhe dîâ chitᅇᅇhî, jî.  
 Jis din se Rânî âi mahiloᅇ meᅇ rahe nit-brit sog, jî.”
- 1255 Brâhman pûchhan lagâ, jî :  
 “ Dhânthar Baid kahân rahe, jî.”  
 Bole ðaᅇᅇiâ, “ woh to rahe Âbû ban meᅇ, jî.”  
 Âbû ban ko ðaᅇᅇiâ chalâ, jî.  
 Kâle bisiyar ne rûp sidhârâ, jî :
- 1260 Brâhman se Nâg ban gayâ, jî :  
 Dharke uᅇârî lagâve, jî.  
 Jâke ðaᅇᅇiâ ne chitᅇᅇhî dî, jî.

- Said the messenger, “ Our Râjâ, Pârag,  
 Hath been slain by the Nâgs.  
 His Queen is the daughter of Râjâ Bâsak.
- 1250 She tried thousands of charms on him.  
 No charm prevailed.  
 Râjâ Pârag is the disciple of Dhanwantar the Leech.  
 The Princess (Niwal Daï) gave me this letter.  
 From the day the Princess came to the palace have the  
 Nâgs been ever at enmity (with us).”
- 1255 The (Nâg) Brâhman asked :  
 “ Where dwelleth Dhanwantar the Leech ?”  
 Said the messenger, “ He lives in Âbû forest.”\*  
 The messenger went to Âbû forest.  
 The black venomous (Nâg) changed his form,
- 1260 And from a Brâhman became a Nâg (again),  
 And put on wings.  
 The messenger gave the letter.

\* Mount Âbû in Rajpûtânâ, the ancient Arbuda, probably here con-  
 founded with the classical serpent (Nâg) of that name.

- Chitthî parhke chal parê, jî :  
Shahr Sapîdân chal parâ, jî.
- 1265 Dhânthar Baid ko dekhke, jî,  
Bisiyar ne Brâhman kâ rûp banâyâ, jî.  
Brâhman pûchhe, " Mahârâj, kahâû ko chale, jî ?  
Man kâ bhed batâ do, jî."  
Bole Dhânthar Baid, " Shahr Sapîdân ko, jî,
- 1270 Râjâ Pârag pe jâûn, jî.  
Râjâ Pârag Bâsak ke sâmpoñ ne khâyâ, jî.  
Râjâ Bâsak kî beṭî Pârag kî Rânî: us ke sâmp bair par  
gae, jî.  
Main Pârag ko jiwâne ko jâûn, jî."  
Yeh kahke Dhânthar Baid chal parê, jî:
- 1275 Pûchhe se ik chelâ Dhânthar Baid kâ âve, jî.  
Bisiyar ne rûp sidhârâ, jî :  
Sone kî lâṭhî ban gayâ, jî.  
Raste meñ par gayâ, jî.

- Reading the letter (the Leech) started off,  
And made for Safidoñ City.
- 1265 Seeing Dhanwantar the Leech  
The venomous (Nâg) put on a Brâhman's form.  
Asked the Brâhman, " Mahârâj, whither goest ?  
Tell me the secret of thy heart."  
Said Dhanwantar the Leech, " to Safidoñ City ;
- 1270 I go to Râjâ Pârag.  
Râjâ Bâsak's serpents (Nâgs) have slain Râjâ Pârag.  
Râjâ Bâsak's daughter is Râjâ Pârag's Queen: on her  
account is the enmity of the Nâgs.  
I go to bring Râjâ Pârag to life."  
Saying this Dhanwantar the Leech went on.
- 1275 Behind him came a disciple of Dhanwantar the Leech.  
The venomous (Nâg) changed his form.  
He became a golden staff,  
Lying in the way.



- Chele ne lâṭhî ko dekhkar uṭhâi, jî :
- 1280 “ Apne Gurû ko dūngà, jî.”  
 Lâke Dhânthar Baid ko dîe, jî :  
 “ Gurû, raste meñ mujhe milî, jî.”  
 Gurû, hâth meñ le le, jî :  
 Baṛe khûsh hûe, jî.
- 1285 Dhânthar Baid lâṭhî ko badan meñ phere, jî.  
 Jab gardan pe lagâve, jî :  
 Bisiyar ne kâyâ palatke đang mârâ, jî.  
 Đang lagâke rete meñ gir paṛâ, jî.  
 Ghâs-phûs hoke âge ko chal dîâ, jî.
- 1290 Brâhman kâ rūp dhârke darakht nîche baiṭh rahâ, jî.  
 Bole Dhânthar Baid, “ mere chelo, jî,  
 Sumer Parbat pe jâo, jî :  
 Darakht ke nîche chirâgh jale, jî :  
 Us ke nîche sajân rakhî, woh le âo, jî.”
- 1295 Chele chale sajân ko, jî ;

- The disciple saw the staff and picked it up: (saying),
- 1280 “ I will give it to my Gurû.”  
 He took it to Dhanwantar the Leech (saying),  
 “ Gurû, I found it in the road.”  
 The Gurû took it in his hand ;  
 And was very pleased with it.
- 1285 Dhanwantar the Leech rubbed the stick on his body.  
 When he put it on his neck,  
 The venomous (Nâg) changed his body and bit him.  
 Biting him he fell into the sand,  
 And becoming as (a blade of) grass went away.
- 1290 (Then) putting on a Brâhman's form he sat under a tree.  
 Said Dhanwantar the Leech, “ O my disciples,  
 Go ye to Mount Meru.  
 Beneath a tree is a lamp burning.  
 Beneath it is the life-giving herb.\*
- 1295 The disciples went for the life-giving herb.

\* See line 1103 *supra*.

- Bisiyar ne rûp sidhârâ, jî.  
 Un se pahile Sumer Parbat ko chalâ, jî :  
 Jâke per ke nîche hazâron chirâgh jalâ dîe, jî.  
 Jo chele âke dekheñ hazâron chirâgh jal rahe, jî.
- 1300 Murke Gurû se kahan, jî :  
 “ Wahân to hazâron chirâgh jalen, jî !  
 Tû to ik batâve thâ, jî.  
 Ham ko wahân bûtî nahîn milî, jî.”  
 Bole Dhânthar Baid, jî :
- 1305 “ Chelo, ab main nahîn bachne kâ, jî.  
 Ik to Râjâ Pârag mar gayâ, jî :  
 Ab to merî jân chalî, jî.  
 Mujhe sab pakâke khâ lenâ, jî ;  
 Merâ mâs sab kâṭ lo, jî.
- 1310 Tum sab Dhânthar Baid ho jâo, jî.”  
 Sârî bâtân Bisiyar Nâg sune, jî.  
 Gâon men se logon ko bulâve, jî :

The venomous (Nâg) changed his form.  
 He reached Mount Meru before them.  
 Beneath the tree he lighted thousands of lamps.  
 When the disciples came they saw thousands of lamps  
 burning.

- 1300 Coming back said the Gurû :  
 “ There are thousands of lamps burning there.  
 Thou didst tell of one (only).  
 The herb we could not find there.”  
 Said Dhanwantar the Leech :
- 1305 “ Disciples, now I shall not be saved.  
 First Râjâ Pârag has died  
 And now my life will go.  
 Do you all cook and eat me.  
 Cut up all my flesh,
- 1310 And you will all become as Dhanwantar the Leech.”  
 The venomous Nâg heard all his words.  
 He called the people from the village, (and said) :

- “ Dekho yeh gâon meñ dâk utare, jî.  
 Logon kâ mâs kâṭkar khâven, jî.”
- 1315 Tatîg Nâg ke sâth zamîndâr hûe, jî.  
 Un se rukhsat hoke Râjâ Bâsak pe gayâ, jî.  
 Bâsak bahot khûsh hûâ, jî.  
 Chhurî châqû leke chele mâs kâṭen, jî.  
 Apnî apnî hânḍî meñ charâven, jî.
- 1320 Zamîndâron ne chelon ko pathar mârâ, jî :  
 Chelon meñ bhâg pare, jî.  
 Kawwe chîl mâs le gae, jî :  
 Gîd barhân mâs le gae, jî.  
 Ḍaṇḍiâ jâke Niwal Daï pe khabar kare, jî.
- 1325 Bole Rânî se ḍaṇḍiâ, jî :  
 “ Jis baid pe mujhe bhejâ, jî,  
 Us ko raste meñ Nâg ne khâyâ, jî :  
 Chelon ne kâṭ kâṭ kar hânḍî meñ pâyâ, jî.  
 Nâg ne chhal kîâ, jî :

- “ See, into this village have robbers come,  
 Cutting up the people's flesh and eating it.”
- 1315 The farmers went with Tatîg the Nâg.  
 He left them and went to Râjâ Bâsak,  
 And Râjâ Bâsak was very pleased.  
 With knife and steel the disciples cut up the flesh,  
 And put it each into his cooking-pot.
- 1320 The farmers stoned the disciples,  
 And the disciples ran away.  
 Crows and kites carried off the flesh :  
 Vultures and eagles carried off the flesh.  
 The messenger went and told Niwal Daï.
- 1325 Said the messenger to Niwal Daï :  
 “ The leech to whom thou didst send me,  
 A Nâg bit him on the way.  
 His disciples cut up his flesh and put it into their cook-  
 ing pots.  
 The Nâg practised a deceit,

- 1330 Zamîndâron ko bulâyâ, jî.  
 Zamîndâron ne pathar mârkar bhagâyâ, jî."  
 Rânî sunke zâr-zâr roi, jî :  
 " Ai Prabhû, mere lekhân kî likhî, jî ?  
 Srî Bhagwân, kaun kare, jî ?
- 1335 Mere mân min gaî ! mere pâh min gae ! "  
 Rânî ro-roke bolî, jî :  
 " Râjâ ko chitâ meñ phûnk do, jî."  
 Sab bhâichârâ ne Râjâ ko phûnk dîâ, jî.

