

City of the Turks: Urban Encounters in Vidyāpati's *Kīrttilatā*

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Abstract

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This thesis study examines two main issues through a close examination of Vidyāpati Thakura's 15th century Avahattha text, the *Kīrttilatā*. The first issue revolves around the interactions and encounters of Hindus and Muslims (here Turks). In contrast to previous readings of these interactions, I propose that their relationship was neither entirely ecumenical nor entirely conflictive. Instead, I seek to understand the conflict that does exist for its motivations. The Turks of the *Kīrttilatā* are first and foremost identified for their culture, behavior, and status, not their religion. For the second issue, I seek to highlight the unique perspective of this text to address the first issue. Vidyāpati wrote this text in a regional Apabhramṣa (Avahattha) with many foreign loanwords, this text bridges the gap between the classical cosmopolitan and the parochial vernacular.

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Dedication

This thesis is dedicated to my parents Neville and Nanette Diamond.

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Abbreviations

Lexicographical Sources

- ApHK Kumāra, Nareśa. *Apabhrāṁśa-Hindī kośa*. New Delhi: D.K. Printworld, 1999
- CPED Steingass, Francis Joseph, John Richardson, Charles Wilkins, and Francis Johnson. *A Comprehensive Persian-English Dictionary, including the Arabic words and phrases to be met with in Persian literature* London: K. Paul, Trench, Trubner & Co., Ltd., 1930.
- DUCH Platts, John T. *A Dictionary of Urdu, Classical Hindī, and English*. London: Oxford University Press, 1960.
- OHED McGregor, R. S. *The Oxford Hindi-English Dictionary*. Oxford; New York: Oxford University Press, 1993.
- HGAp Tagare, Ganesh Vasudev. *Historical Grammar of Apabhrāṁśa*. Delhi: Motilal Banarasidass, 1948.
- HSS Dāsa, Śyāmasundara. *Hindī śabdasaṅgara*. Kāśī: Nāgarī Pracāriṇī Sabha, 1965.
- MW Monier-Williams, Monier, Ernst Leumann, and Carl Cappeller. *A Sanskrit-English Dictionary Etymologically and Philologically Arranged with Special Reference to Cognate Indo-European Languages*. Oxford: The Clarendon Press, 1899.

Source Abbreviations

*These abbreviations of Avahaṭṭha vocabulary citation are taken directly from the Apabhramṣa-Hindī Kośa, and are only meant to be a helpful source, not a definitive list.

Bh	<i>Bhavisyattakahā</i>
DNM	<i>Deśī Nāma Mālā</i>
HV	Hemacandra's <i>Apabhramṣa Vyākaraṇa</i>
J	<i>Jambūsāmi Cariu</i>
Js	<i>Jasahara Cariu</i>
K	<i>Karakamḍa Cariu</i>
KL	<i>Kīrttilatā</i>
MP	<i>Mahāpurāṇa</i>
N	<i>Nayakumāra Cariu</i>
PC	<i>Pauma Cariu</i>
PG	<i>Prācīna Gurjara Kāvya Saṃgrah</i>
Pr.Pg.	<i>Prākṛta Paiṅgalam</i>
PSC	<i>Paumasiri Cariu (Dhahila)</i>
R	<i>Rāulavela</i>
SC	<i>Sukumāla Cariu</i>

Grammar Notations

1	first person
2	second person
3	third person
Abl	ablative
Abs	absolutive
Acc	accusative
Adj	adjective
Adv	adverb
Ap	Apabhramṣa
Avh	Avahaṭṭha
B	Bengali
D	“Deśi śabda” (word of indigenous origin)

Dat	dative
EIA	Eastern Indo-Aryan
Fem	feminine
Gen	genitive
Imp	imperative
Inf	infinitive
Ind	indeclinable
Inst	instrumental
Int	interrogative
Loc	locative
Masc	masculine
MB	Middle Bengali
MIA	Middle Indo-Aryan
MSH	Modern Standard Hindi
NIA	New Indo-Aryan
Nom	nominative
Neut	neuter
OIA	Old Indo-Aryan
Pkt	Prākrit
Pl	plural
PP	past participle
Pr	pronoun
PresP	present participle
P	participle
SG	singular
Skt	Saṃskṛta (Sanskrit)
Voc	vocative

Part I

Textual Analysis

Introduction

The desire to clearly define the “Hindu” self, especially in opposition to a Muslim or foreign other, has become increasingly poignant in the modern Indian republic; however, this imperative and impulse extends far into the pre-modern period. This thesis will attempt to engage with this very issue. This thesis engages with two main academic fields. First and foremost, it will speak to issues of identity expression regarding “Hindu” and “Muslim” socio-religious groups, which is an increasingly popular field of study in contemporary religious studies scholarship. Second, I will attempt to reconcile the fields of historical and cultural studies and contribute to the study of vernacularism, cosmopolitanism, and language choice with regards to the transition period of literary production between late Middle Indo-Aryan and early New Indo-Aryan languages in pre-modern North India.

Scholarship regarding the relationship between “Hindus” and “Muslims,” as fraught as those two monikers are, has grabbed the attention of religious studies scholars (and others) since the colonial period. In recent scholarship, several noticeable trends have emerged. Having abandoned a Huntingtonian *Clash of Civilizations* model for intercultural interactions, recent scholarship has sought to understand pre-modern South Asian Hindu-Muslim encounters as either inter-communal ecumenicism or as a process of syncretization. The first model is usually built on literary evidence especially from the Mughal period. Recent edited volumes, like those from Vasudha Dalmia and Munis Faruqui¹; David Gilmartin and Bruce B. Lawrence²; and

¹ Vasudha Dalmia and Munis D. Faruqui, *Religious Interactions in Mughal India* (Delhi: Oxford University Press, 2014).

² David Gilmartin and Bruce B. Lawrence, *Beyond Turk and Hindu: Rethinking Religious Identities in Islamicate South Asia* (Gainesville: University Press of Florida, 2000).

Francesca Orsini and Samira Sheikh³, have contributed greatly to the fields of religious and literary studies. However, the vast majority of the contributed chapters speak from the privileged perspective of Islamicate/Persianate South Asia literature because of the sheer preponderance of Persian of Indo-Islamicate texts. It is difficult to judge commonality and interactivity when the literary evidence that has been put under the microscope is largely from one perspective. This thesis will add a new voice to this research, that of the region and the “Hindu”. Proponents of syncretism, like Tony Stewart and Richard Eaton, often look at end-products and the results of processes rather than the initial stages of the process of syncretization. This study will hopefully fill in the gap by looking at a very early text in which neither a distinctly syncretic nor distinctly conflictive message is expressed. Contributions made in art history and architectural studies have hit closer to the mark of this study and nicely tie in the two fields of this thesis, religious studies and historical vernacular studies. Richard Eaton and Phillip Wagoner’s recent work on architectural sites in the Deccan, expresses a perspective on inter-religious cultural interaction that resembles the essentials of this thesis. They express the interaction of two cosmopolises at work: the Sanskritic and the Persianate. With this thesis, I would like to add a small addendum to that theory. In addition to the large-scale perspectives of these two behemoths, in order to grasp a fuller and more detailed perspective of Hindu-Islamicate interaction and “encounters” during the pre-modern period, it is essential to consult small-scale, regional, and vernacular texts. This type of text uses the conventions and literary aspiration of the larger cosmopolitan languages while creating their own.

³ Francesca Orsini and Samira Sheikh, *After Timur Left: Culture and Circulation in Fifteenth-century North India* (Delhi: Oxford University Press, 2014).

The fifteenth century *Kīrttilatā* by Vidyāpati (c. 1358-1448), includes some of the earliest literary examples of clear “Hindu” self-representation and equal representation of “Turks” and other foreign ethno-cultural groups. This thesis is primarily an investigation into the nature of Vidyāpati’s representation of Hindus vis-à-vis “Turks.” It is clear from the language used by Vidyāpati in the *Kīrttilatā* and from the contextual description of other socio-cultural groups and their location, that Vidyāpati did not primarily identify the “Turks” as Muslims, nor did he define them in a polar relationship with Hindus. The “Turks,” and other Islamic social groups, are principally distinguished by their occupation, particular cultural behaviors, and social status.

The issues raised in the *Kīrttilatā* are multiple and far-reaching in their impact. However, for the purpose of this thesis, I have chosen to focus on two main fields of study that could possibly benefit most. First, the preponderance and ubiquity of the monikers “Hindu” and “Turk” in this text might lead one to read religious communalism into India’s pre-colonial past. The rethinking of Hindu and Muslim encounters in the early modern period is a subject over which much ink has been spilt in recent years. This study draws on past and current research that has been undertaken in this hot topic field. Much research in recent decades has taken great effort to prove that Hindu-Muslim encounters in the pre-modern period were either organic or syncretic, and that true animosity and communalism did not rear its ugly head until the British colonial period. The work of Tony K. Stewart⁴, Richard Eaton⁵, and Finbarr Flood⁶ were particularly of use when trying to fit Vidyāpati’s voice into the sources used by contemporary scholars to study

⁴ Tony K. Stewart, “In Search of Equivalence: Conceiving Muslim-Hindu Encounter Through Translation Theory.” *History of Religions* 40 (2001): 260.

⁵ Richard Eaton, *The Rise of Islam and the Bengal Frontier, 1204-1760* (Berkeley: University of California Press, 1993).

⁶ Finbarr B. Flood, *Objects of Translation: Material Culture and “Hindu-Muslim” Encounter* (Princeton: Princeton University Press, 2009).

Hindu-Muslim interactions during the early medieval period. There have been a few scholars who have studied the *Kīrttilatā*. Peter Gaeffke, in a study on the inclusion of Muslims in Hindi Literature⁷, declares that the *Kīrttilatā* is one of the earliest (and only) “Hindu” sources to try to include Muslims in a classical mode of literary composition. Gaeffke states that there are separate Hindu and Muslim “quarters” that are described separately. This is incorrect. In my reading, the Hindus and Muslims are described in the city together. His study does not extend to other parts of the text that also describe Muslims, leaving his study incomplete. Following Gaeffke’s example, Philip Lutgendorf⁸ goes a step further to remark on the differences of tone in Vidyāpati’s description of “Hindus” and “Turks.” Additionally, David Lorenzen⁹ makes an effort to emphasize the importance of the *Kīrttilatā* in being one of the earliest texts that mention discrete “Hindu” and “Turk” socio-cultural groups. However, these three western scholars focus only on a short section of the entire text and therefore fail to take into other descriptions that Vidyāpati provides of the Turks, in court and on the battlefield. This study will fill this gap and will provide a fuller picture of what might be the most lengthy description of Hindu-Muslim interactions during the pre-Mughal period. The *Kīrttilatā* is uniquely suited for a study that addresses issues of Hindu-Muslim encounters in fifteenth century North India. It is one of the earliest examples of the terms Hindu and “Turk” being used in a seemingly modern usage. After careful reading it becomes clear that our contemporary prejudices, whether communal or ecumenical, are not pertinent to the world-view of Vidyāpati’s *Kīrttilatā*. A study of this text

⁷ Peter Gaeffke, “Muslims in the Hindi Literature.” Beiträge zur Südasiensforschung 4 (1977): 119-126.

⁸ Philip Lutgendorf, “Ayodhyā: Utopia and Its Shadows in a Hindu Landscape.” International Journal of Hindu Studies 1 (1997): 19-54.

⁹ David N. Lorenzen, “Defining Hinduism,” in *Defining Hinduism: A Reader*, ed. J.E. Llewellyn, et al. (New York: Routledge, 2005).

promises to contribute particular and rare information from the perspective of a Brahminically minded principality vis-à-vis broader cultural and political phenomena that swept across all of Northern and Eastern India during the fourteenth and fifteenth centuries. This field will be addressed in part one of this thesis, the analysis.

This regional perspective concern lends itself to the analysis of my second field of study, that of vernacular regionalism versus vernacular cosmopolitanism. The *Kīrttilatā* presents an alternate vision of language identity, choice, and cosmopolitan exchange. If this study were about a Sanskrit or Persian source, it would represent a pan-Indian cosmopolitan perspective on the political and social currents of the same era. Instead, the fact that text was written in a highly innovative form of Avahaṭṭha, a late regional Apabhraṃśa, isolates the *Kīrttilatā* in a particular region and time. The audience of such a text would have been limited to those with an ability to read Avahaṭṭha in North-Eastern India. Straddling the boundary between Sanskrit and vernacular Maithili, both languages in which Vidyāpati also wrote, Avahaṭṭha was simultaneously exclusive and porous. It was a purely literary language, but because it did not retain the sacred restrictions of Sanskrit composition, it was able to adopt many foreign (especially Persian) words and describe scenes particular to the socio-political context of the fifteenth century in North-East India. The issues of language, cosmopolitanism and vernacularism are interspersed through the body of the analysis but are mainly addressed in part two of this thesis. For this field, I have obviously drawn on the thoughts and writings of Sheldon Pollock¹⁰ and the reactions that have come about in the wake of his work. I do not seek to redefine Pollock's notion of what a

¹⁰ especially, Sheldon Pollock, "The Vernacular Cosmopolitan." *The Journal of Asian Studies* 57 (1998): 6-37. & Sheldon Pollock, *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India* (Berkeley: University of California Press: 2006).

cosmopolis is or functions as, but rather I seek to add an additional perspective, that of the region. Vernacular cosmopolises may simultaneously indulge in a grander vision of self representation through indulgence in “classical” literary norms, but it also indulges in esoteric exclusivity and the importance of defining the region vis-à-vis the nation.

This study has been organized into four sections. The preliminary chapter is a contextual history of the text. This includes a political history of Tirhut as it relates to the Jaunpur Sultānate (c. 1394-1479), a short biography of Vidyāpati, and description of the initials events that instigate the *Kīrttilatā*. During the main body of this study, I will structure the argument in parallel with Vidyāpati’s description of the cityscape of Jaunpur, from the outer wall, through the bustling bazaars, to the royal court, and out onto the battlefield. Initially, we will explore the outer limits of the city and the bazaars that Vidyāpati describes in lengthy detail. It is here that we initially encounter the Turks. Their “odd” language, behavior, and culinary preferences are the focus of Vidyāpati’s. However, the Turks are not the only objects of the author’s curiosity, courtesans, artisans, and other caste groups also feature prominently. Afterwards, we proceed further into the city and consider the mediating role of the city itself in Vidyāpati’s description of various socio-cultural groups. Lastly, I will take the Sultān as described in the *Kīrttilatā* to deconstruct assumptions of religion, authority, and identity. The Sultān is neither similar nor dissimilar to the Turks, he is elevated to demi-godhood. After this, I have included a short description of Avahaṭṭha, a description of the textual apparatus, and lastly a large expert of the *Kīrttilatā* along with my own translation.

Historical Context

In the study of the late Sultānate period, especially in the court of the Sultānate of Jaunpur (c. 1394-1505 C.E.), historiographic studies have tended to rely on the Persian history and literature to understand the court and popular culture of the Shārqi dynasty. In doing so, a large swath of North India during this period is selectively viewed from one perspective; namely, that of the elite centralized groups in large cities like Jaunpur and Zafarabad. Here enters Vidyāpati Ṭhakūra, the court historian and poet of the small tributary state of Tirhut (alias Mithila or Tughluqabad). His several histories (Kīrttilatā, Kīrttipatākā, and Purusapariksā) relate the events of the Oinivara dynasty of Tirhut (c. 1353-1527 C.E.), to larger events happening much further afield in Jaunpur, Delhi, and Bengal.

In order to properly build a comprehensive picture of inter-cultural and inter-lingual interactions of the residents of Jaunpur and their Tirhuti subjects, it will be necessary to look at several layers of historiographic information and sources. It is also necessary to consider the limitations of this essay in order to concisely answer the various questions that have been raised. Since the foundations of the ruling family of Tirhut, owed their existence to the Sultān Muhammad Tughlaq and his successor Firoz Shah, it would be appropriate to include a brief account of the events of their advent. Though there are direct Persian-language sources through which to do this ('Āfif and Barnī's *Tarikh-i Firoz Shahi*), I have decided to forgo this level of analysis. Besides, the focus of this thesis is not a historiographic critique. It is in this panegyric text that we are given a detailed impression of the travels of the two princes of the Tirhuti royal family in Jaunpur

during the reign of Ibrahim Shah Shārqi (r. 1402-1440). I will focus specifically on the depictions of the cityscape of the city of Jaunpur, the plight of the two refugee princes, and Vidyāpati's description of the "Turks" and various other "foreign" groups within the city. The comparisons, conflicts, and reconciliations between Vidyāpati's patrons and the Jaunpur court reveal much about the ways in which identity for the Oinvāras, and presumably other similar Hindu courts, was based primarily on a regional basis, which was underlined by language choice.

Vidyāpati

No other name evokes as much awe and reverence from the average Maithili-speaker as Vidyāpati. In fact, there are few other languages or bodies of literature in the subcontinent that occupy the linguistic and nationalistic aspirations of a community more than Vidyāpati; perhaps, with the exception of Rabindranath Tagore for Modern Bengali, there exist few historical literary figures like Vidyāpati who embody the cultural memory and linguistic aspirations of a community. Although Vidyāpati was certainly not the only Mithila native to write in Maithili, his name is synonymous with a shift from classical Sanskrit-oriented language and literary production, to the local vernacular. Vidyāpati is most well known for his lyric poetry in Maithili, which focused on the love of Radha and Krishna in Vrindavan. This body of poetry, later to be known as the *padāvalī*, went on to inspire the Bengali Vaiṣnava's own production of devotional lyric poetry. Vidyāpati's other literary works in Sanskrit and Avahaṭṭha are little studied by scholars. Even in

Mithila, they are regarded as secondary to the poet's ethos of being a devotional court poet.

Vidyāpati's family seems to have been connected with both the Oinvara court and the preceding Karnāta dynasty. Current Maithili scholars and the general public believe that Vidyāpati's clan originated somewhere in the Madhubani district of modern-day Bihar. The birth dates of Vidyāpati are discouragingly disparate. There are no reliable records that are given from Tirhut itself, but by collating the dates of composition of his historical texts (*Kīrttilatā* and *Kīrttipatāka*), we are at least able to say with confidence that he was born in the late fourteenth century C.E..

This study will focus on Vidyāpati's main Avahattha text, but it is helpful to mention the other texts in Sanskrit that were composed. One of Vidyāpati's most prominent compositions in Sanskrit was the *Bhūparikramā* (*Wanders about the Earth*). This text describes Balarāma's journey to "Janaka-Deśa" via various places of pilgrimage. Though it does mention large pilgrimage sites in greater India, the focus is on the holy places within Mithila. Mithila's status as a pure bastion of "Hindu" learning and culture was further emphasized by the focus and importance Vidyāpati gave to local pilgrimage sites. This text also provides useful information about the imagined geography of Tirhut during Vidyāpati's period.

One of the few texts that have been translated into English is the *Puruṣa-Parīkṣā* (*The Test of Manhood*). This text is a treatise on the ritual and social obligations for "being a man." These didactic stories for boys on the art of manhood are reminiscent of the *Hitopadeśa* in tone and purpose. It is also a window into the historical awareness of

the Tīrthūt court, as a chronology of the entire Sultānate period is given in brief. This text will come into this study in regards to its reflection of the author's notions of masculinity, power, and authority.

The *Likhānavalī* is a guide to writing personal and diplomatic correspondences with other rulers and allies. It includes a useful list of local rulers and important local political figures of the time.

The *Śaivasarvasvasāra* (A Complete Guide to Śaiva Ritual & Worship) is a guide to the proper ritual worship of Shiva. The *Gangāvākyāvalī* is a description of the journey of the river Ganges from Haridwar to Ganga Sagar in the Bay of Bengal. It describes the various pilgrimage sites along the river and the rituals to be performed there. It makes reference to the events of the *Mahābhārata* and the *Rāmāyaṇa*. Queen Visvāsdevi, the wife of King Padmasimha, commissioned these two Śaiva devotional texts.

Next is the philosophical text, the *Vibhāgasāra* (*Manual of Partition and Inheritance*). This seems to follow in the grand tradition of Maithili “nibandhākara-s,” or treatise writers, who commented upon every religious and societal tradition with heavy borrowings from *Nyāya* and *Navya-Nyāya* thought.

Scholars generally accept that the *Durgā-Bhakti-Tarangini* (*Waves of Devotion of Durgā*) was Vidyāpati's last commissioned work. It was written under the patronage of Queen Dhīramati Devi, wife of Narasimha Deva. This text was a guidebook written on the proper ritual performance of Durga worship. This text is mentioned in several Bengali works of the same nature, most prominently by Raghunānada (1520–1575 C.E.), which is still used as the guide for contemporary Durga Puja celebration and ritual worship.

The Tughlaqs and Kāmeśvara Oinvāra

In order to get an accurate picture of the relationship between the Delhi Sultānate and certain indigenous localized suzerainties, I turn to the example of the restructuring of the Kingdom of Mithilā (Tirhut). This region of North Bihar girded in the south by the Gaṅgā, to the west by the river Gaṇḍaka in the west, to the east the Koṣi, and to the north by Himalayan foothills. This region has long been connected to the history of the *Rāmāyaṇa*'s Mithilā and the *Mahābhārata*'s Videha. The much later poets of Bengal and Orissa laud Mithilā as the historic stronghold of Sanskrit learning, religious scholarship, and artistic achievement. Whatever the reality of the deep history of Tirhut, during the late 14th century the long rooted Karṇata dynasty (c. 1085-1325 C.E.) associated with the later period of the Pāla Empire (c. 750–1174 CE) was ousted by the new Sultān of Delhi, Ghīyāsuddin Tughluq in 1325 C.E., attested to by Farishta in the *Basātinul-Ūns*. In the place of this Kṣatriya family, the Tughlaqs then enthroned the Oinvāra family of Brahmins. Over Tirhut, Hāji Ilyās Khān (1339-1358 C.E.) was appointed as Iqtadār, who would later become an independent ruler in Bengal and contest Bihar with the Tughlaqs. From the sources that I have explored, it is unclear as to whether the Oini Brahmins were already prominent, or if this political reshuffling was disruptive to the social structure of Tirhuti society. Whatever the case, it is clear that because this primacy of Brahmins in the political structure of Tirhuti administration, the types of culture and artistic endeavors patronized by the state were decidedly Sanskritic in nature. The greatest attestation of musicians, dramatists, and artists are actually found towards the end of the Oinvāra rule

in the early Mughal period (c. 1527), when the royal courts in Nepal take note of the skill and eminence of these artisans.

The relationship of this tributary dynasty to the Tughlaqs is not as straightforward as would be expected from a clan that owed their new status and power to them. This could be a result of the perennial problem of the prosperous, stable, and relatively hands-off rule of the later Sultāns, like Firoz Shah. However, I would argue that it primarily the new unpopular imposition of the *jizya* on Brahmins, that was legislated much earlier but had never been enforced, and the continual campaigns against Bengal that deprived Tirhut of resources and autonomy.

The Jaunpur Sultānate under Shams 'ud-din Ibrahim Shāh Shārqī

After the death of the Firoz Shāh Tughluq (c.1388), his descendants did not have an easy time controlling the largely pampered and accommodated local landholders and administrators of Firoz Shāh's court. One such upstart noble was Malik Sarwar Khwāja Jahān (r.1394-1399). Originally a eunuch military officer delegated a large section of the army of Muhammad Tughlaq and the Iqta of Avadh and Bihar; during the reign of Firoz Shāh he was made the Malik-us-Sharqi (Lord of the East). By the time his adopted sons Mubarak Shāh (r.1399-1402) and Ibrahim Shāh (r.1402-1440) come into power, they had entrenched themselves in their capital of Jaunpur under the title of Sultān-us-Sharq (Sultāns of the East). It was during the reign of Ibrahim Shāh that the two heroes of the *Kīrttilatā*, Kīrttisimha and Vīrasimha, along with the poet Vidyāpati go to Jaunpur to seek justice, but more on this later.

The power and cultural prowess of the Jaunpur Sultānate reached its zenith under Ibrahim Shah. This period was particularly known for the wealth of architecture and public building projects in and around Jaunpur and the patronage of Islamic learning and Sufi saints, a fact which is remarkably unaccounted for in the *Kīrttilatā*. As we will explore through the account of Vidyāpati in his trip to Jaunpur, the city seemed to be the embodiment of both Islamicate and Indic ideals. This is important if we are to consider the ways in which Vidyāpati voices the ways in which his patrons viewed the presence of such a city in relation to Tirhut. It is also probably due to the very recent past memories of the comparatively strict Sunni observances of Sharī'ah during the reign of Muhammad Tughlaq, that the rather ecumenical and inviting atmosphere of Ibrahim Shāh's Jaunpur would have seemed a welcome respite.

