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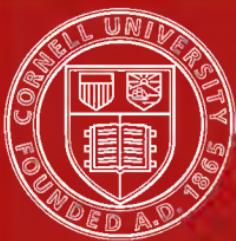
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THE LEGENDS OF THE PANJĀB.

BY

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PREFACE TO VOLUME III.

It is nearly twenty years ago since I made up my mind to publish by instalments in original and translation my collection of the legends told in the Panjâb. The work proceeded regularly for two years, and somewhat irregularly for two years more, but I could only manage to publish at long intervals during the succeeding six, since when I have been able to publish nothing. The exigencies of official life in India are responsible for the irregularity of publication, for the fact is that, in the matter of writing books about India, the official proposes but the Government disposes. My own experience has been merely that of others similarly circumstanced, for in the midst of my self-imposed labours I found myself transferred back to my old Province of Burma and then to the Andaman Islands, where I have had to work amidst associations so alien to those in the Panjâb and have been occupied by duties so numerous and absorbing as to render it impossible to continue in any form the work of publishing the Legends. This is an old story in India, for to the preface of the third edition (1823) of Sir William Jones' *Grammar of the Persian Language* there is attached a significant note :—“My professional duties having wholly engaged my attention and induced me not only to abandon Oriental Literature, but even to efface as far as possible the very traces of it from my memory, I committed the conduct and revision of this Edition of my *Grammar* and the composition of the index to Mr. Richardson.”

I have, therefore, determined to let the matter rest where it is and to satisfy myself with the completion of three volumes, although it has happened that I have been able to print only exactly half of what I had collected. It has so chanced that the number of legends and stories published in the three

volumes which are now completed, is 59, and that a careful survey of the total collection shows it to number 118 separate tales.

Although I have no hope of being able to print the whole collection, it may be of value to give a list here of those stories that have been partially prepared for publication and of those that have not yet been examined or translated; for, whether or not other hands will ever take up and carry to a conclusion the work mine have commenced, the following list will serve as a guide to the riches contained in the unwritten lore of the Panjab, for those who may interest themselves therein.

Roughly Prepared for Publication.

- LX.—The Legend of Râjâ Harnâkas.
- LXI.—A Miracle of Bâwâ Fârîd.
- LXII.—Story of Shâh Bahâwal Shér.
- LXIII.—Story of Dullâ Bhaîtî.
- LXIV.—Aurangzêb and Gurû Gôbind Singh.
- LXV.—Ranjît Singh and Muzaffar Khân of Multân.
- LXVI.—Râjâ Rattan Sain of Chittaur.
- LXVII.—The Song of Bhûrâ and Bâdal of Chittaur.
- LXVIII.—The Marriage of Shiv.
- LXIX.—The Story of Bandâ Bairâgî.
- LXX.—The Legend of Adham Faqîr.
- LXXI.—The Story of Râi Môrnî.
- LXXII.—A Song of Guggâ.

Not yet Translated.

- LXXIII.—The Story of Jarâsandh.
- LXXIV.—Brij Râj of Jammûn and Ghamandâ of Gulêr.
- LXXV.—The Story of Mândêv of Jammûn.
- LXXVI.—The Ballad of Hari Singh Nalwâ.
- LXXVII.—The Song of Khawâs Khân.

LXXVIII.—The Legend of Dhôlâ and Sammî.

LXXIX.—A Version of Râjâ Jagdêo.

LXXX.—A Legend of Râjâ Rasâlû.

LXXXI.—The Story of Jaimal and Fatteh.

LXXXII.—A Song about Râjâ Jaswant of Jôdhpur.

LXXXIII.—The Song of Mîrân Sayyid Hussain Wali.

LXXXIV.—The Story of Hari Chand.

LXXXV.—The Story of Dâûd Bâdshâh.

LXXXVI.—Shiv and the Weaver.

LXXXVII.—The Story of Râjâ Jôbinâs.

LXXXVIII.—The Legend of Mirzâ and Sâhibâñ.

LXXXIX.—A Story about Aurangzêb.

XC.—The Legend of Râjâ Amar Singh.

XCI.—Akbar and Jâmil Bêg.

XCII.—The Legend of Râjâ Kârag.

XCIII.—The Song of Târâ Âzim.

XCIV.—Dâûd Khân of the Dakhan.

XCV.—Râjâ Mân Singh of Âmbêr.

XCVI.—The Wars of Rajaurî.

XCVII.—The Story of Ranjît Dêv of Jammûn.

XCVIII.—The Song of Suchêt Singh of Jammûu.

XCIX.—The Song of Amar Singh.

C.—The Legend of the Râjâ of Jaisalmêr.

CI.—The Story of Râjâ Bhîm.

CII.—Sikandar Zu'lkaran and Shêr Jang Bâdshâh.

CIII.—The Story of Dâyâ Râm Gûjar.

CIV.—A Version of Râjâ Jagdêo.

CV.—The Song of Jaimal and Fatteh.

CVI.—The Story of Bhâo.

CVII.—The Story of Kâlîgarh.

CVIII.—The Wars of Jaimal and Fatteh.

CIX.—The Story of Chandarbhan.

- CX.—Râni Nau'tankî and the Panjâbî Lad.
- CXI.—Another Version of Jagdêo.
- CXII.—The Story of Rânâ Maldêv of Garh Mêrtâ.
- CXIII.—The History of Kasûr.
- CXIV.—The Story of Bikarmâjît.
- CXV.—The Story of Maghrab Khâñ.
- CXVI.—A Legend of Râjâ Nal.
- CXVII.—The Story of Râjâ Chand.
- CXVIII.—The Story of Râjâ Bhartâri.

The present volume has been completed precisely on the same lines as those that have preceded it ; the only difference being in the addition of an index to the three supplementary volumes and of a supplementary index to this Preface. The necessities of printing have obliged me to construct two indexes in this manner, despite the plan being less convenient to the reader than that of one index only to the whole work. I have endeavoured to make the indexes true guides to all the points. I wished to bring into prominence in writing the volumes, as from their nature the matters to which any particular student would desire his attention to be drawn are necessarily overladen by, and partially hidden away under, much that is purely extraneous.

In the remarks that I am now about to make I will try and gather together for the benefit of students the points upon which it seems to me that the legends give valuable evidence. I shall not insist on any general conclusions, for my intention is to maintain throughout the general character of this work as one of original research,—of evidence of facts at first hand—leaving it to such individuals as may honour my pages by perusal to draw their own conclusions from such facts as they may find in them. I shall not do more than help them to the best of my ability to find what they may be looking for with as little trouble as possible by the aid of the indexes and the Prefaces to this and the preceding volumes.

In endeavouring to bring into a brief comprehensive view the folklore contained in *The Legends of the Panjab*, I have, in common with all investigators of popular lore, found myself face to face with a difficulty, *viz.*, the best mode of presentation. If one is strictly scientific and arranges the facts in a severe sequence, one is not only apt to be dull, but also to incorrectly interpret the subject, which from its very nature hardly admits of a logical treatment. To begin with, the folk are not consistent and their ideas are all hazy and muddled. Consequently the points of folklore are so far from being clearly separable that they are always mixed up with each other. Any given notion is not traceable to a distinct single basis, but strikes its roots in fact into many, and can often be classified indifferently under any one of several heads. The surest way therefore of projecting oneself into the folk-mind—so far as such a process is possible—is, with the aid of a loose and simple general sequence or classification, to take the various points as they have seemed to grow one out of the other in folk logic and processes of thought. This is practically the line that every one who undertakes the exposition of the subject seems to adopt in the end, and I apprehend that it is a procedure that will commend itself to my readers.

The value of the *Legends* for local historical purposes and for the linguistic forms in which many of them are conveyed has been already explained in the preceding volumes, but in addition they present a pretty complete view of the machinery of Indian folktales. The extent to which they actually do so can be gauged by experts from the typical tables to be found in the course of my remarks that follow, and drawn up on the lines just indicated. It is my hope that the tables will bring home to some of my readers what a wide and fruitful field any given collection of Indian tales affords; how well worth indexing they are for those who seek to get at the roots of the genuine lore of the folk in any portion of the world.

Now the so-called faculties of the human mind, despite their apparent diversity, are in reality very limited in extent, and

are referable to quite a few radical capacities. Those of attention and co-ordination will be found to cover most of the others that have names. Thus memory and observation are both referable to attention, and so are mathematics, logic, and grammar to co-ordination. Indeed, mankind, though unaware of it, talks mathematically, for the facts of speech can be actually stated clearly in terms of mathematics. And now when tracing the ideas of folklore by apparently natural processes to their roots, I soon found myself harking back to grammar with its main divisions of subject and predicate; the matter to talk about and the conversation thereon. The subject divides itself into the hero and heroine, and the predicate into the commencement, the incidents, and the conclusion. But here all approach to clear division stops, and although the heroes are classed as natural and supernatural, and the heroines are considered according to qualities and peculiarities, and although the sub-heads under each of these are very numerous, it must be understood that they have been placed just as has been found convenient, that a very different disposition would probably be equally correct, and that most of the items can fairly occupy places under several heads.

Having thus explained my procedure and methods, I now give the tables themselves.

I. SUBJECT.

(I.) HERO.