- Rânî Niwal Daî ko châr mâh kê hamal thâ, jî :  
 1340 Chhah mahîne ba'd laṛkâ paidâ hûâ, jî.  
 Dhaunsâ nuṇârâ baje, jî.  
 Ghar ghar khushîân ho rahî, jî :  
 Mîrâsan bulâke mangalchâr gawâyâ, jî.  
 Brâhman jotishî bulâyâ, jî :  
 1345 " Dâdâ pâûn lagûn, jî."

- 1330 And called the farmers.  
 The farmers stoned and dispersed them."  
 When the Princess heard this she wept bitterly :  
 " O Lord, what hast thou written in my fate ?  
 O Holy God, what hast thou done ?
- 1335 Grief is in me : grief hath come to me !"  
 Said the Princess weeping :  
 " Burn the Râjâ on the pyre."  
 All the kinsfolk burnt the Râjâ.
- Princess Niwal Daî was four months pregnant.
- 1340 After six months a boy was born.  
 Drums and gongs were beaten.  
 There was rejoicing in every house.  
 They called for dancing-girls and sang songs of rejoicing.
- They called priests and astrologers, (saying),  
 1345 " Father, I fall at thy feet."

- “ Sukhî raho, jujmân, jî.”  
 “ Pushtak bâncho, Bed sunâo, jî :  
 Larke ke lekhn nasîb sunâo, jî.  
 Kaisî mahûrat larkâ jamâ, jî ?  
 1350 Kaise lâyâ bhâg, jî ? ”  
 Pushtak bânche, Bed sunâve, jape Kishn kâ nâm, jî.  
 “ Achhî mahûrat larkâ jamâ, achhe lâyâ bhâg, jî :  
 Is kâ nâm Janmejî.”  
 Dân, jahez, sarwân gawwân Brâhman ko dilâe.  
 1355 Dom, Bhât bulâe, Turkî Tâzî kâ dân karâe, jî.  
 Sab lâgî log bulâke chândî sone kâ dân karâyâ, jî.  
 Ik din kâ larkâ do din kâ ho gayâ, jî :  
 Pânc, sât, das roz kâ ho gayâ, jî :  
 Ik mahîne, do mahîne kâ ho gayâ, jî :  
 1360 Baras, do baras kâ ho gayâ, jî :

- “ Be at peace, my client.”  
 “ Read the books, expound the *Vedas*.  
 Tell us the fate and fortune of the boy.  
 In what kind of moment was the boy born ?  
 1350 What fate is his ? ”  
 He read the books, he expounded the *Vedas*, he repeated  
 the name of Kṛishṇa :  
 “The boy was born in a lucky moment ; fortunate is  
 his fate.  
 His name is Janmejî.”  
 Gifts and alms and splendid cows were given to the  
 Brâhmans.  
 1355 Calling bards and genealogists they gave them Turkish  
 and Arab horses as alms.  
 Calling all the hangers-on they gave them silver and gold  
 in charity.  
 The boy grew from one day to two :  
 To five, seven, ten days :  
 To one month and two months :  
 1360 To one year and two years :

- Tîn baras kâ ho gayâ, jî :  
 Châr baras, pânch kâ ho gayâ, jî.  
 Sir par bâl rakh dîâ, jî.  
 Bâhir lar̄koñ meñ khele, jî :  
 1365 Lar̄koñ meñ kheltâ phire, jî.  
 Shahr ke lar̄koñ ko mârtâ phire, jî.  
 Mâr-kûtke kisî lar̄ke ko, jî,  
 Mahil ko âve, jî.  
 Jab bârah baras kâ ho gayâ, jî,  
 1370 Jotishî pañdit ko bulâve, jî.  
 Jor Kachahrî baiṭhe, jî :  
 Pañdit ne âkar kalyân dîâ, jî.  
 “ Dâdâ, pâûn lagûn, jî ! ”  
 “ Sukhî raho jujmân, jî.”  
 1375 Chandan chaukî, jâzam pattû bichhâve, jî.  
 Hâl bichhâ de, jî.  
 “ Pushtak báncho, Bed sunâo, jî.

- To three years :  
 To four years and five years,  
 When they shaved his head,\*  
 And he played outside with the boys.  
 1365 He wandered about playing with the boys.  
 He quarrelled and wandered about with the city boys.  
 He quarrelled with some boys,  
 And came to the palace.  
 When he was twelve years old,  
 1370 He called the priests and astrologers.  
 He sat in the assembled Court,  
 And the priest came and gave him blessing.  
 (Said the boy) “ Father, I fall at thy feet.”  
 “ Be at peace, my client.”  
 1375 They (placed) a sandalwood chair and silken mats.  
 They spread a carpet.  
 “ Read the books, expound the *Vedas*” (said he),

\* A customary ceremony.

- Gaddî ka lekh batâo, jî.”  
 Pushtak bânche, Bed sunâve, jî :  
 1380 Jape Kishn kâ nâm, jî.  
 Boltâ Paṇḍitjî Mahârâjâ :  
 “Janmejî, tere achhî bhâg, jî.  
 Tû to gaddî pe baiṭhe, jî !  
 Tû kare yehân kâ râj, jî !  
 1385 Chândî sone kâ dân karo, jî.  
 Hâthî ghoṛe kâ dân karo, jî.  
 An kâ dân karke, bastar kâ dân karo, jî.  
 Jab gaddî pe baiṭho, jî.  
 Ikotar sai Brâhman mahil men jamâo, jî.”  
 1390 Jaisâ Râjâ baiṭhâ thâ jorî Kachahrî, jî :  
 Jaisâ Râjâ gaddî par baiṭhâ, jî ;  
 Bârah baras kî ’umar men, jî.  
 Jin larḱoñ men kheltâ phire thâ,  
 Woh larḱe kaheñ, jî :

- “ Tell me the fate of the throne.”  
 He read the books and expounded the *Vedas*,  
 1380 He repeated the name of *Kriṣṇa*.  
 Said the Priest, the Mahârâjâ : \*  
 “ Janmejî, thy fate is propitious.  
 Thou sittest on the throne.  
 Thou wilt rule here.  
 1385 Give me gold and silver in alms.  
 Give me elephants and horses in alms.  
 Give me grain in alms, give me clothing in alms.  
 When thou dost sit on the throne,  
 Collect one hundred and one Brâhmins in the palace !”  
 1390 So the Râjâ sat and assembled his Court :  
 So the Râjâ sat on the throne,  
 In the twelfth year of his age.  
 When he played about with the boys,  
 They said to him :

\* Merely a form of address to priests.

- 1395 "Dekho, harâm kâ lar̄kâ gaddî pe baiṭh gayâ, jî."  
 Râjâ Janmejî ko khabar hûî, jî.  
 Sûtke kaṭâr mahil meñ mâṭâ pe âve, jî :  
 Mâtâjî mahil meñ baiṭhî, jî.  
 Kaṭârâ leke us kî chhâtî pe baiṭh gayâ, jî.
- 1400 Bole mâṭâ se, jî :  
 "Main lar̄koñ meñ khelâ, jî ;  
 Ta'nâ mujhe lar̄ke dîn, jî.  
 Ab main gaddî pe baiṭhâ, jî :  
 Sab lar̄ke mujhe ta'nâ dîn, jî.
- 1405 Mâtâ, mere pitâ ko batâ de, jî !  
 Woh to haigâ yâ nahîn, jî ?  
 Mujhe sab harâm kâ kahn, jî."  
 Bolî Rânî Niwal Daî, jî :  
 "Merî 'araz suno, jî,
- 1410 Jaisî main kahûñ, jî.  
 Tîn bachan Thâkur ke de do, jî ;
- 
- 1395 "Look, a bastard sits on the throne."  
 Râjâ Janmejî heard it.  
 Drawing his dagger he went to his mother in the  
 palace.  
 His lady mother was sitting in the palace.  
 Taking his dagger he sat upon her breast.
- 1400 He spake to his mother :  
 " I was playing with the boys, and  
 The boys reproached me.  
 Now do I sit on the throne and  
 All the boys reproach me.
- 1405 Mother, tell me who my father was.  
 Have I one or not ?  
 They all say I am a bastard."  
 Said Queen Niwal Daî ;  
 " Hear me,
- 1410 What I say.  
 Give me thy oath (in the name) of God thrice,



- Jab main batlâûn, jî.”  
 Râjâ ne tîn bachan Thâkur ke dîe, jî.  
 Mâtâ kahe, “ merî chhâtîse utaro, jî.”
- 1415 Chhâtî se utarkar baiṭh gayâ, jî.  
 Mâtâ ne kâghaz, qalam, da'wât mangâi, jî:  
 “ Mujh se tîn bachan Thâkur ke likh de, jî.”  
 Râjâ ne tîn bachan Thâkur ke likh dîe, jî.  
 Bolî, “ main Râjâ Bâsak kî betî, jî.
- 1420 Terâ pitâ Râjâ Pârag, jî.  
 Terâ pitâ mar gayâ, jî.  
 Chhah mahîne ba'd tû paidâ hûâ, jî.”  
 Râjâ Janmejî bole, jî :  
 “ Bâbal merâ kis maraz meñ marâ, jî ? ”
- 1425 Bolî mâtâ, “ merâ pitâ Bâsak, jî ;  
 Us kî kâyâ bigar gai, jî.  
 Merâ pitâ ko faujân ne jawâb de dîâ, jî.

And I will tell thee.”

The Râjâ gave her his oath (in the name) of God thrice.

Spake his mother, “ Get thee off my breast.”

- 1415 He got off her breast and sat down.

His mother sent for pen, ink and paper, (saying) :

“ Write me thine oath thrice (in the name) of God.”

The Râjâ wrote down his oath thrice (in the name) of God.

Said she, “ I am the daughter of Râjâ Bâsak :

- 1420 Thy father was Râjâ Pârag.

Thy father died.

Six months afterwards thou wast born.”

Said Râjâ Janmejî :

“ For what reason did my father die ? ”

- 1425 Said his mother, “ My father Râjâ Bâsak

Became foul of his body.

His servants foreswore him.