Tirhut

In order to get a better idea about the perspective from which Vidyāpati is writing this account glorifying his patrons, which focuses rather heavily on the glorification of Ibrahim Shah, we need to understand his position within the Oinvāra court and the situation of Tirhut in general in relation to the socio-political events of the age. The geographic position of Tirhut between the powerful political forces based in the western Gangetic plain in Delhi and the prosperous region of Bengal made it liable to armies and traders marching back-and-forth across its borders. One of the primary cities of the Oinvāra's was Darbaṅgā, which seems to be based on the Dvāra (gate) + Baṅgā (Bengal).

The exploits of Ilyās Shāh and Firoz Shāh were just the first in a long history of Bihar being caught in the crossfire between the Delhi or Jaunpur Sultānates and Bengal.

Not infrequently did the rulers of Tirhut side with the occasionally independent rulers of Bengal. When the Rājā Kaṇsa (alias Rājā Ganeśa), who was originally a zamindār, gained ascendency over the Ilyāsi Sultāns of Bengal (c.1386), the Oinvāra ruler Śivasimha was instigated to join the coup. Eventually, after having his power base in Tirhut attacked by the Jaunpuri forces, Śivasimha capitulated and the previously dethroned king Devasimha was reinstated with a great deal of financial support from the court of Ibrahim Shah between 1402-1403 C.E.. This support was filtered and shunted towards the support of the Sufi, Makdhun Shāh Sultān, who was in favor with Ibrahim Shah. These events are attested to in Mullā Taqī's *Mirat-ul-Asrār*.

Because Śivasimha is Vidyāpati's patron after his restoration and reconciliation with the Shārqis, it is interesting to note how Vidyāpati is able to simultaneously praise the god-like figure of Ibrahim Shah and the rebellious Śivasimha in equal measure, though in different texts. It is only in the Kīrttipatakā, which focuses on the internal history of Tirhut, that Śivasimha is praised for his active role in domestic administration and military planning. He is given the epithets of Gauḍeśvara (Lord of Bengal) and Gajjaneśvara (Lord of Gajjana) for defeating the various Islamic rulers of Bengal at the side of Rājā Kaṇsa. In his later life, Śivasimha begins to take a more lenient approach towards the urban Muslim populations living in Darbhāṅgā and Hājipur. He eventually gave land grants to various sufi groups for the support of Khanaqahs. Popular memory tells us that it is because Śivasimha witnessed the miracles of an unspecified Sufi mystic,

he realized the error of his previous marauding ways in Bengal. Whatever the reality, it is important to note that later memory leans towards an ecumenical understanding of the Śivasimha's and the Shārqi's relationship.

Because Vidyāpati's ancestors had long been ministers to the kings of Tirhut, it was only natural that his professional life should be closely associated with the royal family whoever that might be. Vidyāpati found patronage under the young Śivasimha, though he also enjoyed popularity as a poet and court historian under various rulers from Kīrttisimha onwards. As a brahminical attendant to the court, of other Brahmins in this unique case, it was Vidyāpati's job to be both the court panegyrist and poet. *Kīrttilatā* represents a unique glimpse into the court of Ibrahim Shah and multiple social strata in Jaunpuri society.

Narrative Summary

Like the majority of panegyric texts, the *Kīrttilatā* begins with a praise of the favored deities of the presiding dynasty. A tableau of Śiva, Pārvatī, and Gaṇeśa is followed by an invocation of blessings over his patron from the Goddess Sarasvatī (called *Bhāratī*). He concludes this introductory passage in Sanskrit with a lament over the lack of discerning patrons of poetry during the degraded age of Kali, despite the taste for poetry amongst the people. Vidyāpati then dedicates his work to his patron Kīrttisimha, whom he praises as a connoisseur of poetry, rather than his standing as a king¹¹.

Then, Vidyāpati mentions his reasons for using Avahaṭṭha rather than Sanskrit or Maithili. He begins framing his text with a set of questions and answers between a male bee (*bṛṅga*) and

¹¹ *Kīrttilatā* 1.1-1.5

his female partner (*bṛṅgī*). The *bṛṅga* continues to act as the primary narrator for the entire *Kīrttilatā*. Each *pallava* is distinguished by a rhetorical set of questions and answers between this pair, giving an insight in the moralistic structure that Vidyāpati might have envisioned. In the introductory *pallava*, this *prśnottara* begins with the *bṛṅgī* asking the *bṛṅga* what the most valuable quality is in the world¹² and who is a true hero¹³. The male bee ultimately answers that a true man is only deemed so by his innate manliness¹⁴. This feature is reminiscent of a bit of frame dialogue between Nārada and Vālmīki in the Rāmāyaṇa. The various specific qualities of “innate manliness” are described in relation to various heroic figures: Rāma because he slew Rāvaṇa by the strength of his arms, Bhagīratha because he saved humanity, and Paraśurāma because he destroyed the *kṣatriya*-s through ferocity¹⁵. As if to place his patron in this famous lineage of divine heroes, Vidyāpati praises his bravery in destroying his enemy in battle and his grace in sparing Aslāna’s life.

This seems to pique the interest of the female bee. She then says, “This story of the king will be enjoyable to hear. Oh Lord! Do not keep it secret. Of what lineage is this king and who is this Kīrttisimha.”¹⁶ This begins a discussion of the Oinī dynasty and its lineage. In light of research¹⁷ that has revealed that the Oinī-*s* were a brahmin clan who replaced the previous Karṇata dynasty, the following description of their family makes more sense. The Oinvaras are

¹² Kīrttilatā 1.14

¹³ Kīrttilatā 1.15-1.16

¹⁴ “पुइस्तणेन पुरिसो...”. Kīrttilatā 1.17

¹⁵ Kīrttilatā 1.20

The parallel between Kīrttisimha and Paraśurāma seems significant, as both are brahmin-warriors who bring justice to miscreant *kṣatriyas* (an Afghan warlord in this case).

¹⁶ Kīrttilatā 1.21

¹⁷ Radhakrishna Choudhary, *History of Muslim Rule in Tirhut, 1206-1765, A.D.* (Varanasi: Chowkhamba Sanskrit Series, 1970), 67-94.

praised for their knowledge of the Vedas and obscure philosophy, their understanding of divinity, and also their qualities of charity and bravery in battle. This combination of brahminical and *kṣatriya* qualities does not go unremarked upon by Vidyāpati, “The two are [rarely] gotten at once, a ruler/*kṣatriya* (*bhūbai*) and a brahmin (*bhūdeva*).”¹⁸ This is a theme that we will see continued in the characterization of Kīrttisimha and Vīrasimha.

A description of the lineage the Oinī-s is then given¹⁹, beginning with the first king of this dynasty, Rāja Kāmeśvara, though little is said about him²⁰. His son, Bhogīśa Rāya, is then described for his beauty and splendor rivaling Indra. Most interesting is that Bhogīśa Rāya is mentioned to be a close friend of the Emperor Firūz Shāh²¹. His son was Gaṇeśa or Gaṇeśvara, who is lauded for his beauty and magnanimity in political science and jurisprudence²². Vidyāpati gives Gaṇeśa the title of Guru-King²³. The eldest son of Gaṇeśa, “Mahārājādhirāja” Virasimha Deva is then described. He is called the Kālidāsa of poetry, the Arjuna in Battle, and Paraśurāma in his faithfulness to his vow. He is also mentioned to be a devotee of Śiva²⁴, which is interesting for modern Maithilis who often equivocate on the religious affiliation of Vidyāpati and his patrons²⁵. At the end of this first *pallava*, we finally are introduced to Rājā Kīrttisimha, the namesake of the *Kīrttilatā*. Of all the members of his lineage, he is praised most for his prowess

¹⁸ *Kīrttilatā* 1.22

¹⁹ *Kīrttilatā* 1.22-24

²⁰ *Kīrttilatā* 1.23

²¹ *Kīrttilatā* 1.24

²² *Kīrttilatā* 1.25

²³ *Kīrttilatā* 1.25

²⁴ *Kīrttilatā* 1.27

²⁵ see, Śri Sudhīracandra Majumdār, *Bidyāpatira Śibagīta* (Calcutta: University of Calcutta Press, 1962).

in battle against his enemies, for upholding *dharma*, and for defending the pride of his family. He is on balance, more *kṣatriya* than brahmin.

Chapter 1: Encounters and Conflict in the Bazaars

With only a cursory reading, Vidyāpati's portrayal of the Turkish denizens of Jaunpur in the *Kīrttilatā* seems to reinforce the notion of enmity between Hindu and Muslims. I will first describe how this might be the case before criticizing such a common reading. First, there are several verses in the second *pallava* that describe quite violent and grotesque behavior on the part of the “Turks” directed towards the “Hindu” residents of Jaunpur. At closer examination the categories of “Turk” and “Hindu” are not employed by Vidyāpati in the same way as they would be currently. Turk seems to mean something more akin to a socio-ethnic class defined by their profession. The Turks are the Central Asian who camp on the outskirts of Jaunpur and who are employed by the military or who seek their own fortunes. “Hindu” seems to specifically mean the Brahmins of the city. Secondly, in the later sections of the *Kīrttilatā*, in the camps of Ibrahim Shah, we get a picture of the Turks as rapists and pillagers. This is tempered by equal criticism of the faults of the Hindu *rāyas* and various other caste groups involved in similar activities. Separation in this context of close-quarter dwelling, seems to be decided based on purity. I will discuss this issue in more detail shortly.

The first hint of foreign or Muslim presence in the city is in the descriptions of the market places and especially of food. This theme also continues in the rest of the *Kīrttilatā*. For instance, Vidyāpati singles out the fact that many of the market stalls contained onions and garlic, anathema to any good brahmin²⁶. Vidyāpati then engages in

²⁶ *Kīrttilatā* 2.39.

something we might colloquially describe as people-watching. He takes note of the various titled officers, merchants, and officials along with their behavior.

In the same breath, we get a description of the boisterous behavior of the Turks and along with their religious activities²⁷. It is from the next verse that I get the distinct impression that the Turks represent a professional class of armed horsemen (perhaps cavalry). Here Vidyāpati extends the description of the Turks as those who simultaneously take the name of their Lord (*Khodā*) and deal in roughness and deception.

Taking the name of *Khodā* (the Lord) with zeal, [they] consume *bhang* with reeds²⁸. [And] without reason they become enraged and their faces like heated copper-vessels. The Turks wander about the market on their Tukharan horses and demand the herd tax²⁹. With closed eyes [as if in a stupor], they run about with spittle on their beards. Having exhausted all of the wine, they gawk at women and chase the slave girls. What to should I say about their duplicitous³⁰ speech with their retainers in tow.³¹

Vidyāpati continues on for a few more verse describing similar scenes. The main criticism seems to be directed at the uncouth comportment of these working class foreign mercenaries.

Vidyāpati perseverates at length about the eating style and habits of these strangers. They eat meat, onions, and garlic, and drink wine and *bhang*. Much of this food ends up in their beards or tossed across the room. This seems to play into fears of contamination, impurity, and cross-cultural confusion in translating food practices. Afterwards, Vidyāpati mentions a few socio-

²⁷ Kīrttilatā 2.41.

²⁸ गुण्डा - (MMW) 1. f. a kind of reed.

²⁹ Jha mentions this as a type of tax on herd animals. I could not find an attestation for this, but it makes sense in this context.

³⁰ فَرِيَبَيْ - CPED (P. firīb, fireb, fareb, or farīb) 1. Deception, fraud, duplicity, trick, deceit, treachery, imposture, fallacy.

³¹ Kīrttilatā 2.42

religious titles and groups³² of other Muslim people within the city. He mentions the *Sayyids*, *Makhadums*, etc.. Implying perhaps that these groups an the Turks were socially mutually exclusive. They might have belonged to some larger meta-social group that remained unnamed (or unrecognized) by Vidyāpati and his Tirhuti patrons. It is, however, their occupations and titles that trump all other identifying monikers. Each group receives varying levels of incredulous attention in the *Kīrttilatā*, but avoids the hostile description that is specifically directed towards the Turks.

After this description of the pluralistic religious atmosphere of Jaunpur, we are given an account of the actions of some Turks. They are said to have intimidated the laborers of the market and forced brahmin boys into unclean occupations, like the transport of leather goods³³. The violence continues:

The Brahmin's *tilaka* is rubbed off and and his sacred thread breaks, and he is allowed to mount a horse.

They make liquor from paddy and break temples and build mosques.³⁴

Remarkably, after such disturbing descriptions, the poet shifts tone and precedes the first laudatory verse about Ibrahim Shah.

Seeing the Turks, it looks as if the Hindus will be kicked out [of the area]
Even so, they remain because of the strength of the Sultān, may he live forever.³⁵

³² *Kīrttilatā* 3.44.

³³ *Kīrttilatā* 2.47

³⁴ *Kīrttilatā* 2.48.

³⁵ *Kīrttilatā* 2.50.

Even as the Hindus are being threatened into retreat by the Turks, there is praise for the Sultān. It is difficult to understand whether this immediate switch in tone is an attempt by Vidyāpati to allay any fears of critique over the administration of the city or an understanding of the Sultān as belonging to a different social category altogether. I will elucidate this understanding as it proceeds in the third chapter of this thesis.

After Ibrahim Shah acquiesces to the request of Kīrttisimha to offer military aid in retaking Tirhut, the poet describes the various groups that comprise the Sultān's army. The Turks seem to be the focus of a sort of terrified awe on the part of Vidyāpati. They are the strong arm of the Sultān's military force; however, their activities between battle and in the camps seems to provoke a sense of morbid fascination.

They do not consider it a sin to slay cows or Brahmins.
They enslave and brought with them the women of their enemies' cities.
They burst into a joyful and uproarious laughter and then suddenly become angry.
The voices of the young Turks [roar] in their hundreds and thousands.³⁶

This Turkish comportment and violence contradicts regular brahminical behavioral sanctions, but their sheer ferocity is almost complimentary and mandatory for the occupational role they play. They are warriors, not in the sense of a *kṣatriya* or the saintly Kīrttisimha, but in the cruel and fearsome manner of other battlefield horrors, like demons or ghosts³⁷. They are almost likened to hordes of ghosts and frightful creatures that surround and attend Śiva.

The frenzied Mongols do not understand a word.
It is because of sheer belligerence that they fight on the battlefield.
Some [even] dine on raw meat.

³⁶ Kīrttilatā 4.24

³⁷ Kīrttilatā 4.55-58

Their eyes are made red with Kādambari wine.³⁸

Here on the battlefield Vidyāpati is still concerned with the markers that distinguish the the “barbarian” Turks with his own brahmin and courtly millieu. The wine and meat then become signifiers of the ferocious, the uncouth, and the lowly. They are feared for acts of enslavement, pillaging, and ferocity in battle. They are perhaps equally reviled for their odd speech, eating habits, and foreign-ness, but they are not singled out because of their religious affiliation. In the fourth *pallava*, where most of the descriptions of the battle are located, we find equal notice and almost suspicion being cast of other more traditionally “Hindu” social groups.

In this regards, Vidyāpati describes a group of nomadic pastoralists called the Dhangars. This group, still in existence today, were cattle traders in Central and Western India. They led nomadic herds of cattle to regular patrons as well as to the armies of various rulers to sell off to supply the armies in leather, meat, and beasts of burden. There is a striking verse that describes the Dhangars following the main band of Ibrahim Shah’s army.

And countless *Dhangars* were seen going along [with the army].
They³⁹ would say “Bismillah!” and eat the slain cattle.⁴⁰

What is remarkable is that there is considerable ambiguity in the second half of the verse as to who is taking part in cow slaughter and meat consumption. I have chosen to express my translation to imply that the Dhangars sold the cattle to the Turks, as was their wont. According to modern census reports, the Dhangars are ninety-eight percent Hindu self-identifying. The fact

³⁸ Kīrttilatā 4.22.

³⁹ It is unclear whether the Dhangars are partaking in cattle-slaughter and beef-eating form this verse.

⁴⁰ Kīrttilatā 4.25.

that the meat-eaters of the second line say “Bismillah” before beginning their meal, as is the custom of many Muslims, indicates that perhaps the group consuming the beef were other than the Dhangars. But as a scheduled tribe, modern notions of standard (brahminical) Hindu dietary practices (i.e. vegetarianism) would be inappropriate to consider as the standard during the pre-modern period. While there are a lot of historical layers to determine the religious proclivities of this interesting tribal group, for the purposes of this study we would be better served by noticing that, regardless of who is selling the meat and who is consuming it, Vidyāpati seems to indict both Turk and Dhangar in this non-brahminical and peculiar action.

Vidyāpati’s assessment of the Turks and the Sultān is split into two main types. The first type of observation revolves around his particular interest in social and personal behavior amongst other social groups (meat-eating, wine-drinking, bawdy behavior, etc.) and the second type seems to be a more abstract political criticism. Although their behaviors violates most norms of decent brahminical etiquette and social decorum, Vidyāpati almost expresses a vicarious admiration for the motivation and active nature of the Turks. They are able to provide and protect themselves while the fortunes of the Hindu nobility around them seems to crumble. Vidyāpati’s criticism is not limited to the Turks.

Vidyāpati never retreats from his initial reactions of shock and incredulity, but he never ends there. He seems to take the “extreme” behavior of the Turks and other unusual groups as a point of rhetorical emphasis. He calls out to the other “Hindu” nobles and bemoans their current pitiable state.

The Turks are a matter of curiosity and reserved judgement for Vidyāpati, and presumably his patrons. However, we must avoid reading these wine-drinking, boisterous, and

foreign warriors as solely “Muslims” or their actions as “Islamic”. It is better to contextualize their characterization with such texts as the *Kīrttilatā*. Vidyāpati’s preoccupation with their social habits, their manner of income, and their comparison with “Hindu” groups, indicates a nuanced understanding of this encounter on the part of the poet. There are several ways in which Vidyāpati’s understanding of his experiences during the events recounted in the *Kīrttilatā* can be understood through a nuanced reading of the text in its full context, not just isolated passages. First, one needs to understand space and what other players (social groups, individuals, sights and sounds, etc.) were present. The second is a case study of Sultān Ibrahim Shah. Ibrahim Shah is the most important “Muslim” character of the text, but he is not portrayed in an Islamic light. Instead, Ibrahim Shah is shown to be a virtuous monarch on par with the heroes and demigods of Epic and historical stories, as will be demonstrated in the following sections.

Chapter 2: The Mediating Role of Urban Space

Vidyāpati's *Kīrttilatā* is an anomalous text in regards to its language, genre, and overall location within North Indian literary history. Most of the existing scholarship was produced in the mid twentieth century in the Hindi-speaking academy. These scholars, who have very carefully analyzed the structure and language of the text, were seeking an early text to anchor the ancient history of Hindi as a newly emergent language. They did not usually consider this text as part of a network of literary production in the fourteenth and fifteenth centuries that transcended region, religion, language, and genre. I propose that the congruences and divergences revealed in the comparison of the descriptions of the cities (*nagara-varṇana*) of the *Kīrttilatā* (c. 1402) with Maulana Daud's *Cāndāyan* (1379), can help illuminate much about the pedigree and aesthetic orientation of they mysterious *Kīrttilatā*. I will compare and contrast the language, style, and focus of Vidyāpati's description of Jaunpur and Daud's description of Govar. I will progress in the manner of both texts narrative progression from the outer walls of the city, to the markets and wares for sale in the bazaar, then finally to the residents of the city themselves. It will become evident that Vidyāpati is using his privilege as a Brahmin to critique and observe the “fallen” elements of Jaunpuri urban society. It is not just the Turks that face his ire, but the fallen Brahmins and courtesans as well. Though not an overwhelming feature of the *Kīrttilatā*, Vidyāpati's later works are exacting in the author's Brahminical observations and proscriptions.

In modern convention, Daud's text is said to be composed in “Avadhi”, while Vidyāpati's text is in “Avahaṭṭha”, a late eastern Apabrahmśa. Although this may be the case, I do not wish to suggest that they belonged to a single and unified literary sphere of influence. Rather, both authors existed within a similar cultural and political climate to which both of their works speak.

Maulana Daud lived in Dalmau (near Raibareili) and Vidyāpati was as a courtier of Tirhut (North Bihar), although his text and *nagara-varṇana* is written about Jaunpur. There are a few reasons for the specific comparison of these two texts. First, the languages of both texts share a linguistic affinity. Avadhi, as an Eastern Hindi dialect, and Maithili, as a “Bihari” share a linguistic boundary and social space in the Eastern Gangetic Plain. They also are near contemporaries in terms of their composition dates. Lastly, they speak from inverse perspectives. Daud is a Sufi Muslim who worked to incorporate Indic scenery and stories to locate his *piramakahānī* in the Indian cultural landscape, while having the underlying intent of creating a Sufic tale to purify the nation. On the other hand, Vidyāpati is writing from the perspective of a Hindu courtier who is observing a Islamicate court. His text formally adheres to classical Indic literary standards, but breaks the long-held historical silence in mentioning the foreign others. The *Kīrttilatā*, despite being a brahminical observation of a “Turkish” city, remains a thoroughly Indian/Sanskritic text. Jaunpur, or popularly *Yavana-pūra*⁴¹, is described by Vidyāpati as the very embodiment of Indian urban beauty and power.

It would be helpful to note at the outset, that the *nagara-varṇana* passages occur at different places and in different contexts between both texts. Govar of the *Cāndāyan* is a purely fictional city. To the best of my knowledge, there has never been a claim for any contemporary Gangetic city being equated with Govar. It is my presupposition that Daud, being a resident of the eastern Dōāb, would have imagined a city similar to other cities of that region, including Jaunpur. Like many of the other Sufi writers of the *piramakahānī-s*, Daud wrote the *Cāndāyan* as a didactic

⁴¹ Skt. “City of the Barbarians/Foreigners”

and devotional tool. It has been argued by Aditya Behl⁴² that this was an attempt by the vernacular sufi authors to both sanctify their new Indian home and to create appropriate sufi meanings and equivalences of Indian symbols and environments.

In contrast, the *Kīrttilatā* is understood as a more historically oriented text, though not as pure history. Vidyāpati wrote this text for his patrons, the Oinvara rulers of Tīrhut, at the very beginning of his career and it has a very clear panegyric tone and is almost bardic in nature. It is my opinion that Vidyāpati sought to elevate this singular example of Avahaṇṭha literature to a near classical literary or cosmopolitan⁴³ status through a complicated variation between complicated prose language, not shy of Persian borrowings, and conventionally ostentatious Sanskritic prosody. The nature of both texts' *nagara-varṇana-s* is different. Daud's is to create a fantastical mental space in which the narrative of the *Cāndāyan* takes place. This *nagara-varṇana* takes place at the very beginning of the narrative. Vidyāpati's purpose is to create a semi-historical narrative in which to describe the grandeur and splendor of both his patrons and their host, Ibrāhīm Shāh, as an act of praise. Vidyāpati spends much more time ruminating and describing the details of the city itself. It is much more grounded in reality with equal attention given to the various splendors of the city and to scenes which could be described as grotesque. It resonates much more with contemporary sensibilities regarding modern Indian cities. It also does not take place within a single episode of the text, but almost becomes a central theme dispersed throughout the text.

⁴² see Aditya Behl, *Love's Subtle Magic: An Indian Islamic Literary Tradition, 1379-1545* (New York: Oxford University Press, 2012).

⁴³ see Pollock, Sheldon. *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India*. Berkeley: University of California Press, 2006.

Both texts start the progression of the *nagara-varṇana* with the outer structures of the city, though the form of both differs. Govar is presented as an impenetrable fortress of moats and walls. This perhaps reflects the narrative's origin as a story of caste pride and conflict. The moat is the first part of the fortifications that is mentioned. It is described as reaching a depth of almost fifty-eight feet (50 *purusa*). This fantastical depth is made even more frightening by the addition of man-eating fish and crocodiles. It is described as a place of death and danger, enough to scare even a valiant host of heroes away:

The water in its green shade is frightful, if they catch a glimpse, they begin to tremble
in their hearts like a leaf.
Those who slip on the path of Yama (death), are eaten by the fish and crocodiles.
[Even] if 21 kings come along, they can not overcome it.
They themselves run away and leave behind their equipment right there at the moat⁴⁴.

This is paired with a verse that describes the soaring heights of the ramparts and city walls of Govar. This description focuses on the defenses and impregnable nature of the city's walls. They are said to read the height of 30 *purusa-s*⁴⁵. There is a rather amusing statement made that were one to look up to the top of the wall, one's turban would fall off⁴⁶. This of course is comical, but also hints at the shock and awe of any who sought to overtake the city. The implication is that their honor, bound in the Indian context with the symbol of the turban, would be in jeopardy.

⁴⁴ Cāndayan. 23.

Text from, Mataprasad Gupta, *Cāndāyanā: Dāud-Viracita Prathama Hindi Sūfi Prema-Kāvya* (Agra: Prāmāṇika Prakāśana, 1967).; The translation is my own.

⁴⁵ 105 hands or nearly 38 feet.