A. Natural.

- | | |
|--|---|
| 1. Miraculous conception and birth.
(a) Remarkable pregnancy of mother. | 6. Identification.
(a) Signs of the coming hero.
(b) Fulfilment of prophecy. |
| 2. Substituted child. | 7. Companions, human and animal.
(a) Unreqnited faithfulness.
(b) Community of birth. |
| 3. Predestined child.
(a) Avenging hero.
(b) Imprisoned hero. | 8. Sons.
(a) Nostrums for procuring sons. |
| 4. Calumniated child. | |
| 5. Acts and endowments. | |

B. Supernatural.

- | | |
|---|---|
| <p>1. Immortality.</p> <ul style="list-style-type: none"> (a) Reappearance. (b) Saints. (c) Ghosts. (d) Spirits. (e) Gods. (f) Godlings. (g) Warriors (<i>birs</i>). (h) Demons and devils. (i.) <i>Exorcism.</i> <p>2. Second sight.</p> <p>3. Miracles.</p> <ul style="list-style-type: none"> (a) Delegated power as to miracles. (i.) <i>Miracles by proxy.</i> (b) Restoration to life. (c) Restoration to health. (i.) <i>Cures.</i> (ii.) <i>Benefits.</i> <ul style="list-style-type: none"> (1) Sons. (2) Rain. (d) Inexhaustible supplies. (i.) <i>Voracity extraordinary.</i> (e) Miracles for injury. (i.) <i>Curses.</i> (ii.) <i>Nightmares.</i> (f) Stock miracles. (g) Native view of miracles. (h) Secret miracles. <p>4. Magic <i>versus</i> Miracles.</p> <ul style="list-style-type: none"> (a) Sympathetic magic. (i.) <i>Effigies.</i> (ii.) <i>Ceremonial cannibalism.</i> (iii.) <i>Life-index.</i> <ul style="list-style-type: none"> (1) Life token. (2) Token-trees. <p>5. Enchantments.</p> <ul style="list-style-type: none"> (a) Prophylactic charms. (i.) <i>Snakebite.</i> | <p>6. Prayer.</p> <ul style="list-style-type: none"> (a) Faith. <p>7. Invocation.</p> <ul style="list-style-type: none"> (a) Summoning the absent. <p>8. Propitiation.</p> <ul style="list-style-type: none"> (a) By abuse. (b) Offerings. (c) Libation. (d) Ceremonial generosity. (i.) <i>Charity.</i> (ii.) <i>Alms.</i> <ul style="list-style-type: none"> (1) Self-sacrifice. <p>(e) Sacrifice.</p> <ul style="list-style-type: none"> (i.) <i>Asceticism.</i> (ii.) <i>Penance.</i> (iii.) <i>Austerity.</i> (iv.) <i>Slavery for debt.</i> <p>(f) Vows and oaths.</p> <ul style="list-style-type: none"> (i.) <i>Ceremonial oaths.</i> <ul style="list-style-type: none"> (1) Antidotes. (ii.) <i>Vowing and swearing thrice.</i> <p>9. Prophecy.</p> <p>10. Metamorphosis.</p> <ul style="list-style-type: none"> (a) Disguise. (i.) <i>Change of skin.</i> <p>11. Metempsychosis.</p> <ul style="list-style-type: none"> (a) Sati. <p>12. Counterparts of saints.</p> <ul style="list-style-type: none"> (a) Hagiolatry. (b) Demons. (c) Godlings. (d) Ogres. (e) Giants. (f) Sea-monsters. (g) Mermaids. (h) Serpents. (i.) <i>Characteristics and powers.</i> (ii.) <i>Miracles.</i> (iii.) <i>Origin.</i> |
|---|---|

13. Anthropomorphosis.	(a) Heroic leap.
(a) Humanised animals.	(β) Flying through the air.
(i.) Talking.	(γ) Winged animals.
(ii.) Grateful.	(δ) Winged things.
(iii.) Revengeful.	(ε) Migrating images and tombs.
(b) Humanised things.	(9) Magic music.
(i.) Talking.	(a) Magic instruments.
(ii.) Enchanted things.	(-10) Hair and its powers.
(1) Circles.	(a) Sacredness of the beard.
(2) Lines.	(11) Invisibility.
(3) Necklaces.	(12) Procedure for enchantment.
(4) Rosaries.	(13) Priests.
(5) Arms.	(a) Possession.
(6) Magic numbers.	(β) Exorcism.
(7) Holy water.	
(a) Blood.	
(β) Milk.	
(γ) Ambrosia (amrita).	
(δ) Sacredness of water.	
(8) Miraculous vehicle.	

(II.) HEROINE.

A. Qualities.

1. Counterpart of hero.	(a) Calumniators.
2. Native view of women.	(b) Co-wives.
3. Tabu.	(c) Stepmothers in polygamy.
4. Characteristics.	(d) Witches.
(a) Delicacy.	(i.) Wise-women.
(b) Attraction.	(1) Powers.
5. Identification.	(2) Attributes.
6. Beneficent heroines.	(e) Ogress.
(a) Fairies.	(i.) Serpent heroine.
(i.) Celestial messengers.	
(ii.) Foreign brides.	
7. Maleficent heroines.	8. Foundling.
	(a) Egg heroine.
	(b) Sleeping beauty.
	(i.) Foreign or irregular brides.

B. Peculiarities.

- | | |
|---|---|
| 1. Chastity.
2. Virtue.
(a) Male <i>versus</i> female.
(b) The zone, male and female.
3. Maintenance of virtue.
4. Ordeals.
(a) Tests for identification. | (i.) Fulfilment of prophecy.
(ii.) Signs of royalty and saintship.
(iii.) Pilgrimage stamps.
(b) Impossible task.
(i.) Swayamvara.
(ii.) Riddles.
(1) Symbolical speech.
(iii.) Ceremonial gambling. |
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II. PREDICATE.

A. Commencement.

- | | |
|--|---|
| 1. Seeking fortune.
2. Oracles.
3. Prophecy.
(a) Fortune-telling.
(b) Horoscopes.
4. Fate.
(a) Preordination.
(b) Decree of fate.
5. Prophetic dreams.
(a) Interpretation.
6. Augury.
(a) Divination.
(b) Omens.
7. Luck. | (a) Actions.
(b) Times.
(c) Astrology.
8. Ill luck.
(a) Misfortune.
(b) Sin.
(i.) Widows.
(ii.) Ceremonial uncleanness.
(1) Leprosy.
(2) Treatment of lepers.
(iii.) Female infanticide.
(iv.) Expiation.
(v.) Purification.
(1) Ceremonial bathing. |
|--|---|

B. Incidents.

- | | |
|---|---|
| 1. Jewels.
(a) Origin of jewels.
(i.) Rubies.
(ii.) Pearls.
(b) Flowers.
(c) Laughter, tears and speech.
2. Tricks.
3. Ceremonies.
(a) Marriage.
(i.) Betrothal. | (b) Adoption.
(c) Inheritance.
(d) Divination.
(e) Initiation.
(i.) Earboring.
(f) Mourning.
(g) Conventional.
(i.) Challenge
(ii.) Disgrace.
4. Domestic customs, |
|---|---|

5. Beliefs.

- (a) Animals.
- (b) Celestial bodies.
- (c) Eclipses.
- (d) The human body.
- (e) The deluge.
- (f) The Deity.

6. Customs based on beliefs.

- (a) Aspect of shrines.
- (b) Refuge.
 - (i.) *Sanctuary*.
 - (ii.) *Asylum*.
 - (iii.) *Hospitality*.
- (c) Calling by name.
- (d) Releasing prisoners.
- (e) Ceremonial umbrellas.
 - (i.) *Signs of dignity*.

C. Conclusion.

- 1. Poetical justice.
- 2. Vengeance.
 - (a) Punishment.
 - (i.) *Torture*.

- (b) Ceremonial suicide.
 - (i.) *Self-immolation*.
- (c) Stock punishments.

We are now in a position to tackle the multifarious details of the subject with some chance of arriving at definite ideas, even though the extent of the materials obliges me to be brief almost to baldness. First of all it will be perceived that the typical hero is born on an auspicious day by various forms of miraculous conception or impregnation, and that his mother experiences a miraculous or at least a remarkable term of pregnancy. He is a substituted child in one instance, that of Râjâ Jagdêô, by an accident which curiously brings out an allusion to an old custom of registering princely births, and in another by his own act, as a mode of magnanimous self-sacrifice. Now, substitution of children in folktales is usually an act of malice, and its attribution to a mere chance occurrence is, so far as I know, a novel feature. He is a child of predestination fated in one case to slay the ogre who is to devour his hostess's son, the ogre being aware of the predestination. In such case he would appear to be a variant of the avenging hero, pre-ordained to set right what is wrong in this world, a belief common apparently to the whole world of religious notion. As regards this last idea, the form it usually assumes in this collection is the common one of predestination to kill his own parents, who try as usual to avert their fate by imprisoning their uncanny offspring in a pit, necessarily to no purpose. He is the

victim of calumny everywhere, the stock cause being jealousy or ill-will begotten of unrequited love. Versions of Potiphar's Wife are common in Indian and all Oriental folklore. There are two in the Legend of Râjâ Rasâlû alone ; one relating to his step-mother, Lônâñ, and the other to his wife, Kôkilâñ. He, of course, assists the grateful animal to his own subsequent advantage, and obtains access to the heroine by disguising himself as her husband with success. He is endowed with extraordinary and impossible strength or skill. His identification is almost always due to miraculous intervention of some sort, and we have more than one instance of the corollary to that idea in the signs of the coming hero with which he has to comply, a notion not far removed from that of fulfilment of prophecy. The "signs" are in themselves, however, as might be expected, childish and not very dignified. *E. g.*, his horse's heel-ropes will bind and his sword will slay giants of their own accord, and his arrow will pierce seven frying-pans. He is able to strike a pair of bamboos with arrows and knock the golden cup off the top of them. He can knock down the mangoes off a particular unapproachable tree.

The hero has companions of the conventional sorts, human beings, beasts, birds, and insects, who talk to him and assist him in his difficulties. Thus, Râjâ Pârag (Parîkshit) has a falcon that saves his life. Râjâ Rasâlû has a parrot who on more than one occasion helps him to a mistress. Râjâ Jagdêô has a horse and a servant to start with on his adventures, a following which, after success, is enlarged to a wife, a maid, and several servants. The hero's human companions, however, sometimes desert him in his times of difficulty, a situation apparently introduced to enhance the glory of the hero himself, while his animal companions undergo at times the fate of Gelert, and are killed for their endeavours on behalf of their masters, an incident well known to Indian and other folklore generally. Accidental community of birth is a common and perhaps natural characteristic of the hero's companions

everywhere. The hero and his horse or his constant friend are frequently described as having been born at the same place and hour. It is to be expected that a chance of this kind should attract the popular attention and lead to an assumption of community of fate in the beings so circumstanced.