- Main sawarran kûên par pânî bharnî âî, jî :  
 Jab main pânî bharne âî, jî,  
 1430 Tere pitâ ne mujhe gher lââ, jî.  
 Tere pitâ se main ne kahâ, jî :  
 ‘ Main sahaîsar Nâgân kî beṭî, jî.’  
 Main bahot haṭâ rahî, jî :  
 Us ne mujh se Thâkur ke tîn bachan lîe, jî.  
 1435 Tere pitâ ne mujh se shâdî kar lî, jî.  
 Kisî ne Râjâ Bâsâk ko khabar dî, jî :  
 ‘ Terî kañwârî beṭî rakh lî, jî !’  
 Baṛâ zulam kîâ, jî.  
 Râjâ Bâsâk faujân chahâke âyâ, jî :  
 1440 Terâ bâbal ko Nâgân ne khâ lââ, jî.  
 Us ke gurû Dhânthar Baid ko khâ lââ, jî.  
 Main ne bahot tere bâbal ko samjhâyâ, jî.  
 Nâgân ke mâre kumbhar khâî khudwâî, jî.  
 Sîshe kâ mahil banwâkar, sîî kâ sanjâr lagâyâ, jî.”

I went to the golden well to fetch him water (to cure him).

- When I came to fetch the water,  
 1430 Thy father encompassed me.  
 I said to thy father,  
 ‘ I am the daughter of a thousand Nâgs’  
 I greatly dissuaded him ;  
 But he took my oath thrice (in the name) of God.  
 1435 Thy father married me.  
 Some one told Râjâ Bâsâk of it :  
 ‘ That (Râjâ Pârag) hath kept thy maiden daughter.’  
 (My father) took a great revenge.  
 Râjâ Bâsâk advanced with his armies,  
 1440 And the Nâgs slew thy father.  
 They slew also his Gurû, Dhanwantar the Leech.  
 I had warned thy father often, and  
 He dug a deep ditch (to keep) off the Nâgs.  
 He built a palace of glass and made a wall of needles.”

- 1445 Râjâ Janmejî, jab mâtâ kî bāt sunî, jî,  
 Paṇḍit najûmî bulâyâ, jî.  
 “Dâdâ, pâûn lagûn, jî.”  
 “Sukhî raho, jujman, jî.”  
 “Pushtak bâncho ; Bed sunâo ; japo Kishn kâ nâm,  
 jî.
- 1450 Pitâ merâ Nâgân ne khâyâ, jî :  
 Main Nâgân se larûngâ, jî.  
 Un se badlâ lûngâ, jî,  
 Nâgân se karke larâi, jî.”  
 Paṇḍit bole, “tu jît jâve, jî !
- 1455 Tîr tere, Râjâ, nahîn lagegâ, jî.  
 Barchhî tere nahîn lage, jî.”  
 Koṛâ kâghaz mangâve, jî :  
 Likh likh chitṭhî Dhartmaṇḍal ko bheje, jî.  
 Râjâ Bâsak ko daghâ se bulâve, jî.

- 1445 When Râjâ Janmejî heard his mother's words,  
 He called the priests and astrologers, (and said to  
 them),  
 “Father, I fall at thy feet.”  
 (Said they), “Be at peace, my client.”  
 (Said he), “Read the books, expound the *Vedas*, repeat  
 the Name of Kṛishṇa.
- 1450 The Nâgs slew my father :  
 I will fight with the Nâgs.  
 I will take vengeance for him,  
 Fighting with the Nâgs.”  
 Said the Priest, “Thou wilt win.
- 1455 Arrows, Râjâ, will not harm thee,  
 Spears will not harm thee.”  
 (The Râjâ) sent for blank paper,  
 Wrote a letter and sent it to Dhartmaṇḍal.  
 With treachery he invited Râjâ Bâsak.

- 1460 Nânâ Bâsak pe chitṭhî pahunchî, " tum chale âo, jî.  
Thârâ bairî Shahr Sapîdân meñ, jî,  
Woh to mar gayâ, jî.  
Asṭ kulî ko leke yehân âo, jî.  
Tujhe dohâî Râm Chandar kî, jî!
- 1465 Shahr Sapîdân meñ chalke â jâo, jî.  
Bârah baras kâ main hûâ, jî :  
Tû ne merî khabar na lî, jî."  
Chitṭhîân to Dhartmaṇḍal ko gaî, jî ;  
Chitṭhî ko parḥkar Bâsak soch bichâr kare, jî.
- 1470 Bhâichârâ ko bulâve, jî.  
Asṭ kulî ko bulâve, jî :  
Ṭorke Kachahrî chitṭhî dikhâve, jî.  
" Mere bhâîyo, merî 'araz suno, jî,  
Jaise main kahûñ, jî.
- 1475 Dohṭâ merâ bârah baras kâ, jî :

- 1460 The letter reached his grandfather, Râjâ Bâsak,  
(saying) : " Do thou come.  
Thy enemy in Safidôn City  
Is dead.  
Bring thy eight families here with thee.  
The protection of Râma Chandra be on thee ! (so)
- 1465 Come thou to Safidôn City.  
I am twelve years of age,  
And thou hast never yet visited me."  
The letter went to Dhartmaṇḍal.  
Reading the letter Râjâ Bâsak pondered over it.
- 1470 He called his kinsfolk :  
He called the eight families.  
Assembling his Court he showed them the letter.  
" My Brethren, hear me,  
What I say,
- 1475 My grandson is twelve years of age,

- Woh to gaddî pe baiṭhâ, jî.  
 Woh ast kulf ko milne ko, jî,  
 Apne pâs bulâve, jî.”  
 Bole bhâichârâ, jî :
- 1480 “ Morî ’araz suno, jî,  
 Jaisâ hukm do, jî,  
 Waisâ hî karen, jî.”  
 Râjâ hukm diâ, jî:  
 “ *Main* to nahîn jâûn, jî.
- 1485 Jâdo Vakîl faujân leke jâe, jî.  
 Dân jahez leke jâo, jî.”  
 Sunke Râjâ kâ hukm, jî,  
 Jâdo Vakîl ne dân jahez lââ, jî:  
 Chalke Shahr Sapîdân ko chale, jî.
- 1490 Chhattîs bâjâ to baje, jî:  
 Shahr Sapîdân men âe, jî.  
 Dân jahez Brâhman mahil men lâven, jî.

- And sits on the throne:  
 He would see the eight families,  
 And called them to him.”  
 Said the kinsfolk :
- 1480 “ Hear us,  
 As thou orderest  
 So will we do.”  
 The Râjâ gave the order :  
 “ *I* cannot go,  
 1485 Let Jâdo the Ambassador take the army and go.  
 Go with gifts and presents.”  
 Hearing the Râjâ’s order,  
 Jâdo the Ambassador took gifts and presents,  
 And went on to Saffidôn City.
- 1490 Thirty-six bands were playing, (when)  
 They came to Saffidôn City.  
 The Brâhman brought in the gifts and presents.

- Jis waqt khabarân hûi thî,  
 Janmejî Râjâ khûshîân kare, jî.  
 1495 Bole Râjâ Brâhman se, jî ;  
 “Merî ’araz suno, jî ;  
 Kaun kaunse Râjâ âe, jî ?  
 Mujhe nâm batâ do, jî.”  
 Bole, “terâ nânâ ke paṇḍit, jî :  
 1500 Kâlî Singh, Bhûre Singh, nahîn ae, jî :  
 Nâ Râjâ Bâsak wa Nyojî Nâg âe, jî.  
 Sûtak, Pâtak, Jâdo Vakîl âe, jî.”  
 Sunke Râjâ ne hukm ḍaṇḍiâ ko dîe, jî :  
 Tel kî kaṛâhî dhar dîe, jî.  
 1505 Bhârî bhârî lakkar jorke tel khadh-budh pâke, jî.  
 Sub faujân ko mahil meṅ bulâve, jî.  
 Jab faujeṅ, mahil meṅ baṛ gaṅ, jî,

- As soon as he heard of this  
 Râjâ Jaumejî rejoiced greatly.  
 1495 Said the Râjâ to the Brâhmans :  
 “Hear me ;  
 What Râjâ hath come ?  
 Tell me his name.”  
 Said they, “The priests of thy grandfather (are we),  
 1500 Kâlî Singh and Bhûre Singh came not,  
 Nor Râjâ Bâsak, nor Nyogî the Nâg :  
 But Sûtak and Pâtak and Jâdo the Ambassador have  
 come\*.”  
 Hearing this the Râjâ gave orders to the messenger,  
 And put a caldron of oil (on the fire).  
 1505 Collecting large logs he boiled the oil.  
 He called all the army (of the Nâgs) into the palace.  
 When the army entered the palace,

\* It is not clear who Nyogî represents. The other names have been alluded to above.

- Râjâ jande kuṇḍe lagâve, jî.  
 Do châr Nâgân ke sir tore, jî.  
 1510 Tel kî karâhî meñ ger de, jî.  
 Nâgân ke zahar chûse, jî.  
 Jab sab tel meñ ger dîe, jî,  
 Jâdo Vakîl bâqî kî fauj ko lekar bhâg gayâ, jî.  
 Addhî kêlî ko lekar bhâg gayâ, jî.  
 1515 Dhartmaṇḍal ko jâke Râjâ ko khabar dî, jî.
- “ Râjâ, tû ne sab faujân marwâ dî, jî!  
 Ab dhâî kulî rah gai, jî.”  
 Bole Râjâ Janmejî, jî :  
 “ Merî Mâtâ, jî,  
 1520 Pitâ kâ badlâ nânâ se lâ, jî!  
 Ab main Dhartmaṇḍal ko jâûn, jî :

- 
- The Râjâ bound them with chains and fetters.  
 He broke the heads of three or four Nâgs.  
 1510 He threw them into the caldron of oil.  
 He sucked out the poison of the Nâgs.  
 Then he put them all into the caldron.  
 Jâdo the Ambassador ran off with the remains of the  
 army.  
 He escaped with half a family.  
 1515 And going to Dhartmaṇḍal he told the news to the  
 Râjâ (Bâsak).