⁴⁶ ऊपर हेर त खिसि पर पागा। Cāndayan. 24

This contrasts with the more idyllic and sensually pleasing entrance our two Tirhuti princes make into Jaunpur in the *Kīrttilatā*. The water surrounding the city is not frightening but rather a source of sweet pleasure:

They (Kīrttisimha and Virasimha) saw a city girded by a beautiful body of water, that was like sugar cane juice.⁴⁷

As they proceed onwards, the princes encounter beautiful gardens filled with fruit, flowers, and greenery which “made the city beautiful”⁴⁸. The city is presented as a source of beauty and pleasure and refuge for the two princes who had experienced the murder of their father Ganeśvara, the dispossession of their homeland, and a difficult journey. It is important to remember that this is a new city, built almost entirely under the auspices of the rulers of the Sharqi dynasty of Jaunpur (r. 1394-1479). It was built with a Persianate architectural model and beautified by many large mosques and fortifications. Vidyāpati ornaments the city with Indian flora and poetic tropes. The flowers of the garden intoxicate the bees who are beguiled by the city’s beauty⁴⁹.

Vidyāpati continues to describe more than just the outer limits of the city. Indeed, the outer walls are not mentioned at all. Instead, many beautiful houses are described for their staircases, lattices, and balconies. The streets are wide and extensive and are littered with various streams and ponds. The royal palaces is described as above the rest of the city and as decorated with golden spires⁵⁰. This is not a walled city like Govar, but rather a grand capitol that exerts cultural

⁴⁷ *Kīrttilatā*. 2.21

⁴⁸ पल्लविअ कुसुमिअ फलिअ उपवान, चूअ चम्पक सोहिआ। *Kīrttilatā*. 2.21

⁴⁹ मअरन्द-पान विमुद्ध महुअर, सद् मानस मोहिआ। *Kīrttilatā*. 2.21

⁵⁰ *Kīrttilatā* 2.22

and aesthetic power rather than a military might, which we later find to be possessed in the figure of the Sultān himself. This is an example of the ambiguity of gaze or perspective when discussing these two texts.

Both texts spend a considerable amount of time describing the markets of Govar and Jaunpur. The economic activity and burgeoning markets of both cities seem to be tied into the image that the respective writers wanted to project on both cities. Vidyāpati's Jaunpur seems to be a center of robust production, industry, and agricultural produce, whereas Daud's Govar is a city of spices and exotic goods that are particular to South Asia. As Kīrttisimha enters the markets of the Jaunpur in the *Kīrttilatā*, he is overwhelmed with the noise. The braziers are clanging away with the production of various metals, and the grain, gold, *paan*, and fish markets are so crowded that the noise from the feet of the market-goers sounds like crashing waves⁵¹. The markets seem to be a vast ocean of humanity⁵². In this chaos, Vidyāpati expresses some concern, or perhaps bewilderment, at the mixed nature of these market goers and the impropriety that results:

At midday, [the city] was strewn with oceans of wares. Everyone came to buy and sell goods from around the world.. The people grind together and run into one another, so much so, that the *tilak* of one rubs off on another and the earrings of good upstanding women break. The sacred thread of the Brahmins fell to the chest of *candala*-s and the breasts of the prostitutes crush the hearts of the renunciants.⁵³

In the crowds and chaos of the market place, where great wares are produced for the wealth of the Sultān, the brahminical Vidyāpati notices that the *tilak* and sacred threads of the brahmins

⁵¹ *Kīrttilatā*. 2.26

⁵² *Kīrttilatā*. 2.26

⁵³ *Kīrttilatā* 2.27

are being polluting by the *candala-s* and prostitutes of the city. This is the danger of the city as classically held by and for brahmins. It also betrays a typical Brahminical preoccupation with *varṇasamkara*, or mixing of the castes. The passage balances out the perspective that Vidyāpati was only critical in his observation of the barbaric Turks of the city.

In the markets of Daud’s Govar, two main activities take place. Firstly, the selling of exotic goods that are specific and meaningful to an Indian environment and secondly, the performance of various “Hindu” stories by caste-based performance groups. The markets of Govar are stocked primarily with flowers, perfumes, *pān*, expensive foodstuffs, and luxury goods⁵⁴. Govar, being an imagined city, needs not be portrayed as a centre of economic activity or Imperial power, rather it is beautified by the goods that make India unique. Vidyāpati was working entirely within an India-centric literary atmosphere, whereas Daud, although working in the vernacular, had access to a much more transregional literary perspective. By including very specific details that would have been familiar to any of his Hindavi-speaking audience members, he is conscientiously including India (and all its peculiarities) within his sufi worldview.

Daud describes the market-place performers in a similar light. His heroine, hero, and their families are portrayed as Hindus. It is natural then, that their city have some hint of “Hindu” religious activity or performance. Indeed we get such evidence in the very next verse:

The *Baruā-s* spoke of Rāma of the Rāmāyaṇa. They would sing and dance well.
The *Bahurūpiya-s* wore many [fine] clothes. The young and old came along to look at them.
They dressed as Radha and Krishna, [the Radha] put a earthen-pot on her head and [Krishna] would put lampblack on his body.

⁵⁴ Cāndāyan, 27.

They sang songs and recited stories of praise (encomia). They danced to [their] tāla⁵⁵. These different performing groups performed stories from the Rāmāyaṇa and the popular stories of Radha and Krishna. This description could indeed be about almost any North Indian marketplace in the medieval or modern eras. There is nothing to mark it as anything but an Indian city, and we should not expect otherwise from this Indian Sufi text, rooted in the subcontinent but very much part of the larger Sufi world.

Although the people of both Jaunpur and Govar have thus far been described in a general sense, both Vidyāpati and Daud eventually do describe the specific groups present in their respective cities; however, the groups included are perhaps the inverse of what one would conventionally expect. Daud describes in detail the various “Hindu” caste groups that were present in Govar⁵⁶. He pays particular mention to the Brahmins and Vaiśyas, with only a perfunctory mention of the Kṣatriyas. My guess is that because the texts central figures are members of the feudatory ruling class, this focus on the Brahmins and traders/craftsmen is to complete a picture the population of the city with the other necessary caste members who will shortly disappear from the narrative. This is the only verse that explicitly describes the residents of Govar. This is perhaps because the focus of the text is the narrative adventure of Canda,

⁵⁵ Cāndāyan, 28.

⁵⁶ Brahmins, Kṣatriyas, Vaiśyas, Gvāla, Khaṇḍelvālas, and Agravālas dwelt there. Tivārī-s, Pañcavāna-s, Dhākaḍa-s, Jośī-s, and Jajmānas [also] dwelt there. The Gandhi-s, Banijāra-s (both merchant castes), Śrāvaka-s, and Pañvāra-s, live there too. The goldsmiths and scholars dwell there along with the nobility who came to live there. There were [also] many Chauhan-Thakurs live there. Who knows what the count of all of the people [who dwelt there]. In the alleys one would fall and be trodden upon, and could not wander about there. [Even] if one were to dwell in Govara for twenty days, one would still get confused by all the [streets] bustling with people.
Cāndāyan 25.

whereas the focus of the Kīrttilatā is more on the imagery and descriptions themselves. The specific caste details that Daud describes of the Hindu residents of Govar are nowhere to be found in the Kīrttilatā. The Hindu residents of Jaunpur are given only two short lines of description by Vidyāpati:

There are/were many Brahmins and many Kayasths
There were many clans of Rājputs and many different castes/communities settled
together...⁵⁷

Vidyāpati instead spends more effort describing two groups of people he would have perhaps marked Jaunpur as unique or particular for the Avahaṭṭha readership back in Tīrthūt - prostitutes and the Turks. Vidyāpati seems to be almost scandalized by the presence of the “women living in sin” in such a splendid city. However, the language is somewhat ambivalent. It is clear that he disapproves of their presence, but their beauty is the central focus of five full verses⁵⁸. They beautify the city while also marking the urban as a center of impropriety and sin, at least for any conscientious brahmin. It is a standard feature of *nagara-varṇana* to include a description of the beautiful women of the city, such as in the *Cilappatikāram* by Ilāṅgo Adigala (c. 2nd-3rd cent. CE).

Vidyāpati then proceeds to discuss a group perhaps more pertinent to his narrative and more “peculiar” to Jaunpur - the Turks⁵⁹. In the market, they are described as being surrounded by meat, garlic, and onions⁶⁰, ubiquitous of the barbarians, but an anathema for any good

⁵⁷ Kīrttilatā 2.31

⁵⁸ Kīrttilatā 2.31-36

⁵⁹ Kīrttilatā 2.37

⁶⁰ Kīrttilatā 2.39

brahmin. It is the following verse that gives us the inverse of Daud's description of the various Hindu castes of Govar:

While buying lots of slaves,
The Turks gave *salām* to one another.
Wearing *khes*⁶¹, chain mail, and boots,
The *Amir* (lords), *Valis* (viceroys), *sālār* (army-officers), and Khvājā-s went
about.⁶²

Vidyāpati describes the various groups of Turks⁶³, in almost the same detail as Govar's Hindu groups. It is almost a caricature of the foreign "invaders" that still persists, that of Central Asian Turks wearing boots and armor, busying themselves with the slave trade. Besides this description of their appearance and various groupings, Vidyāpati seems to have been familiar with their religious activity:

Drinking wine, saying "*abe be*" (contemptuous exclamation)
Reciting the *qalīmā* [and] living according to the word of God.
Shouting *qasīdā*-s and filling mosques
And reading books, there are countless Turks.⁶⁴

By comparing the texts description of the city (*nagara-varṇana*) of Jaunpur with the *Cāndāyan*'s description of Govar in this cursory way, I have attempted to posit that both texts exist within the same literary and cultural world of Sultānate North India. Though the *Cāndāyan* is a Sufi narrative with its own agenda and the *Kīrttilatā* is undeniably brahminical in its purview, they offer inverse perspectives on the ostensible demographic of the other. The

⁶¹ a coarse fabric

⁶² *Kīrttilatā* 2.40

⁶³ We can assume that within the group of "turukka"-s, there were Iranians, Afghans, in addition to the obvious Central Asian Turks.

⁶⁴ *Kīrttilatā* 2.41

Cāndāyan does not Indianize sufi theology or dogma, but rather grounds Indian experience, environment, and sensual culture as a new sphere of influence within a larger “Sufi world”, that has cultural currency with both the broader Persianate and Islamicate worlds. Inversely, the *Kīrttilatā* seeks to explain the presence of non-Indic authority and ethnic groups in India, already centuries old, in its own brahminical terms. Vidyāpati retains his privilege as a brahmin to criticize the impure actions of the urban dwellers of the city, but this is not limited to the Turk. The prostitutes, the degraded brahmins, and the Turks, although living in splendor, are degraded by their impure environment and circumstances. Although this may not be the central concern of the text, it reveals much about the Tirhuti and more broadly the brahminical perspective of the Islamicate in India. Any further study of the *Kīrttilatā* and its socio-historical context will benefit greatly from such an understanding.

Chapter 3: The Sultān: The Righteous Ruler

So far, we have seen clear distinctions between “Hindu” and “Turk” are delineated on the basis of behavior. However, these observations are of the nameless masses and average citizens of Jaunpur. When Vidyāpati turns his attentions to the other main characters of the *Kīrttilatā*, Aslāna and Ibrahim Shah, criticism and praise is reserved for their status, violation or upholding of *Dharma*, and conduct on the field of battle, not their choice of meal. The characterization of Kīrttisimha, Ibrahim Shah, and even Aslāna as either Hindu or Muslim heroes and monarchs betrays Vidyāpati’s inventive and nuanced use of language and social observation in favor of an overly simplistic understanding based the presence of the Hindu and Turk as monikers. That Hindu and Turk cannot cannot be read simplistically is all the clearer when we include Vidyāpati’s thoughts in his much later Sanskrit text, the *Puruṣaparīkṣā* (*The Test for Man[liness]*), written under the patronage of Śivasimha sometime in the mid-fifteenth century CE. Unlike the *Kīrttilatā*, which is ostensibly set in real-time and space, the *Puruṣaparīkṣā* mutates historical reality into narrative time. Historical figures are mythologized not in the bardic fashion of the *Rasāu* traditions or even in a heroic fashion as in the *Rāmāyaṇa* or the *Purāṇas*, but rather as didactic narrative characters. George A. Grierson (1851-1941), whose translation of the *Puruṣaparīkṣā* is the only existing complete English translation available⁶⁵, cited this text as an example of Sanskrit narrative literature. He envisioned this text to be in the same tradition as the *Hitopadeśa*, the *Pancatantras*, and the various *Kathās*. Early East India Company officials included the *Puruṣaparīkṣā* as part of their Civil Service curriculum. It seemed to have struck a

⁶⁵ George A. Grierson, *The Test of a Man, being the Purusha-parīkshā of Vidyāpati Thakkura*. (London: The Royal Asiatic Society, 1935).

chord with colonial officials in the sense that it preserved many of the simple didactic tales of earlier narrative literatures and focused on issues of statecraft and morality, but did away with the “unreal” and “fable-like” aspects of the older texts which relied on animal tales, religion, and stock literary devices⁶⁶. Even at this period, Vidyāpati was recognized for his innovation in using elements of standard genres but not being limited by them.

The *Puruṣaparīkṣā* is a collection of forty-four (or forty-two depending on how they are divided) stories framed by a simple yet recognizable narrative. For our purposes in comparing Vidyāpati’s distilled and crystalized vision of manliness and statecraft in the *Puruṣaparīkṣā* and the more pragmatic and contextually specific characterizations of the “heroes” of the *Kīrttilatā*, there is no need to delve in to the specificities of each of the narratives. It is useful enough to discuss only the frame narrative and the inclusion Muslim historical figures who are eulogized thereafter. In this regard, I am heavily drawing upon the work of Sunil Kumar⁶⁷ and Pankaj Jha⁶⁸, who both have rightly drawn attention to this important text.

In the frame story, a king called Pārāvara seeks a suitable match for his young daughter Padmāvatī. To further this goal he entreats a sage named “Subuddhi” (Good-minded) to tell him what kind of man he should find for his daughter. The sage begins by warning the king off choosing those suitors who have only the physical appearance of a man, or only superficially men (*puruṣākārāḥ*). This greatly confuses King Pārāvara who inquire what measure he should

⁶⁶ Pankaj Kumar Jha, “Beyond the local and universal: Exclusionary strategies of expansive literary cultures in fifteenth century Mithila,” Indian Economic & Social History Review (2014): 12.

⁶⁷ Sunil Kumar. “Bandagī and Naukari: Studying Transitions in Political Culture and Service under the North Indian Sultānates, Thirteenth-Sixteenth Centuries.” In After Timur Left: Culture and Circulation in Fifteenth-Century North India, edited by Francesca Orsini and Samira Sheikh. (New Delhi: Oxford University Press, 2014): 90-97.

⁶⁸ Jha, “Beyond the local and universal: Exclusionary strategies of expansive literary cultures in fifteenth century Mithila”.

apply as he continues to inspect the men (the *puruṣaparīksā*). Subuddhi then describes the three categories of real men: the heroes (*vīrāḥ*), the wise ones (*sudhiyah*), and those skilled in a particular branch of knowledge or skill (*savidyāḥ*). All subsequent tales are illustrative examples of these categories. These categories represent a distilled and formalized theory of manhood that is informed to a great degree in its detail by Vidyāpati's earlier text, the *Kīrttilatā*. The categories of the hero and the wise ones are particularly poignant. In the various tales of the *Puruṣaparīksā* it becomes clear that the *vīra* is emboldened by the wise and enacts their will in the realm of men. It is relevant to this project because it nicely encapsulates the relationship between Kīrttisimha and the Sultān Ibrahim Shah.

So he [the Sultān] is sagacious and you [Kīrttisimha] are full of virtue. He is very devout, you are pure; he is merciful and you have been dethroned; he desires victory and you are a great hero; he is a king and you a king-sage; He is a Sultān, the lord of the earth, and you are a prince. If you serve with one mind, then without a doubt some solution will be found.⁶⁹

We see here that Vidyāpati is establishing a direct comparison between the figure of the Sultān and Kīrttisimha. Clearly, the Sultān is cast in a passive role as arbiter of wisdom, mercy, and the source of wish-fulfilment. Kīrttisimha is then cast as the agent of the Sultān's will. In serving this ideal man of type two (the *sudhiyah*), the hero (*vīrah*) is able to obtain his desires. In this case, if Kīrttisimha serves the will of Ibrahim Shah with the motive of retaking his homeland. During this passage, a clear distinction is made between “he/him” (*U*) and “you” (*Tum/Tohe*). While general positive virtues that can be said to be possessed of any worthy monarch, are ascribed to Ibrahim Shāh, certain terms are used only in reference to Kīrttisimha. The Sultān is described as “pious” (*sadhambhā*) while Kīrttisimha alone is “pure” (*suddha*). This could be in reference to

⁶⁹ *Kīrttilatā* 3.15.

the ritual superiority of Kīrttisimha not only as a Hindu, but also as a Brahmin, while giving simultaneous due reverence to the Shāh. In this interesting simultaneous praise of both royal figures in unison and apposition, we see how they both fulfill the two distinct functions of an Indic ruler. Firstly, Ibrahim Shah is the kingmaker and Emperor (*Bādshāh*), he wields temporal authority and military might. In apposition, not opposition is Kīrttisimha who is the Sage-King-Brāhmaṇa and prince. By separating these two non-conflicting roles between two figures, Vidyāpati manages to give a clear picture as to the way subsidiary Hindu monarchs could maintain their own royal prestige, while seeking the help, blessings, and favor of frequently transitory Islamicate kingdoms in the 14th and 15th centuries. In this fashion, the *Kīrttilatā* can be seen as a sort of prototype that would not be out of place amongst the other stories of the *Puruṣaparīkṣā*. There is a sense of comfort and habit with which Vidyāpati casts both the “Hindu” prince and the foreign, Muslim Sultān alike, as “real men”. Religious affiliation is not the primary criterion upon which Vidyāpati arbitrates the status of a “true man” or a worthy character to study in his *Puruṣaparīkṣā*.

The stories include narrative tellings of the exploits of a surprising variety of historical figures. Vikramāditya, Ala-u-Din Khilji, Jaichand of Kannauj, and Muhammad Tughlaq are perhaps the most prominent of these historical characters who span the breadth of the Gangetic plain. In the tale of Muhammad Tughluq, two “Hindu” princes, Narasimhadeo of Mithila and Chachikadeo Chauhan are asked by the Sultān to defeat a rebellious local Muslim ruler. Vidyāpati calls this rebellious king “*Kāfīra Rāja*” (the Infidel King). As Sunil Kumar notices, this represents a uniquely creative moment in Vidyāpati’s composition. The juxtaposition of the religiously-loaded Arabic term *kāfir* and the Indic term for a ruler, *rāja*, transgresses the

normative social and historical distinctions based on religion and ethnicity that one may expect. This creative assimilation of foreign language and social groups into Sanskritic literary reasoning is a unique contribution of Vidyāpati for the new age of cultural pluralism in the fifteenth century⁷⁰.

The examples of masculinity in the *Puruṣaparīkṣā* represent Vidyāpati's ideology of kingship and informs us of his understanding the political landscape of Northern India in the fifteenth century in which pluralism was the norm. The *Kīrttilatā* then represents a case study of this ideological position, wherein status and position override religious or ethnic identity. The figure of Ibrahim Shah, in his position as Sultān and as political superior to the tributary princes of Tīrhat. In addition to describing the vibrancy of urban productive and artistic life during in Jaunpur, we are given a few very intriguing scenes in which both Ibrahim Shāh and other ‘Turks’ are mentioned. The general sense that Vidyāpati gives us in his comparisons is that Ibrahim Shāh is a god-king and protector of the universe and his Jaunpur is a ‘*devpura*’, [city of the gods]:

There, the hall of assembly was above all⁷¹ the [others of the] earth.
There, the poor urgently brought their business, to the King.
There, both enemies and friends, everyone, bow their heads [in reverence].
There was much happiness, grace, and [appropriate] punishment.
In that place, everyone came to know of the allotment of their own good or bad fortunes.
This *Badshah* is above them all, and above him is found [only] the Creator.⁷².

This puts Ibrahim in the position of the both the decider of fates and the divine intercessor through which all desires can be fulfilled and enacted upon. This is very much in accordance to

⁷⁰ Sunil Kumar. “Bandagī and Naukarī: Studying Transitions in Political Culture and Service under the North Indian Sultānates, Thirteenth-Sixteenth Centuries,” 93.

⁷¹ सएल - ApHK - (Skt. सक्ल > Pkt. सयल) adj. 1. all, whole, complete.

⁷² *Kīrttilatā* 2.56

the purpose the two princes had in seeking this Bādshāh's help. We are also given a composite picture of the populace of Jaunpur and the direct interactions of residents of different religions.

The houses of the Hindus and Muslims were mixed together, between them was some enmity.

In some places the call to prayer is heard and in other places the recitation of the Vedas.

In some places there is the halal slaughter of animals and in others ritual sacrifices.

There are both witch doctors and Khvājās.

Some people keep night-long fasts and some people observe the fast of Ramadan.⁷³

It seems that since the founding of the city a few decades earlier, the Hindu and Muslim residents have integrated themselves in terms of residency and business. Vidyāpati gives us a clue that there was a tinge of conflict, but it is ambiguous. This however should not be taken as a modern form of communalism. Vidyāpati could be projecting his own region's more limited exposure to urban Islamicate culture. Tīrthūt in its own esteem and in the view of surrounding regions was a center of Brahminical learning and purity. It saw itself as a pure bastion of classical culture. It could be a willful move towards self-aggrandizement in the face of "persecution", a sort of Brahminical advertising for Tīrthūt (i.e. such atrocities would never happen there). It could also be an oversimplification of socio-political competition amongst different social groups vying for power in a new administration. Whatever the case, this sort of distinction of Hindu and Muslim religious culture is only mentioned in one verse. In the verses that focus specifically on the royal court and the Sultān himself, there is a very distinct lack of reference to anything overtly

⁷³ Kīrttilatā 2.46.

Islamic. The only distinguishing feature of the ‘foreigners’ at court is their ‘Turk’ eponym, the king too is excluded from even this moniker. There is never any direct reference to the Sultāns ethnicity or religion. If he is to be accepted by Vidyāpati and his patrons as the source of authority, he needs to be removed from all mundane classifications and given the sole identity of a sovereign. He is only the *Bādshāh*, King of kings.

Eventually, the princes present their case before Ibrahim Shah who flies into a terrifying fit of rage after hearing that a lowly warrior has usurped his tributary power in Tirhut. From Vidyāpati’s description, it is made out to be the king’s own natural sense of Dharma and justice that are so offended. The mark of any honorable king from whom you would seek refuge. This makes the act of subjugation on the part of the two Oinvāra princes more tolerable to the Maithili readership, who would have otherwise seen a contradiction in the overarching panegyric tones Vidyāpati’s text and the endless extolment of this ‘foreign’ king who would not have been able to read the Avahaṭṭha text. This speaks to issues of the cosmopolis versus the parochial/regional. This text might have had a function as a ceremonial panegyric text for the Jaunpuri royalty, but without any historical evidence we only have the ability to speculate on the circulation of the text after its production. A language like Avahaṭṭha, which is regionally inflected, could not have had the mass appeal of the vernacular or the cultural prestige of a cosmopolitan language like Sanskrit. Therefore the manner of portrayal of the Turks, the Sultān, and Aslāna, were all for the benefit of the Avahaṭṭha/Tirhuti audience.

Conclusion

As has been demonstrated, the relationship and interactions between “Hindus” and “Muslims” in the pre-Mughal period is far more nuanced than previously thought. We cannot simplify their socio-cultural encounters as entirely combative. In the same measure, we also cannot describe their relationship as blissful ecumenicism. It is helpful to read pre-modern texts, like Vidyāpati’s *Kīrttilatā* for what the text actually says, not as an antidote or fuel for modern communal identities or violence. Vidyāpati tells us that there was violence, but never presented such violence as the will or exclusive activity of the “Muslim” other. Instead, he singles out the “Turk”, a socio-ethnic and occupational group, Aslāna (the antagonist), and the Sultān Ibrahim Shah as varying examples of Muslim ethical behavior. This might not have been Vidyāpati’s intention, but it is a noticeable feature of the text.

In the first main chapter, the violence and friction of the bustling bazaars and outskirts of the city of Jaunpur took our attention. We saw that Vidyāpati perseverated on the cultural habits that were at odds with his own Brahminical background. Similarly, he decried and lamented for the fallen Brahmins and women of the city, who have given up their *dharma* on their own, not out of coercion. The Sultān himself keeps the peace. This demonstrates that this text cannot be read as a narrative of Hindu-Muslim conflict exclusively, it is more about the mixing and understanding of foreign cultures from a Brahminical perspective.

In the second chapter, I sought to contextualize the city-scape (*nagara-varṇana*) of the *Kīrttilatā* with that of Maulana Daud’s *Candāyana*. I endeavored to show that both

texts speak about similar urbane landscapes and exist within the same literary matrix in pre-Mughal North India. Their perspectives are reversed. The *Kīrttilatā* speaks from region to nation, from Hindu to “Turk”; while the *Candāyana* speaks from the Islamicate/Sufi cosmopolis to the local, and from the “Islamic” to the Hindu/folk. This study is a useful tool for understanding why Vidyāpati expressed what he expressed about the denizens of Jaunpur and why he wrote such a text in the locally exclusive language of Avahat̄ha.