Perhaps the most deeply engrained superstition of all among the Indian populations is the necessity of having a son as the surest means to salvation, and there is no subject in Indian folklore of more universal occurrence than that of the miraculously and fortunately born hero-son and his doings. There is no point upon which folktales more frequently turn. The hold that the desire of a son to succeed has on the people is more than once powerfully indicated in the *Legends*. Says Rājā Jēwar in the Gurū Guggā Legend to his wife:—“Without a son is no salvation in the world (as) all the Scriptures have sung. Our life has been wasted fruitlessly in the world.” Answers Rānī Bāchhal:—“O Rājā, listen to the thoughts in my heart. Without a son I am uneasy as a *chakwī* at night. Like the *chakwī* at night, Rājā, I am restless day and night. No child plays in the yard and my heart is very full.” In the Rājā Dhrū (Dhruva) Legend the point is still more powerfully put:—“There was a well known Rājā Uttānpāt (Uttānapāda) of Ajudhīā. His Queen was barren and he had no hope of a son. He was hopeless and full of sorrow. To him continually said his Queen:—‘Rājā, we have no son and the palace is therefore empty. The garden is dry and hath no gardener.’ ‘Rānī, a cowife is an evil and burneth the heart. Thou wilt understand when thy heart burneth. Rānī, if thou wilt and sayest it from thy heart, I will bring (home) another (wife) and be at peace.’ ‘Rājā, marry and I will say naught against it. Let there be a son in the palace to succeed to the throne. Rājā, who hath milk (plenty) and a son in his house, Knoweth no sorrow and sleepeth in great comfort. Without a son rule and honour are empty; Therefore, Rājā, it will be well with thee (to marry’).” There can be no doubt as to the strength of a

desire when a woman will deliberately introduce a cowife into her home to secure it. A desire so universal, so strong, so important to the peasantry necessarily finds not only frequent expression in their stories and legends, but also in the acts of daily life, sometimes of a very serious nature. Women have over and over again been guilty of murder and incendiarism due to wild superstitious attempts to gratify it. I can recall a case in which the ignorant low-class mother of daughters only has, with the assistance of her elder daughter, killed a little girl belonging to a neighbour by way of human sacrifice to the supernatural powers to procure her a son at the next confinement, and a case in which a barren woman of the superior peasantry set fire to a neighbour's dwelling with the same view.

The whole category of nostrums known to Indian folk wisdom, and it is a very wide one, is employed by those who are so unhappy as to be barren or son-less to avert or overcome the misfortune. Every kind of supernatural being, god, godling, hero, saint, wise-woman, wizard, demon, devil, ogre, exorcist, and the like can grant or procure sons. The faith in the givers and the power to give is boundless and ineradicable, going back to the dawn almost of Indian folklore. But, astonishingly varied as are the nostrums tried, the oldest and still the favourite in story is the giving of something to eat to the would-be mother—flowers, fruit, rice, grain, seeds, and so on. Prayer and saintly intercession are also common in the *Legends*, more or less consciously introduced for the glorification of high places ; and of course holy wells, pools, tanks, shrines, tombs, graves, and other spots, out of which money can be made by way of fees are notorious for fulfilling the wishes of the disappointed.

Sons born in response to vows, intercession, faith in nostrums, intervention of holy personages, and so forth are almost always heroes ushered into the world with the customary portents and acting in the ordinarily heroic manner. It is only, therefore, by considering what the possession of sons

means to a native of India that one can grasp the full import to an Indian audience of such a story as that of the Balôch hero, Jârô, in the Mîr Châkur Legend, who slew his two sons in fulfilment of a rash vow.

Apart from though closely connected with purely imaginary heroes, or beings round whom a mass of myth has collected, by far the most important class of popular heroes in North India are the saints and holy personages, Hindu and Muhammadan. The holy man, godling, or saint of Northern India is precisely the demon or devil (*bhûta*) of South India. There is at bottom no difference between any of them, and the stories about them are hopelessly mingled together. Be his origin Hindu or Muhammadan or merely animistic, the saintly or demoniacal, *i. e.*, supernatural, hero's attributes, powers, characteristics, actions, and life-history are in Indian folklore always of the same kind and referable to the same fundamental ideas. He does not belong to any particular form of creed or religion, but to that universal animism which underlies the religious feeling of all the Indian peasantry. I can see no radical difference in the popular conception of the Hindû Gurû Gôrakhnâth or the Muhammadan Sakhî Sarwar of the North, and the animistic Kôti and Channayya of the South. The peculiarities of any one of them are proper to them all. They are best studied as a whole.

In the *Legends* holy personages play a larger and more important part than the Râjâs or secular heroes themselves, and their characteristics and the notions about them are well displayed. Thus, in the quaint tales that have gathered round the memory of the Saints of Jâlandhar, we find an account of the struggle for local spremacy between a Musulmân saint and his rival and counterpart a Hindu *jâji* and the point for the present purpose is that the characteristics and the powers of the pair are represented as being precisely the same : they both belong to the same class of supernaturally-endowed beings, and the result of the contest clearly hinges on the sectarial proclivities of the narrator of the story.

Immortality and reappearance, ideas apparently common to the whole human race, are widely spread attributes of Indian holy men, the title of Saint Apparent (*Zâhir Pîr*) being by no means limited to the mixed Hindu-Musalmân canonised warrior Gurû Guggâ, and in these pages we have a case in which the opposing saintly personages, Hindu and Musalmân, on both sides of a sectarian struggle kill each other and all become living, *i. e.*, immortal, saints (*jîuté pîr*). But in other matters than immortality we find that the gods and saintly heroes are much mixed up, and naturally, in popular conception ; and we have more than one instance in which the special attributes of the Deity, even from the Hindu standpoint, are ascribed to such personages, ought we to say more accurately, such abstractions as Gurû Gôrakhnâth. And *vice versa* even such gods *par excellence* as Sîva and Pârbatî are reduced almost to the level of ordinary mortals.

In connection with the belief in immortality, that pathetic hope of the incapacity of a whole personality for death, so universal in mankind, we find that saints, especially deceased saints, are much mixed up in Indian idea with ghosts and spirits. In this form they have the power of appearance peculiar to ghosts all the world over, particularly at midnight—"mid-night the time for saints, *adhî rât Pirân dâ râlâ*" is an expression that occurs more than once. They appear also in dreams, sometimes I rather suspect with a view to helping the progress of the story.

A careful study of the instances in which beings endowed with immortality, *i. e.*, ghosts and spirits, on the one hand, and gods, godlings, and warriors (*bîrs*) on the other, appear in the *Legends*, and of their actions as recorded therein, will afford yet another proof that fundamentally there is no individual difference between them in the popular conception, nor between them and their mortal counterparts, the holy personages of all sorts. They all, the mortal and the immortal, do the same thing, have the same characteristics and powers, and are introduced into folktales for the same purposes. The

differences to be observed in titles and attributes is due to an overlaying, a mere veneer, of rival religious philosophies—thus, where ghosts and spirits appear the tale will be found to be Muhammadan in origin or form, where gods, godlings, and warriors appear it will similarly be found to be Hindu in origin or form. Where the tale refers back to days before set Hinduism, or has its origin in an anti-Hindu form of belief, or is given an anti-Hindu cast, the appearance will be demoniacal or animistic. In every case they will belong to one fundamental category and be essentially animistic heroes, or they may with equal truth be classed as saints minus the veneer of Musalmân, *i. e.*, Western, philosophy.

The corollary to the notion of ghosts and spirits, exorcism and the casting out of devils, only once occurs in the *Legends*, though miraculous and magical cures of all other sorts abound, and then only by a reference, which is, however, a significant one. For there a Hindu *jögî* cures a Muhammadan family of goblins and spirits by medicines and herbs;² and it is to be observed that in the passage in question the goblins were Musulmân (*jinn*) and the spirits were Hindu (*bhút*).

Perhaps the most strongly marked variant of the idea of immortality to be found in Indian belief is the very common folktale expedient of temporary death. In the *Legends* there is, in the story of Râjâ Jagdêô, a distinct instance of it, and also a matter-of-fact allusion to it in the legend of Hari Chand (Harischandra) made in terms that clearly show the universality of the acceptance of the notion.

Supernatural personages in Indian story have as a matter of course, in common with many otherwise work-a-day mortals, the power of second sight—that knowledge of things that are hidden—and, in addition to forestalling secret malice, proving innocence “not proven,” and so on, can detect unseen thieves, a power by the way claimed by certain leaders of theosophy and esoteric Buddhism who ought to know better.

² “*Dindâ khalkhat nân bûtthâ tê golâtâ kardâ jinn bhût dê ilâj*, giving the people herbs and medicines he cured (those possessed of) goblins and spirits.”

Supernatural personages may also be said to possess certain inherent powers, of which that of working miracles is the most important. So much are miraculous powers inherent in saints that saintship is held to be proved by the possession of the wonder-working gifts, and it is not an offence to holy men to seek to test them. Every one in contact with a saint is considered to be justified in doing so. These powers can be delegated, and we find several instances of miracles performed through an agent, by proxy as it were. The agency need not be necessarily that of a supernatural or human being. Things dedicated or sacred or appertaining to a saint are sufficient for the purpose, as when a fountain or well sacred to a saint will effect a cure, or when his flute, or conch, or horse, or other animate or inanimate thing belonging to him, will procure for him even a passing desire. The miracles effected at tombs and shrines belong to this class, and these are ubiquitous in India generally, their universality giving form to the widely-spread and prevalent notion of the lover miraculously disappearing alive into the tomb of the dead and buried beloved. It occurs in the great love tale of Hîr and Râñjhâ, borrowed, I fancy, from an identical incident in the older and equally famous tale of Sassi and Punnûn, where Râñjhâ, transformed into a wonder-working saint, "lifting up his hand prayed much (to God and said) :—' Either do thou bring her to life or slay me ! All things are easy to thee, O God (Rabbâ), mighty and merciful.' It is said that the grave (of Hîr) opened and Râñjhâ went in."

As regards the human workers of miracles the sense of agency or proxy is distinctly inferred in the following remarkable narrative about one of the Saints of Jâlandhar :—“ ‘ Shêr Shâh is dead ; where shall I bury him ? ’ And he (the brother) also prayed to the Holy Bâwâ Jân, saying :—‘ The dying ascetic is dead : what shall I do now ? ’ From out of his contemplation said the Saint :—‘ All that came will return sound : it is the word of God. Ye should all go to Kaudê Shâh’s (follower of Bâwâ Jân) abode. Go to him and say :—‘ Pass thy hand over him.’ At last obeying the order they

ran to Kaudê Shâh, Gave him the message and brought him to their abode. Said Kaudê Shâh :—‘ My friends, I am his slave, It is Bâwâ Jân that restoreth to life and giveth me the credit.’ When Kaudê Shâh passed his hand over the corpse, Then life came to it and he became quite well.’

By assuming the power of working miracles to be an attribute of saints, one becomes prepared for their being able to do anything that is necessary for their own personal glory, the protection of themselves and their followers, or the exigencies of the tales about them. But even then one is sometimes taken aback at the ingenuity of the story-tellers, e. g., causing the gods to cash a document that corresponds to a cheque is the bright idea of a tale so well known about Narsâ Bhagat as to merely require a reference to it in modern story-telling, and carrying a tiger up his sleeve to terrify the ruler of the period is another bright idea attributed to Shâh Qumê. In yet another instance the *legal* remark by a saint of a parted orthodox Hindu couple after restoration to life is a greater revolt against the accepted situation in such cases in Hindu life than at first appears.