- “ Râjâ (Janmejî,)\* thou hast destroyed all the families !  
 Only two and a half families have remained.”  
 Said Râjâ Janmejî :  
 “ O my mother,  
 1520 I have taken vengeance for my father !  
 Now will I go to Dhartmaṇḍal,

---

\* Something is left out here apparently, for the scene abruptly changes in the midst of a conversation.

- Nânâ Bâsak ko mârke âûn, jî.”  
 Bolî Mâtâ Niwal Daî, jî :  
 “ Apne bachan samâlo, jî :  
 1525 Jo tîn bachân likh die, jî.”  
 Bolî, “ jaisâ mainî kahûn waisâ karo, jî,  
 Nânâ apne ko na mâro, jî.  
 Dhâi kulî un kî rahî, jî :  
 Un kê nâm na miṭâo, jî.”  
 1530 Ghussâ hoke Janmejî Dhartmaṇḍal ko âve, jî.  
 Dekhe to Nânâ Bâsak soe, jî.  
 Nânî Padmâ Daî pankhâ jhole, jî.  
 Râjâ Nânâ ko ahiste se thapar mâre, jî,  
 Râjâ Bâsak baiṭhâ ho gayâ, jî.  
 1535 Dekhke Janmejî ko, jî,  
 Jis ne sâre Nâg mâre, jî ;  
 “ Yeh to wahî ghanîm, hai, jî ! ”  
 Bole Janmejî Râjâ se, jî ;
- 

- And will kill my grandfather, Râjâ Bâsak, and return.”  
 Said Queen Niwal Daî :  
 “ Remember thy word :  
 1525 The oath thou wrotest thrice.”  
 Said she, “ Do as I tell thee.  
 And slay not thy grandfather.  
 He has but two and a half families remaining.  
 Wipe not out his name (altogether).”  
 1530 In wrath went Râjâ Janmejî to Dhartmaṇḍal.  
 He found his grandfather Râjâ Bâsak sleeping :  
 And his grandmother Rânî Padmâ Daî fanning him.  
 The Râjâ slightly stroked his grandfather,  
 And Râjâ Bâsak sat up.  
 1535 He saw Râjâ Janmejî,  
 Who had slain all the Nâgs.  
 (Thought he) “ This is the very tyrant ! ”  
 Said Râjâ Janmejî to the Râjâ (Bâsak) :



- " Nânâ tujhe jáu se na mârûn, jî.  
 1540 Jis ne merâ pitâ ko mârâ, jî,  
 Us Nâg ko batâ de, jî."  
 Dartâ dartâ Bâsak batâve, jî :  
 " Gokal Nagarî meñ, jî,  
 'Ilm, Qurân, pothî paṛhe, jî.  
 1545 Us kê nâm Tatîg hai, jî."  
 Itnî sunke chal paṛâ, jî,  
 Gokal nagarî meñ, jî.  
 Gokal nagarî ke rastâ Râjâ paṛâ, jî.  
 Pândhe kî ṭaksâl\* meñ âve, jî ;  
 1550 Laṛkoñ se pûchhe, jî :  
 " Ik laṛke ko mujhe batâ do, jî :  
 Dhartmañdal se yehân â gayâ, jî."  
 Laṛke Râjâ se batlâven, jî.  
 Tatîg Nâg ko batlâven, jî.

- " Grandfather, I will not slay thee.  
 1540 He who slew my father,  
 Shew me that Nâg."  
 In his fear said Râjâ Bâsak :  
 " In Gokal City,  
 He reads knowledge in the Qurân and the books.  
 1545 His name his Tatîg."  
 Hearing this (Râjâ Janmejî) went off  
 To Gokal City.  
 The Râjâ took the road to Gokal City :  
 He came to the pedagogue's school,  
 1550 And asked the boys :  
 Show me the boy,  
 Who came here from Dhartmañdal."  
 The boys showed him to the Râjâ.  
 They showed Tatîg the Nâg.

\* For *patsâl*.

- 1555 Râjâ ne us kî gardan pakarî, jî.  
 Pakarke le chalâ, jî.  
 Raste meñ âe, jî,  
 Tatîg ne kâyâ paltî, jî.  
 Sadâsibhî ko manâve, jî :
- 1560 Machhandar Nâth ko manâve, jî :  
 Gurû Gorakh ko manâve, jî.  
 Dharke kâyâ ko sidhâre, jî.  
 Nâg ban gayâ, jî.  
 Dharke lâve thâ udârî, jî.
- 1565 Kajalî ban meñ Gorakh pe pahunch gayâ, jî.  
 Râjâ sût lagâve, jî.  
 Râjâ Gurû pe âkar âdes lagâve, jî :  
 “ Â, bhâî, âdes ! kimrat Kajalî ban meñ âe, jî. ? ”
- 

- 1555 The Râjâ seized him by the throat,  
 And carried him off.  
 They went along the road,  
 When Tatîg changed his body.  
 He adored the Eternal Śiva.
- 1560 He adored Machhandar Nâth.  
 He adored Gurû Gorakh Nâth.  
 He changed his form  
 And became a Nâg.  
 He put on wings.
- 1565 He arrived at the Kajalî forest\* to (Gurû) Gorakh  
 (Nâth).  
 The Râjâ followed his tracks.  
 The Râjâ coming to the Gurû saluted him.  
 “ Friend, salutation ! How camest thou to the Kajalî  
 forest ? ” (said the Gurû).
- 

\* Said to be on the banks of the Ganges in Garhwâl : a memory of the Kajjalatîrtha. (?)

- "Gorakh, merâ chor terâ pās âyâ, jî :  
 1570 Merâ chor ko de de, jî."  
 Boltâ Gorakh Mahârâjâ, jî :  
 "Mere pās chor nahîn âve, jî.  
 Mere pās Râjân ke beṭe pote âveñ, jî."  
 Boltâ Râjâ Janmejî, jî :  
 1575 "Gurû Gorakh, jî,  
 Tîn bachan Ṭhâkur ke de do, jî :  
 Tîn bachan Gurû ke de do, jî.  
 Apne main ghar chalâ jâûñ, jî."  
 Jab Gurû ne bachan sune, jî,  
 1580 Tatig ko pakarâ diâ, jî.  
 Râjâ pakare larke ko, jî.  
 Shahr Sapidân ko chalâ, jî.  
 Raste meñ âke, jî,  
 Kâyâ palatke hawwâ ho gayâ, jî :

- " (Gurû) Gorakh (Nâth), my enemy is with thee.  
 1570 Give me my enemy."  
 Said (Gurû) Gorakh (Nâth), the Mahârâjâ,\*  
 "No thief came to me.  
 Only the sons of kings come to me."  
 Said Râjâ Janmejî ;  
 1575 Gurû Gorakh (Nâth),  
 "Give me thy oath thrice (in the name) of God ;  
 And give me thy oath thrice in the name of the Gurû,  
 And I will go to my home."  
 The Gurû gave his oath,  
 1580 And he seized Tatig.  
 The Râjâ holding the boy  
 Went to Safidon City.  
 On the way  
 Changing his body he disappeared.

\* Merely a title of respect here.

- 1585 Nâg bhagolâ ban gayâ, jî.  
 Chalke Sibhjî pe âve, jî.  
 Sumer Parbat meñ âve, jî.  
 Pârbatî se salâm kare, jî:  
 Sibhjî âdes lagâe, jî.
- 1590 Zâr-zâr roe thâ, jî:  
 "Mujhe biptâ parî, jî.  
 Gurû, meri biptâ ko kâṭo, jî.  
 Râjâ Janmejî ne merâ pîchhâ lâ, jî.  
 Saran pare kî lajjâ râkho, jî."
- 1595 Bole Sibh Mahârâj, jî:  
 "Râjâ, tu âke tîn bachan le le, jî."  
 Jaise Sibhjî Tatîg se bâtân karen the,  
 Râjâ Janmejî chalke âve, jî:  
 Bâtân karte ko dekh lâ, jî.

- 1585 He became a flying Nâg.  
 He went on to Śiva.  
 He came to Mount Merû.  
 He made his salutation to Pârbatî,  
 And saluted Śiva.
- 1590 He was weeping bitterly, (saying),  
 "Sorrow has fallen on me.  
 Gurû, relieve my sorrow.  
 Râjâ Janmejî is behind me.  
 Preserve the honor of thy worshipper."
- 1595 Said Śiva the Mahârâjâ,\*  
 "Râjâ,† (by) coming to me thou hast taken my oath  
 thrice."  
 Just as Śiva was speaking to Tatîg  
 Râjâ Janmejî came up.  
 He saw them talking together.

\* Observe how Śiva is treated all the way through as an ordinary saint!

† Addressing Tatîg.

- 1600 Kuṭiyâ ke bâr meñ â gayâ, jî :  
 Kuṭiyâ ke pâs âke 'â lakh' manâyâ, jî :  
 "Sadâsibhjî, terê kuṭiyâ meñ, jî,  
 Merâ chor â baṛâ, jî."  
 Sibhjî bole, jî ;
- 1605 "Terâ chor hamâre bâr nahîn âyâ, jî.  
 Chor apne ko duniyâ meñ dekh, jî."  
 Bole Râjâ, "merâ chor terâ kuṭiyâ meñ, jî.  
 Jo Brâhman baiṭhâ, jî,  
 Yeh hî merâ chor hai, jî."
- 1610 Boltâ Sibh Mahârâjâ, jî :  
 "Yeh Brâhman hamâre ghar kâ hai, jî :  
 Tere chor nahîn hai, jî."  
 Bole Sibhjî ko, "Mahârâjâ, jî,  
 Merî 'araz suno, jî :
- 1615 Jaisî main kahûn, jî.

- 1600 He came up to the door of the hut.\*  
 Coming to the hut he called out 'â lakh' : (and  
 said)  
 "O Eternal Śiva, into thy hut  
 Hath entered my enemy."  
 Said Śiva :
- 1605 "Thy enemy came not into my doors.  
 Go and look for the enemy in the world."  
 Said the Râjâ, "My enemy came to the hut.  
 The Brâhman sitting (there)  
 He is my enemy."
- 1610 Said Śiva the Mahârâjâ :  
 "This Brâhman belongs to my house.  
 He is not thy enemy."  
 Said he to Śiva, "Mahârâjâ,  
 Hear me :
- 1615 What I say.