In the last chapter, the character of the historical Sultān Ibrahim Shah, demonstrates another level of social differentiation that mattered to Vidyāpati more than religious affiliation, that of status and authority. In the *Kīrttilatā*, there were examples of praise and exaltation on the part of Vidyāpati and his patrons for the Islamic Sultān Ibrahim Shah. His prowess in battle and righteousness in rule elevated him above the crude Turks into near godhood. This new type of “foreign” authority was sublimated into the Indic imagination in texts like the *Kīrttilatā* and the *Puruṣaparīkṣa*.

This study represents only an initial foray into the social analysis of this important text. It would contribute greatly to our understanding of North India during this time period if scholars from a variety of disciplines were to take this text under serious consideration. Students of linguistics would find it fascinating for its unique and adaptive language. Historians might find interesting corroborations from their historical research on Bihar. It is my hope that my translations and initial analysis will spark some interest in this neglected text.

Part II

Text & Translation

Structure

There is an overt pun (skt. श्लोष) included in the title of the text. *Kīrttilatā*, can be read two ways. It can be read as the “Vine (-latā) of Glory (Kīrtti-)” or as the “Tale of Kīrttisimha”. Each of the four sections of the text are then called “pallavas” or tender new leaves on that vine. The *Kīrttilatā*, at the largest scale, is divided into four pallavas. These sections are divided more or less equally, save for the first pallava, which does little more than offer a standard invocation to the gods, the heroes Kīrttisimha and Vīrasimha, and to Vidyāpati’s patron Śivasimha. The first pallava also introduces the main characters: Kīrttisimha, Vīrasimha, Aslān, and Gaṇeśvara, and the events that lead to the two princes leaving for Jaunpur to seek the help of Ibrahim Shāh in retaking their kingdom from Aslān, who had murdered their father Gaṇeśvara. The second and third pallavas have a slightly more arbitrary arrangement and represent the central core of the narrative. The second is roughly the story of the departure of the two princes from Tirhut/Mithila, their journey to Jaunpur, their initial shock and awe at the mere sight of the city of Jaunpur, and their initial encounters and dismay with the local Turkic residents. The third pallava, being much shorter, largely consist of the reception of the two Maithili princes into the darbar of the Shārqi Sultān Ibrahim Shāh. Before meeting the king, they make a note about the culture of the court and the notable figures that are present. All of this contributes to a sense of awe and reverence once the two princes finally meet the Sultān himself. There is a brief exchange between the three about the state of affairs in Tirhut, but even in the text you can get a sense that the Bādshāh has other things on his mind. The affairs of this tiny "Hindu" kingdom are secondary to his more ambitious political

projects in regards to Bengal. However, at the end of the third and the beginning of the fourth pallava, we are made to believe that the righteous Bādshāh, in order to maintain Dharma and political stability, agrees to muster the troops at once. The fourth pallava is mostly about the awe-inspiring and heroic forces of the Sultān that set forth with two princes and the retaking of Tirhut from the rogue Afghan warlord Aslāna. Because of their content, the second and third *pallavas* will be the focus of my analysis.

Below I have provided a table with the breakdown of verses, sections, and lines:

Pallavas	Verse Count	# of lines
1	29	105
2	49	261
3	32	162
4	51	258

Manuscripts

Because of the design and scope of the Master's thesis project, I will not be able to make use of any primary manuscript of the Kīrttilatā. I am in the process of trying to request three microfilm copies of three manuscripts held by the Nepalese-German Manuscript Cataloguing Project (NGMCP). It would be helpful to get an idea of what they look like, why they were copied and patronized by the Malla Kings of Nepal, and if there are any discrepancies between the manuscript and edited editions. Below are the details of the three copies they have available.

Title/Reel#/Inventory#	Kīrttilatā/A-376-21/35329	Kīrttilatā/B 16-1	Kīrttilatā/C 77-2(5)
Script	Newari	Maithili	Devanagari
State	complete	?	?
Dimensions	23.3 x 8.8cm x 28 folios	28.5 x 4cm x 37 folios	24.2 x 6.6cm x 227 folios
Material	Paper?	Palm-leaf	Palm-leaf
Scribe	Daivajñā Nārāyanasimha	?	?
Date of Copying	NS 747	?	?
Date of Filming	05-07-1972	?	?
King	Jayajaajjotimall a	?	?
Place of Deposit	NAK	NAK	Kesar

Editions

With that said, I will be relying on several printed and edited editions of the text, along with their respective Hindi, Sanskrit, and Bengali translations and commentaries. Most of the editors of these texts are historical linguists with a keen eye on the irregularity of manuscript editions. They mark clearly when there is a discrepancy between texts, how they came to their conclusions, and what sources they were looking at. For the purposes of the MA thesis, this level of textual surety will be adequate. Below is a list of the editions that I have consulted in chronological order:

1. Śrīharaprasāda Śāstrī, trans., *Kīrttilatā: Bānglā o Iñgrājī Anuvāda Sameta*. Rṣikeśa Series 9, (Calcutta: Kalikātā Oriental Press, 1924)
2. Baburām Sakṣena, trans. *Kīrttilatā*. Granthamala Series 36. (Varanasi: Nagari Pracarini Sabha: 1964).
3. Vīrendra Śrīvāstava, trans., *Kīrttilatā*. (Pataṇā: Bihāra-Rāṣṭrabhāṣā-Pariṣad, 1983).
4. Śaśinātha Jhā, trans., *Vidyāpati kṛt Kīrttilatā: Mūla Avahaṇha kāvya, sanskrta chāyāvād, pāṭhabheda, hindī anuvāda evam vistṛta bhūmikā sahitā*, (Darbhanga: Ramana Press, 1997).

Three editions by and for Hindi language scholars, such as, Virendra Srivastav , Baburam Sakṣena, and Sasinath Jha. They all focus on the developments of language during this "proto-new Indo-Aryan" phase. Although all Hindi language editions, they come from very different places in the chronological and geographic history of Hindi language scholarship. Virendra Srivastav and Sasinath Jha were both Maithili scholars situated in Bihar. Their perspectives tell us much about the memory of Vidyāpati's non-poetic literary contributions to the formation of Maithili identity through literature. They all developed their perspectives through the Maithili language movement which still seeks to recognize Maithili as a separate language from Hindi.⁷⁴

Baburam Saksena offers a top-down view of the Hindi Nationalist establishment and an air of authority when speaking of linguistic matters. As a non-Bihar based scholar, providing an edition sponsored by the Nāgari Pracārninī Sabhā in Varanasi, his perspective tends to situate this text and its constituent historical narrative as part of a larger history of Indian and Hindi national literary heritage.

The Bengali edition of the *Kīrttilatā*, by Sriharaprasad Sastri, predates the others and does not differ significantly in its focus on the linguistic history of late Middle Indo-Aryan and "proto-New Indo-Aryan" languages, though perhaps situating Avahaṭṭha more squarely in the Bengali/Eastern Indo-Aryan group of languages. Sastri's introduction is highly engaging, in that he includes many anecdotes of old Maithili scholars of speaking about Vidyāpati and his works. This is interesting for the fluid nature of

⁷⁴ see, Paul R. Brass, "The Maithili Movement in North Bihar," in *Language, Religion, and Politics in North India*, Paul R. Brass (London: Cambridge University Press, 1974), 51-181.

Vidyāpati's language and its effect on later languages and their literary canons (especially Hindi and Bangla). He also provides a more critical biography of the poet, questioning his supposed lifespan of 150 years. Tucked away in the back of this edition, there is also a translation of the Kīrttilatā rendered into English prose. I have chosen to not read this text until after I have made a preliminary translation. By comparing these editions, not only for their scribal discrepancies, but for their different perspectives on language and narrative, I have created a well-rounded approach to creating my own translation of Vidyāpati's text.

For the text of my selected verses, I have chose to use the text as printed in Sasinatha Jha's 1997 Hindi language edition.⁷⁵ His perspective is a valuable mixture of all of the preceding translators and editors. His is the latest translation by far and has benefit greatly from the perspectives and efforts of all previous editions. He is a Maithili scholar from Bihar as well, and while he might be informed by the Maithili movement, he is of a later generation than the original language movement. He adds valuable linguistic insight from the homeland of this text and language. He has also provided valuable notes in Hindi and Sanskrit on each of the verse and prose portions.

⁷⁵ Śaśinātha Jhā, *Vidyāpati krt Kīrttilatā*.

General Structure of “Avahaṭṭha”

Avahaṭṭha, the language of the Kīrtilatā, has been the primary area of interest for Hindi and Bengali linguists studying Middle and Early New Indo-Aryan languages. Avahaṭṭha has been described as a late period Magadhi Apabrahmśa. This however only gives a partial picture. The fluidity between Maithili and Avahaṭṭha is an important feature to consider to understand language identity and literary choice in Mithila. The liberal use of Perso-Arabic loanwords further complicates any sort of preconceived exclusivity within the literary exchange between Mithila and the various Sultānates. An analysis and consideration of the usages of language will be central to this study, while remaining ancillary to the subjects of cross-cultural encounters and urban literary landscapes. I have decided to retain the debate over language as an aspect of this project because Vidyāpati himself tells us why he chose to write in Avahaṭṭha:

Desila vayāṇa saba jana miṭṭha, te taisana jampau avahaṭṭha||13||

...Everyone finds their own country's language sweet; therefore I write in Avahaṭṭa.⁷⁶

There is additional clue as to why Vidyāpati chooses to write his first sponsored composition in Avahaṭṭha as opposed to Sanskrit like his later work. There are a surprising number of Persian and Arabic loanwords to describe the activity of the Turks. It suggests a familiarity with the culture of the “Turks” and Muslims in general, but perhaps a linguistic reservation or limitation in appropriating them in Sanskrit. Therefore, the quasi-vernacular Apabrahmśa seems to be the

⁷⁶ Kīrtilatā. 1.13

most appropriate vehicle to describe foreign people and concepts without violating the inviolate sanctity of Sanskrit.

Defining Avahaṭṭha is a difficult endeavor. It is variously described as simply Apabhramṣa, an archaic form of Eastern vernaculars, or a particular literary flavor of late Middle Indo-Aryan. The first attestation of the word “Avahaṭṭha” is in Jyotirīśvara Ṭhakura’s *Varnaratnākara* (c. 1326 CE). In this “Compendium of Descriptions”, there is described a list of six literary languages along with Sanskrit, Prakrit, Paiśācī, and Śauraseni⁷⁷. Avahaṭṭha is also mentioned by Varṇśīdhara in his *Prākṛta Paimgalam* (c. 9-10th cent. CE) and by Addahamāṇa (a.k.a. Abdurrahman) in the *Sandeśarāsaka* (c. 11th cent. CE). The formulae of the six languages (*ṣaṭbhāṣā*) appears elsewhere without explicitly mentioning Avahaṭṭha, but it is possible included with Apabhramṣa. Many of the authors, like Vidyāpati and Addahamāṇa, who composed in Avahaṭṭha also composed in other Prakrits and Sanskrit. Avahaṭṭha has sometimes been identified as the Apabhramṣa that immediately preceded and resulted in Maithili⁷⁸. This would ignore the geographical distribution of other works described as written in the same language and the fact that authors like Vidyāpati wrote in both Avahaṭṭha and in Maithili. Although nothing definitive can be said about standard features of Avahaṭṭha, several common elements are noticeable. Here are my current first-hand observations:

1. The phonetic simplifications that were characteristic of early forms of Prakrit underwent more exaggerated simplifications.
2. Noun forms and their boundaries (vis-á-vis nominal compounds) in Avahaṭṭha became more static and well-defined. This is similar to the very clear nominal boundaries in New Indo-Aryan languages.

⁷⁷ Śivaprasāda Siṁha, *Kīrttilatā aura Avahaṭṭha Bhāṣā* (New Delhi: Vāṇī Prakāśana, 1955), 3.

⁷⁸ Bābūrāma Saksenā, *Kīrttilatā* (Kāśī: Nāgarī-Pracārinī Sabhā, 1964), 8.

3. The importance and usage of postpositions is noticeable in comparison to early forms of Prakrit, which relied on both postpositions and inflection. In addition, several distinctively Avahattha postpositions, some of which were later developed in NIA languages, came into use: सम्, सरिसु, हुँतु, द्वियउ, रेसि, लग्नि, तणि, महि, केर, उप्परि, etc.
4. An influx of new vocabulary from a variety of sources and through further standardization of Apabhramṣa substantives led to diglossification and non-intelligibility between Avahattha and other Apabhramṣas removed by geography and time.
5. The presence of *tatsama* words (direct Sanskrit loanwords) is clearly noticeable. Several scholars have put this down to the fact that a large portion of the Avahattha literary corpus was composed by Brahmins⁷⁹.
6. Avahattha might represent the first example of a large number of foreign loanwords (mostly Persian) subsumed into a North Indian MIA language. Besides the expected phonetic transformations, writers in Avahattha use Perso-Arabic vocabulary in unique and innovative ways. For example, in the *Puruṣaparīkṣā*, Vidyāpati describes a rebellious Muslim character as *Kāfirā Rāya*, or the “Infidel King”. A heavily loaded socio-religious Arabic word like *kāfir* is repurposed to have an equivalent meaning to “barbarian” (*yāvāṇa* or *mleccha*).
7. An additional set of suffixes with a variety of usages come into use that break traditional metric standards: -अ, -इ, -अल, -उल्ल, etc.
8. Short syllables are often lengthened and long syllables shortened. This reflects a progression development from Prakrit/Apabrahma, rather than any strict progression directly from Sanskrit.
9. Aspiration often reflects a previous consonant cluster.
10. Gemination might reflect a consonant cluster, but might also might be random.
11. The increased usage of prose in Apabrahma and Avahattha demonstrates different syntactic and phrasal patterns than available in earlier Indo-Aryan languages.

1. Nouns

1.1 Cases

Avahattha retains the use of the case system in an almost artificial sense. The case markers straddle the line between independent post-positions, as is common in New Indo-Aryan languages, and agglutinative suffixes of earlier Prakrits and Sanskrit. Indeed, many recensions have broken the words and their case markers into separate units. All seven cases seem to be extant, though in different proportions.

⁷⁹ Shambhunath Pandey, *Apabhramṣa Aura Avahatta: Ek Antaryātrā* (Delhi: Chaukhamba Orientalia, 1979), 42.

Case	Singular	Plural
Nominative	-	आ
Accusative	- , जे (ए), हिं, कां	न्हि, कैं
Instrumental	ऐं, जे, एन, ए, हि	एहिं, हि
Dative	काँ, कें, के, लागि, कारण	
Ablative	ते, सजो, तह, चाहि	
Genitive	क, करो, करि, करी, के, केर, केरा, करेओ, कड़, को, काँ, ह, र	केरा
Locative	- , ए, अँ, माँझा, हिं	

1.2 Pronominals

Pronominals are limited to certain “cases” in certain persons. This is largely because of the nature of the narrative text, privileging the third and first persons. These forms resemble those of Avadhi, Maithili, and sometimes Modern Standard Hindi.

1st Person	Singular	Plural
Nominative	मोजे, हजो, मो, मोरहुँ, महु	
Genitive	मझु, मज्जु, मुज्जा, मजे	अम्ह, अम्हह

2nd Person	Singular	Plural
Nominative	तोजे,	तोहिं,
Accusative	तोके, तुम्ह	तोहें, तुम्हें
Genitive	तुज्जु, तुज्ज	

3rd Person	Singular	Plural
Nominative	ओ, ता, से, सो	ओहु, ताहि
Accusative	तं	तान्हि, तौन, तेन्वे, तेन्वे
Genitive	ओकरा, तसु	तन्हिकरी, तासु

Demonstratives

Simple - ई, एहि, एही, एहु

Manner - अइस, अइसो

Amount - एत्तिअ

Location - एत्ता, इथिहि,

Relatives

Nominative - जे, जो

Genitive - जसु, जासु, जस्स

"Instrumental" - जमण, जजोन (जौन), जेन्वे

Locative - जाहि

Accusative/Oblique - जं, जन्हि

Interrogatives

कमन (1.6) , कजोन, कमने, किमि, की, को, काइँ, केन, कइ, कोउ, कोए, काह, काहु, केउ, केबि, किछु, किच्छु, कस, कतेहु, कतहु, कत, कइसे

Reflexive

अप्प, अप्पु, अपने, अपनेजो, अपनि, अपनेहुँ, आपे, आपुकरो

2.0 Verbal System

The number of variations and examples are disproportionately in of the third person because of the nature of the narrative text. Aspect markers in the past and future tenses feature both eastern and western NIA variants.

2.1 Simple Present

1st Person: -जो — करजो

-ओं — करों

2nd Person: -सि — करसि

-हि — करहि

3rd Person: -अ — कर

-अइ — करइ

-अए — करए

-अथि — करथि

-अहिं (plural) — करहिं

2.2 Past

1st Person: गजँ, आएउँ

2nd Person: करिअउ, दिअउ

3rd Person: -इअ — लिहिअ

-ज्जिअ — लिज्जिअ

-अउ — हुअउ (हुअ), भउ

-एओ —

-उ — धरु, पसरु

-ईआ — चारीआ

-ल — भेल, मारल, हराल

2.3 Future

*The simple present is used for immediate future.

1st Person: -सइ — होसइ

-इह — करिह

-ହଙ୍ଗ — ଧରିହଙ୍ଗ
-ଜିହ — ଧରିଜିହ
-ତ — ଲାଗତ

2.4 Imperative/Subjunctive

1st person: -ଜୋ — କହଜୋ, ସୁନଜୋ

2nd person: - କହ, ସୁନ

-ହି — ଜାହି
-ହୁ — କହହୁ,
-ହିଂ — କହହିଂ
-ହ — ସଜ୍ଜହ

3rd person: -ଅତ — କରତ, ଜାତ

2.5 Auxiliary Verbs

This verb set is primarily derived from the Sanskrit roots, अस and भू. They are used infrequently outside of the prose (ଗାୟ) passages and reflect Early Modern Maithili proclivities.

ଅଛ, ଅଛେ, ଅଚ୍ଛଏ, ହୋ, ହୁଆ, ହୁଅତ, ଭା, ଭତ, ରହ

Kīrttilatā & Translation

The text provided is that of the 1997 Jha edition.⁸⁰ I have not translated the entire *Kīrttilatā*. This is a selection of verses that best represent the overall narrative and the descriptions of people and places that were critical and central to this study. I have left out those verse which are repetitive, do not advance the narrative, or do not describe the characters and places that were necessary for this study. The translation is my own.

Pallava 1

Pallava 1.6

[दोहा]

तिहुअन खेत्तहि काइं तसु कित्तिवल्लि पसरेइ ।
अक्खर खम्भारम्भ जउ मञ्चो बन्दि न देइ ॥६॥

How⁸¹ will the vine of his⁸² [Kīrttisimha] glory spread⁸³ in the three worlds⁸⁴,
When the stage is not built upon the foundational pillars⁸⁵ of [my] letters?

⁸⁰ Śaśinātha Jhā, *Vidyāpati kṛt Kīrttilatā*.

⁸¹ काइं — ApHK = (MSH) कैसे (also cited in J. pp. 2, 14, 18)

⁸² तसु - 3P.Gen.

⁸³ पसरेइ - Imp. with Sub. meaning. APHK = to spread (around) (Skt.>प्र+वस्, (also cited in V. & N. 3, 8, 12,)

⁸⁴ तिहुअन — APHK. (skt. त्रिमूर्वन) 1. The three worlds.

⁸⁵ खम्ब - OHED 1. pillar.

Pallava 1.7

तें मगे भणओ निरुदि काए जइसओ तइसओ कब्ब ।

खल खलत्तणे दूसिहइ सुअण पसंसइ सब्ब ॥२॥

For that reason, I recite⁸⁶, having composed this praise⁸⁷, though it is only mediocre poetry.
The evil ones⁸⁸ will point out my faults just for a laugh⁸⁹, the good⁹⁰ will all praise⁹¹ me.

⁸⁶ भणओ — ApHK - भण-, 1. to say.

⁸⁷ निरुदि — ApHK 1. fame, glory.

⁸⁸ दूसिहइ — ApHK. - root दूस (Skt. दूष्य > Pkt. दूस) 1. the corrupted, the wicked, the downgraded.

⁸⁹ खेलत्तणे — ApHK - 1. to play, Inf.; This seems to me to be a proto-oblique case (taking over the responsibility of the dative of purpose) (खेलने के लिए in MSH.) (KL and Pr.Pg.)

⁹⁰ सुअण — ApHK - (Skt. सुजन > Pkt. सुयण) 1. good, righteous person/people (Pr.Pg.)

⁹¹ पसंसइ — ApHK (Skt. प्र+शंस) - 1. to praise.

Pallava 1.8

सुअण पसंसइ कब्ब मझु, दुज्जन बोलइ मन्द।
अवसओ विसहर विस वमइ, अमिज विमुक्कइ चन्द॥८॥

The good will praise my⁹² poetry and the wicked will call it base⁹³,
As surely as⁹⁴ the snake vomits poison and nectar⁹⁵ cascades⁹⁶ from the moon.

⁹² मझु — ApHK 1P.Gen.

⁹³ मन्द — ApHK. 1. adj. lazy, unlearned.

⁹⁴ अवसओ —ApHK. = (Skt. अवश्यम् > Pkt. अवसम्) 1. Of course, necessarily. (Pr.Pg. & Js.)

⁹⁵ अमिज — ApHK. - (Skt. अमृत > Pkt. अमिय) 1. Nectar. (Pr.Pg. & K.)

⁹⁶ विमुक्कइ — ApHK - root विमंच- (Skt. वि+मुच) 1. to release.; lit. “The moon releases nectar”.

Pallava 1.9

सज्जन चिन्तइ मनहि मने, मित्त करिअ सब कोए।
वेर करन्ता मुज्ज्ञ जइ, दुज्जन वैरि न होए॥९॥

The gentleman thinks to himself that everyone should be made a friend.

“Even if someone were to make me [their] enemy, even then, [I] would not show enmity⁹⁷”.

⁹⁷ There is a bit of confusion here as to who is showing enmity and to whom it is shown. I have taken the second line as an illustrative bit of direct speech and a didactic intrusion on part of the author.

Pallava 1.10

बालचन्द विज्ञाबइ भासा, दुहु नहि लग्गइ दुज्जन हासा।
ओ परमेसर सेहर सोहइ, ई णिच्चइ नाअर मन मोहइ॥१०॥

Both the crescent moon and the language of Vidyāpati⁹⁸ are untouched by the ridicule of the wicked.

For the moon attains beauty throned on the headdress⁹⁹ of the Śiva and Vidyāpati's language certainly¹⁰⁰ enchants the minds of the cosmopolitan person¹⁰¹.

⁹⁸ विज्ञाबइ — ApHK. - Vidyāpati. “विज्ञा” is elsewhere cited to be >Skt. विद्या (Pr.Pg.)

⁹⁹ सेहर — HSS सेहरा - 1. headdress.

¹⁰⁰ णिच्चइ — ApHK. 1. ind. adv. certainly.

¹⁰¹ नाअर — ApHK. (Skt. नागर > Pkt. णागर > MSH. नागरिक) - 1. city-dweller.

Pallava 1.11

का परबोधजो कमन मनावजो
किमि नीरस मन रस लए लाबजो।
जइ सुरसा होसइ मझु भासा,
जो बुज्जिह सो करिह पसंसा॥११॥

In what manner ought I explain¹⁰² and whom¹⁰³ should I convince¹⁰⁴?
How shall I bring¹⁰⁵ and fill with *rasa* a mind that is without *rasa*?
If¹⁰⁶ my language will be of good *rasa*,
Then those who will understand will praise [it].

¹⁰² परबोधजो — ApHK 1. to explain.

¹⁰³ कमन — ApHK 1. Who? (Pr.Pg.)

¹⁰⁴ मनावजो — Seems to be a causative subjunctive form; theoretically MSH “मनायें”.

¹⁰⁵ लाबजो — ApHK - “to cause to reach” (पहुँचाना), “to take to”.

¹⁰⁶ जइ — ApHK - (Skt. यदि) 1. ind. If. (KL, K, PrPG).

Pallava 1.12

मुहअर बुज्जाइ कुसुम रस, कब्बह सार छइल्ल।
सज्जनपर उअआर मन, दुज्जन नाम मइल्ल॥१२॥

[As] the bee grasps the flower's nectar (*rasa*), the connoisseur¹⁰⁷ [grasps] the essence¹⁰⁸ of poetry

A good person's mind is always engaged for the sake¹⁰⁹ of others; [whereas, even] the wicked person is out to soil one's name.