But the very quaintest, and in some respects the most remarkable and instructive tale I have ever come across of an Indian miracle, is one arising out of the well-known scientific and astronomical proclivities of the celebrated Râjâ Jâi Singh Sawâi of Jâipur, who flourished only one hundred and fifty years ago, and to be found in the *Legends*. It is quite worth extracting from the general story of Râjâ Jagdêô and repeating here. “Now Râjâ Jâi Singh had a moon of his own, which he hung up in the sky to give light to his people, and, of course, when Râjâ Jagdêô was in the city it was lighted up as usual, and this made him ask about it, and he learnt that it was an artificial moon made by Râjâ Jâi Siugh. As soon he learnt this he determined to play a practical joke, and found out where the moon-makers lived, and sent his servant to fetch them in order to make him a moon like Râjâ Jâi Singh’s. The moon-makers had heard of what happened to

the oilman for refusing oil [Râjâ Jagdêô had stabbed him], so they were afraid to refuse also, and accompanied the servant to Râjâ Jagdêô's house. When they arrived he asked them how much they wanted for a moon. They replied, whatever he wished to pay, so he gave them 500 golden pieces, and ordered a moon like Jâi Singh's. Calling them quickly spake Râjâ Jagdêô to the moon-makers, And had a moon put up in the heavens (that burnt) without oil: All the city cried out at it, And Jâi Singh said to his minister, 'the sun hath risen!' As soon as the moon-makers had raised up a second moon Râjâ Jâi Siugh heard of it and asked who had done such a thing. His officials told him that it was by order of the man who had killed the oilman.'

It is obviously necessary to the greatness of the saints, indeed to the very success of the shrines on the proceeds of which the bards and story-tellers live, that holy men should be able to protect themselves and their followers; and the varieties of ways in which they are fabled to be able to do this is surprisingly large. They can, of course, go unharmed through ordeals by fire, and can starve without injury. They can make themselves invulnerable by arrows, rocks, bullets, daggers, and what not, and can burst their fetters. They cannot be hanged, and can control and tame animals and slay them with ease. Even for such matters of mere personal advantage and comfort as keeping birds out of their gardens they effect miracles. In one place Shâh Qumiês, in order to keep his horse in a mosque without defiling it, prevents it from evacuating for forty days! Râjâ Rasâlû cooks rice by placing it on his Rânî's breasts and procures water from a stone merely in order to get a dinner, and opens locked doors without keys in order to get at his mistress, illegitimately by the way. After all this one is somewhat surprised to learn in the *Legends* that it is wrong to work miracles for inadequate objects or for the mere pleasure of the thing. But the favourite miracle of the creation of a crowd of followers or wild beasts as a means of protection in a difficulty is probably an extension of that idea

of invisible supernatural assistance in all severe struggles that has taken so strong a hold on the popular imagination all over the world. And this leads to the consideration that in the study of the actual miracles attributed to saints and the like it is something more than merely interesting to observe how much they follow the general notions of the people as exhibited in their folktales, how much they are based on folklore, how much on the desires and aspiration of the folk themselves. Thus we may class as belonging to the idea of immortality and its corollaries the frequently recurring miracles of restoration to life, the vivification of an idol, and the curious instances of a child saint making a wooden horse run about and a wall into a hobby-horse when in want of a plaything. The restoration to the original form and life of human ashes, of a devoured bride and bridegroom, of an eaten horse and kid, are but extravagant extensions of the same idea. So also without the extravagance are the restoration to greenness and life of a dried-up garden, a dead tree, a withered forest. The odd miracles of making the *dūb*-grass evergreen and fruit trees to bear fruit out of season are further developments of the main idea.

From restoration to life it is not a far cry to restoration to health, and as might be expected miraculous cures abound in the *Legends* and may almost be considered to be the stock in trade of a saint. With restoration to health I should be inclined to connect the bringing about of blessings and good fortune, the fulfilment of desires, the grant of assistance of every kind, especially in the case of followers and supporters. Saints are, of course, conspicuous for the power, directly or indirectly, to grant the most prominent of all the desires of the Indian peasantry, *i. e.*, sons to succeed them. This occurs again and again in the *Legends*, but instances are also found of the grant of promotion and high position in life. With these must also be classed the great "blessing" of a rural peasantry, the bringing of rain, and the great chief desires of seafarers, a fair wind and immunity from drowning. Saints can accordingly do all these things. In a land of great and dangerous

rivers, like the Panjâb, ferries and the crossing of rivers occupy a prominent place in the life of the people, and so we find a saint making a boat out of his begging gourd and an oar out of his staff when in a hurry to cross a stream, the form of this particular miracle being attributable to the universal belief in the miraculous vehicle.

Riches, including a plentiful supply of food, and assistance in procuring them, are largely desired everywhere, and so we have saints finding hidden treasure, turning all sorts of things into gold; and producing jewels and jewellery. We also find them making the sun to broil fish for themselves, and supplying followers with miraculous food. But cupidity demands much more than the mere supply of necessities, and the narrators of the stories about saints have had to cater to this failing of human nature, and hence the miraculous production of inexhaustible treasure and inexhaustible supplies of food, the inexhaustible bags, the stories of "loaves and fishes," and such like; the finding of hidden treasure and the creation of gold and jewels and of all sorts of unlikely objects, even out of a praying-carpet. From an inexhaustible supply to an inexhaustible capacity for absorbing it is a natural step, and so we find voracity extraordinary in many a quaint form to be a common capacity of heroes, gods, and ogres alike; indeed, of the last, as the enemy of the heroic tribe, it is the usual attribute or sign.

In opposition to the beneficent powers the converse powers to destroy life or inflict injury in an extraordinary way naturally appears in many an ingenious form, and with these may be classed the great family of saintly curses and nightmares or terrifying dreams. "He that can help can also injure," "the Lord giveth and the Lord taketh away," are propositions involved in the glorification of every kind of hero. They are constantly brought forward in the *Legends* with as much emphasis as possible, the saints helping and injuring, giving and taking away and giving back again almost in the same breath. The withdrawing of all the water in the wells of the

enemy into the wells of his friends, attributed to Gôrakhnâth, is an act thoroughly to be appreciated in a dry and thirsty land like the Panjâb. So also would the hungry and greedy Panjâbî peasant appreciate the force of the method employed by Sakhî Sarwar of punishing a recalcitrant follower by making him vomit his food and turning his vessels of gold into brass.

Precisely as blessings can be conferred vicariously, so can injuries be similarly inflicted, and as a consequence of this idea a town fire is attributed to the fettering of a saint by its ruler. And lastly just as it is necessary for the bards and singers to glorify the saints, and inculcate a sense of their power for mischief, so it is also necessary, since bards are usually attached to particular saints, to maintain their individuality. Hence the peculiar habit of attributing stock miracles to certain saints. To explain: Dhannâ, the Bhagat, is always connected with the story of making a god out of a stone; Rôdê Shâh with the well-known greenness of the *dûb*-grass in the dry weather; Gurû Guggâ with speaking from his mother's womb; Sakhî Sarwar with several performed at his shrine; and Gôrakhnâth with a whole string of them performed in "the Land of Kârû."

The very large number of miracles that occur in the stories of saints, universally common as these stories themselves are, is due to the attitude of the native mind everywhere towards the marvellous. A miracle in India does not excite much wonder, and is to some extent looked upon as a natural incident in everyday life. Miracles are always occurring; every village has instances of them; everyone has knowledge of some that are notoriously within the experience of acquaintances. Even Europeans can hardly become intimate with the thoughts and customs of native neighbours without being cognisant of supposed miraculous occurrences around them. They are frequently believed to have happened to Europeans themselves. Sir Henry Lawrence is thus believed at Firôzpur in the Panjâb to have been compelled to compliance with a saint's behest by terrifying occurrences induced by the saint during sleep.

Almost precisely the same story has been current in the Ambala Cantonment about myself, and I have also conversed with the son of the child supposed to have been raised from the dead by the long-deceased saint Sakhî Sarwar for Dâni Jattî, now the heroine of a popular Panjâbî Legend widely sung all over that Province. That personage and his neighbourhood had no sort of doubt as to the truth of the tale about his father and grandmother. It would never have occurred to them to doubt it. The once notorious Râm Singh Kûkâ, whom the present writer knew personally while a political prisoner in consequence of his raising a petty religious rebellion against the British Crown, was credited with miraculously lengthening the beam of a house for a follower at Firôzpur by way of helping him to preserve his property. This beam was shown to me in all good faith within ten years of the date of the supposed miracle. Such being the conditions one can hardly be surprised at what has been noted on the subject of the miraculous doings of saints and holy personages.

So far we have been dealing with miracles, whose value lies in their publicity, but the bards and tellers of the marvellous stories have by no means overlooked the importance to them, as a means of turning the popular imagination to their own benefit, of hidden or undisclosed miracles. In the *Legends* among the tales that have gathered round the Saints of Jâlandhar, we are specially treated to a relation of the "open and secret miracles of Sûfî Ahmad of Jâlandhar," and of the severe physical punishment of a woman for disclosing a secret miracle of another Jâlandhar saint. In other instances, disease, and even hereditary madness, are attributed to divulgence of miracles secretly performed by Shâh Qumê. Now, when one thinks over the enormous influence that the idea of ability to perform miracles secretly could be made to wield over the minds of a credulous and ignorant population, one wonders indeed that it does not more frequently crop up in Indian folklore; unless its occurrence is to be regarded as an outgrowth of the idea of the punishment of idle curiosity so

common in all folklore—the tales of Bluebeard's wives and so on—which again may perhaps be held to rest on the notion of tabu.

Miracles may be defined as wonders legitimately performed, while magic embraces the class of illegitimate wonders. The actual deeds, whether the result of miraculous powers or magical arts, seem to be much the same, and in India to be performed for much the same objects. The difference is that the one is right and holy, and the other is wrong and unholy. It is good to work marvels miraculously, but very bad to arrive at the same result by magic. And as, in the bard's eyes at any rate, all heroes, saintly or secular, are personages to be reverenced, one is not astonished at the very small part that magic is made to play in the *Legends*. Indeed, one scarcely ever sees it put forward as a mode of producing the innumerable marvels related. Magic is, however, distinctly attributed in one instance to a daughter of the Serpents, but only for the purpose of moving a heavy stone, an object which, in the case of a saint, would be related to have been achieved by a miracle. It is as distinctly attributed in another instance to Gôrakhnâth, in circumstances where a miracle would seem to have been more appropriate, and in the midst of a host of miracles related of this great saint or holy man. Indeed, in this last case the bard would seem to have confused the notions of miraculous and magical powers.