\* Śiva is usually represented as an ascetic.

- Tîn bachan Thâkur ke do, jî.”  
 “Tîn bachan Thâkur ke main nahîn detâ, jî !”,  
 Bole Sibhjî, jî ;  
 Boltâ Janmejî, jî ;  
 1620 “Is ko main bhâgke nâ jâne dûn, jî.  
 Apne pitâ kâ badalâ lûn, jî.”  
 Bole Sadâsibh, jî :  
 “Yeh barâ sûrmâ, jî.  
 Is kî jân na mâre, jî.  
 1625 Kisî waqt meñ tujhe kâm de, jî.”  
 Bole, “main is se mâr gañwâ dûn, jî.”  
 Bole Sibhjî Mahârâjâ, jî :  
 “Is Nâg kî hatiyâ tûjh ko lage, jî.”  
 Bole Râjâ, “is ne merâ pitâ mârâ, jî.  
 1630 Main apne pitâ kâ badalâ le lûn, jî :  
 Sibhjî ne us se âge kar dâ, jî.”
- 

Give me thy oath thrice (in the name) of God.”

“I will not give thee my oath thrice (in the name) of  
 God,”

Said Śiva.

Said Janmejî,

- 1620 “I will not let him escape.  
 I will take vengeance for my father.”  
 Said the Eternal Śiva :  
 “He is a great hero,  
 Slay him not.

- 1625 He will be of use to thee some day.”  
 Said he, “I will slay him.”  
 Said Śiva, the Mahârâjâ,  
 “The vengeance of the Nâg will be on thee.”  
 Said the Râjâ, “He slew my father.

- 1630 I will take vengeance for my father.”  
 Śiva brought (the Nâg) before him,

- Bâñh us ke Râjâ pakare, jî.  
 Shahr Sapîdân ko lâve, jî.  
 Shahr Sapîdân ko âe, jî.  
 1635 Shahr Sapîdân ke gore âe,  
 Apnâ rûp banâve, jî ;  
 Kâyâ dharke sidhârî, jî.  
 Uṛan kâ Nâg ho gayâ, jî.  
 Dharke dârî,\* jî, lagâi, jî :  
 1640 Indarpurî meñ â gayâ, jî.  
 Srî Thâkur pe 'araz lagâi, jî.  
 " Nâgon pe aisâ paidâ kar diâ, jî,  
 Nâgân par pâ diâ dasotâ, jî.  
 He Prabhû, yeh biptâ kâṭ do, jî ! "  
 1645 Jaisâ bâten Srî Thâkur se kare thâ, jî,  
 Râjâ bhî chalke â gayâ, jî.  
 Hâth jor ḍaṇḍaut kare, jî ;  
 Dargâh meñ bandagî bajâve, jî :

- 
- And the Râjâ seized him by the arm.  
 He took him to Safîdon City.  
 He came to Safîdon City.  
 1635 He came to the suburbs of Safîdon City.  
 He (the Nâg) took his own form :  
 He changed his body.  
 He became a flying Nâg.  
 He put on wings,  
 1640 And came to Indarpurî.†  
 He prayed to the Holy God :  
 " Thou hast created such (a being) for the Nâgs,  
 That a scourge hath come upon the Nâgs.  
 Remove this trouble, O Lord ! "  
 1645 As he was praying to the Holy God,  
 The Râjâ also came up.  
 With joined hands he saluted him ;  
 He made his (humble) obeisance in the Court (of God).

\* For *uddarî*.† *i.e.*, *Amrâvatî*, see line 362.

- “Rabb Sache, Tere Dargâh meñ, jî,  
 1650 Merâ chor luk gayâ, jî.  
 Mere chor ko batâ de, jî,  
 Mere Srî Thâkur, jî.”  
 Boltâ Srî Thâkurjî, “Mahârâjâ, jî,  
 Is chor ko main na dûn, jî.”  
 1655 Bole Râjâ Janmejî, jî ;  
 “Tere Dargâh meñ jalke marûn, jî !”  
 Boltâ Thâkurjî, “Mahârâjâ, jî,  
 Tum suno jaisî main kahûn, jî :  
 Râjâ Janmejî, jî,  
 1660 Tîn bachan mujh ko de, jî :  
 Tere chor ko tujhe dûn, jî.”  
 Râjâ ne tîn bachan Thâkur ko de de, jî.  
 “Tatîg ko to jân se na marîyo, jî !”  
 Us ke hâth meñ hâth pakaṛâ dîâ, jî :  
 1665 Dhartmaṇḍal kî karî tayyârî, jî.
- 

- “O True God, in thy Court,  
 1650 Hath my enemy made him a sanctuary.  
 Show me my enemy,  
 O my Holy God.”  
 Said the Holy God, “Mahârâjâ,  
 I will not give thee thy enemy.”  
 1655 Said Râjâ Janmejî :  
 “I will burn myself in thy Court !”  
 Said the (Holy) God, “Mahârâjâ,  
 Hear what I say.  
 Râjâ Janmejî,  
 1660 Give me thine oath thrice  
 And I will give thee thy enemy.”  
 The Râjâ gave him his oath thrice (in the name) of God  
 That he would not slay Tatîg.  
 He seized him by the hand,  
 1665 And made ready for Dhartmaṇḍal.



- Shahr Sapîdân ko âve, jî.  
 Chalke mahilon ko Râjâ âve, jî.  
 Mâtâ ko jhuk-jhukke kare salâm, jî :  
 " Mâtâ, mere ik salâm, do salâm, jî :
- 1670 Bande kî sât salâm, jî ! "
- Bolí Mâtâ, " terí salâm tujhe rajâní, jî.  
 Terí 'umar ho drâz, jî. "
- Shahr men khabarân Râjâ kî ho gaí, jî :  
 " Jis Nâg ne pitâ us kâ khâ jâ, jî,  
 1675 Us Nâg ko Râjâ pakarke lâyâ, jî. "
- Sârâ Shahr Râjâ ke pâs âve, jî.  
 Jhuk-jhuk karen salâm, jî.  
 Tel kâ karhâwâ charhâyâ, jî.  
 Bhârî bhârî lakkar jalen, jî :
- 1680 Khadh-budh karâhâ men tel pake, jî.  
 Râjâ Nâg ko hâth men pakare, jî :  
 Srí Kishn kâ nám le, jî :

- He came to Safîdon City.  
 The Râjâ went on to the palace.  
 He saluted his mother respectfully : (saying,) " Mother, one salute and two salutes,  
 1670 Seven salutes from thy servant (son). "
- Said his mothor, " I return thy salute ;  
 Be thy life long. "
- The news of the Râjâ spread through the City,  
 That the Nâg who had slain his father,  
 1675 The Râjâ had seized and brought.  
 All the City came to the Râjâ,  
 And saluted respectfully.  
 They put the oil caldron (on the fire).  
 They lighted great logs,  
 1680 And the caldron began to boil.  
 The Râjâ seized the Nâg by the hand.  
 He took the name of the Holy Kṛishṇa.

- Us ke pûnch ko tel meñ daboe, jî.  
 Dâgh lagâkar chhor die, jî.  
 1685 Nâg dharke dâri lâve, jî :  
 Râjâ Bâsak pe Dhartmaṇḍal meñ jâve, jî.  
 Âke Tatîg Nâg māmâ se kâre salâm.  
 Pûchhtâ māmâ se, jî :  
 “Kaun kaun Nâg bache ? kaun kaun mâre gae, jî ?”  
 1690 Boltâ Bâsak Mahârâjâ, jî :  
 “Dhâi kulî bhâgkar bachî, jî.”  
 Bole, “Mâmâ, main to Srî Kishnjî ke bachanon se  
 bachâ, jî.”
- 

- He plunged the (Nâg's) tail into the oil.  
 Marking him (thus) he let him go.  
 1685 The Nâg put on wings,  
 And went to Râjâ Bâsak in Dhartmaṇḍal.  
 Tatîg the Nâg came and saluted his uncle.  
 He asked his uncle :  
 “How many Nâgs escaped ? How many died ?”  
 1690 Said the Mahârâjâ Bâsak :  
 “Two and a half families ran away and escaped.”  
 Said (Tatîg) “Uncle, I escaped by the mediation of the  
 Holy Kṛishṇa.”
-

## No. XVII.

### THE GENEALOGIES OF LÂL BEG,

AS RECORDED IN THE PRIVATE GURMUKHÎ MSS., KEPT FOR  
THEIR OWN INFORMATION BY VARIOUS SCAVENGERS  
OF THE AMBÂLÂ AND KARNÂL DISTRICTS.

[Lâl Beg, whose subsidiary names are Lâl Gurû, Lâl Khân, Sâmâlî Beg, Lâl Shâh, Mirân Shâh, Lâl-o-lâl, and many another honorific title, is the tutelary saint of the scavenger castes of the Eastern Panjâb, and the pivot on which all their notions of religion turn. Owing to the state of complete ignorance in which the scavenger classes of India live, it is only with the utmost difficulty that anything can be elicited with certainty about him. The wildest and most contradictory stories as to his origin are told, but I have long been of opinion that the name should be Lâl Bhekh (*bhikshu*) or the Red (saffron-clothed) Monk, and stories I have recently unearthed confirm this view: (See *Panjâb Notes and Queries*, vol. I., 1883-4). He is probably merely the personification of the priest of the scavengers, who is a "saffron-clothed monk," and all the legends about him emphatically point to this conclusion.]

[Bâlmik, Wâlmik, Bâlnik, Bâlmîg, Bâlâ Shâh and Nûrî Shâh Bâlâ are the variations of the name of a sacred personage in the scavengers' hagiology who occupies the place next to Lâl Beg, and who is very frequently inextricably mixed up with him. He is without difficulty and beyond all doubt to be identified with Vâlmiki, the low-caste author of the Saṅskṛit *Râmâyana*.]