¹⁰⁷ छइल्ल — ApHK (Skt. छयिमत् > Pkt. छविल्ल); 1. adj. clever, intelligent, discerning (DNM, SC, HV). 1. urbane, connoisseur of poetry (काव्य-रसिक).

¹⁰⁸ सार — ApHK 1. truth, essence (Js).

¹⁰⁹ उअआर — ApHK (Skt. उपकार) 1. essence.

Pallava 1.13

[चउपई]

सक्कअ वाणी बुहअन भावइ, पाउअ रस कोइ मम्म न पाबइ।
देसिल वअना सव जन मिट्टा, तें तैसन जम्पओ अबहट्टा॥१३॥

Sanskrit¹¹⁰ is to the liking¹¹¹ of the learned¹¹²; no one gets the subtleties of Prakrit.
The speech of [one's] own country all find sweet; for that reason¹¹³, I will tell¹¹⁴ this
[tale] in Avahattha.

¹¹⁰ सक्कअ — ApHK (skt. संस्कृत > pkt. सक्कय) 1. Sanskrit language.

¹¹¹ भावइ — ApHK (skt. भाव्य्) 1. to like, to appreciate, to feel. (K, J).

¹¹² Many of the Hindi translations seem to think that बहुअन is derived from बुद्धिजन and I chose to retain this meaning. Some chose the lectio facilior, where बहु- means simply “many”.

¹¹³ तें तैसन — ApHK - (Skt. ते) 1. pl.pr. they. 2. ind. For those reason, therefore (KL, R); ApHK. (Skt. तादृश्) 1. like this [MSH = वैसा].

¹¹⁴ जम्पओ — ApHK - (Skt. v. root जंप् > जल्प् > Pkt. जंप) 1. to say, tell. (K, PrPg, KL).

Pallava 2

Pallava 2.2

[षट्पद छन्द]

लक्कण सेन नरेस लिहिअ जबे पक्ख बे।
 तं महमासहि पढम पक्ख पञ्चमी कहिअ जे॥
 रज्ज - लुद्ध असलान बुद्धि विक्कम बेल हारल।
 पास बइसि विसवासि राए गएनेसर मारल॥
 मारन्त राए रण-रोल पडु मेइनि हा-हा सद्द हुआ।
 सुरराए नअर नाअर रमणि वाम नअन पप्फुरिअ धुआ॥२॥

[Now the Bee says...]

It is written¹¹⁵ that in the year *samvat* 252 after the passing of King Lakṣmaṇa Sena¹¹⁶, in the first *pakṣa* (*kṛṣṇa pakṣa*) of the month of Madhu (Caitra) and on the 5th day. Aslān, covetous of the Kingdom, defeating [the King] with cunning, might, and valor, sat near to the King and seated nearby in trust, killed [King] Ganesvara. Upon slaying the King, the battlefield¹¹⁷ of the skilled¹¹⁸ [warriors] was filled with roar and the wails of lamentation resounded¹¹⁹. The left eyes of the lovely women of Indra's capitol must¹²⁰ have trembled.

¹¹⁵ लिहिअ — HGAp: लिहिअ <—Skt. लिखित, n.D.Pl. — ApHK - v. root. लिह (Skt. लिख् > Pkt. लिह) to write P.Pt.

¹¹⁶ There is considerable debate as to the authenticity and meaning of this dating system. The “Lakṣmaṇa Samvat” was never used by the Sena court in Bengal. Several Bengali scholars have postulated that this dating system was used in later centuries to denote a dating system beginning at the birth, accession, or death of Lakṣmaṇa Sena (c 1178-1206 AD). This is highly arbitrary and the arithmetic only vaguely matches. This is however an interesting connection between the author Vidyāpati, and the court poet of the Sena’s Jayadeva.
see, Rakhaldas Banerji. Bāṅgālāra Itihāsa. (Kalikātā: Nabahārata Pābaliśārsa, 1971).

¹¹⁷ मेइनि — CPEd (P. maidan). 1. field.

¹¹⁸ पटु - ApHK (Skt. पटु) 1. skilled, clever, masterful.

¹¹⁹ सद्द — ApHK - (skt. शब्द् > pkt. सद्द) 1. to cry out, to voice. (Pr.Pg., K.).

¹²⁰ धुआ - ApHK (Skt. ध्रुवम्) 1. ind. certainly, for sure.

Pallava 2.3

ठाकुर ठक भए गेल¹²¹ चोरैं चप्परि घर लिज्जअ³।
 दासें गोसाजुनि गहिअ धम्म गए धन्ध निमज्जअ⁶॥
 खलैं सज्जन परिभविअ कोइ नहि होइ विचारक।
 जाति-अजाति विवाह अधम उत्तम काँ पारक॥
 अक्खर रस बुज्जनिहार नहि, कइकुल भमि भिक्खारि भउ।
 तिरहुत्ति तिरोहित सब्ब गुणें, रा गणेस जबे सग्ग गउ ॥३॥

Thakurs became thugs and through coercion¹²², homes were taken.

The servants became¹²³ the masters of the house. Dharma disappeared and work/professions/trades have declined.

The wicked extinguished¹²⁴ the good-folk and not one ‘thinker’ was left.

There was marriage between *jāti* and *ajāti* (untouchable). Who is there to care for¹²⁵ [what difference] that remained between high and low.

There were none remaining who understood the *Belles-lettres* [lit. connoisseur of rasa]. The clan of poets¹²⁶ became roaming beggars.

When the King Ganesvara went to heaven, all the [good] qualities were hidden¹²⁷ from Tirhuṭ.

¹²¹ गेल - simple past of ग-/गे- (to go); functions like MSH गया in Eastern Indic languages for a sense of completion.

¹²² चप्परि — ApHK. adv. (skt. चप्ल) to coerce; to subdue, to suppress, to press down (KL, Js.)

¹²³ गहिअ — ApHK. being askew, crooked.

I have chosen to translate this simply as “became”, it gives the appropriate information of servants becoming masters.

¹²⁴ परिभविअ — ApHK. (skt. परिभूत > MSH. पराभूत किया) to be defeated (KL only)

¹²⁵ पारक - ApHK (skt. पराय) 1. the caretaker, the carer.

¹²⁶ कइकुल — ApHK (skt. कवि + कुल) group of poets (KL only); Jha and Saxena agree.

¹²⁷ तिरोहित — ApHK - 1. adj. hidden.; there is alliteration (अनुप्रास) here occurring within the word “Tirhut”. This is a *yamaha*, or doubling up of the same word with two meanings. This is creative etymology that recasts the name of the country to fit its circumstances.

Pallava 2.4

(रह्वा छन्द)

राए बधिअउ सन्त हुअ रोस॥
लज्जाइअ निअ मनहि अस तुरुक्क असलान गुन्हइ।
मन्द करिअ हजो कम्म, धम्म सुमरि निअ सीस धुन्हइ।
एहि दुन्नअ उद्धार के, पुण्ण न देक्खओं आन।
रज्ज समप्पजो, पुणु करजो, कित्तिसिंह-सम्मान॥४॥

Having killed the King, rage gave way to peace.
Ashamed, the Turk Aslān thought to himself,
“I have done a bad deed.” He beat¹²⁸ his head considering *Dharma*,
“To repent for this misdeed¹²⁹ I see no good deed.
I should return the kingdom and honor Kirttisiṁha.”

¹²⁸ धुन्हइ - ApHK (Skt. धू-) 1. to beat (with the palms).

¹²⁹ दुन्नअ - ApHK (Skt. दुर्य) 1. bad/evil deed or action.

Pallava 2.20

तं खणे पेक्खिअ नअर सो, जोनापुर तसु नाम।
लोअन केरा वल्लहा, लच्छी के विसराम॥२०॥

At that time, a city was seen and its name was Jaunpur.
Lovely to the eye, [it was] the dwelling place of the Goddess of wealth.

Pallava 2.21

[हरिगीतिका छन्दः]

पेक्खिअउ पट्टन चारु मेखल, जजोन नीर पकारिआ।
पासान कुट्टिम भीति भीतर, चूह उप्पर ढारिआ॥
पल्लविअ कुसुमिअ फलिअ उपवान, चूअ चम्पक सोहिआ।
मअरन्द-पान विमुद्ध महुअर, सद् मानस मोहिआ॥२१॥

They saw a city girded by a beautiful body of water, that was like sugar cane juice.

Inside the walls, the ground was [paved] with stone and smeared¹³⁰ with lime/whitewash.

By many gardens filled with greenery, flowers, and fruit, and mangos and jasmine trees, [the city] was made beautiful.

The bees were intoxicated from drinking nectar; their buzzing¹³¹ beguiled the mind.

¹³⁰ चूह — ApHK. 1. to throw; put.

¹³¹ सद् - ApHK (Skt. शब्द) 1. sound, noise.

Pallava 2.22

वकबार पोखरि बाँध साकम, नीक नीर-निकेतन।

आवटृ वटृ विवटृ बटृहिं भुलिओ बटृओ चेतना॥

सोपान तोरण, जन्त जोरण, जाल-गाओख खण्डआ।

धअ धवल हर घर सहसे पेकिखअ, कनअ कलसिह मण्डआ॥२२॥

There were streams/fountains, ponds, dams/canals, bridges¹³², and many wonderful estates.

In the grand streets and lanes, branching left and right, even the clever forget [the way].

Staircases, archways, many machines, beautiful latticed houses, and balconies beautified the city.

Between the many hundreds and thousands of beautiful sparkling houses, flags¹³³ flew, and shone with golden ornaments that were beautiful.

¹³² साकम — ApHK. 1. a wooden bridge.

¹³³ धअ — ApHK. (skt. धजा) 1. flag, banner.

Pallava 2.23

थल-कमल पत्त-पमान नेत्तहि, मत्तकुञ्जर-गामिनी।
चौहट्ट बट्ट पलट्टि हेरहि, सत्थ सत्थहि कामिनी॥
कण्पूल कुड्कुम गन्ध चामर, रअन कच्चन अम्बरा।
बेवहार मुल्लहिं वणिक विक्कण, कीनि आनहि बब्बरा ॥२३॥

There were many women with the gaits of elephants, that had large eyes like the petals of ground-lotuses.

They saw groups of lovely ladies seen on each and every corners, squares, and lanes.

Cloth, saffron, perfumes, yak-tail fans, jewels,

and traders traded for standard prices, foreigners¹³⁴ would transport [the goods].

¹³⁴ बब्बरा — KAB =MSH बर्बर; barbarian

Pallava 2.24

सम्मान, दान, विवाह, उच्छ्व, गीअ नाटक कब्बही।
आतित्थ विनअ विवेक कौतुक, समय पेल्लिअ सब्बही॥
पज्जटइ खेल्लइ हसइ हेरइ, सत्थ सत्थहि जाइआ।
मातंग तुंग तुरंग ठट्हहि, उबटि बट्ट न पाइआ॥२४॥

Everyone wasted their time in observing¹³⁵ courtesy, charity, marriage, festivals, music, theater, poetry,

hospitality, modesty¹³⁶, clever games¹³⁷ and events.

They saw people wander¹³⁸ about, playing and laughing, as they walked along in groups.

The princes wandered around¹³⁹, they could not find the [right] way¹⁴⁰ due to the tall elephants¹⁴¹ and the team¹⁴² of horses¹⁴³.

¹³⁵ पेल्लिअ — ApHK - P. Pt. v. root. पेल्ल (Skt. प्र+ई्र्) 1. to labour in something without reward or achievement (attested in PrPg)

¹³⁶ विनअ — OHED (Skt. विनप्र) 1. modesty, humility.

¹³⁷ कौतुक — ApHK - m. n. gen. 1. recreation, games, enjoyment

¹³⁸ पज्जटइ — ApHK - v.3P. (Skt. पर्यटति) 1. to wander about

¹³⁹ उबटि — ApHK - P.Pt. (Skt. उद्धर्तय् > Pkt. उवट) wandering around

¹⁴⁰ बट्ट — ApHK - m. n. 1. road, way

¹⁴¹ मातंग — ApHK - मातंग - m. n. 1. elephant

¹⁴² ठट्हहि — ApHK - ठट्ट - m. n. 1. flock, horde;

¹⁴³ तुरंग — OHED तुरंग - m. n. inst.1. horse

Pallava 2.25 (Prose)

अवरु पुनु -

ताहि नगरन्हि करो परिठव ठवन्ते, शतसंख्य हाट-बाट भमन्ते। शाखानगर शृङ्गाटक आक्रीडन गोपुर वकहटी बलभी वीथी अटारी, ओवारी रहट घाट कौसीस प्राकार प्रभृति पुर-विन्यास-कथा कहजो का, जनि दोसरी अमरावतीक अवतार भा ॥२५॥

And furthermore,

The city was made¹⁴⁴ prestigious¹⁴⁵ by the hundreds [of people] wandering in the markets and byways. There were smaller neighborhoods¹⁴⁶, crossroads¹⁴⁷, gymnasia¹⁴⁸, city gates, small shops¹⁴⁹, rooftop gardens¹⁵⁰, small huts¹⁵¹, water-wheels¹⁵², ghāt-s, parapets¹⁵³, ramparts¹⁵⁴, etc. How could I [adequately] describe how the city was arranged? It is as if it were the very [earthly] manifestation of the heavenly city of Amarāvatī.

¹⁴⁴ ठवन्ते - ApHK - v. Pr.Pt. root. ठव. 1. to be established, to be situated (HV) present.

¹⁴⁵ परिठव - ApHK - neut. n. 1. prestige, dignity, status.

¹⁴⁶ शाखानगर - OHED - n. 1. satellite district, sub-unit, neighborhood.

¹⁴⁷ The is the gloss given by Jha.

¹⁴⁸ आक्रीडन - ApHK - masc. n. 1. (MSH = अखाडा) gymnasium.

¹⁴⁹ वकहटी - ApHK - fem. n. (Skt. वक्र+हटः) 1. small shops 2. money lending stall 3. bank.

¹⁵⁰ बलभी वीथी अटारी - Jha glosses “बलभी” as a small garden/courtyard built on a roof and अटारी as a palatial manor (MSH = अट्टालिका). Standard in Braj Bhāṣā - “rooftop garden”.

¹⁵¹ ओवारी - ApHK - fem. n. (Skt. अपवर्क) - small huts, homes (DNM).

¹⁵² रहट - ApHK - masc. n. (Skt. अरघट > Pkt. अरहट) 1. Persian water wheel, tool for extracting water from a well (MP).

¹⁵³ कौसीस - ApHK - masc. n. (Skt. कपिशीर्ष > Pkt. कविसीस) 1. turret, parapet, tower.

¹⁵⁴ प्राकार - ApHK - masc. n. (Skt.) 1. rampart.

Pallava 2.26

अबि अ,

हाट करेओ प्रथम प्रवेश, अष्टधातु-घटना टांकार, कँसेरी पसराँ कांस्य-क्रेंकार, प्रचुर - पौरजन - पद-सम्भार - सम्भिन्न, धतहठा-सोनहठा-पनहठा-पक्वान्नहठा-मछहठा करेओ, मुखरव-कथा कहन्ते होइअ झूठ, जनि गम्भीर-गुरुरावर्त्त-कल्लोल-कोलाहल कान भरन्ते मर्यादा छाड़ि महार्णव ऊठ ॥२६॥

This also¹⁵⁵,

First, [the Princes] entered¹⁵⁶ the market, which was ringing¹⁵⁷ with the sound of the eight metals¹⁵⁸ [being made/struck] and the brazier¹⁵⁹ clanging away at the bronze work¹⁶⁰, and was filled with the feet of many the residents¹⁶¹ of the city, [They entered] the grain market¹⁶², the gold market, the pān market¹⁶³, the sweets market¹⁶⁴, and the fish market. The thunderous noise¹⁶⁵ from the people talking [seem to be] lies from their lips, like a great ocean¹⁶⁶ surging beyond its boundaries, filled the ears with the deep¹⁶⁷ sound of washing waves.

¹⁵⁵ अबि अ - ApHK 1. Also, too.

¹⁵⁶ P.Pt. 3pl (MSH किये)

¹⁵⁷ टांकार - OHED - टंकार 1. f. twang, ringing sound.

¹⁵⁸ अष्टधातु - OHED - अष्ट - eight + धातु - f. 1. primary substance, element 2. ore, mineral, metal; Jha mentions gold, silver, bronze, etc.

¹⁵⁹ कँसेरी - OHED - कँसार 1. m. a metal engraver; ApHK - (कंसार) - a coppersmith, tinsmith, or brazier.

¹⁶⁰ कांस्य - OHED - (कांस्य Gen. of काँसा) 1. m. an alloy of copper and tin, or copper and zinc; bell-metal; brass; bronze.

¹⁶¹ पौरजन - ApHK - (skt. पौरजन) - 1. town-dweller, city-dweller.

¹⁶² धतहठा - Most Hindi translations render this as धानहठ - "grain market"

¹⁶³ पनहठा - ApHK - 1. pān market.

¹⁶⁴ पक्वान्नहठा - ApHK - (skt. पक्वान्न + हठ) 1. sweets market.

¹⁶⁵ गुरुराव - ApHK - 1. m.n. a deep thunderous sound, roaring sound. , sound of elephants.

¹⁶⁶ महार्णव - ApHK - 1. a large ocean.

¹⁶⁷ कोलाहल - ApHK - 1. the voice/chirping of a bird. 2. m. zest, enthusiasm.

Pallava 2.27

मध्याह्ने करी वेला सम्मद् साज, सकल पृथ्वीचक्र करेओ बस्तु बिकाए आए बाज। मानुस करी मीसि पीसि चर आँगे आँग उँगर। आनक तिलक आन काँ लाग, पात्रहु तह परखीक बलया भाँग। ब्राह्मणक यज्ञोपवीत चाण्डाल-हृदय लूर, वेश्यान्हि करो पयोधर जतीक हृदय चूर॥२७॥

At midday¹⁶⁸, [the city] was strewn¹⁶⁹ with oceans of wares. Everyone came¹⁷⁰ to buy and sell goods from around the world. The people grind¹⁷¹ together and run into one another¹⁷², so much so¹⁷³, that the *tilak* of¹⁷⁴ one rubs off on another¹⁷⁵ and the earrings of other women¹⁷⁶ break. The sacred thread¹⁷⁷ of the Brahmins fell¹⁷⁸ to the chest of *candala*-s and the breasts of the prostitutes crush¹⁷⁹ the hearts of the renunciants¹⁸⁰.

¹⁶⁸ मध्याह्ने - ApHK. - masc. n. loc.- midday, middle of the day.

¹⁶⁹ सम्मद् - MMW - सम्+मृद् 1. pressure, rubbing, friction.

¹⁷⁰ बाज - ApHK - वाज (skt. वृज-) 1. to wander, go, arrive.

¹⁷¹ पीसि - ApHK - v. root. पिस 1. to grind, crush 2. fig. to oppress, 4. colloq. to drudge, slave

¹⁷² मीसि पीसि चर आँगे आँग उँगर - ApHK - glosses this sentence as “मनुष्यों के झुंड आपस में मिलकर टकराते थे”; under v. root. मीस.

¹⁷³ तह - ApHK - Adj. 1. in the way that, (MSH - वैसे) (R) 2. Where (MSH वहाँ) (SR) 3. In the manner that (तथा) (J).

¹⁷⁴ लाग - ApHK - 1. ind. (var. लागु) for the sake of. 2. root लाग-; to touch.

¹⁷⁵ आनक - ApHK - 1. adj. (Skt. अन्य > Pkt. अण्ण) another's; plus gen. ending.

¹⁷⁶ पात्रहु - ApHK 1. the company of a play (actors) i.e. ‘hero’ or protagonist of a play, heroine, dancers, etc. 2. vessels, goblets, bowls.

¹⁷⁷ यज्ञोपवीत - ApHK - masc. n. (Skt. जनेऽ) - the sacred brahmin's thread (cited to KL only)

¹⁷⁸ लूर - ApHK (Skt. लुठ > Pkt. लुड) 1. to be ruined, bankrupt, to fall 2. to be strongly attracted to.

¹⁷⁹ चूर - OHED - v. 3. to be incapacitated, distracted

¹⁸⁰ जतीक - ApHK - Gen.Sg. जती - masc. n. 1. *sanyāsī*, renunciant.

Pallava 2.28

(बाली छन्द)

घने सञ्चर घोर हाथि । बहुत बापुर चूरि जाथि ।
आवर्त विवर्त रोल हो। नअर नहि नरसमुद्र ओ ॥२८॥

Many¹⁸¹ horses and elephants wander about, [under which] many poor souls¹⁸² get trampled.
There was great tumult¹⁸³ in the coming and going¹⁸⁴. It was not a city, but a sea of men.

¹⁸¹ घने - ApHK - 1. adj. many.

¹⁸² बापुर - OHED - 1. adj. wretched, destitute.

¹⁸³ रोल - ApHK - 1. fighting, quarreling.

¹⁸⁴ आवर्त विवर्त - ApHK 1. coming and going.

Pallava 2.29

(षट्पद छन्द)

बहुले भाँति वणिजार, हाट हिण्डए जबे आबथि।
 कने एके सबे विक्कणथि, सबे किच्छु किनइते पाबथि॥
 सब दिस पसरु पसार, रूप जोबण गुणे आगरि।
 वाणिनि वीथी माँडि बइस, सए सहसहि नागरि।।
 सम्भाषणे किच्छु बेआज कइ, तासओ कहिनी सबे कह।
 बिक्कणइ बेसाहइ अप्पसुखे, डिट्टि कुतूहल लाभ रह॥२९॥

When the many different kinds of merchants and traders¹⁸⁵ arrive¹⁸⁶ at the market,
 They buy and sell [practically] everything in a moment, and also buy up everything.
 In every direction are spread out goods; true warehouses of beauty, youth, and qualities.
 The female “sellers”¹⁸⁷ sit on the city streets¹⁸⁸ and make them lovely¹⁸⁹ with many hundreds
 of thousands of women of the city.
 They make some excuse to talk¹⁹⁰, in order to gossip with everybody.
 [People] sell¹⁹¹ and buy¹⁹² things for their own desire, [others] remain content with
 the spectacle¹⁹³ of it all.²⁵

¹⁸⁵ वणिजार - ApHK - masc. n. 1. merchant, trader, businessman. 2. बनजारा, nomadic trader(KL, SS).

¹⁸⁶ हिण्डए - ApHK - (skt. हिण्ड > pkt. हिंड) 1. to go [along] (S, K, SR).

¹⁸⁷ वाणिनि - Many of the Hindi translations gloss this as ‘वनियाइन [बेचनेवाली]’ - female traders.

¹⁸⁸ वीथी - ApHK - fem.n. 1. city street, lane.

¹⁸⁹ माँडि - ApHK मांडी 1. decoration, adornment.

¹⁹⁰ सम्भाषणे - ApHK - neut. n. loc. 1. talking, speech.

¹⁹¹ बिक्कणइ - ApHK (skt. विक्रीत) (MSH = बेचा हुआ) 1. adj. sold (J).

¹⁹² बेसाहइ - ApHK 1. to take possession, account of.

¹⁹³ डिट्टि - ApHK - fem. n. (Skt. दृष्टि > Pkt. डिट्टी) 1. sight, scene.

Pallava 2.30

(दोहा)

सब्बउँ कै वारिज-नयन, तरुणी हेरहि वंक।
चोरी पेम पिआरिओ, अपने दोस ससंक॥३०॥

The young girls look askance¹⁹⁴ at everyone with their lotus¹⁹⁵ eyes.
The lovers¹⁹⁶ doubt¹⁹⁷ this stolen love, blaming¹⁹⁸ themselves¹⁹⁹.

¹⁹⁴ हेरहि - ApHK - v. root. हेर 1. to see

¹⁹⁵ वारिज - OHED - (वारिज or रिज) v. root. रिज 1. to attract, entice, fascinate (KL, J).

¹⁹⁶ पिआरिओ - ApHK (skt. प्रियतरा) 1. beloved, lover.

¹⁹⁷ ससंक - ApHK - (skt. शंक > pkt. संक) 1. to doubt, to be suspicious 2. fem. n. fear, doubt.

¹⁹⁸ दोस - ApHK 1. half 2. anger 3. hatred 4. blame (DNM, PrPg).

¹⁹⁹ चोरी पेम - ApHK (Skt. सं+चौर्य+प्रेमन्) 1. hidden, secret love/desire 2. stolen love.; glossed as “चोरी से किया गया प्रेम, छिपा हुआ प्रेम”

Pallava 2.31

(रह्वा छन्द)

बहुल बम्हण बहुल काअत्थ॥
राजपुत-कुल बहुल, बहुल जाति मिलि बसइ चप्परि।
सबे सुअन, सवे सधन, नअर राअ, सबे नअर उप्परि॥
जं सबे मन्दिर देहली, धनि पेक्खिअ सानन्द।
तसु केरा मुखमण्डलहि, घरे घरे उगाहि चन्द॥३१॥

There were many Brahmins and many Kayasths

There were many clans of Rājputs and many different castes were forced²⁰⁰ to settled together.