Of what is generally known as sympathetic magic, and may be nothing more than an extension of the notion of the delegated miracle, and so merely a cure by proxy, there is a strong instance in the Legend of Râjâ Dhôl, where the injured leg of a valuable camel is cured by firing that of a stray ass. Restoration to life and health, *i. e.*, cures, and their opposites, destruction and injury by effigy, are strictly extensions of the same idea.

Now, when a belief becomes rooted in the popular mind, a custom, however barbarous and disgusting, is sure to be based on it, and the apparently harmless notion of sympathetic

magic has led in India, and many other lands, to the horrible custom of ceremonial cannibalism. In the *Legends* we have distinct proofs of this, where *faqirs* eat up the body of a famous leech in order to obtain his curative powers, and Baloch heroes make roast meat of an enemy's ribs in order to absorb his "virtue," *i. e.*, fighting strength.

A harmless phase in the belief in sympathetic magic, leading to many a pretty and fanciful custom of the folk, is to be seen in a form which I have always flattered myself I discovered, when writing the notes to *Wide-awake Stories* a good many years ago, and then called by me the life-index. It now seems to have found a definite place among the recognised technicalities of writers on folklore under the guise of the life-token. In the *Legends*, however, we do not hear much of it, except in an allusion to the custom of presenting a female infant to the hero as a bride, together with a mango-seedling. When the tree fruits, the girl will be twelve years old at least, *i. e.*, marriageable. It is evidently felt here in a dim way that the tree is somehow or other her life-token. This custom may be of more interest to ourselves than at first appears, because the habit of planting trees, fruit trees especially, to commemorate the birth of children, or of connecting certain trees with individual children in a family, is common enough in England. It has occurred in fact in the present writer's own family, where the trees dedicated to himself and his contemporaries are still standing at the ancestral family home. It is possible, therefore, that the custom of what we may now call token-trees, the world-wide habit of planting trees to commemorate local and even general events of striking importance, such as the Revolution Elms just outside the ancestral home above mentioned, and many a famous oak and ash and yew one can readily call to mind, partly has its roots in the fundamental idea of sympathetic magic.

The existence of miraculous and magical powers presumes the existence of recognised—or may we call them orthodox?—

processes for producing miracles and magic, opening up the wide subject of charms. But of these, as matters too well-known to require explanation, there is not much detail in the *Legends*, apart from that necessary to briefly explain the miraculous acts themselves ; and such as occurs is confined to that all-important division of the subject in the eyes of a superstitious peasantry of prophylactic charms. The importance of these to the people is further emphasised by the fact that when charms are mentioned it is in every case but one for the prevention or cure of snake-bite, perhaps the greatest dread of all of the Indian peasant, a situation in which he probably feels more helpless and more inclined to invoke supernatural aid than in any other. Such charms are indeed so much mixed up with miracles proper as to form in reality a variety of miraculous cures. Besides charms against snake-bite there are mentioned some as existing against sorcerers, *i. e.*, the charmers themselves, and among real prophylactic charms against general bodily harm only the wearing of the sacred-*tulsi* (sweet basil) beads occurs.

The absence of detailed accounts of charms and of the performances of exorcists must not, as above hinted, be taken as implying their scarcity, or only a languid interest in them among the population, and perhaps the best indication of the facts being the reverse of such a presumption is to be found in the *Legends* themselves, in the so-called "genealogies" of Lâl Bêg, the eponymous saint or hero of that curious sect of the scavengers, which may be said to have set up a religion and ritual of its own, though that is in reality an eclectic hagiolatry derived from every superstition or faith with which its members have come in contact. Now the ritual, where it does not purport to relate the genealogy of the hero, consists chiefly of a string of charms of the common popular sorts.

Supernatural intervention in the affairs of mankind, as the result of vicarious prayer and intercession, is, one need hardly say, a universal and deeply-cherished human belief, and it is not by any means always claimed in *Legends*

that saints or saintly heroes effect their assisting or injuring wonders direct. Thus by prayer Sakhî Sarwar restores a dead horse to life, by prayer Shêkh Darvêsh turns grey hair black, by prayer Shâh Quinê creates a well, by prayer Râjâ Rasâlû restores a corpse to life, by prayer to God (Khudâ) Kaûkâlî the Hindu witch vivifies the headless Hindu Râjâ Jagdêô. By faith Dhannâ Bhagat turns a stone into a god. An empty platter and a pitcher are filled miraculously with food and water merely in response to the prayer of a saint's servant in order to save him from the apprehended wrath of his master. While in the curious collection of miracles attributed to the Panjâbî Saint Rôdê Shâh they are all described as the result of the "order of the Court of God," following on more or less directly inferred prayer. These and similar instances are in themselves remarkable.

Prayer is, in fact, in common request as an agent for the performance of miracles, and some quaint stories regarding it are to be found in the *Legends*. Besides those already quoted, saintly prayer restores to life not only man and beast, but also trees and gardens, restores lost sight and limbs, procures a son, prevents a boat from sinking and produces unlimited food. This is a pretty wide category; but it is quite equalled by the efficacy of the prayers of the laity, both Musalmân and Hindu, who by it restore man and beast to life, procure water for the thirsty and move a heavy stone. Prayer in the *Legends* is usually, but not of course always, addressed to God, by both Muhammadans and Hindus, by that mixing up of the rival religious so typical of the natives of India. Thus Rânî Achhraî in the Rasâlû Legend prays to the moon for help in characteristic terms:—"O Moon, I have slept on my bed in thy light. I embrace the feet of my bed (now) and weep." And in a still more striking instance we read:—"Light all the candles, and pray to the (gods of the) lamps, saying:—'Hear, Golden Lamps, hear my prayer, To-day I meet my love, burn (then) all the night.'"

From invoking the aid to invoking the presence of the supernatural and invisible protector is but a small step, and

the notion of prayer leads straight on to that of invocation—that summoning of the absent so common in folktales, usually to help on the story. It is necessarily a most widely-spread notion, appertaining to the religion of the folk all the world over, and the means employed for it are everywhere very varied. The story in the *Legends* of the use of holy water for the purpose in the Panjâb has a European ring about it. As saints may be invoked by their followers, so can they in their turn invoke others; sometimes by mere will-power; sometimes by a direct summons in everyday use, such as clapping the hands; sometimes by one of the stock devices for summoning the absent employed in folktales.

Now, saints and all the supernatural powers that be can injure as well as aid, can curse as well as bless, and beings that can injure need propitiation. So we find offerings made to the saints without reference to the faith or creed of either giver or receiver, such as milk, the most important beverage of all in the Panjâb, precisely as it is offered to Mother Earth. At the same time we have a remarkable instance of propitiation by abuse in the story of Pûran Bhagat, where a woman deliberately abuses and curses her patron saint, with the avowed object of extorting favours from him. This notion, though somewhat startling, is widely spread. Propitiation is naturally originally prescriptive, *i. e.*, it is usually employed towards one special protector or class of protectors; but it as naturally constantly loses that character, and becomes general and even vicarious; as when the heroine pours out libations first to the God of the Waters and then to the birds and beasts, an act of general charity likely to be welcome to the gods.

In close connection with the notion of general or promiscuous propitiation, there is a variety of terms in the vernaculars, which are usually translated by "alms-giving, generosity, charity," and so on, but their real import is the making of propitiatory gifts or offerings to saints and priestly or holy personages. Generosity in the East does not convey the idea of lavishness in gifts generally, but in gifts to saints or priests.

In this sense it is perhaps the most largely extolled virtue of all in fable and story, and of set purpose. This universal inculcation of the virtue of what may be called ceremonial generosity does not arise altogether out of any superstitious, religious, or folklore custom, but out of the necessities of the bards and the tellers of tales about saints. Shrines and their attendants have to be supported and means must be gathered to support them, and hence the very high praise and the very great supernatural and future rewards offered to the "generous," which are not confined to any particular creed or country. The Indian saint and after him the attendants and hangers on at his shrine live on alms, and so "charity" and "generosity" on the part of their adherents and audiences are "virtues" that naturally loom very largely in their tales and poems. The ceremonial nature of the "generosity" comes out in the fact that the gifts to be efficacious must be of the conventional sort, and we have repeated instances in the *Legends* of the wrong kind of alms being refused by saints and holy men, however valuable and lavish.

It is obviously necessary, when dwelling on the importance of such a virtue on behalf of a hero, that the hero himself should not be represented as being wanting therein, and hence "generosity" is an invariable attribute of the saints. Every saint has been wildly and extravagantly "generous," whatever else he may have. Sakhî Sarwar, Shams Tabrêz, and the rest of them are all heroes of generosity. So also on the other hand are the folk-heroes Harî Chand and Râjâ Ambâ while the Baloches have a special hero of their own Nôdhibandagh the Gold-scatterer. The extravagance of the acts of generosity attributed to saints and holy men is boundless. Self-mutilation and self-blinding to gain small objects are among them, stretched in more than one notorious instance into the impossible feat of striking off his own head as alms. Extreme self-sacrifice of this kind assumes a curious form when a *jôgi* is credited with ceremonial cannibalism, in allusion, perhaps, to the well-known real or attributed habits of the Aghôrî faqîrs. The details of the episode are worth repeating

as a side light on the Indian peasant's views on such matters. "Rânî Sundrân dressed herself and went to see the Gurû. When she reached him, she asked him where his pupil (Rasâlû) was. 'Oh,' said the *jôgî*, 'I have eaten him up' [Rasâlû had really only run away]. 'But,' said the Rânî, 'I sent you a plate of jewels and a plate of sweets. If these have not satisfied you, will your meal off your pupil satisfy you?' 'I do not know,' said the *jôgî*, 'all I know is that I put him on a spit, roasted him and ate him up.' 'Then roast and eat me, too,' said the Rânî, and she jumped into the [*jôgî's*] sacred fire and became *sati* for the love of Râjâ Rasâlû."

Offerings of all sorts, and under whatever name, involve the giving up of something, if of value to the giver the better. A notion that has universally led to such concrete ceremonies as sacrifices of all kinds of things of both material value, like cattle, and of purely ceremonial value, like the blood spilt in a notable fight detailed in the *Legends*. All these things are, however, the giving up of something outside the self, however valued or appreciated, and the idea can be easily extended to the yet greater virtue of the giving up of something that is within or part of the self. It has actually been so extended all over the world in the forms of asceticism and penance, and nowhere more recklessly and intensely, more wildly in fact, than in India. The virtues of austerity and expiatory self-sacrifice are most carefully extolled and inculcated throughout Indian folklore and in the *Legends*, and have led there and elsewhere to one practical result in the widely-spread custom of voluntary slavery for debt not only of self but of wife and children.