[It is well known that the scavengers, or at any rate a large proportion of them in Northern India, are Lâlbegis or followers of Lâl Beg, and that they have a religion of their own, neither Hindû nor Musalmân, but with a priesthood and a ritual peculiar to itself. This religion may be best styled hagiolatry pure and simple, as it consists merely of a confused veneration for anything and everything its followers, or rather their teachers, may have found to be considered sacred by their neighbours, whatever be its origin. Thus we find in the Panjâb that in the religion of the scavenger castes the tenets of the Hindûs, the Musalmâns and the Sikhs are thrown together in the most hopeless confusion, and that the monotheism taught by the mediæval reformers underlies all their superstitions.]

[After repeated enquiries extending over several years all that I have been able, besides fragmentary tales related verbally, to obtain from the

scavengers up to date about their religion are the few *kursnâmâs*, or shortly *hursts*, here given. The proper translation of the word *kursnâmâ* is genealogy, and the scavengers do mean their *kursnâmâs* to be genealogies of their great saints, but as a matter of fact they contain also their stories and their ritual, as much of them, at any rate, as they ever commit to paper. There is always some *gurû* or spiritual guide, who lives at some town at a distance from the examinee, who has "the whole book," but I have never been able yet to unearth any such person.]

## I.

## TEXT.

*Kursnâmâ Das Autâr Bâlnîk Gurû Lâl Beg Kâ.*

Bâlnîk Sandokh Rikh kâ :

Sabad Rikh :

Ansadâ :

Rikhî De :

Bikhî De :

Madâdeo Srî Mahârâj ke :

Akâl Purakh :

Andkaṇḍe Mârkaṇḍe ke.

## TRANSLATION.

*The Genealogy of the Ten Incarnations\* of Bâlnîk, the Gurû of Lâl Beg.*

Bâlnîk (was the son) of Sandokh Rikh :

(The son of) Sabad Rikh :

(The son of) Ansadâ :

(The son of) Rikhî De :

(The son of) Bikhî De :

(The son of) Mahâdeo (the son) of the Holy Monarch :

(The son of) the Immortal Man :

(The son of) Andkaṇḍâ (the son) of Mârkaṇḍâ.†

\* In obvious imitation of the ten incarnations of Vishṇu.

† There is hopeless confusion here. Santosha is Content personified as the son of Dhârma (Religious Law) and Tushtî (*fem.* Contentment) in the classics. *Shabd* or *sabad* (Sansk. *śabda*) is the dictum of a saint, more especially of one of the Gurûs in the Sikh Religion, from whence it has in all probability been here borrowed and personified. *Ansadâ* may possibly represent the Skr. *anusâra*, a demon. Rikhî De is

## II.

## TEXT.

*Kursmâmâ Pirân dâ.\**

Awwal Pir Âsâ :  
 Dom Pîr Khâsâ :  
 Som Pîr Safâ :  
 Châram† Pîr Giljhap,â.

- 5 Hâre kê mal, jîte kê pahilwân, Sarjan ummat pâi !  
 Sachche Shâhe kalâ tîkâî !  
 Jis din Mîrân Shâh janamiâ, chaudâh tabaq hoî rushnâî !  
 Thâpî milî Muhammadon !  
 Barhâî milî Paighambaron !
- 10 Jhotâ jamiâ ban-khande men ; chhutâ phirâ Dargâh men ;  
 maqtûlon bâng sunâî.  
 “ Kholo bâwan toî-chîrâ,” hûrân mangal gâî !  
 Tale bage Jindâ Dariyâo, jithe pîre ashnân lagâî.  
 Uchhe daliche satranjîân, jithe pîre mâl pâî.
- Sone kê tokrî ! Râpe kê jhârû !
- 15 Kyâ kahtî hai tokrî ? kyâ kahtâ hai jhârû ?  
 Tokrî kahtî hai, “ pâk dar pâk ! ”

Rishabha the father of Bharata and well known in modern times as Rikhab Dev in the Hindî rescensions of the *Bhâgavata Purâna*. The Bikhî De which has been made to jingle with the preceding Rikhi De is probably merely the classical *bhikshu*, the Brâhman in his fourth or mendicant stage. Mahâdeo is of course Śiva, and the name Srî Mahârâj is very often applied to him as a title. Akâl Purakh, or the Immortal Man, meaning God, is a central figure in the Sikh Religion, and the hymn in his praise, the *akâl ustut*, immediately follows the *japjî* or chief prayer in Gurû Govind Singh's *Granth* (Scripture): the sect of Akâlîs are his especial followers: hence no doubt his presence here. Andkande I guess to be made to jingle with the more familiar Mâr-kande following: it may mean Śiva in his character of Andâ or Brâh-mânda, the egg principle of life. Mârkaṇḍa is the reputed author of the *Mârkaṇḍeya Purâna*, one of the most popular of the *purânas*, because the most full of unalloyed folklore. The solely Hindû character of this “genealogy” is to be remarked.

\* Clearly a text made up of fragments of longer pieces.

† For the Persian ordinals *awwal*, *doyam*, *soyam*, *chuhdram*: all in common use.

- Jhârû kahtî hai, "khâk dar khâk!"  
 Jhârû jharamân dil kar safâ!  
 Le boṛiâ wâ ke ðere ko jâe.  
 20 Kâs kî kunjî? kâs kâ tâlâ?  
 Kaun hai kholnewâlâ?  
 'Ishq kî kunjî! Prem kâ tâlâ!  
 Jibrâil hai kholnewâlâ!  
 Wahî ik hai!

## II.

## TRANSLATION.

. *The Genealogy of the Saints.*

- First (is) Pîr Âsâ :  
 Second (is) Pîr Khâsâ :  
 Third (is) Pîr Safâ :  
 Fourth (is) Pîr Giljhaprâ.\*  
 5 The warrior (in time of) defeat, the hero (in time of)  
 victory, the Saviour† hath obtained a following.  
 The True Lord hath arranged it!  
 When Mirân Shâh‡ was born, the fourteen regions (of  
 the world) were illuminated!  
 Muḥammad patted him (on the back) !  
 The Prophets advanced him (to glory) !  
 10 The strong man§ was born in the wilderness, and  
 strayed into the Court (of God) and heard the call  
 (to prayer) from the dead.  
 "Open (your) turbans (ye) fifty-two (kinds of *faqîrs*),"||  
 joyfully sang the angels !

\* A confused allusion to Muhammadan saints, &c. Âsâ is for 'Îsâ, *i.e.*, Jesus Christ. Khâsâ is Khwâjâ Khizar. Safâ is for Safî'ullah, the usual title of Idris or Enoch (Akhnûkh). Giljhaprâ is Lâl Beg himself in allusion to the legend of his springing out of an earthen pot (*gil*). The Muhammadan tendency of the whole of this "genealogy" is very noteworthy.

† Lâl Beg.

‡ Lâl Beg.

§ *Lit.*, buffalo.

|| *I.e.*, pay respect. There are popularly fifty-two varieties of mendicants.

Beneath him flowed the River of Life where bathed the saints.

Above him (were spread) carpets and rugs, where the saints took their ease (swung themselves).\*

Golden basket! silver broom!

15 What saith the basket? what saith the broom?

Saith the basket; "Clean and clean!"

Saith the broom, "Dust and dust!"

Sweeping with the broom clean the heart!

Take the bag to his house,

20 Of what is the key? of what is the lock?

Who is the opener?

Of love is the key! of love is the lock!

Jibrâîl† is the opener!

He (Lâl Beg) is the one!

### III.

#### TEXT.

#### *Kursîmâmâ.*

Uṭh Mâtâ Mainâwantî sutîe! Bâbe Bâle liâ autâr!

Dhamak paṛî Paitâl meñ: chhuṭî gard ghobâr!

Chañfân âi Kumbâ se, Khwâjâ kî pukâr!

Kuhîân, machh, chiṛhore, uḍ uḍ mângē mās tandûe!

5 Chheṛ chhiṛî Ganesh kî Derâ Ghâzî Khân.

Jotân jaleñ akâs uḍ uḍe baiṭhke jagâ lîe masân.

Muñh kajiâle sâr ke kakkî kelî ke aswâr.

Ân khare Godhan tapashî Darbâr.

Kuṇḍe san ke lagâm dîe, ankan-sankan kân.

10 Ân khareṭe Godhan tapashî band khareṭâ hâth.

Chheṛân de agwân ûbal mângē, hun bal mângē sandeh dâ.

Dhîân kaṛâhî chûrmâ aur bakre-sakre.

13 Wahî ik!

\* Describes what he saw in heaven.

† The angel Gabriel: God's messenger in the Muhammadan religion.

## TRANSLATION.\*

*Genealogy.*

Up, Mother Mainâwantî† sleeping! Bâbâ Bâlâ‡ hath  
put on the flesh!

A trembling hath come upon Pâtâl: § the dust (of his  
coming) ariseth!

The standards are coming from Makkâ and the Khwâjâ||  
is shouting!

Falcons, eagles, and birds of prey demand the flesh of  
milch animals!

- 5 The army of Gaṇeśa hath advanced to Derâ Ghâzi  
Khân.¶

The fires flame up to heaven and light up the pyre.

Riding on a brown mare with curb of steel,

Godhan\*\* the ascetic standeth in the Court (of God).

(In the mare's mouth) is a muzzle of rope and orna-  
ments in its ears.

- 10 Godhan the ascetic standeth with joined hands.

The commander of the army asketh for might; asketh  
for strength for his whole body.

Dhân†† asketh for sweets and offerings and goats and  
sheep.

- 13 He is the one.

\* This song is probably a mere fragment, or rather a collection of scattered and disjointed fragments, at any rate it is quite unintelligible as it stands.

† Mainâwantî (? Avantî or Ujjayinî personified) is the mother of Gopî Chand Bhartarî (Bhartṛihari) in the well-known legends regarding that author.