All were gentlemen and all had wealth²⁰¹. The king²⁰² of the city is above the entire town.

All of the young women²⁰³ in the doorways²⁰⁴ of the houses were joyfully watched by the men.

Their faces²⁰⁵ ascended²⁰⁶ like moons in each and every house.

²⁰⁰ चप्परि - ApHK (Skt. चप्ल [seems erroneous] 1. चारों ओर four directions, everywhere. 2. tediously, restlessly 3. quickly ; KAB - forcibly.

²⁰¹ सधन - ApHK (skt. स+धन > Pkt. सधण) 1.adj. wealthy

²⁰² राअ - ApHK (Skt. राजन् > Pkt. राय) 1. king.; It is interesting to note that the Sultān is called “Raya” here.

²⁰³ धनि - ApHK 1. young woman, wife

²⁰⁴ देहली - ApHK 1. doorstep, in front of a house

²⁰⁵ मुखमण्डलहि - ApHK 1. face.

²⁰⁶ उगाहि - ApHK - v. root. उगा (Skt. उत+गम्) 1. to rise, ascend (KL, MP, PSC).

Pallava 2.32 (Prose)

(गद्य)

एक हाट करेओ ओल, औकी हाट करेओ कोल। राजपथक सन्निधान सञ्चरन्ते अनेक देखिअ वेश्यान्हि करो निवास, जन्हि के निर्माणे विश्वकर्महु भेल बड़ प्रयास। अवरु बैचित्री कहजो का। जन्हि के केसधूप-धूम करी रेखा ध्रुवहु उप्पर जा। काहु काहु अइसनेओ संकत करे काजरे चान्द कलंक॥३२॥

From one beautiful²⁰⁷ market, into²⁰⁸ another²⁰⁹ market. Along near the royal-way, they saw many dwelling places of prostitutes/courtesans which²¹⁰ were constructed through the efforts of Viśvakarma. What other wonders²¹¹ should I mention? The line of smoke²¹² from the incense [burning to scent the hair] went²¹³ above²¹⁴ even the north star²¹⁵. Some²¹⁶ even think²¹⁷ that it might stain²¹⁸ the moon with soot²¹⁹.

²⁰⁷ ओल - ApHK (skt. अतुल > pkt. अउल) 1. Beautiful, incomparable.

²⁰⁸ कोल - ApHK - 1. adv/adj., interior, internal, internally.

²⁰⁹ औकी - KLaAvBH- औका, 1. adj., other (MSH दूसरे).

²¹⁰ जन्हि - ApHK (Skt. येषां > Pkt. येसानं) 1. = MSH जिन्.

²¹¹ बैचित्री - OHED विचित्र - adj. 1. variegated. 2. strange, unusual, peculiar. 3. wonderful, surprising.

²¹² धूम - ApHK (skt. धूम > pkt. धुम्म) 1. smoke.

²¹³ जा - ApHK 1. जब, जो or ApHK - v. 1. to go.

²¹⁴ उप्पर - ApHK - ind. 1. above. (PrPg).

²¹⁵ ध्रुवहु - ApHK - adj. 1. for certain or ApHK - masc. 1. North Star.

²¹⁶ काहु काहु - ApHK - Pr 1. some, MSH = कोइ, किसी ने.

²¹⁷ अइसनेओ संकत करे - ApHK 1. doubt, uncertainty, fear.

²¹⁸ कलंक - ApHK 1. stain, mark, blemish. (DNM)

²¹⁹ काजरे - ApHK 1. soot, blackness.

Pallava 2.33

(रङ्गा छन्द)

लज्ज कित्तिम, कपट तारुन्न॥
धननिमित्ते धर पेम, लोभैं विनअ, सोभागे कामन।
विनु सामि सिन्दुर, परामरिस परिचय अपामन॥
जं गुणमन्ता अलहना, गौरव लहइ भुअंग।
वेसा-मन्दिर धुअ बसइ, धुत्तह रुअ अनंग॥३३॥

False²²⁰ shyness, deceitful youth,
Falling²²¹ in “love” for the purpose²²² of gaining wealth; courtesy²²³ out of greed²²⁴, their
fortune²²⁵ is in lust²²⁶.
Wearing the mark of a married woman, though no husband²²⁷ is around, upon meeting them
it is discernible that they are living in sin²²⁸.
Those²²⁹ who are virtuous²³⁰ gain nothing, only proud serpents²³¹ get²³² fame.
Cupid²³³, embodied in the form of a knave, certainly takes up residency in these
places of the prostitutes.

²²⁰ कित्तिम - ApHK - adj. 1. fake, feigned, constructed.

²²¹ धर - ApHK - v. 1. to get, hold, catch, carry.

²²² निमित्ते - OHED - nm. 1. cause, reason, factor.

²²³ विनअ - OHED - m. 1. courtesy, refinement, mildness of manner. 2. modesty 3. meekness, humility.

²²⁴ लोभैं - ApHK - 1. greed.

²²⁵ सोभागे - ApHK - masc. 1. good fortune. 2. married woman.

²²⁶ कामन - KAB - 1. lust, desire, passion= MSH कामना.

²²⁷ सामि - ApHK सामिज - m. 1. husband. 2. lord, master.

²²⁸ अपामन - ApHK (skt. अपावन) 1. impure 2. unholy.

²²⁹ जं - ApHK 1. almost any relative pronoun.

²³⁰ गुणमन्ता - KAB गुणवान् 1. person possessed of quality or virtue.

²³¹ भुअंग - ApHK 1. snake, serpent (PrPg).

²³² लहइ - ApHK (skt. get)1. to get, obtain, procure (V).

²³³ Jha - अनंक; HSS - adj. 1. without a body; m. 1. Kāmadeva. There is an play on the imagery of Kāmadeva, who has no body, but here is said to take the form of a *dhurta*.

Pallava 2.34

(गद्य)

तान्हि वेश्यान्हि करो मुखमण्डन्ते अलकातिलका, पत्रावली खण्डन्ते, दिव्याम्बर पिन्धन्ते, उभारि-उभारि केसपास बन्धन्ते, सखिजन प्रेरन्ते, हसि हेरन्ते, सआनी, लानुमी, पातरी, पतोहरी, तरुणी, तरटी, वन्ही, विअक्खणी, परिहास-पेसली, सुन्दरी-सार्थ जबे दक्खिखअ, तबे मन कर चारि पुरुषार्थहिं तेसराँ लागि तीनू उपेक्खिअ॥२४॥

Special cosmeticians²³⁴ make the faces²³⁵ of those prostitutes/courtesans beautiful³, [they] made⁴ [elaborate] facial paintings²³⁶, wore²³⁷ divinely beautiful clothing²³⁸ and tying back their many burgeoning²³⁹ locks of hair²⁴⁰. When [they] saw the group²⁴¹ of girls, who were egging on²⁴² their groups of companions and who noticed²⁴³ them, they laughed²⁴⁴. They were clever²⁴⁵,

²³⁴ अलकातिलका - ApHK 1. a cosmetician specializing in making up the face.

²³⁵ मण्डन्ते - ApHK - v. (= सजाती थीं) 1. to embellish, beautify, decorate, adorn, furnish, dress neatly.

²³⁶ पत्रावली - ApHK - f. 1. a drawing, picture 2. a letter with drawings on it (“चित्रात्मक पत्र रचना”).

²³⁷ पिन्धन्ते - ApHK - v. 1. to wear.

²³⁸ दिव्याम्बर - ApHK - m. 1. divine, brilliantly beautiful clothing (दिव्य वस्त्र).

²³⁹ उभारि - OHED - m. 1. rising, swelling, plumpness, fullness (as of breasts); 2. prominence.

²⁴⁰ केसपास - Jha - केशपास; ApHK - m. 1. ringlet, lock, tress of hair.

²⁴¹ सार्थ - ApHK m. 1. group.

²⁴² प्रेरन्ते - KAB = MSH प्रेरित करते हैं ; OHED - v. 1. to inspire, prompt, motivate, induce.

²⁴³ हेरन्ते - ApHK - v. हेर, हेरंता 1. to see, notice.

²⁴⁴ हसि - ApHK - v. (skt. हस्) 1. to laugh.

²⁴⁵ सआनी - ApHK - adj. (Skt. सज्ञान > Pkt. सयाण) 1. clever, smart.

lovely²⁴⁶, thin²⁴⁷, slender-waisted²⁴⁸, young, cheeky²⁴⁹, beautiful (of color)²⁵⁰, expert²⁵¹, and deft²⁵² in ridicule²⁵³. Then, of the four Puruṣārtha-s (*dharma, artha, kāma, mokṣka*) of the mind, [the onlookers] abandoned²⁵⁴ three for the sake of²⁵⁵ the third²⁵⁶.

²⁴⁶ लानुमी - Jha - लोनुमी; KAB - = लोनुमी; ApHK - adv. 1. full of loveliness (लावण्यमयी).

²⁴⁷ पातरी - ApHK - (Pkt. पत्तल) 1. sharp, thin.

²⁴⁸ पतोहरी - ApHK (skt. पत्रोदरी) 1. thin of waist/stomach, slender waisted.

²⁴⁹ तरटी - ApHK - f. 1. mature woman, 2. cheeky, insolent, impudent, cheeky, outspoken, venturesome woman (PC).

²⁵⁰ वन्ही - Jha - बेन्ही; ApHK - (skt. वर्णिनी) 1. beautiful (in terms of color, tone).

²⁵¹ विअक्खणी - ApHK (skt. विचक्षण > pkt. विअक्खण) 1. expert, skilled woman.

²⁵² पेसली - ApHK पेसल 1. beautiful, enchanting. 2. skilled, deft, proficient.

²⁵³ परिहास - ApHK परिहास - 1. ridicule, derision, mockery.

²⁵⁴ उपेक्खिअ - ApHK v. 1. to neglect, ignore, brush aside.

²⁵⁵ लगि - KAB = MSH लिए ; ApHK - लागी - ind. 1. for. 2. for the sake or name of.

²⁵⁶ तेसरा - ApHK adj. 1. third.

Pallava 2.35

तन्हिक केस कुसुम बस, जनि मान्यजनक लज्जावलम्बित मुखचन्द्र-चन्द्रिका करी अधओ गति देखि
अन्धकार हस। नअनाच्चल सच्चारे भूलता भंग, जनि कज्जल कल्लोलिनी करी वीचीविवर्त बड़ी बड़ी सफरी
तरंग। अतिसूक्ष्म सिन्दूर रेखा निन्दन्ते पाप, जनि पञ्चसर करो पहिल प्रताप। दोखे हीनि, माझ खीनि, रसिके
आनलि जूआँ जीनि। पयोधर केर भारे भाँगए चाह, नेत्र करे तितीयभागे तीनू भुबन साह। सँसरे बाज, राअन्हि
छाज। काहु होअ अइसनी आस, कइसे लागत आँचर बतास। तान्हि करी कुटिल कटाक्षच्छटा सदर्प कन्दर्प
शरश्रेणी जओ नागरन्हि काँ मन गाड़, गोबोलि गमारन्हि छाड़ ॥३५॥

Flowers were placed in their hair and it seemed as if the moon's light was bent²⁵⁷ in reverence²⁵⁸ of respectable people²⁵⁹ and to be a smile in the darkness. Because of the blinking of the eyelids²⁶⁰, their eyebrows²⁶¹ curved²⁶² and looked as if they were large fish²⁶³ making waves [while jumping out of] a whirlpool²⁶⁴ in the river²⁶⁵ of kohl²⁶⁶. Their tiny lines of vermillion are insulting even to sin²⁶⁷, as if it were the first [sign] of Cupid's²⁶⁸ power²⁶⁹. They are blameless²⁷⁰,

²⁵⁷ अधओ + गति - ApHK (skt. अधोगति) 1. fall, downfall, degeneration.

²⁵⁸ लज्ज - ApHK 1. shame, embarrassment ;ApHK - लज्जा - *same; HSS - अवलम्बित - adj. 1. depending on, relying on, enjoying the support of

²⁵⁹ मान्यजन Gen.; ApHK 1. civilized, courteous, gentle, decent person.

²⁶⁰ नअन + आञ्चल; ApHK - (नयनांचल under भूलता) - 1. eyelid; ApHK - नअन (cited नअण in KL) - n. 1. eye(s).

²⁶¹ भूलता - ApHK (skt. भूकुटि) 1. eyebrow.

²⁶² भंग - ApHK. 1. breaking, destruction. 2. bent.

²⁶³ सफरी - ApHK f. 1. fish (PC).

²⁶⁴ वीचीविवर्त - ApHK f. 1. whirlpool.

²⁶⁵ कल्लोलिनी - ApHK f. 1. river.

²⁶⁶ कज्जल - ApHK 1. kohl (collyrium).

²⁶⁷ It is considered culturally inappropriate and ritually polluting for an unmarried woman, and women of ill-repute, to adorn themselves with vermillion in the parting of their hair.

²⁶⁸ पञ्चसर - ApHK m. 1. Cupid.

²⁶⁹ प्रताप - ApHK m. 1. पौरुष-पराक्रम = MSH; OHED - प्रताप - m. 1. energy, ardor, vigor, valor. 2. brilliance, majesty, glory, prowess, possession of rank or power.

²⁷⁰ दोख - ApHK m. 1. fault. 2. bad quality. ; ApHK - हीन - adj. 1. without, lacking.

thin-waisted²⁷¹. They earned²⁷² through being skillful in gambling games²⁷³. She will²⁷⁴ be bent²⁷⁵ from the weight²⁷⁶ of her breasts. The [prostitutes] tame²⁷⁷ the three worlds with third part of their eyes²⁷⁸. They sing²⁷⁹ with melodious voices²⁸⁰ adorn²⁸¹ the *rāga-s*²⁸². Some²⁸³ hope²⁸⁴ such that²⁸⁵ the ends of their dresses²⁸⁶ would somehow be caught and blown up in the wind²⁸⁷. The beauty²⁸⁸ of their crooked, sidelong glances seems like a line of arrows from vain²⁸⁹

²⁷¹ माझ्ञ - ApHK ind. 1. in the middle. 1. the middle, midst. 2. waist; ApHK - खीनि - (skt. क्षीण > pkt. खीण) adj. 1. slender, weak, emaciated (PG).

²⁷² आनिल - ApHK (skt. आ+ नी) - simple past 1. attained, got.

²⁷³ जआँ - OHED m. 1. gambling, gambling game.

²⁷⁴ चाह - ApHK 1. to want

²⁷⁵ भाँग - ApHK 1. to be bent.

²⁷⁶ भार - ApHK m. 1. weight, heaviness.

²⁷⁷ साह - ApHK 1. to tame, control, rule.

²⁷⁸ Singh in KAB notes that these are the three visible parts of the eyeball: the pupil, the iris, and the whites of the eye; therefore, the third part is either the pupil or the white of the eyes, depending from where one counts.

²⁷⁹ Jha takes बाज as बोलना, but I am taking as = MSH बजाना

²⁸⁰ संसर - ApHK 1. melodious voice.

²⁸¹ छाज - ApHK. 1. to be well adorned, graceful; KAB - Singh takes this as MSH छा जाना: to cover, overwhelm, to shadow, to overspread. to dominate. This is the meaning that I have chosen.

²⁸² acc. pl. of राअ; KAB - Singh reads this as राण.

²⁸³ काहु - ApHK pr. 1. किसी ने = MSH).

²⁸⁴ आस - ApHK - f. 1. hope, wish (KL, J).

²⁸⁵ अइसनी - ApHK - cited to अइस and अइसनओ - adj./adv. 1. in this/that way, ऐसा = MSH.

²⁸⁶ ओँचर - ApHK m. 1. the end of a garment, the end of a sari.

²⁸⁷ बतास - ApHK f. 1. wind.; This is also a common EIA word.

²⁸⁸ कटाक्ष - ApHK nf. 1. side-long glance, leer, taunt; छटा - OHED f. 1. beauty, splendor.

²⁸⁹ सदर्प - HSS adj. 1. conceited, vain.

Cupid²⁹⁰ when they²⁹¹ enter into²⁹² the mind of a *rasika*²⁹³. They abandon the uncivilized/crude people²⁹⁴, who are fit to be called²⁹⁵ cattle²⁹⁶.

²⁹⁰ कन्दप - OHED - m. 1. title of Cupid/Kāmadeva.

²⁹¹ जज्ञे - ApHK ind. 1. because, for the reason that. 2. when.

²⁹² गाङ् - ApHK 1. to enter, go into.; = MSH गङ् जाना.

²⁹³ नागर - ApHK 1. a *rasika*.

²⁹⁴ गम्भार - ApHK adj. 1. rustic, uncivilized, foolish.

²⁹⁵ Both Jha and Singh (KAB) take this as छोड़ना.

²⁹⁶ गोवोलि - ApHK m. 1. a cowherd/protector (KL, HV).

Singh in KAB takes this as absolute बोलकर plus a vocative article of speech, “गो” meaning cow or bullock.

Pallava 2.36

(दोहा)

सब्बउँ नारि विअखणी, सब्बउँ सुस्थित लोक ।
सिरि इबराहिम साह गुणे, नहि चिन्ता, नहि शोक ॥३६॥

All of the women were experts²⁹⁷, and everyone was well-situated²⁹⁸.

Because of the qualities of “*Śrī²⁹⁹ Ibarāhim Sāh*”, there was no neither worry nor grief.

²⁹⁷ विअखणी - ApHK - f. adj. 1. clever. or f. 1. expert.

²⁹⁸ सुस्थित - ApHK - adj. 1. in a state of well-being, well-situated.

²⁹⁹ Singh in KAB takes सिरि as श्री.

Pallava 2.37

(चौपाई छन्द)

सबतहु हेरि सुहित होअ लोअण।
 सबतहु मिलए सुठाम सुभोअण॥
 खनएक मन दए सुनओ विअक्खण।
 किछु बोलओ तुरुकाणजो लक्खण॥३७॥

Everywhere³⁰⁰ one's eyes³⁰¹ looks³⁰² is pleasing³⁰³.
 Everywhere one finds³⁰⁴ beautiful places³⁰⁵ and [bounteous] food³⁰⁶.
 Listen³⁰⁷ attentively³⁰⁸ for a moment! Oh, intelligent one³⁰⁹!
 I will describe some of the peculiarities³¹⁰ of the Turks.

³⁰⁰ सबतहुँ - ApHK ind. 1. everywhere.

³⁰¹ लोअण - ApHK (skt. लोचन) 1. eyes

³⁰² हेरि - ApHK - abs. of हेर - 1. having seen, noticed.

³⁰³ सुहित - ApHK - adj. 1. happy, contented.

³⁰⁴ मिलए - ApHK - v. root मिल 1. to meet.

³⁰⁵ Jha glosses सुठाम as सुस्थान and this is the reading I take.

³⁰⁶ Jha glosses सुभोअण as सुभोजन and this is the reading I take.

³⁰⁷ Singh in KAB takes सुनओ as a 3p sg. imperative: “listen!”

³⁰⁸ दए - Jha glosses this as abs. of “to give, put”. This agrees with Bengali (another EIA language) usage of the past active participle in an absolute function (e.g. দিয়ে).

³⁰⁹ Singh in KAB takes विअक्खण a vocative: “Oh Clever one, scholar, expert”.

³¹⁰ लक्खण - ApHK- (skt. लक्षण) 1. specialty, particular qualities.

Pallava 2.38

(भुजङ्गप्रयात छन्द)

तदो बे कुमारो पइट्टे बजारो।
जहीं लक्ख घोरा, मअङ्गा हजारो॥
कहीं चेटि-गन्दा, कहीं बाँदि-बन्दा।
कहीं दूर निकारिए हिन्दु मन्दा॥३८॥

After the two princes entered the market,
Where there were lakhs of horses and thousands of elephants.
There were soldiers and male and female slaves,
In some places, ruffians threw out slow-witted Hindus.

Pallava 2.39

कहीं तथ कूजा तबेल्ला पसारा।
कहीं तीर कम्माण दोक्कान-दारा॥
सराफे सराफे भरे वेबि वाजू।
तउल्लन्त हेरा लसूना-पेआजू॥३९॥

In some places there were earthenwares³¹¹ and dish-wares³¹² arranged out for sale.
And in others, shop-sellers of bows and arrows.
Both sides of the streets were full of money-changers.
On the scales there were chili³¹³, garlic, and onions.

³¹¹ कूजा - CPED - (P. کوزہ kūza). 1. An earthen bottle with a long narrow neck for water.

³¹² तबेल्ला - according to Jha this means earthenware dishes, etc.

³¹³ हेरा - CPED - 1. (P. حیرہ ḥira) 1. Nightshade; which can include members of the capsicum family (chilies).

Pallava 2.40

खरीदे खरीदे बहूतो गुलामो।
तुरुक्कें तुरुक्कें अनेको सलामो॥
बेसाहन्त खीसा पइजल्ल मोजा।
भमे मीर वल्ली सइल्लार खोजा॥४०॥

While the buying of many slaves is going on³¹⁴,
The Turks give *salāms* to one another.
Wearing coarse linen paddings³¹⁵, chain mail, and boots,
The *Amirs* (lords), *Valis* (viceroy), *sālārs* (army-officers), and *Khvājās* roam about.

³¹⁴ I have made this ambiguous, either the slaves are doing the purchasing on behalf of their masters or the slaves are being bought themselves.

³¹⁵ खीसा - CPED (P. خیس *khīs*) 1. a coarse linen counterpane.

Pallava 2.41

अबे बे भणन्ता सराबा पिअन्ता।
कलीमा कहन्ता कलामे जिअन्ता॥
कसीदा कढ़न्ता मसीदा भरन्ता।
कितेबा पढ़न्ता तुरुक्का अनन्ता॥४१॥

Drinking wine, saying “*abe be*”³¹⁶

Reciting the *qalīmā* and living according to its words.
Loudly reciting *qasīdā*-s and filling mosques,
And reading books — there are countless Turks.

³¹⁶ contemptuous exclamation

Pallava 2.42

अति गह सुमरु खोदाए खाए लेअ भांगक गुण्डा।
 बिनु कारणहि कोहाए वएन तातल तमकुण्डा॥
 तुरुक तोषारेहिं चलल हाट भमि हेडा चाहइ।
 आडी डीठि निहारि दबरि दोढ़ी थुक वाहइ॥
 सब्बस्स सराब खराब कए तकइत रामा बाँदि रम।
 अविवेक फरीबी कहजो का पाछा पएदा लेले भम॥४२॥

Taking the name of *Khodā* (the Lord) with zeal, [they] consume *bhang* with reeds³¹⁷.
 [And] without reason they become enraged and their faces like heated copper-vessels.
 The Turks wander about the market on their Tukharan horses and demand the herd tax³¹⁸.
 With closed eyes [as if in a stupor], they run about with spittle on their beards.
 Having exhausted all of the wine, they gawk at women and chase the slave girls.
 What to say about their duplicitous³¹⁹ speech with retainers in tow.

³¹⁷ गुण्डा - (MMW) 1. f. a kind of reed.

³¹⁸ Jha mentions this as a type of tax on herd animals. I could not find an attestation for this, but it makes sense in this context.

³¹⁹ फरीबी - CPED (P. فریب firīb, fireb, fareb, or farīb) 1. Deception, fraud, duplicity, trick, deceit, treachery, imposture, fallacy.

Pallava 2.43

जमण खाइ ले भाँग, भाँग रिसिआइ खाण हए।
दौरि चीरि जिउ धरिअ समिण सालण अणए भणए॥
पहिल नेबाला खाइ जाइ मुह भीतर जबहीं।
खण एक चुप भए रहइ गारि गाडू दे तबहीं॥
[पुनु] ताकी रहए तसु तीर लए वैताब मुक्दम बाँहि धए।
जओ आनिज आन कपूर सम तबहु पिआजु पिआजु पए॥४३॥

When [they] consume *bhāng*³²⁰, it emboldens³²¹ them to [take on the airs of a] *Khān*³²².
Running about [indiscriminately] and giving blessings of long life, they wolf down fish stew
(*samiṇa sālāṇa*).

They are silent for [just] a moment when the first mouthful of food goes into their mouths,
And then immediately start chugging water³²³, when it is given to them in a clay cup³²⁴.
Taking their arrow[s] they stare intently, the leader³²⁵ grabs them by the arm and sits
them down.

If some camphor-like food³²⁶ is brought, then “Onions! Onions!” is heard.

³²⁰ There is a *yamaka* (homonym) here between *bhāng* (cannabis) and *bhang-* (to break [as in austerities or ritual]).

³²¹ रिसिआइ - ApHK - 1. ppp. having become angry, enraged.

³²² Alternate, खाण - ApHK 1. food, meal.

³²³ गारि - ApHK - गारी 1. to drink. 2. to want.

³²⁴ गाडू - ApHK 1. an ceramic/clay lotā (cup).

³²⁵ The *makdam* or *Mukhadum* appears again in the next verse.

³²⁶ The meaning of “camphor-like food” is quite ambiguous. My best guess would be that it describes the aroma and billowing steam from prepared food dishes.