Gifts, offerings, sacrifices, penances, and the like may be called practical propitiation, but several ways of reaching the same desirable goal supernaturally have been evolved by the superstitious peasantry of India, and the rest of the world too for that matter. Vows or promises to reward the supernatural powers invoked for acceding to prayers, and oaths or invocations to the same powers to witness the promises, are two

prominent methods of propitiating the all-powerful inhabitants of the unseen world, constantly in every language and in every national mind mixed up with each other. In the *Legends* we have the whole story of the idea: oaths which are vows and vows which are oaths, notices of the advantages of performing vows and oaths, the importance of keeping them, and the terrible penalties attached to their breach, especially if made to a deceased saint, or a shrine in which a bard is personally interested. A variant of the terrible tale of Jephthah's daughter is to be found in the *Legends*.

In every case where it goes beyond being a mere invocation to the supernatural powers the taking of an oath involves a ceremony deriving from the superstitions of the takers, and the ceremonies connected with the taking of oaths are therefore not only interesting but nearly always valuable to the student. They are also varied to a limitless extent, and are a strong indication of the objects held to be sacred in any given form of belief, *e. g.*, swearing by touching the sacred thread (*janeu*), or by tearing the thread off a cow's neck by a Hindu,—by touching the Qurân by Muhammadans or the Bible by Christians, are sure references to things held specially sacred under each form of faith. So also when a warrior swears by drinking the milk of his own mother, or when the hero swears by placing his hand on the body of the person adjured, or by drawing a line on the ground with his nose, we are taken back to survivals of forgotten animistic belief. That there should be in the *Legends* occasionally a mixture of Hindu and Musalmân ideas in the forms of oaths will not surprise my readers, and of this a fine example is the phrase: "The Ganges is between us and above us is the Qurân," said by so strict a Musalmân as one must presume a Qâzî to be.

The object of the ceremonies and forms used in taking oaths is of course to render them binding, but it must long ago have been equally important at times to avoid the consequences of rash and indeed deliberate oaths, and the inventive ingenuity of the folk has been turned on to this side of the question with

considerable success. *E.g.*, it is a happy and simple, not to say a convenient, expedient to interpose the presence of a pigeon's egg as an effectual stopper to the binding effect of an oath on the Qurân.

In the matter of vows and oaths the *Legends* give a great number of instances in which a certain form of oath or vow, used for many purposes, but generally for emphasis, has become common to both Hindus and Musalmâns. It has arisen out of the Muhammadan custom or law of divorce, *tin talâq* as it is called in India. The custom is due to a passage in the Qurân which lays down that if a man with the proper ceremony pronounces dismissal (*talâq*) three times to his wife he cannot marry her again until she shall have been married to another man and divorced by him. Now, this solemn performance of *tin talâq*, or three dismissals, has evidently presented itself to the Oriental mind as a very serious vow or oath, it matters little which, and we constantly find in consequence that not only the notion, but even the very terminology of this form of divorce has come to be synonymous with that of taking a binding oath or vow. There is among the Indian peasantry a regular custom nowadays of emphasising both oaths and vows by taking them three times.

Besides the miracle and magic working powers there are two others of importance, which may be said to be inherent in saints, those of prophecy and metamorphosis. In the *Legends* the saintly power of prophecy is usually introduced for the very useful story-telling purpose of indicating the unborn hero's career as about to be developed, and the power of metamorphosis for the purely folklore objects of helping on the progress of the stories connected with the saints, or those in whom they are interested, or with whom they have been concerned.

Metamorphosis is a belief that has struck its roots deeply into the minds of the Indian folk, and hence we find it constantly occurring in the hagiological legends. The saints can assume any form that is necessary to the tale or likely to attract the

attention of the audience, can change the forms of others, and delegate unlimited power of metamorphosis to their followers. The idea so obviously lends itself to fancy that the variations of it assume forms most startling to the everyday man. In the *Legends* there are many astonishing extensions of the notion, of which turning the Deity himself into a dog in a legend about Nâmdêv, for the purpose of pointing a moral, is perhaps the best example. A dog ran off with the saint's (*jogî's*) food, and, instead of beating him, the saint addressed him in language applicable properly to the Deity. For his reward the dog turned into the Deity, and thus the saint had the inestimable privilege of beholding the Deity in person.

In the application of the theory of metamorphosis to folk-tales, we also find another indication of the fundamental identity of the hero, the saint or supernatural mortal and the god or supernatural immortal in the popular mind. The power is possessed by all alike, and by none to a specially great or striking degree peculiar to himself. It is equally possessed by inanimate objects. In the *Legends* there are indications that the forms it especially assumes are due to two causes : the perceptible effect that disguises have in altering the apparent nature of human beings, and the changes of skin and plumage that snakes and birds undergo; and the old-world belief in metempsychosis or transmigration of souls, by which the Indian and Far Eastern peoples have for so very long been thoroughly permeated.

Disguises for the sake of enabling the hero or heroine to carry out their respective objects are very numerous, but the essential poverty of peasant ideas, despite their apparent diversity, comes out in the fact, that the disguises are apt to run in grooves and become stereotyped. As a rule they are such as might be expected, but there is a notable instance of metamorphosis by a humanised serpent merely for the sake of disguise, and it may also be said that many of the objects for which disguise is used are identical with those for which metamorphosis is made to take place. Disguise may be said to be,

indeed, merely metamorphosis with the marvellous left out. Changes of skin or clothing, or of things pertinent to human and animal heroes, are so directly connected with metamorphosis, and so constantly in Indian folktales, as to give rise to a temporary form of it, of which many instances will almost without effort occur to those well acquainted with the tales.

The allusions to the doctrine of metempsychosis in the *Legends* are, of course, ubiquitous, but without much variation, and they habitually refer to the variety of lives the heroes and heroines have already passed through in diverse forms. In fact, the sole difference between the folk notions of metamorphosis and metempsychosis lies in the fact of the former consisting of change of form during life, and in the latter after death. The two ideas are very closely connected, so much so that the special changes represented by metamorphosis are based on the variety of bodies, that one and the same unfettered soul is assumed to be capable of vivifying.

In passing it may be here mentioned that metempsychosis is in the *Legends* most ingeniously dragged in to defend the doctrine of *sati*, which is indefensible, except politically, even from the native scriptural point of view. A victim of the custom is made to say : "For many ages will I obtain the same husband," i. e., in reward for becoming *sati*. In the *Legends*, too, heroines are significantly made to commit *sati*, not only on husbands' but also on sons' deaths.

It will have been seen from what has been above said that saints scarcely differ from folktale heroes of the conventional sort. They are beautiful in appearance ; they have all sorts of secular occupations, even finding a livelihood as private soldiers and horse-dealers ; they have obvious foibles of their own ; they claim kingly rank on assuming saintship, make royal alliances, and keep up a royal state ; they are known by special and peculiar signs, they perform conventional heroic acts in an heroic supernatural manner. Indeed, just as the saint is hardly to be distinguished from the demon, so is he hardly to be distinguished from the ordinary folk-hero.

Indian demonolatry is ancestral or tribal hero-worship, and Indian hagiolatry is very little else. The sauits and their demoniacal, heroic, or godlike counterparts are, however, essentially supernaturally endowed beings of the narrator's own nationality or party, but there are in Indian folk-idea other supernaturally endowed beings, demoniacal in their nature and usually styled *rākhas* and 'translated' "ogres," who belong as essentially to the enemy's party. In the demon world the *bhūta*, especially in South India, may be said to be always of the narrator's own class or side, and the *rākhas* to belong to the outside world, while the demon proper (*dēo*) may be looked on as being on the borderland between the two and as belonging as much to the one side as he does to the other, occasionally exhibiting the characteristics of the ogres as clearly as he does those of the saints, heroes, godlings, and what not.

In translating *rākhas* in its varying forms, I have adhered to the usual term egre, as being its best European representative, both expressions indicating, as I take them, the foreigner who has at one time inspired fear, and has, therefore, been credited in the popular imagination with certain terrifying supernatural powers, attributes, and habits. The essentials of Indian ogre-stories seem to be constant. The ogre feeds on mankind, an idea extended to feeding voraciously on the larger animals also. He worries the hero's people and friends, and he is finally conquered by the hero, in fair fight, by miraculous intervention, or by conventional exorcism. He is, of course, a giant, and supernaturally endowed, performing much the same miraculous feats as his heroic or saintly opponents. In many respects he may be fairly described as the hero on the other side, his attributes as the result of the fear he inspires, and the struggles with him as vague memories of long past tribal fights with remarkable foreigners.

In one notable passage, showing how ideas extend and run into each other, in a fragment of a modern version of the far renowned (in India, that is) Sindhi story of Sassi and Pun-nūn, we find that ogres and man-destroying monsters of all

kinds are closely classed together. The fragment is based on the very celebrated (in India) poem by Hâsham Shâh, and for the present purpose I will quote the original :

*Adamkhôr janâwar jal dê, râkas rûp sardæn ;
Majarmachh, kachhû, jal-hûrî, sarp, sansdr balâen ;
Tanduê, kahar, zambûrañ-wâlê, lâwan zôr taddæn.*

Man-eating monsters of the deep, like unto ogres ;
Alligators, turtles, mermaids, serpents, and world-horrors ;
Crocodiles, dragons, porpoises, were bellowing aloud.

Of the same nature in Indian story as the ogre is the *nâg* or serpent, this important fact being strongly emphasised in the *Legends*, in which the serpents and their doings occupy a prominent place. They here, though not in ordinary belief, appear just as ordinary heroes, and are distinctly human in their personalities and all their ways, as often appearing in human as in other forms. They are servants to the hero's patron saint ; they live in human dwellings and show hospitality to human heroes ; they are subject to human diseases ; they give their daughters to, and marry the daughters of, human neighbours. They are divided into families, and like ogres they live on human flesh. Like the rest of the heroic or supernatural world, they have a wide power of metamorphosis : into and out of human or serpent form, into many animal forms and into a variety of things, such as fruit, a fine needle, a golden staff, a blade of grass. In the same way they have an almost unlimited power of working miracles, chiefly malevolent ; destroying life in various ways, setting on fire and scorching with their breath, or bite, or by the flash of their eyes, and drinking up the life of another. But they have an equally pronounced power of restoration to life, ordinarily by the recognised folk-tale methods. And, lastly, apart from being frequently "winged," they have the usual heroic powers of rapid and miraculous movement.