‡ Bâbâ Bâlâ is Bâlâ Shâh, *i.e.*, Vâlmiki :

§ Pâtâl is the land of the Serpents or Nâgas: see legend of Niwal Dai, *ante*.

|| Kumbâ was explained to mean Makkâ, but (?) should be Kunâba = Madîna, and Khwâjâ to mean Khwâjâ Khizar.

¶ There is probably some terrible corruption here.

\*\* Godhan might be for Gordhan (Govardhana) often confused with Krishna, or it might be for Gautama = Buddha. But as Derâ Ghâzi Khân is mentioned and also Kakkî (the name of Sarwar's mare) perhaps Sakhî Sarwar is meant. See legends about him, *ante*.

†† Bîhî Dhiânî is often worshiped along with Lâl Beg as his female relative.



## IV.

## TEXT.

*Kursnâmâ.*

B'ism'illâhi'r-Raḥmâni-r-Raḥîm !

Sir par dast Pîr Murshid kâ ! Sâbit rahe yaqîn !

Karm to Karîmâ !

Râm\* to Raḥîmâ !

5 Neki to Nekâhîl kî !

'Azmat to 'Azâzîl kî !

Daur to Isrâfîl kî !

Zamîn ke dalîche : âsmân ke samete : simaṭ simaṭ tû !

Bâdshâhat Muḥammad'kî, ujn o barkat Deo !

10 Âp i'tqâd ke mâlik ! Zikar sune the sâre !

Khair to Allah Ta'âlâ kî, Nis-Ta'âlâ kî !

Dâman Bibî Fâtima ke !

Chhatar to Dillî kâ :

Taba' to Makke kâ.

15 Ajmer to Zindâ Khwâjâ Maujdîn kî,

Ḥazrat Kâtî Katalmîn manukh tan ke.

Awwal amân ik Nastû : †

Dom amân do Nastû.

Tiâram amân ta Nastû.

20 Châram amân lip Nastû.

Awwal Pîr Âsâ.

Dom Pîr Ḥazrat Khwâjâ Khâsâ.

Som Pîr Safâ.

Châram Pîr Dâdâ Giljhaprâ.

25 Pet ko rotî ; tan ko kaprâ !

Neza to damâtn !

Sadâ sadâ bânkṛâ jāûn !

\* For *rahām*.

† For *nass*, a certain class of texts from the Qurân.

- Pîr merâ jamiâ : sab pîrân lar pâyâ.  
 Jhagâ topî Mâi Gaurjâ leke pahinâyâ.  
 30 Yeh mubâarakî Allâh Nabî ko âî.  
 Wâh ! wâh ! Jî ! mere Shâh kî sâmalî bel bahot sî  
 barhâî !

- Bâle Shâh Nûrî :  
 Saidar Shâh Nûrî :  
 Habbu't-Ta'âlâ Nûrî :  
 35 Maullâ Mushkil-kushâ Dâkhdâkh Nûrî.  
 Takht-bakht Rabbu'l-'Âlamîn Nûrî.  
 Bâlâ Shâh Nûrî kis ke beṭe ?  
 Amîr Shâh Nûrî ke beṭe.  
 Amîr Shâh Nûrî kis ke beṭe ?  
 40 Saidar Shâh Nûrî ke beṭe.  
 Saidar Shâh Nûrî kis ke beṭe ?  
 Habbu't-Ta'âlâ Nûrî ke beṭe.  
 Habbu't-Ta'âlâ kis ke beṭe ?  
 Maullâ Mushkil-kushâ Dâkhdâkh Nûrî ke beṭe.  
 45 Maullâ Mushkil-kushâ kis ke beṭe ?  
 Takht-bakht Rabbu'l-'Âlamîn Nûrî ke beṭe.

- Wâh ! wâh ! Jî ! Sat Jug meî kyâ bhânâ bartâyâ ?  
 Sone kâ ghaṭ.  
 Sone kâ maṭ.  
 50 Sone kâ ghorâ.  
 Sone kâ jorâ.  
 Sone kî kunjî : sone kâ tâlâ : sone ke kîwâr.  
 Dakhan mûnh morî : Uttar mûnh dîwâr.  
 Lâo kunjî ; kholo kîwâr :  
 55 Le mere Sachche Dâdâ Pîr ke dîdâr !  
 Shâhanshâh be-parwâ !  
 Wohî Ik Allâh !  
 Tere Nâm kâ pallâ !  
 Tû zâhir Nâm Ik Allâh !

- 60 Wâh ! wâh ! Jî ! Dwâpar meî kyâ bhânâ bartâyâ ?

- Chândî kê ghaṭ.  
 Chândî kê maṭ.  
 Chândî kê ghorâ.  
 Chândî kê jorâ.
- 65 Chândî kê kunjî : chândî kê tâlâ : chândî kê kîwâr :  
 Uttar mûnh morî : Dakhan mûnh dîwâr.  
 Lâo kunjî ; kholo kîwâr :  
 Le mere Sachche Dâdâ Pîr kê dîdâr !  
 Shâhanshâh be-parwâ !
- 70 Wohî Ik Allâh !  
 Tere Nâm kê pallâ !  
 Tû zâhir Nâm Ik Allâh !  
 Kîjo khairsalâ,  
 Jumlá fuqron kê 'ishq Allâh !
- 75 Wâh ! wâh ! Jî ! Trete Jug meñ kyâ bhânâ bartâyâ ?  
 Tâambe kê ghaṭ.  
 Tâambe kê maṭ.  
 Tâambe kê ghorâ.  
 Tâambe kê jorâ
- 80 Tâambe kê kunjî : tâambe kê tâlâ : tâambe kê kîwâr :  
 Pûrab mûnh morî : Pachhan mukh dîwâr.  
 Lâo kunjî ; kholo kîwâr :  
 Lo mere Sachche Dâdâ Pîr kê dîdâr !  
 Shâhanshâh be-parwâ !
- 85 Wohî Ik Allâh !  
 Tere Nâm kê pallâ !  
 Tû zâhir Nâm Ik Allâh !
- Wâh ! wâh ! Jî ! Kal Jug meñ kyâ bhânâ bartâyâ ?  
 Miṭṭî kê ghaṭ.  
 90 Miṭṭî kê maṭ.  
 Miṭṭî kê ghorâ.  
 Miṭṭî kê jorâ.  
 Miṭṭî kê kunjî : miṭṭî kê tâlâ : miṭṭî kê kîwâr.  
 Pachham mûnh morî : Pûrab mûnh dîwâr.
- 95 Lâo kunjî ; kholo kîwâr :

- Lo mere Sachche Dâdâ Pîr ke dîdâr !  
 Shâhanshâh be-parwâ.  
 Wohî Ik Allâh !  
 Tere Nâm kâ pallâ !  
 100 Tû zâhir Nâm Ik Allâh !
- Wâh ! wâh ! Jî ! Lâl-o-lâl kareᅅge nihâl !  
 Gharî gharî ke kâᅇge kâl !  
 Lâl ghorâ.  
 Lâl jorâ.  
 105 Lâl kalghî : lâl nishân.  
 Lâl tambû : lâl pahilwân.  
 Lâl maidân.  
 Sone kî tokrî ; rûpe kâ jhârû ; gal phûlon ke hâr :  
 Jâ khare hote Sachche Sâhib ke Darbâr !
- 110 Kijîye chhutkârâ !  
 'Ali Sâhib Paighambar Duldul sangârâ.  
 Khabar hûi Dânon ko, kîtâ dilkârâ.  
 " Yâ Pîrjî, merâ bhî dil kartâ hai, jang meᅅ chalûngâ  
 karârâ."
- Chûngî to niwâlâ,  
 115 Sarsabz rahe dumâlâ ;  
 'Arash pe kurush\* meᅅ dhûnî pâ baiᅇhe Nûrî Shâh Bâlâ.  
 'Arash se utarâ gharâ wa piâlâ.  
 Hukm hûi Sâmalî Beg ko : pî gayâ ; hûi matwâlâ.  
 Sirariâ, Ugaᅇiâ, sahnâ bidâ karnâ ik kinârâ.
- 120 Sâr kî chharî, Multân kî kumân, iᅅdal hastî, zard ambârî :  
 Âi Dâdâ Lâl Beg Sachche Sat Gur Wali kî sawârî.  
 Ao Mîyân Lâl Khân Darbârî !  
 Sattar do bahattar balâ tumhâre panje tale mârî !  
 Chhânûnge dûdh kâ dûdh, pânî kâ pânî.

---

\* For *kursî*, heaven as the throne of God;

125 Toshâ wa kalâwâ, bheṭ hai tumhârî!  
Kuchh kîjo madad hamârî!

Shâh ke takht, Multân ke kumân, inḍal hastî, zard  
ambârî.

Âî Dâdâ Lâl Beg Sachche Sat Gur Wâlî kî sawârî.

Âo Mîyân Lâl Khân Darbârî!

130 Sarwar kî shahîdî, Ḥazrat kâ kalimâ pâk :  
“ Lâ ilâha ill’illâho, Muḥammadi-r-Rasûlu’llâho.”

#### IV.

#### TRANSLATION.

#### *Genealogy.\**

In the name of God, the Merciful, the Compassionate.  
The hand of the Priest, the Teacher, be on thy head :  
Be thy faith perfect !

Mercy (belongs to) the Merciful !

Compassion (to) the Compassionate !

5 Goodness is Michael’s !

Glory is ‘Azâzil’s !

The Message is Isrâfil’s ! †

The earth for thy carpet : the heavens for thy canopy :  
be thou under its protection ! †

Empire is Muḥammad’s, by the will and blessing of God.

10 Thou art (now) a master of the faith ! Thou hast heard  
the whole secret !

\* This is really an initiatory rite into the sect of Lâl Beg. Through-  
out it the priest is addressing his pupil. It is eminently a Musalmân  
rite.

† The text here is a confused jingle having a reference to the Musal-  
mân belief in the angels. Nekâhîl is for Mikâîl, the Archangel  
Michael. Isrâfil is the Archangel who will sound the last trumpet.  
‘Azâzil is one of the evil spirits.