Pallava 2.44

गीति-गरुवि जाखरी मत्त भए मतरुफ गावइ।
 चरख नाच तुरुकिनी आन किछु काहु न भावइ॥
 सइद सेरणी बिलह सब्बको जूठ सब्बे खा।
 दोआ दे दरबेस पाब नहि गारि पारि जा॥
 मखदूम नावाबइ दोम जजो हाथ ददस दस नारिओ।
 खुँदकारी हुक्कम कहजो को अपनेजो जोए परारि हो॥४४॥

The female singer³²⁷ becomes wild, then sings songs without a care³²⁸.
 Nothing else pleases anyone [except] the Turkish [dancing girls] whirling around in tight
 pirouettes.

The *Sayyids*³²⁹ share sweets³³⁰ with everyone and share together the impure left-overs.
 The *Darvesh* give blessings but when they don't receive anything, they leave giving insults.
 The *Mukhadum*³³¹ moves his hand³³² like a *Dom* (sweeper) at many³³³ [peoples'] doors.
 The *Khundakārī*³³⁴ orders women³³⁵ about whether they are his own or another's.

³²⁷ जाखरी is taken by Jha and Saxena as a singer, seemingly female with the /ी/ ending.

³²⁸ मतरुफ - CPED (P. مترف mutraf) 1. Blest with affluence, and allowed to enjoy oneself without interruption; left to oneself and doing what one pleases; proud, haughty, acknowledging no superior;--mutrif, Headstrong in disobedience;--mutrif, mutarrif, (Riches) seducing and ruining a man; a bestower of the comforts of life.

³²⁹ Title of those who claim descent from the Prophet Muhammad.

³³⁰ सेरणी - Jha takes this as shīrīn; CPED (P. شیرین shirīn) 1. sweet, milk, candy, pastry.

³³¹ मखदूम - CPED (P. مخدوم makhdūm) 1. Served, waited on (by slaves or familiar spirits); a lord, master; the son of the house, the young gentleman, the heir; "a Muhammadan priest"; an abbot.

³³² It is unclear whether this gesture indicates the begging of alms or the bestowing of a blessing.

³³³ lit. 10-12.

³³⁴ खुँदकारी - CPED (P. khwand-kār, خوندگار khwand-gār) 1. The Turkish emperor; a king, lord.

³³⁵ जोए - ApHK - (skt. युवति) 1. woman.

Pallava 2.45

[वाली छन्द]

किञ्च

हिन्दू तुरके मिलल वास । एकक धर्मे अओका उपहास॥

कतहु बाँग कतहु वेद । कतहु बिसमिल कतहु छेद॥४५॥

The houses of the Hindus and Turks were mixed together,

The *Dharma* of one, was [a matter of] ridicule for the other.

In some places the call to prayer³³⁶ is heard and in other places the recitation of the Vedas.

In some places there is the halal slaughter/consumption of animals³³⁷ and in others ritual sacrifices³³⁸.

³³⁶ बाँग - ApHK वाँग (P.) 1. the call to prayer (*namāz*); the *adhān*.

³³⁷ I have inferred quite a deal from “बिसमिल” (Bismillah), the traditional Islamic supplication before eating or halal slaughter. Only this evocation is directly named in this verse, not the action.

338 छेद - ApHK (skt. छेद) 1. sacrifice (usually animal).

Pallava 2.46

कतहु ओङ्गा कतहु खोजा । कतहु नकत कतहु रोजा॥
कतहु तम्बारु कतहु कूजा । कतहु निमाज¹ कतहु पूजा॥४६॥

One [group] had their witch-doctors/healers and and the other, their *khojās*.

Some people keep observations of astrology³³⁹ and some people observe the fast of
Ramadan (*roja*).

Here the metal water pots, there earthen water-cups,
In some places *namāz*, in others *pūjā*,

³³⁹ नकत - ApHK (skt. नक्षत्र) 1. celebrations and ritual observations according to astrological guidelines.

Pallava 2.47

कतहु तरुका बरकर । बाट जाइते बेगार धरा।
धरि आनए बाभन बडुआ । मथाँ चढ़ाबए गाइक चुडुआ॥४७॥

In some places the Turks forcefully press passersby into forced labor (*begār*). Elsewhere they force a brahmin boy into labour to carry leather-goods³⁴⁰.

³⁴⁰ There is a high degree of ambiguity in this line and the translation is critical. “चुडुआ” can mean leather (MSH चमड़ा) as Jha takes it, or as the more obscene “cow genitals” as some have taken it.

चुडुआ - ApHK (D) 1. leather, skin, hide, membrane.

Pallava 2.48

फोट चाट जनौअ तोड़ । उपर चढ़ाबए चाह घोड़॥
घोआउरि धाने मदिरा साँध । देउर भाँगि मसीद बाँध॥४८॥

The Brahmin's *tilaka* is rubbed off and his sacred thread breaks, and he is allowed to mount a horse.

They make liquor from paddy and break temples and build mosques.

Pallava 2.49

गोरि गोमठ पुरिल मही । पएरहु देमएक ठाम नहीं॥
हिन्दु बोलि दुरहि निकार । छोटेओ तुरुका भभकी मार॥४९॥

The earth is full of cemeteries and domes³⁴¹ (*gumbad*),
[So that] there is not enough space to place even a foot.
Calling out, “Hindus!”, they chase them away.
Even to the lowly of the Turks express their haughtiness [to these Hindus]³⁴².

³⁴¹ गोमठ - ApHK (P. गुम्बद, गुम्बज़) 1. the dome of a *dargāh* (sufi tomb/shrine); *maqbara*.

³⁴² This line is ambiguous. It is either the Turks calling out and harassing the Hindus, or the other way around. I have chose the former as the latter does not make sense contextually.

Pallava 2.50

[दोहा]

हिन्दुहि गोदृओ गिलिअ हल । तुरुक देखि होअ भान॥
अइसेओ जसु परतापे रह । चिरे जीबओ सुरुतान॥५०॥

Seeing the Turks, it looks as if the Hindus will be kicked out [of the area]
Even so, they remain because of the strength of the Sultān, may he live forever.

Pallava 2.51

हट्टहिं हट्ट भमन्तओ दूअओ राजकुमार।
दिट्ठि कुतूहल कज्ज रसे तो पइट्टु दरबार॥५१॥

The two princes, wandering from market to market, with their vision³⁴³.
Excited³⁴⁴ by the wonders they had seen, they entered the royal court to [accomplish] their task.³⁴⁵

³⁴³ दिट्ठि - ApHK - (skt. दृष्टि). 1. vision, glade, view.

³⁴⁴ Jha takes कज्ज रसे as “do to the eagerness of the task at hand”.

³⁴⁵ कज्ज - ApHK - m. 1. work (काज = MSH).

Pallava 2.52

(त्रिभद्गी [पद्मावती] छन्दः)

लोअह सम्मदे बहु विह बदे अम्बर मण्डल पूरीआ।
 आबन्त तुलुक्का खाण मुलुक्का पअ भरे पथर चूरीआ॥
 दुरुहन्ते आआ बड़ बड़ राआ दवलि दोआरिहं वारीआ।
 चाहन्ते ठाहर आबहि बाहर गालिम गणए न पारीआ॥५२॥

The whole sky is filled³⁴⁶ with many kinds³⁴⁷ of speech³⁴⁸ and the hustle-bustle³⁴⁹ of the people.³⁵⁰

As they were coming, the Turks, Khans, and Maliks³⁵¹ pulverized³⁵² stones with the weight³⁵³ of their [booted] feet³⁵⁴.

[But] the great³⁵⁵ kings, who had come from far away³⁵⁶, were barred³⁵⁷ on the edge (threshold) of the entranceway³⁵⁸.

It could not be counted how many young men³⁵⁹ had come and gathered outside desiring a place [in the court].

³⁴⁶ पूरीआ - ApHK - 3p simple past of पूर् - 1. to fill (J, PrPg, KL).

³⁴⁷ विह - ApHK (Skt. विध) 1. way, distinction, peculiarity, cause (J).

³⁴⁸ बदे - Srivastava takes this as वाद्य - MSS - 1. speech. 2. instruments, sound.

³⁴⁹ सम्मदे - ApHK - m. (loc.) 1. in or because of the crowd, hustle-bustle.

³⁵⁰ लोअ - ApHK (Skt. लोक) m. 1. people.

³⁵¹ मुलुक्का - ApHK - Av derivative मुलुक्का is the plural of Arabic مُلِكٌ.

³⁵² चूरीआ - ApHK - 3p simple past from चूर् - 1. to grind to powder/dust, to pulverize (KL, N).

³⁵³ भरे - ApHK - m. 1. weight, burden (KL).

³⁵⁴ पअ - ApHK -(Skt. पद) mn. 1. foot, feet.

³⁵⁵ वड़ वड़ - ApHK - adj. 1. large (J) or 2. many (KL)

³⁵⁶ Both Jha and Singh (KAB) gloss दुरुहन्ते as “from afar”.

³⁵⁷ वारीआ - ApHK - 3p simple past of वार - 1. to bar, forbid, stop (J)

³⁵⁸ दोआर - ApHK -(here loc or acc. pl.) - (Skt. द्वार) n. 1. door, gateway, entrance

³⁵⁹ गालिम - ApHK - pl. from Arabic غَلِمَان, m. 1. young men,

Pallava 2.53

सब सइअदगारे बित्त विथारे थारे पुहबीपाला आबन्ता।
 दरबार बइट्टे दिवस भइट्टे बरिसहु भेट्ट न पाबन्ता॥
 उत्तम परिवारा खाण उमारा महल मजेदे जाबन्ता।
 सुरतान सलामे लहिअ इनामे आपे रहि रहि आबन्ता॥५३॥

The prideful³⁶⁰ [Hindu] Rājas³⁶¹ arrived and spread³⁶² wealth³⁶³ among all the Sayyads³⁶⁴. Days pass³⁶⁵ by sitting³⁶⁶ in the court, yet they are not getting a meeting³⁶⁷ [even after] a year³⁶⁸.

[Only] the most important families, Khans, and honored people³⁶⁹ went into the most important³⁷⁰ [part] of the palace.

Greeting the Sultān, they received gifts (*inām*), as they themselves³⁷¹ came forth to remain there [in the court].

³⁶⁰ थारे is missing from Jha but in Singh, Srivastava, and attested in ApHK; ApHK - थारे - m. from adj. 1. prideful, self-important person. 2. awe, overbearing, impressive

³⁶¹ पुहबीपाला - king(s); ApHK - पुहबी - (Skt. पृथिवी) f. 1. earth; OHED - पाला - m. 1. protection, shelter. 2. maintenance, charge; Singh (KAB) takes the traditional पुहबीपाला appellation to mean only Hindu and/or Rajput kings.

³⁶² वित्त्यार - ApHK - (Skt. विस्तार > Pkt. वित्त्यार) m. 1 expanse, spread, scattering.

³⁶³ बित्त - ApHK - 1. wealth (PrPG) or adj. 1. long (DNM) or adj. 1. passed, gone-by (J).

³⁶⁴ सइअदगारे - ApHK - m. 1. those addressed/called as Saiyad; this seems to be a locative form ending in /-e/.

³⁶⁵ भइट्टे - ApHK - 3p simple present (intransitive) of भइट्ट - 1. to be wasted, to pass by.

³⁶⁶ बइट्टे - ApHK - 3p simple present of बइट्ट - 1. to sit, be seated.

³⁶⁷ भेट/भेट्ट - ApHK - m. 1. meeting.

³⁶⁸ बरिस - ApHK - mn. 1. a year.

³⁶⁹ Jha and Singh (KAB) take उमारा as plural of उमरा: HŚS - m. 1. establish, respectable, honored people.

³⁷⁰ मजेदे - ApHK - (from Arabic مَجِيد) adj. 1. best, important, respected, honored.

³⁷¹ आपे - ApHK -(Skt. अर्पण) m. 1. offering. OR a reflexive pronoun (= MSH आपने आप).

Pallava 2.54

साअर गिरि अन्तर दीप दिमन्तर जासु निमित्ते जाईआ।
सब्बओ बटुराणा राउत राणा तत्थि दुअरहि पाईआ।
इअ रहहि गणन्ता विरुद भणन्ता भट्टा ठट्टा पेक्खीआ।
आबन्ता जन्ता कज्ज करन्ता मानव कमने लेक्कीआ॥५४॥

For just that reason³⁷², they came from over the seas, mountains, islands and places
in-between.

All of the Rājputs and Rāṇā-s gathered there at the entranceway.

Here on the path, countless groups³⁷³ of bards were seen, singing of [the Sultān's] fame/
glory.

Who could even make an account of all the people coming, going, and working?

³⁷² निमित्ते - ApHK (Skt. निमित्तम्) 1. purpose, reason, goal.

³⁷³ ठट्ट - ApHK (D थट्ट) 1. group, gathering.

Pallava 2.55

तेलङ्गा बड़गा चोल कलिङ्गा राआ पुत्ते मण्डीआ।
निज भासा जम्पइ साहस कम्पइ जइ सूरा जइ पण्डीआ॥
राउत्ता पुत्ता चलइ बहुत्ता अन्तरे पन्तरे सोहन्ता।
संगाम सुहब्बा जनि गन्धब्बा रुएँ पर मन मोहन्ता॥५५॥

[The court] was adorned and made beautiful³⁷⁴ by the main sons of kings from Telañgā, Bengal, country of the Cola-s, and Kaliñgā.

They speak³⁷⁵ their own languages. They trembled in fear³⁷⁶, whether³⁷⁷ they were great heroes or scholars.

The sons of the warriors³⁷⁸ often when in and out from/into the inside to the populated places³⁷⁹, making it beautiful.³⁸⁰

They were endowed with auspiciousness³⁸¹ from battle³⁸², and their beauty³⁸³, like the *Gandharvas*³⁸⁴, enchanted the hearts of others.³⁸⁵

³⁷⁴ मण्डिआ - ApHK - (Skt. मण्डित > Pkt. मंडिआ) 1. adorned, beautified.

³⁷⁵ जम्पइ - ApHK - v. root. जंप/जम्प - 3p simple present 1. say, speak, utter.

³⁷⁶ साहस - ApHK - (Skt. साध्वस) n. 1. courage, bravery (J); m. 2. fear.

³⁷⁷ जइ - ApHK - ind. 1. if (Skt. यदि); ind. 2. whether, either; or (MSH चाहे) (KL, J, K).

³⁷⁸ राउत्ता - ApHK - (Skt. राजन + पुत्र > Pkt. राय + उत्त) m. 1. prince, son of a king.; ApHK राउत्ता + पुत्ता - (MSH रावतों के पुत्र) 1. sons of small kings (रावत), hero, warrior, army commander.

³⁷⁹ Jha originally अन्तरे पन्तरे ; A. आँतरे पाँतरे - वा.; ApHK - आँतरे - ind. (Skt. अन्तर्) 1. in between; ApHK - पाँतरे - (Skt. प्रान्तर) - m. 1. peoples place.

³⁸⁰ सोहन्ता - ApHK - pres. part. of v. root सोह (Skt. शुभ्) 1. beautifying, making radiant, (K, KL).

³⁸¹ सुहब्बा - ApHK - (Skt. सुभव्य) adj. 1. endowed with good fortune (MSH सौभाग्ययुक्त).

³⁸² संगाम - ApHK - (Skt. संग्राम) - m. 1. war, battle, fighting.

³⁸³ रुअ - ApHK -(Skt. रूप) m. 1. form, shape, likeness.

³⁸⁴ गन्धव - ApHK - (Skt. गन्धर्व > Pkt. गंधव्य) m. 1. a Gandharva.

³⁸⁵ पर - ApHK - (Skt. परम) - adj. 1. of/to/by another.

Pallava 2.56

(षट्पद छन्द)

ओहु खास-दरबार सएल महिमण्डल उप्परि।
 उत्थि अपन बेवहार, रंक ले राअहु चप्परि॥
 उत्थि सतु उथि मित्त उत्थि सिर नबइ सब्ब कइ।
 उत्थि साति परसाद उत्थि भए जाए भब्ब कइ॥।
 निअ भाग अभाग विभाग बल ओटमाहि जानिज सब्बे गए।
 एहु पातिसाह सब उपरहि तसु उप्परि करतार पए॥५६॥

There, the hall of assembly was above all³⁸⁶ the [others of the] earth.
 In that place³⁸⁷, the poor³⁸⁸ urgently³⁸⁹ brought their business³⁹⁰, to the King.
 In that place, both enemies³⁹¹ and friends, everyone, bow³⁹² their heads [in reverence].
 In that place, there was much³⁹³ happiness³⁹⁴, grace, and everything was made beautiful³⁹⁵.
 In that place³⁹⁶, everyone came to know³⁹⁷ of the allotment of their own good or bad fortunes.
 This *Badshah* is above them all, and above him is found [only] the Creator.

³⁸⁶ सएल - ApHK - (Skt. सकल > Pkt. सयल) adj. 1. all, whole, complete.

³⁸⁷ उत्थि - ApHK - (Skt. तत्र > Pkt. तत्थ) adv. 1. there.

³⁸⁸ रंक - ApHK - adj. 1. poor, destitute (PrPG).

³⁸⁹ चप्परि - ApHK - (Skt. चपल) - (MSH चपलता से) - adv. quickly, eagerly , with urgency, unsteadiness, or expediency.

³⁹⁰ वेवहार - ApHK -(Skt. व्यवहार) m. 1. behavior, dealings, transaction. 2. business, trade, profession, job.

³⁹¹ सतु - ApHK - (Skt. शत्रु) m. 1. enemy.

³⁹² नवइ - ApHK - v. root नव - (Skt. प्रम (shouldn't it be नम् ?) > Pkt. णम, णव > Ap. नव, नवइ) 1. to bow, bend (especially in supplication/reverence).

³⁹³ lit. “How much...?”

³⁹⁴ साति - ApHK (Skt. सात) 1. happiness, joy.

³⁹⁵ भब्ब - ApHK भव्य 1. beauty.

³⁹⁶ ओटमाहि - HSS - ओट में - adv. 1. on pretext, an excuse (वहाने से), secretly furtively; OHED - ओट - f. 1. cover, concealment. 2. adv./adj. covered; OR if the alternate reading by Singh is taken - “ओ ठामहि”; ApHK - ठाम - (Skt. स्थान > Pkt. ठाय, ठाम, ठाण) 1. place (KL, PrPg).

³⁹⁷ जानिज ApHK - जानिअ - from v. root जान (Skt. ज्ञा) 1. to know.

Singh - जानिअ.

Pallava 2.57 (Prose)

(गद्य)

अहो अहो! आश्चर्य! ताहि दारखोलहि करो दबाल दरवाल³, औअलदर⁴, मेजानदर⁵, स्यालदर⁶, खासदर⁷, दारिगह⁸, बारिगह⁹, निमाजगह¹⁰, खोआरगह खोरमगह¹¹ करेओ विचित्र¹² चमत्कार देखन्ते सबे बोल भल, जनि अद्यपर्यन्त¹³ विश्वकर्मा इथिहि¹⁴ कार्य छल॥५७॥

Everyone was exclaiming, “Oh! Oh! Amazing, wonderful!” upon seeing the swords³⁹⁸ [of the guards³⁹⁹] of the courtyard⁴⁰⁰, the first, second⁴⁰¹, and third halls⁴⁰², the special assembly hall⁴⁰³, the courtyard of assembly⁴⁰⁴, the water palaces⁴⁰⁵, the prayer hall⁴⁰⁶, the dining rooms⁴⁰⁷, and bedrooms, as if Viśvakarmā was still involved in the crafting/work here⁴⁰⁸ even today⁴⁰⁹.

³⁹⁸ दबाल - ApHK - (P. - دوال) a 1. shining sword.

³⁹⁹ दरवाल - ApHK - m. (Skt. द्वारपाल) 1. doorman, door guard.

⁴⁰⁰ दारणोल - ApHK - n. 1. a chamber, area, courtyard.

⁴⁰¹ मेजान - ApHK - as मेजाण - (P. - میان) ind. 1. inside 2. middle. ;Jha and Srivastava read -दर as द्वार.

Contextually, I am inclined to take this as दरबार.

⁴⁰² Shrivastav - सदर दारिगः; OHED - सदर - adj. 1. chief, principal, main

⁴⁰³ खासदर is left out of Shrivastav.; If you were to take Jha at face value, this would be the “door to the palace”. When the खासदरबार is considered, this might be the most likely reading.

⁴⁰⁴ दारिगह - ApHK - (P - دارگاه) masc. 1. “the large gathering field/courtyard inside a fort near the royal palace”.

⁴⁰⁵ बारिगह - I have read this as बारि (Skt. = water) + गह. This might be equivalent to the various structures built in/ around Mughal water gardens.

⁴⁰⁶ निमाजगह - is taken as “निमाज़ + गृह” (lit. room for Islamic prayer) by Jha and Shrivastav

⁴⁰⁷ खोआरगह खोरमगह - I could not find a dictionary citation of these two places, but both Jha and Shrivastav as the dining rooms (maybe kitchen?) [भोजनगृह] and bedrooms/chambers.

⁴⁰⁸ इतिहि - ApHK - इत्थ/इथिथ - (Skt. अत्र > Pkt. इत्थ) ind. 1. here (PrPg, KL)

⁴⁰⁹ अद्यपर्यन्त - taken as अद्य + पर्यन्त (MSH आज तक).

Pallava 2.59 (Prose)

प्रमदन पुष्पवाटिका, कृत्रिमनदी क्रीडाशैल धारागृह यन्त्र-ब्यजन शृङ्खारसंकेत माध्वीमण्डप विश्रामचौरा
चित्रशाली खट्टाहिण्डोल कुसुमशय्या प्रदीपमाणिक्य चन्द्रकान्तशिला चतु-स्सम-पल्वल करो परमार्थ पुच्छिहि
सिआन, “ए वाप! अभ्यन्तर करी वार्ता के जान” ॥५९॥

There were intoxicating gardens of flowers, man-made streams⁴¹⁰, artificial rock gardens⁴¹¹, rooms with fountains⁴¹², mechanical fans⁴¹³, meeting places for lovers⁴¹⁴ in cooling bowers of Mādhavī trees⁴¹⁵, benches for resting on⁴¹⁶, picture galleries, reclining swings⁴¹⁷, flower beds inlaid with shining with rubies and moonstones⁴¹⁸. [They] asked the meaning of the four-fold⁴¹⁹ ponds⁴²⁰ and all these things from those who know, “Hey, my gosh! How should one describe the inside of [the palace].”

⁴¹⁰ कृत्रिम - HSS 1. false, fake.

⁴¹¹ शैल संज्ञा पुं० [सं०] हल के एक भाग का नाम [को०] ।

⁴¹² धारा - HSS 1. a contraption for pouring/releasing water.

I have taken this to mean a room (with गृह) for showering.

⁴¹³ ब्यजन संज्ञा पुं० [सं०] १. हवा करने का पंखा

⁴¹⁴ संकेत - HSS “प्रेमी प्रेमिका के मिलने का पूर्वनिर्दिष्ट स्थान”

⁴¹⁵ मण्डप - HSS 1. a shaded place for people to take refuge from the sun.

⁴¹⁶ चौरा - OHED 1. a platform or plinth.

⁴¹⁷ खट्टा - HSS 1. bed, cot.

⁴¹⁸ माणिक्य - OHED 1. ruby, gem.

⁴¹⁹ Shrivastav takes as the Sanskritized चतुःसम - (MMW) 1. of/having four symmetrical parts

⁴²⁰ पल्वल - ApHK 1. small pond, tank.

Pallava 2.60

(रहा छन्द)

एम पेक्खिअ दूर दरखोल ॥

खन मुहुत विस्समिअ सिट्टपदिक परिचअ पमानिअ ।

गुने अनुरञ्जिअ लोअ सब्ब महल को मम्म जानिअ ॥

सगुण सआना पुच्छिअउ तं पल्लविअउ आस ।

तो उअ सञ्ज्ञहि मञ्ज्ञपुर विष्पघरहि करु वास ॥६०॥

Thus, they saw [many] doors⁴²¹ to [various] rooms in the distance.

They rested for a moment and confirmed⁴²² their identities with the foot soldiers⁴²³.

They impressed⁴²⁴ everyone with their qualities and learned of the details⁴²⁵ of the entire palace.

They inquired from men of quality and knowledge, and their hope blossomed⁴²⁶.

At the setting⁴²⁷ of the sun⁴²⁸, they [went] to stay in the home of a Brahmin⁴²⁹ in the middle of the town.

⁴²¹ Perhaps द्वार + खोल/खोली - OHED. 1. a small room = the door to small rooms/chambers.

⁴²² प्रमाणिअ - ApHK 1. proved, certified, confirmed.

⁴²³ सिट्टु - ApHK 1. upstanding, righteous.; पदिक - ApHK 1. someone going by foot, foot soldier.

⁴²⁴ अनुरंजिअ - ApHK 1. conciliated, diverted, entertained.