Now, the notions exhibited in these modern legends on the *Nâga* serpents go back a long way in Indian story, and I think it a fair inference to draw from them and their prototypes, that

Indian serpent legends are but a memory surviving in an ignorant and superstitious peasantry of an old life struggle between the Aryan population and the perhaps aboriginal Nāga peoples, whose totem, so to speak, or even merely national fighting emblem or standard, has, it may be, become confused with the race.

From the ogre and the *nāga* one passes almost imperceptibly to the humanised animal that appears so constantly in Indian legends, and plays so conspicuous a part in the stories loved of the people. The humanity, so to speak, of the animal, i. e., the non-human, world of beings is most strongly marked in all Indian folklore. Indeed, human and non-human beings seem hardly to be distinguished in the minds of the peasantry. In the *Legends* we find in one clear instance a distinct ascription to the latter of an immortality of precisely the same nature as that universally attributed to mankind. "He took the bullocks at once to the river. They began to drink in the river, where a serpent was on the bank. Bitten, they fell to the ground and their life went to the next world." Here the actual expression used is: "*bhawar Baikunth lōk kō dhāyād*, the breath went off to the world of Paradise"; just such an expression as would be properly applicable to a human being. In another strong instance a parrot describes itself as "a good Hindu," requiring a purification ceremony after touching a dead body.

Human characteristics may be expected in tales of the customary Oriental animal pets and companions of mankind, such as the horse, the bullock, the camel among quadrupeds, the parrot, the *maind*, the falcon among birds. And there are many instances in the *Legends*, in which the doings, sayings, and feelings of all of these are hardly to be differentiated from those of the human actors. It may be here noted that the absence of any allusions to a sense of companionship between man and the dog marks a point of wide divergence between ordinary Oriental and European feeling.

There is, in fact, scarcely any characteristic or capacity of the human that is not equally attributed to the non-human

world. All sorts of animals act as messengers. Serpents, cattle, and birds are, of course, described as being affected strongly by music. Serpents and deer, extended in one case to "all the beasts and birds of the forest," are attracted by human beauty in a human manner. A swan falls in love with the heroine in the human sense: deer can dream human dreams: a swan is made to address the Creator (*Kartâ*) by way of prayer, and a doe to distinctly pray to God (*kitti Rabb aggé faryâd*).

The grateful animal is a stock expedient in folktales, and we are treated to instances of all kinds in the *Legends*, some of which may be called unexpected. Thus, in this category appear cats, crickets, hedgehogs, serpents, swans, crows, cranes. The opposite quality of ingratitude is also ascribed to a deer and a parrot. And in the quaint legend of Dhannâ, the Bhagat, a god, consisting of an ordinary commercial stone weight, is made to play the part of the grateful animal, using the term in the sense of a non-human being. But the legend here has more than probably an origin in a consciously allegorical story.

Just as animals can be grateful and ungrateful, so can they be revengeful, and of revenge on human lines here is a fine instance in the tale of the humanised Hirâ the Deer in the Rasâlû Cycle, who throughout acts the part of the ordinary folk-hero. The tale goes even to the extreme length of attributing caste feelings to the herd he belonged to; for "they cast him out of the herd because he had no ears or tail," (they had been cut off). But perhaps the strongest possible instance of humanisation occurs in the same Cycle, where a lizard as the hero and a female serpent as the heroine play a variant of the story of Potiphar's wife.

The direct and almost universal use in story of the animal with human attributes is to help on or interfere with the action of the hero in a simple or in an extraordinary manner, as when cranes, crows, parrots, and falcons act as messengers, a falcon takes his turn at keeping watch, and a flock of birds stop the progress of a ship by merely sitting on the shore. In order to

do these things they must be able to talk, and do so as naturally and freely as do the men and women themselves. But the use of unnatural powers of speech is carried very much further, and they are habitually attributed to everything that is introduced to forward the story or the interests of the actors therein. Indeed, in the legend of Niwal Dâî we are expressly told, "It was the virtuous time of the golden age ; all things could speak their mind." An expression used again in the legend of Râjâ Dhôl in almost identical but more limited terms : "It was the golden age of virtue and the cranes spake." An astonishing variety of objects is thus supposed to be gifted with speech. Any kind of plant for instance : trees, mangoes, plums, *pipals*, plantains, grass. All sorts of articles in domestic use : a bed's legs, a lamp, a pitcher, a necklace, a conch, a couch, a needle, a pestle and mortar, a garland. Even such a general object in Nature as a lake. In one instance a sandal tree relates its very human adventures merely by way of incident. Anthropomorphism could hardly go further.

It is, however, carried pretty far in an instance that occurs in the fruitful Rasâlû Cycle in two versions. A corpse, restored to life through the prayers of the hero, helps him out of gratitude in such a matter as a gambling match, in one of the instances. In the other the corpse appears as a number of severed heads, whom the hero adjures not to weep and to help him with their prayers. After all this the story of the well-known parrot of Râjâ Rasâlû, that "was wise, knowing the Four Vedas," could answer riddles and give wholesome human advice, falls somewhat flat. And the common folk notion of a foetus speaking from the womb becomes, as it were, natural. It is the stock miracle related of Gurû Guggâ, but attributed also to a good many other personages remarkable in subsequent separate life.

It will have been noticed that the notion of the humanised animal almost slides imperceptibly into that of the humanised thing. When once the habit of anthropomorphosis comes into play, it appears to matter little whether it be applied to an

animate or an inanimate object, and especially is this to be observed in the case of things held to have been subjected to the action of miracles or magic, *i. e.*, to things charmed or enchanted by visible or invisible agency, the main use for which in the *Legends*, it may be observed, is to assist the hero or the progress of the tale about him: *e. g.*, enchanted dice made out of such uncanny objects as dead men's bones, which always win.

The well-known enchanted or protecting circle or line, within which no harm can come, taking us very far back in Indian belief, is but hinted at in the *Legends*, though its descendants the ascetic's necklace and rosary commonly occur. But the more practical means of defence, such as magical or enchanted arrows, play a considerable part. Thus, there are several instances of the use of fiery arrows, varied in one quaint instance as the fiery quoit, a survival of the classical magical quoit of Krishna and in a still quainter one as an arrow of cold. This last variant is clearly due to an expansion of the general idea of the fiery arrow, for it is introduced for the purpose of combating fire: "Then again Arjun shot an arrow of cold and all the enemies' bodies trembled. Then were the sun's rays obscured and day turned into night. Frost and cold began to fight with fire."

Magic numbers of course exist in India, chiefly in the forms of multiples or parts or combinations of seven and twelve, but I do not think that the peasant mind sufficiently grasps such abstract notions as numbers to lay much stress on any enchanted properties that they may be supposed to possess. I have carefully collected every number that occurs in the *Legends*, and the general conclusion is this: that as to the larger numerals no clear conception is entertained at all. They all mean a very large quantity to the peasant storyteller, and for that purpose one large figure is as good as another. As to the smaller numerals there is but a dim idea that there is something holy or sacred or supernatural about some of them, they are not sure which, and they never remember them accurately.

The most widespread and familiar, but perhaps not the best recognised, article subjected to supernatural agency is holy water, as common in India under Islam and Hinduism as it is in Europe under Christianity. In the *Legends* its uses are to invoke "the blessing of the great saints" and to effect miraculous cures—uses that will recall ideas current outside of heathenism. Much of the virtue of holy water is transferred in the popular mind to blood, especially human blood, which is the main folk agency of miraculous restoration to life and health, and a common one for the performance of a host of other marvellous feats. In the *Legends* these virtues are to a certain degree yet further extended to milk, and it is of interest to record that in them ambrosia or *amrita* not only turns up as the beverage of the gods, but also when pure as holy water, in a most remarkable passage in a Hindu story, where it is regarded as the blood of the Almighty :

Kirāt hāt hai Sakat kī : hūd Qadr at hā khīyāl :
Apni ungli chirkē amrit lā nikāl.

The Almighty had mercy: the All powerful considered them .
Cutting His finger He draw forth the water of life.

In India, however, all water may be called in a sense holy. There water of itself purifies, an idea that still leads to an incalculable amount of disease and sickness. The rivers and pools are all more or less sacred, though some of course are pre-eminently so, and ceremonial bathing is a source of infinite gains to the priests and holy personages.

The enchanted miraculous vehicle is a very old and widely-spread folk-notion, and so we find all sorts of heroes, saintly and demoniacal, flying through the air, leaping the ocean, accomplishing a journey of months in a few paces, and proceeding about their business at any required rate of speed on a variety of unlikely articles, of which abnormally winged creatures, bulls, lions, horses, camels, and the like are but variants. So closely do we find the two ideas connected, that I have sometimes thought that the whole notion of the miraculous vehicle and its concomitants is nothing but an expan-

sion of the heroic leap, which in its turn is a mere popular exaggeration of some actual feat. In the *Legends* the idea of personally flying through the air is extended to making a saint's shoe to fly through the air in order to punish the saint's opponent by beating him. This causing of things to move miraculously is to be further seen in the common miracle of a saint moving his tomb from one place to another, leading to the quaint practice, observed by myself in Hindu India, Buddhist Burma, and even Japan, of chaining an image to prevent its returning whence it miraculously migrated.

The value of invocation or calling together the tribe and its defenders by a loud cry or sound must necessarily have been a very early human observation, and its importance and weird suddenness when used has all the world over led to some fanciful and pretty notions as to magical music and enchanted instruments, dependent chiefly on the observed or fancied influence of musical sound on the animal world. In these *Legends* there are distinct evidences of the history of the idea, and the chief use to which the magic flute, or its variant the magic conch, is there put—is, where it is used by the secular hero, to call together the tribe and its friends, or where it is used by a saint or religious leader, to collect his following, celestial or terrestrial. Its secondary uses are to play upon the emotions of friendly animals and to call the attention of the gods and the invisible inhabitants of the celestial worlds to the aid of the hero, who, where the hero is a saint, usually seem to occupy the place of his subordinates and assistants. The sound of the flute or conch seems also to have become mixed up in the popular mind with the “voice of prayer,” for it can “reach to the Court of God” and so secure the divine intervention in human affairs.