‡ *Samete, simat*: the sense given is traditional: the words have  
otherwise no meaning here.

Welfare is God's the Most High, the Supreme !  
Seize the skirt of Bibî Fâtimâ ! \*

Empire is Dillî's :

The law is Makkâ's.

- 15 Ajmer (belongs to) the Immortal Khwâjâ Maujdîn,  
The Holy Qâzî, Slayer of body and soul. †

The first faith was the first Law.

The second faith was the second Law.

The third faith was the third Law.

- 20 The fourth faith was the fourth Law ‡.

First is Pîr Âsâ.

Second is the Holy Saint Khwâjâ Khâsâ.

Third is Pîr Safâ.

Fourth is the Holy Saint Giljhaprâ.

- 25 May bread be to thy belly, clothing to thy body !  
I upraise (Lâl Beg's) Standard !  
I wish thee joy for ever and ever !

My saint was born : he was supèrior to all the saints.

Mother Gaurjâ brought and put on him his robe and  
cap. §

- 30 She hath come to congratulate the Prophet of God (!).  
Hail ! Hail ! Lord ! My Saint's family hath greatly  
increased !

\* Seek her protection. She was Muḥammad's daughter.

† Khwâjâ Maujdîn is Khwâjâ Mu'ainu'ddîn Chishtî of Ajmer (see p. 205 *ante*), Maujdîn being a corruption of Mu'izzu'ddîn used by mistake. By Hazrat Kâti Katalmîn is meant the above by mistake for Muḥammad; Kâti being for Qâzî (compare our Cadi), and Katalmîn being reference to Muḥammad's title of 'Aliu'l-Qattâl. The whole line has reference to the doctrine of *jihâd* or religious war against infidels (crescentade).

‡ The reference here in a confused way is to the four sacred books of the Musalmâns; *Taurât*, the Pentateuch; *Zabûr*, the Psalms; *Injîl*, the Gospels; the *Qurân*.

§ Gaurjâ, wife of Śiva. The whole custom is Hindu be it noted.

- Bâle Shâh, the Saint :\*
- Saidar Shâh, the Saint :
- The Beloved of the Most High, the Saint.
- 35 The Lord, the Destroyer-of-difficulties, Dâkhdâkh, the Saint.
- (The Sitter on the) Blessed Throne, the Lord of the Two Worlds, the Saint.
- Bâlâ Shâh, the Saint : whose son is he ?
- The son of Amîr Shâh, the Saint.
- Amîr Shâh the Saint : whose son is he ?
- 40 The son of Saidar Shâh, the Saint.
- Saidâr Shâh the Saint : whose son is he ?
- The son of the Beloved of the Most High, the Saint.
- The Beloved of the Most High, the Saint : whose son is he ?
- The son of the Lord, the Destroyer-of-difficulties, Dâkhdâkh, the Saint.
- 45 The Lord, the Destroyer-of-difficulties, whose son is he ?
- The son of the (Sitter on the) Blessed Throne, the Lord of the Two Worlds, the Saint. †
- Hail ! Hail ! Lord ! what were the rites in the Golden Age † ?
- Golden pitcher.
- Golden shrine.

---

\* *Nûrî* of heaven, as opposite *khâkî*, " of the earth earthy."

† The reciter of this genealogy can have no perception of any real meaning in it. It is a mere string of familiar titles of sacred personages very much corrupted. Bâlâ Shâh is Vâlmiki. Saidar Shâh is (? ) Haidar, that is, 'Ali. Maullâ is universal in India as a synonym for God. Mushkil-Kushâ is a title of 'Ali. Dâkhdâkh unless it be for *dâgh dâgh*, celebrated, is unintelligible. Takht-bakht Rabbu'l'Âlamîn is, they say, meant for Muḥammad, but the latter is an universal title of God.

‡ The reference in this and the succeeding passages is to the conventional four ages of the world in the Hindu cosmogony. The Kṛita Yuga or Golden Age : Tretâ Yuga or Silver Age : Dwâpara Yuga or Brazen Age : Kali Yuga or Iron Age, the present one. It will be observed that the text has them in the wrong order. It evidently relates the ritual of the scavenger classes.

- 50 Golden horse.  
 Golden clothes.  
 Golden key: golden lock: golden door.  
 Entrance\* to the South: (back) wall to the North.  
 Put in the key: open the door:
- 55 Behold my True Holy One, the Saint (Lâl Beg) !  
 King of kings and without care !  
 He is the One God !  
 In thy Name is refuge !  
 And Thy Name is openly the One God !
- 60 Hail ! Hail ! Lord ! what were the rites in the Silver  
 Age ?  
 Silver pitcher.  
 Silver shrine.  
 Silver horse.  
 Silver clothes.
- 65 Silver key : silver lock : silver door.  
 Entrance to the North : (back) wall to the South.  
 Put in the key : open the door :  
 Behold my True Holy One, the Saint (Lâl Beg) !  
 King of kings and without care !
- 70 He is the One God !  
 In thy Name is refuge !  
 And thy Name is openly the One God !  
 Grant us welfare,  
 God, the Beloved of all the Saints !
- 75 Hail ! Hail ! Lord ! what were the rites in the Brazen  
 Age ?  
 Brazen pitcher.  
 Brazen shrine.  
 Brazen horse.  
 Brazen clothes.

---

\* Of the shrine.



- 80 Brazen key : brazen lock : brazen door.  
 Entrance to the East : (back) wall to the West.  
 Put in the key : open the door :  
 Behold my True Holy One, the Saint (Lâl Beg) !  
 King of kings and without care !
- 85 He is the One God !  
 In Thy Name is refuge !  
 And Thy Name is openly the One God !

- Hail ! Hail ! Lord ! what are the rites in the Black  
 (Iron) Age ?  
 Earthen pitcher.
- 90 Earthen shrine.  
 Earthen horse.  
 Earthen clothes.  
 Earthen key : earthen lock : earthen door.  
 Entrance to the West ; (back) wall to the East.
- 95 Put in the key : open the door :  
 Behold my True Holy One, the Saint (Lâl Beg) !  
 King of kings and without care !  
 He is the One God !  
 In Thy Name is refuge !
- 100 And Thy Name is openly the One God !

- Hail ! Hail ! Lord ! He, the Enricher,\* will bring thee  
 prosperity ! .  
 Hour by hour will he subdue thy pain !  
 Red his horse.  
 Red his clothes.
- 105 Red his crest : red his standard.  
 Red his tent : red his attendants.  
 Red his abode.

---

\* Lâl Beg.

Golden his basket; silver his broom; garland of flowers  
about his neck.

Go, stand in the Court of the True Lord!

110 Procure us release.\*

The Lord 'Ali, the Prophet, adorned his horse Duldul.†  
The Jinns heard of it and gave him challenge:

“Ho, Sir Saint, I too have a mind to make me ready  
for the fight.

Eating at his ease,‡

115 Green§ (ever) remained his turban;

Nûrî Shâh Bâlâ sat beside his sacred fire|| on his throne  
in heaven.

From heaven descended a pitcher and a cup (to Lâl  
Beg).

Sâmalî Lâl Beg received the command: he drank and  
was drunken.

O Sirariâ, O Ugañiâ,¶ put aside our troubles afar.

120 Staff of iron, bow of Multân, tuskless elephant, golden  
seat.\*\*

(Thus) came the cavalcade of True Perfect Teacher, the  
Lord, the Holy Lâl Beg.

Welcome thou Lord Lâl Khân, thou Sitter in the Court  
(of God)!

\* Probably something has been omitted here.

† These lines no doubt relate to a fragment of some legend about 'Ali. Duldul was the name of his mule. Dânoñ is for Jânn, the first of the five orders of the *genii* in Muhammadan legend, generically known in India as Jinns.

‡ *Lit.* by small mouthfuls.

§ The orthodox colour for Musalmân saints, and in India for men of learning and sanctity.

|| *Dhûnî* is the sacred fire of the *Hindu* mendicants!

¶ *Sirariâ* is, the scavengers say, Bhairon or Bhairava: see *ante*, legends about Sakhî Sarwar. *Ugañiâ* may be guessed to be Agastya, a central figure in many an Indian legend.

\*\* Multân bows and tuskless elephants are popularly the best of their kind.

The two and seventy and the seventy-two evils\* are  
under thy hand.

He will sift milk from milk and water from water.†

- 125 The offerings and the *hugqa* are thy present!‡  
Give me somewhat of thy help!

Throne of kings, bow of Multân, tuskless elephant,  
golden seat.

(Thus) came the cavalcade of the True Perfect Teacher,  
the Lord, the Holy Lâl Beg.

Welcome thou Lord Lâl Khân, thou Sitter in the Court  
(of God)!

- 130 By the testimony of (Sakhî) Sarwar, (this) is the holy  
creed of the Saint:

“There is no god but God, (and) Muḥammad is the  
Prophet of God.”

## V.

### TEXT.

#### *Kursî.*

Wohî ik Lâl-o-lâl karegâ nihâl!

Gharî gharî ke kâṭe kâl!

Lâl Beg Darbârî sattar sai balâ panje se mârî!

Hâre ke mal, jîte ke pahilwân;

- 5 Jahân paṛe, mâr wahân paṛe!

Lalkâro bolo, mominôn! §

Wohî Ik Allâh!

Tere Nâm kâ pallâ!

\* *i.e.*, all evils.

† Idiom for doing perfect justice.

‡ In allusion to the usual gifts given by the scavengers to their priests.

§ For *mûminîn*, the orthodox, the faithful Musalmâns.

## TRANSLATION.

*Genealogy.*

He, the one Enricher, will bring thee prosperity !

Hour by hour will he subdue thy pain !

Lâl Beg, the Sitter in the Court (of God) hath destroyed by his hand the seventy hundred evils !

The warrior (in time of) defeat, the hero (in time of) victory ;

5 Whereon he falleth there fall blows !

Shout challenge, O ye faithful.

He is the one God !

In Thy Name is refuge.

---

# THE LEGENDS OF THE PĀNJĀB.

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