⁴²⁵ मम्म - ApHK 1. essence, intention.

⁴²⁶ पल्लविअउ - ApHK. 1. budding, flourishing, developing, spreading.

⁴²⁷ उअ - ApHK 1. to grow, appear 2. to begin, set in

⁴²⁸ सञ्ज्ञहि - ApHK (skt. संज्ञा) 1. sunset, dusk.

⁴²⁹ विष्प - ApHK (skt. विष्र) 1. brahmin.

Pallava 3.15

ओ विअक्खण तुम्हे गुणमन्ता॥
ओ सधम्म तोहैं सुद्ध ओहु सदअ तोहैं रज्जखण्डआ।
ओ जिगीसु तोहैं शूर, ओहु राअ तोहैं राअ-पण्डआ॥
पुहवीपति सुरुतान ओ, तुम्हैं राअकुमार।
एकचित्त जइ सेविअइ, धुअ होसइ परकार॥१५॥

He is wise and you are full of virtue.

He is righteous, you pure; he is merciful and you have been deprived of your rule.

He is desirous and you are a hero; he is King and you are [like] a royal-sage.

He is a Sultān, Lord of the Earth, and you are a prince.

If you serve single-mindedly, then a solution will be definitely be found.

Pallava 4.2

[भृगः कथयति]

कितिसिंह गुण हजो कहजो पेअसि अप्पहि कान ।
बिनु जने, बिनु धने, धन्धे⁴³⁰ बिनु, जे चालिअ सुरुतान ॥२॥

[The male bee replies]

I will speak of the qualities of Kīrttisimha, lend me your ears.
Without men, without wealth, and without conflict [he managed] to move the Sultān.

⁴³⁰ धन्धे - ApHK (Skt. द्रन्ध) 1. conflict, friction.

*In the intervening verses, the armies of Ibrahim Shah march to battle. They make many stops and detours along the way and the beginning of this *pallava* includes the scenes of a frustrated Kīrttisimha sitting in the camps anxious to get his campaign underway, but all he can do is remark on the activities of the army and the people that are in it.

Pallava 4.22

मत्त मँगोल बोल नहि बुज्जइ ।
खुन्दकार कारण रण जुज्जइ ॥
काँचे माँसु कबहु कर भोअना।
कादम्बरि रसे लोहित लोअना॥२२॥

The frenzied Mongols⁴³¹ do not understand a word.
It is because of sheer belligerence⁴³² that they fight⁴³³ on the battlefield.
Some [even] dine on raw meat.
Their eyes are made red⁴³⁴ with Kādambari⁴³⁵ wine.

⁴³¹ मँगोल - Jha takes this as Mongols; Central Asians.

⁴³² खुंद - ApHK 1. to undermine, to be belligerent, 2. to investigate closely.

⁴³³ जुज्ज - ApHK (skt. युद्ध) 1. to battle, fight.

⁴³⁴ लोहित - ApHK लोहिअ 1. to redden, make with blood.

⁴³⁵ कादम्बरि - ApHK 1. a particular kind of wine/alcohol.

Pallava 4.24

गो बम्भण बध दोस न मानथि
परपुर नारि बन्दि कए आनथि ॥
हस हरषें रुटु हो सहसहि ।
तरुण तुरुक वाचा सए-सहसहि ॥२४॥

They do not consider it a sin to slay cows or Brahmins.

They enslave and brought with them⁴³⁶ the women of their enemies' cities.

They burst into a joyful and uproarious laughter and then suddenly⁴³⁷ become angry⁴³⁸.

The voices of the young Turks [roar] in their hundreds⁴³⁹ and thousands.

⁴³⁶ आनथि - ApHK 1. past habitual, to take.

⁴³⁷ सहसहि - ApHK सहस (skt. सहस) 1. one thousand OR 2. (skt. सहसा) adv. suddenly.

⁴³⁸ रुटु - ApHK 1. to be angry, hostile.

⁴³⁹ सए - ApHK 1. one hundred OR 2. (skt. स्वयम्) reflexive self.

Pallava 4.25

अरु कत धाँगड़े देखिअथि जाइते ।
गोरु मारि विसमिल कए खाइते ॥२४॥

And countless *Dhangars*⁴⁴⁰ were seen going along [with the army].
They⁴⁴¹ would say “Bismillah!” and eat the slain cattle.

⁴⁴⁰ The Dhangars are a group of nomadic and pastoral castes in central and western India. The largest concentration is in the modern state of Maharashtra. They self-describe as having been instrumental to the operation of the Maratha armies. see. Sontheimer, G.D., 1975, ‘The Dhangars’, In L.S. Leshnik and G.D. Sontheimer, (eds.), Nomads and pastoralists in South Asia. Wiesbaden.

According to Jha, this means “strong warrior” in modern Maithili. He does not give an attestation.

⁴⁴¹ It is unclear whether the Dhangars are partaking in cattle-slaughter and beef-eating form this verse.

Pallava 4.28

लूटि अरजन, पेटे बए ।
अन्याजे वृद्धि कन्दलैं खए ॥
न दीनाक दया, न सकताक डर ।
न बासि सम्बर, न विआहि घर ॥२८॥

They profit⁴⁴² from looting, which fills their bellies.

They excel through injustice⁴⁴³ and in quarreling⁴⁴⁴ they find destruction⁴⁴⁵.

They have no empathy for the poor nor fear of the powerful.

They do not settle down⁴⁴⁶ with their provisions⁴⁴⁷ nor did they establish marital homes.

⁴⁴² अरजन - OHED (skt. अर्जन) 1. to earn, accumulate, to profit.

⁴⁴³ I have taken this as derivative of अन्याय, injustice

⁴⁴⁴ कंदल - ApHK 1. fighting, quarreling.

⁴⁴⁵ खए - ApHK (skt. क्षय) 1. destruction.

⁴⁴⁶ बासि - ApHK (root वास-) 1. to dwell 2. to adorn with संस्कार.

⁴⁴⁷ सम्बर - ApHK 1. provisions for journeying/travel.

Pallava 4.32

ता पाढँ आबन्त हुअ, हिन्दूदल गमनेन ।
राआ गणए न पारिअइ, राउत लेकिखअ केन ॥३२॥

Behind them came along the procession of the Hindus.

There could be no counting of the *Rājas*, and for the *Rāutas* there could be no⁴⁴⁸ accounting⁴⁴⁹.

⁴⁴⁸ केन - ApHK 1. MSH किस OR केम - ApHK 1. How? (MSH कैसे).

⁴⁴⁹ लेकिखअ - ApHK 1. to account for.

Pallava 4.36

तुलुकन्हि के फौदें, हौदें हौदें, चप्परि चौदिस घूमी ।
 अओ ताक धरन्ते, कलह करन्ते, हिन्दू उतरथि भूमि ॥
 असपख एकचोई, गणिअ न होई, सरमाना ।
 वारिगगह मण्डल, दिग आखण्डल पट्टन परिठम भाना ॥३६॥

The armies⁴⁵⁰ and cavalries⁴⁵¹ of the Turks roamed in all directions.
 Keeping⁴⁵² a watchful gaze⁴⁵³ [on] the Hindus, who were dispossessed⁴⁵⁴ of their lands
 because of in-fighting⁴⁵⁵.
 Nearby⁴⁵⁶, the royal⁴⁵⁷ encampment⁴⁵⁸ is beyond measure.
 Much like the mass of clouds⁴⁵⁹, it was as⁴⁶⁰ magnificent⁴⁶¹ as Indra's⁴⁶² capitol⁴⁶³ city.

⁴⁵⁰ फौदें - ApHK फौद 1. a portion or section of an army.

⁴⁵¹ हौदे - ApHK 1. the cavalry mounted on elephants and camels.

⁴⁵² धरन्ते - ApHK धर 1. to put, place. 2. to keep.

⁴⁵³ ताक - OHED 1. a look, glance. 2. watch, expectation.

⁴⁵⁴ उतरथि - ApHK 1. to be thrown out.

⁴⁵⁵ कलह - OHED 1. m. strife, quarrel. 2. adj. quarrelsome.; There is an alternate reading as offered by Jha. He suggests that "The Hindus, seeing the occasion, attack and descend on the battle field." This reverses the force of the action.

⁴⁵⁶ असपख - ApHK 1. adv. nearby (MSH आस-पास में).

⁴⁵⁷ सरमाना - ApHK सरमाणा (P. ?شرونان شاروان) 1. royal, of the king.

⁴⁵⁸ एकचोई - ApHK एकच्छोई 1. the central supporting pole of a tent.
 This perhaps denotes an encampment in general.

⁴⁵⁹ वारि - OHED 1. water.

⁴⁶⁰ भाना - ApHK 1. to be approved of, to be liked. 2 to suit, fit.

⁴⁶¹ परिठम - ApHK 1. prestige, dignity, status. 2. establishment, installation.

⁴⁶² आखण्डल - ApHK 1. Indra.

⁴⁶³ पट्टन - ApHK 1. Capitol/main city.

Pallava 4.54

[रहुा छन्द]

धर्म पेक्खइ अबरु सुरतान ॥
अन्तरिक्ख ओत्तरिअ, इन्द्र चन्द्र सुरसिद्ध चारण।
विज्ञाहरे णह भरिअ, वीर जुज्ज्व देखन्ते कारण ॥
जहिं जहिं संघल सत्तुघल, तहिं तहिं पल तरवारि ।
सोणिअ मज्जिअ मेझनी, कित्तिसिंह करु मारि ॥५४॥

Dharma and the Sultān [came] and saw [them].

The firmament⁴⁶⁴ was filled to the brim⁴⁶⁵ by Indra, Candra, the gods, Siddhas, and the wandering bards⁴⁶⁶.

The Vidyādhāras⁴⁶⁷ filled the skies⁴⁶⁸ to see the heroes battle⁴⁶⁹.

Wherever this [two] enemies⁴⁷⁰ came together⁴⁷¹, there the swords fell⁴⁷² together.
Blood⁴⁷³ bathed⁴⁷⁴ the Earth⁴⁷⁵, when Kīrttisirīha thrust [his sword].

⁴⁶⁴ अन्तरिक्ख - ApHK 1. m. space; the space between the earth and the other planets.

⁴⁶⁵ ओत्तरिअ - ApHK ओत्थअ 1. covered, concealed. OR ओत्थर 1. excitement, joy.

⁴⁶⁶ चारण - HSS 1. nm. a wandering minstrel, bard; grazing; a sub-caste of Rajasthani Brahmins.

⁴⁶⁷ विज्ञा + हर - ApHK 1. a Vidyadhara.

⁴⁶⁸ णह - ApHK (skt. नमस्) 1. sky.

⁴⁶⁹ जुज्ज्व - ApHK (skt. युद्ध) 1. fight, battle.

⁴⁷⁰ सत्तु + घल - Jha and Srivastava takes सत्तु as शत्रु (enemy).

⁴⁷¹ संघल - ApHK 1. to gather; come together.

⁴⁷² पल - ApHK (skt. पत) 1. to fall (down).

⁴⁷³ सोणिअ - ApHK (skt. शोणित) 1. blood.

⁴⁷⁴ मज्जिअ - ApHK 1. to bathe.

⁴⁷⁵ मेझणि - ApHK 1. the earth.

Pallava 4.64⁴⁷⁶

[तोटक छन्द]

सब्बउ जन पेक्खद जुज्ज्व तहा ।
महभारअ अज्जुन कन्न जहा ॥६४॥

Everyone gathered there and saw the battle,
like [the battle] of Arjuna and Karṇa of the Mahābhārata.

⁴⁷⁶ I have only recorded and translated the second half of this verse.

Pallava 4.65

णं आहव माहव सम्भु करे ।
बाणासुर जुज्ज्व विवत्त भरे ॥
महराअन्हि मल्लिके चप्पि लिऊ ।
असलान निआनहि पिट्ठि दिऊ ॥६५॥

Just like⁴⁷⁷ that battle⁴⁷⁸ between Mādhava⁴⁷⁹ (Krishna) and Śambhu,
Which forced⁴⁸⁰ Bāṇasura⁴⁸¹ to turn⁴⁸² [and flee] in battle.
The Mahārāja-s and the Maliks were crushed⁴⁸³,
and Aslāna helplessly⁴⁸⁴ turned his back.

⁴⁷⁷ णं - ApHK 1. like, similar to.

⁴⁷⁸ आहव - ApHK (skt. सं+प्र+आहव) 1. battle, war, fight.

⁴⁷⁹ माहव - ApHK 1. Mādhava. epithet of Kṛṣṇa.

⁴⁸⁰ भरे - ApHK 1. weight, force, burden. *taken adverbially here.

⁴⁸¹ Bāṇasura, a devotee of Śiva, was spared his life in battle by Krishna. Similarly, Aslāna was spared his life by the merciful Kīrttimiḥa.

⁴⁸² विवत्त - ApHK (skt. विवर्त) 1. turned, pivoted.

⁴⁸³ चप्पि - ApHK चप्प - 1. to crush, trample.

⁴⁸⁴ निआनहि - ApHK निआन 1. For, for the purpose of; or निदान 1. helplessly.

Pallava 4.68

[दोहा]

जइ धकें जीवसि जीव गए, जाहि जाहि असलान।
तिहुअण जगगइ कित्ति मझु, तुज्ज्ञ दिअउँ जिवदान ॥६८॥

Go! In whichever direction that you might live, Go! Go! Aslāna!
In the three worlds [there will be] my glory, for I have given you the boon of your life.

Pallava 4.69

जह रण भग्गसि तह तोओ काअरा।
अह तोहि मारह से पुनु काअरा॥
जाहि जाहि अनुसर गए साअरा।
एम पजम्पह हसि बे नाअरा॥६९॥

Since you ran away from battle, you are therefore a coward.
And whoever would kill you would also be turned into a coward.
Go! Go! be gone to the ocean!
Thus proclaimed the heroes, laughing at him.

Pallava 4.70

तो पलट्टिअ जित्ति रण राए ।
 संखध्वलि उच्छलिअ, नित्त गीत वज्जान वज्जिअ ।
 चारि वेअ झंकरिअ, सुह मुहत अहिसेक किज्जिअ ॥
 बन्धव जन उच्छाह करु, तिरहुति पाइअ रूप ।
 पातिसाह जसु तिलक करु, कित्तिसिंह भउ भूप ॥७०॥

Then having won, [Kīrttisimha] turned away⁴⁸⁵ from the battlefield and the kings.
 The sound of the conch resounded⁴⁸⁶. There was dance⁴⁸⁷ and song, and the instruments⁴⁸⁸
 were played⁴⁸⁹.
 There was a powerful recitation⁴⁹⁰ of the four Vedas and at the auspicious moment the
 coronation was⁴⁹¹ performed.
 Relations and the people were elated⁴⁹², [for] Tirhut had her beauty [again].
 The one⁴⁹³ who had received the *tilaka* (i.e. was crowned) by the emperor, he was
 Kīrttisimha

⁴⁸⁵ पलिट्टिअ - ApHK ppp. पलट्टु - 1. to return, turn about.

⁴⁸⁶ उच्छलिअ - ApHK 1. to have risen up.

⁴⁸⁷ नित्त - ApHK (skt. नृत्य) 1. dance.

⁴⁸⁸ वज्जान - ApHK वज्जन (skt. वाद्य) 1. musical instrument.

⁴⁸⁹ वज्जिअ - ApHK वज्ज- 1. to strike, be played (as in musical instruments).

⁴⁹⁰ झंकरिअ - ApHK 1. to be jolted, blown/blasted (wind/sound). 1. adj. to be tempestuous.

⁴⁹¹ passive, was done.

⁴⁹² उच्छाह - ApHK (skt. उत्साह) 1. excitement, elation.

⁴⁹³ जसु ApHK (skt. यस्य) 1. whose. OR जस 1. fame, glory.

Appendix: *Cāndāyana* Verses & Translations

२३. The Moat Surrounding Govar

जाइ देखि गोवर कइ खाई । पुरुस पचास कइ रे गहिराई ।
तरहुत पथरहिं तस कइ बांधी । कतहुं न सूझइ आंतरु सांधी ।
दुबुकी(कि) फिरे आछे पैराऊं । तिल एक नीर घटइ न(हि) काऊं ।
नीर डरावन हरियर बानूं । झांखत हिए कांप तस पानूं ।
जो खिसि परइ सो जमर्थ जाई । परतहिं मांछ मंगर तेहि खाई ।
राइ बीसि एक जउ चलि आवहि कैसहु लिएहुं न जाइ ।
दइ कै (कइ) आपनु भागहिं साहन जाहिं गंवाइ ॥

(He) goes and sees the moat of Govar, which is 50 purasa-s deep (175 hands).
The surface/bottom is built from stones, whose joining is invisible.
Those who swim well return from from a dip, do not lessen the water one iota.
The water in its green shade is frightful, if they catch a glimpse, they begin to tremble in their heart like a leaf.
Those who fall in go on the path of Yama (death), for the fish and crocodiles consume them.
[Even] if 20-1 kings come along, they can not overcome it.
They themselves run away and leave behind their equipment right there at the moat.

२४. The Fortifications of Govar

तेहु चाहि जो कोटु उचावा । कारु सेतु गढि पाथरु लावा ।
पुरस (पुरस) तीस यक आहि उंचाई । हाथ बीस केरी चकराई ।
कौसीसेहिं सब ईंगुर लागा । ऊपर हेर त खिसि पर पागा ।
तेल धार जइसि चिकनाई । ऊपर चांटी चरे (चडी) न जाई ।
सगर देवसु चहुं दिसि फिरि आइय । सूरु आंथवइ ओर न पाइय ।
बीस पवरि बीसउ जरि लोहे सोनेइं रसे किवार ।
देवसहिं रहहिं पंवरिया राति भंवहिं कोटवार ॥

The walls were raised from there, [and] the artisans made the citadel of white cut stones .

It was 30 purasa-s (105 hands) in height and 20 purasa-s (70 hands) in width.

All of the ramparts were made of Cinnabar, and if one were to look up at them, one's turban would fall off.

The oiled edges were like grease (?), [thus] one would not ascend [without] make slow steps.
For the entire day [the sun] rotates around the walls of the city, and even at sunset you cannot find its limit.

There were 20 doors, all of whom were decorated with iron and the gates were overlain with gold.

The city guards would remain patrolling the gates and the city quarters [of the city] day and night.

२५. Inhabitants of the City

बांभन खतरी बैंस गोवारा । खांडरवा(र) अउ अग्गरवारा ।
 बसहिं तिवारी अउ पंचवानां । धाकर जोसी अउ जजमानां ।
 बसहिं खंधाई अउ बनिजारा । जाति सरावग अउर प(पं)वारा ।
 सोनीं बसहिं सुनार बिनानी । रावत लोग बसाए आनी ।
 ठाकुर बहुत बसहिं चौहानां । परजा पौनि गिनति को जानां ।
 बहुत चाप(पि) दरमरि उठ खोरिन्ह हींडि न जाइ ।
 बीस बार बस गोवरा मानुस चलत भुलाइ ॥

Brahmins, Kṣṭriyas, Vaiśyas, Gvāla, Khaṇḍelvālas, and Agravālas dwelt there.

Tivārī-s, Pañcavāna-s, Dhākada-s, Jośī-s, and Jajmānas [also] dwelt there.

The Gandhi-s, Banijāra-s (both merchant castes), Śrāvaka-s, and Pāmvāra-s, live there too.

The goldsmiths and scholars dwell there along with the nobility who came to live there.

There were [also] many Chauhan-Āthakurs live there. Who knows what the count of all of the people [who dwelt there].

In the alleys one would fall and be trodden upon, and could not wander about there.

[Even] if one were to dwell in Govara for twenty days, one would still get confused by all the [streets⁴⁹⁴] bustling with people.

⁴⁹⁴ MP Gupta takes this reading

२६. Nobles of the Court of Rai Mihr

राइ कुरी कइ बइस अथाई । हम फुनि ठाड भए तहां जाई ।
अति बिद्वांस पंडित ते पढे । रूपि बेरासि दइय के गढे ।
अधरन लागइ पान चबाहीं । दांत ति मुख महिं दीसहिं नाहीं ।
दान झूझ के बिरुद बोलावहिं । भांटन्हि कापर घोर देवावहिं ।
हाथ खरग वैअरि सिर देही । बैरिन्ह ऊपरि बीरा लेहीं ।
छत्तीस कुरी राजपुत भूंजहिं सासन गांउ ।
देस के डांड आव महरइं कहं तिन्ह कुंवरनि के नांउ ॥

The noblemen sat down to meet [there], we went again and stood there.

They were scholars well read in the Veda-s, who were designated by fate [to dwell] in beauty and pleasure.

They chewed pān, which was always on their lips, their teeth were not visible in their mouths. For war and charity, bards were ordered to sing songs of praise, in return they were given clothing and horses.

They raised swords in their hands to take the heads of their enemies, [when] they resolved to attack them (mercenaries).

The Rajputs of thirty-six clans gained [various] villages by royal decree.

Those who were taxed in that country came to Mehr, through the name of these princes.

२७. Markets of Perfumes and Goods

सून फूल हाटन्ह सब फूला । जिउ विमोहि गा देखत भूला ।
अगरु चंदनु सबु धरा बिकाई । कूंकुं परिमल सुगंध खंधाई ।
बेनां अउरु कपूर सुहावा । मेद कस्तूरी महंक सनावा ।
पान उडांगर (अडागर) सुरंग सोपारी । जैफर लौंग बिकाई छुहारी ।
दौनां मरुवा कुंद निवारी । गूंदे हार ति बेचहिं मारी ।
खांड चिरउंजी दाख खुरुहरी बहुतइ लोग बेसाहिं ।
हीर पवार सोन भल कापर जत चाहिय सब आहि ॥

The markets of flowers were in bloom and those who saw them were bewildered by pleasure.
Aloe and sandalwood were in stock and sold [there]. Flowers, perfumes, and other good
smelling things were piled up there.

Kuśa grass, pleasing camphor, musk, of which were drenched in good smell.
There were whole pān and lovely colored betel-nuts. Nutmeg, cloves, and dates were sold too.
Majoram/Rosemary, basil, jasmine, and date-palm flowers were strung into garlands by the
gardeners and sold.

And many were bargaining over cane sugar, chirauli-nuts, raisins, “khurua-s” (hoofs).
There were as much diamonds, coral, gold, and fine clothing as could be desired.

२८. Performers in the Market

हाट छरहंटा पेखन होई । देखहिं निसरि मनुस अउ जोई ।
बरुवा राम रमाइनु कहहीं । गावहिं गीत नांच भल करहीं ।
बहुरूपी बहु भेस फिरावा । बार बूढ चलि देखइ आवा ।
राधा कान्ह देस छद(chadmalila) ल्यावहिं । मटकि मूँड मसि देह चरावहिं ।
गावहिं गीत औ (अउ) कहहिं पंवारा । नट नाचहिं अउ बाजहिं तारा ।
भामनगारी कोड चरित हम देखा होइ अपार ।
अंछ बधावा गोवर घरि घरि मंगराचार ॥

Many con-men were wheeling and dealing in the market, who would look at the men and women leaving (.

Barooa spoke of Rāma of the Rāmāyaṇa. The would sing and dance well.

Bahurupiya-s wore many [fine] clothes. The young and old came along to look at them. They dressed as Radha and Krishna, [the Radha] put a earthen-pot on her head and [the Krishna] would put lampblack on his body.

They sang songs and recited stories of praise (encomia). They danced to [their] tāla.

We seen countless of the characters playing their beguiling game.

Throughout Govar, “Badhāvā”⁴⁹⁵ and many auspicious rituals were continually celebrated.

⁴⁹⁵ ritual gift giving to a new mother after childbirth; “Baby Shower”

२९. Court of Rai Mihr

कहुउं महर सीह बारु बखानी । बइठ सींह गढ़ि धरे बिनानी ।
बहुत बीर तिन्ह देखि पराहीं । हिएं लाग डर खेंदि न खाहीं ।
देखत पवरि डीठि फिरि जाई । एक सूति सुतिहार उचाई ।
ओपि रूप कइ पानीं ढारा । अस कइ महर दुवार संवारा ।
सात लोह एकहिं औटाए । बजर केवार पंवरि गढ़ि लाए ।
राति जु बइसइ चौकी कुंत खरग रह छाइ ।
पाखर सहस साठ फिर जांटहि संचरि न जाइ ॥

I will describe the entrance-gate to [the court] of King Mehr, at which lions sit, kept there by the knowledgeable guard of the citadel.

Many brave warriors who saw them fled. They feared in their hearts so they ran, so they would not be eaten.

He/we? did not dally and proceeded through the portico. A “Sutradhāra”, with a thread (of measure) appeared.

He poured out silver liquid (water). The door of Mehr was attended to in this fashion.

Seven types of iron were alloyed together to form steel plating to protect the door.

At night, the check post was stocked with lances and swords.

Because of the 70,000 elephants and soldiers there, there wasn't even room for an ant to move.

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