The power of enchanted human hair to assist human beings—perhaps as a spirit haunt, to use Sir James Campbell's phrase—is another world-wide and very old notion, and again in the *Legends* we seem to get at an explanation of it, for it and its counterpart the insect's feeler is of no avail until burnt, an idea arising probably from the palpable effect burnt hair has on

those who become insensible from a blow or disease. The concrete idea, however, in burning hair appears to be to drive the spirits out of it by the process and so compel them to your service, for the actual use of burnt hair is to call up invisible assistance. But when once the hair has started on its career as a power to interfere in the affairs of man, it is made to do a variety of things for him, for it can, among other things, cut down trees, burn up forests and enemies, and lead the heroine into her enemies' clutches. The outcome of the belief in the virtue inherent in hair has been a variety of Oriental beliefs and customs deriving directly from it:—e. g. the sacredness of the Musalman's beard and of the entire hair on the body of a Sikh.

To pass from a part to the whole, the great power possessed by enchanted human or animal bodies is invisibility. But I do not think its constant use in folktales and in these *Legends* is altogether due to a love of the miraculous. The notion gives such obvious opportunities for investing the heroes and actors with a deeper interest than they could otherwise be made to possess, and especially saints with additional supernatural powers for overawing those who listen to tales about them, that neither story-tellers nor bards have anywhere refrained from taking advantage of it. The practical use to which the power of invisibility is put in the *Legends* is to help on the development of the tales, or to assist the hero or the heroine in their desires, or to glorify a saint or holy personage.

Curiously enough the procedure of enchantment is not anywhere directly given in the *Legends*, though of course it occurs often enough in the folklore of the country. All the enchanted articles that occur are supposed to have undergone the processes necessary to render them supernatural. Probably the audience is assumed to know what those processes were, and such charms as occur are all of the prophylactic nature already described.

Between the supernatural and unmistakable human being there has existed everywhere and at all times an intermediary, a being who, while obviously and distinctly human, has assumed or acquired certain unusual and therefore, in the popular mind, uncanny powers. His ordinary form is that of the priest, but the forerunner, and in early society the contemporary, of the priest is the being who is possessed, *i. e.*, subjected to enchantment, magical, supernatural, or miraculons. Spirit-possession is not a desirable accident-of life, especially as sudden, severe, or striking disease or illness is confounded with it, and hence the existence of the possessed has led to that of the exorcist or professional curer of the misfortune. The idea of possession and its antidote does not seem to have taken a strong hold of the Panjâbî, and consequently not much of either appears in the *Panjab Legends*. Indeed, it is directly mentioned only in one place; but in many respects a remarkably similar series of legends from Kanara which I have somewhat recently edited in the *Indian Antiquary* under the title of the *Devil-Worship of the Tuluvas*, mainly turns on it, as indeed does the whole complicated system of modern Tibetan Buddhism, exhibiting once more that common phenomenon in Nature, the rudimentary existence only in one series of connected creatures of a part that is fully developed in another.

So far, we have been dealing with the heroes and their male counterparts, but on turning to the heroines it will be found that, so far as Indian ideas on the parts that the sexes are capable of playing in the affairs of life admit, the stories of the female actors follow strictly on the lines of those of the male. The main cause of the differences observable lies in the low estimation in which women generally are held by the populace—a fact typified in the *Legends* by the belief that it is not only foolish, but socially indiscreet, to praise a woman, especially one's wife, by the ceremonial observances demanded of the women towards their male relatives, all intended to emphasise their position of subjection, and by the universal custom of the seclusion of women.

The typical heroine is emphatically "a child of predestination," *tabued* as it were, from birth to the hero. Her characteristics are impossible strength or skill to save the hero in trouble, as when she cuts a tigress in two; or, on the other hand, impossible delicacy, as when she is weighed against flowers; or she is endowed with impossible attractiveness, dropping flowers when she laughs and pearls when she weeps. Her beauty is, of course, all-conquering, the animal world, the heavenly bodies, and the God of the Waters (Khwâjâ Khizar) succumbing to it, and like the hero, she is known by "signs"—*e. g.*, by the bubbling of the water in a well when she looks into it.

Of beneficent heroines we do not hear much in the *Legends*. Perhaps it is hardly to be expected that amongst the Panjâbi peasantry a woman could be held to be of much assistance in life. The fairies, when they do appear, are accordingly merely messengers between this and other worlds, or they represent outside, unorthodox brides or mistresses of Râjâs, or heroes, as in the well known case of Rânî Lônâî in the Râsalû Cycle. But of maleficent heroines we hear a good deal, and of the victims, male and female, of their active ill-will. Calumny, born of jealousy, is the favoured method of showing it. Jealousy of a co-wife, natural enough where polygamy is practised, and of a co-wife's children, gives so commonly the spring to vindictive action, that the story of the calumniated wife may be looked upon as a special variety of Indian folktale, though the enmity is sometimes represented as being extended to the husband, the husband's sister, and the nurse or duenna.

To the category of malevolent heroines belong the step-mothers, who play a prominent and peculiar part in Indian folktales, due to the polygamy practised by the rulers, the rich and the great. They are nearly always the malignant co-wives with the hero's mother, interfering in his life and story in two main ways—*i. e.*, they either get him into trouble by acting after the manner of Potiphar's wife, or they seek to ruin him out of jealousy of his mother. From the latter cause the

heroine is also frequently made to suffer at the hands of one or more of her step-mothers. The methods of the step-mother of arriving at her ends are, however, generally human, and the women held to be endowed with malevolent supernatural powers are the wise-women, witches, ogresses, and *nāgnīs* or serpent-women.

So far as the legendary lore is concerned, we may treat witch and wise-woman as synonymous terms for the same class of wicked woman. Both invariably play the same part in a tale and have the same characteristics. They are the marplots, the malignant fiends of the story, and their natural occupation is to place the heroine in the power of her enemies—of which assistance to the hero to get at the heroine in irregular manner is but a variant. They have disgusting and terrible attributes. They are cannibals and take out the liver and eat it. They have second sight and are suspected of knowing things that are hidden. But they are not necessarily ugly or uncomely; often, indeed, they are the reverse. In order to attain their ends they are endowed with the power of metamorphosis and miracle-working—"setting water on fire" being in one instance claimed in the *Legends* as a difficult feat, which no doubt it is.

The ogress is in every essential merely a female counterpart of the ogre, with the same attributes, the same supernatural powers, the same enmity to the hero's race, even as the *nāgnī* or serpent-woman is just a woman of her kind, with all the *nāg*'s attributes, humanity, habits, and powers. In their struggles with the human or heroic races their methods, though necessarily differing from those of the males of their class, are in each case of the same nature. Thus instead of directly fighting mankind or the heroic opponents, they seek to destroy them by winning them over by female blandishments, and so getting them into the power of themselves and their party.

Besides what may be called the heroine proper of a legend or folktale, the child miraculously born and predestined to great deeds, the legitimate pride and glory of the tribe or race, there is the foundling, that kind of child which has

come irregularly or illegitimately into the tribal or family circle, to play an important part therein. The career of the foundling may be expected to attract the imagination of a peasantry. Such an unexpected and unlooked-for addition to the family or tribe is sure to be interesting and to give rise to hereditary tales. But apart from the interest attaching to the conditions under which foundlings are introduced, the exigencies of native life serve to create and maintain foundling stories. So many sub-castes and tribes and so many families of the upper ranks have from the native point of view a doubtful origin, so many of the richer people, who can pay for bards and their flatteries, have a blot on their escutcheons—a bar sinister, as one may call it—that tales of foundling girls are bound to flourish in order to connect families, castes, tribes, and prominent personages of the day with those of bygone times, whose position and claims are held to be beyond all doubt. Ancestor-making and genealogy-inventing are arts well understood in India, especially by the bardic class, and the story of the foundling mother of the eponymous hero is the most cherished resort for the purpose. In the Panjab, that land of great rivers, the river-borne foundling is the favourite variety. The girl infant is discovered floating by various methods down a river, is adopted by the finder, is married to the eponymous hero or his father, is subsequently traced to an aristocratic family, and the desired high-class connection is established. A dive into any of the accepted accounts of the more important families, or into the legendary history of the sub-tribes and sub-castes—even into that of the tribes and castes themselves—anywhere in India will produce many such stories in many quaint forms. They abound in the folktales and appear in the *Legends* of course.

Pretty and popular varieties of the foundling tale are to be found in the many variants of the egg-hero story, where the little stranger, male or female, is fabled to have sprung miraculously from an egg, from fruit, from a box, a flower, or other small and fanciful article. And to the same category must, I think, be referred the universally popular sleeping-beauty.

A careful survey of her life-history, the manner of her discovery, her doings and characteristics, point her out as the representative of the bride from the other side—raped it may be, or stolen, or abducted, or taken in fight as a sort of *spolia opima*, or perhaps simply found. Whatever she may be, princess in disguise, ogress born, or captive in a foreign land, she is emphatically not of the hero's race or party, and their union is always irregular—*i. e.*, not according to established tribal custom.

In one essential point, arising out of the view taken by the peasantry of women and girls, the folk-heroine differs entirely from the hero. As the actual property of some male, either tabued to him or as part of his personal effects, the heroine has to be chaste. Of male chastity we do not hear much, except as virtue—*i. e.*, manly capacity, which is quite a different idea from that attached to sexual chastity. Of virtue in the above sense a great deal is heard, and it is most jealously guarded. The terms usually rendered “pure” and “chaste” and so on however, never, imply male sexual purity, and Rājā Rasāltū, a hero essentially of gallantries of every kind, is repeatedly called “*jati sati*, pure and chaste,” in the sense of being endowed with unimpaired capacity. He was in that sense fully virtuous. The possession of such virtue is made a condition of worldly power, and when possessed in an inordinate degree calls down the wrath of the supernatural powers as a positive danger to them. It is also a vital point to keep out of touch with women at periods of stress and trial in order to maintain it, their approach and proximity impairing it. The origin of all this is obvious, the male is not subjected to *tabu* or appropriation, and the female is.

Perhaps the neatest indication of the point that of old chastity was the virtue of women and virile capacity the virtue of men, is shown in the manner in which the zone, both as a word and as an article of costume, was used. There was always the female girdle or zone, the emblem of chastity, and the male zone or sign of virility and fighting capacity. In

the Himâlayas the silver zone is still the sign *par excellence* of a warrior. Says a legend: "The Lord Râjâ is coming himself to this war. He has called every wearer of a silver zone to Jungâ."

Now, the very line of reasoning which renders male chastity of no account, makes female chastity the main virtue—*i. e.*, capacity of the sex. In such a society as is reflected in Indian legendary lore, it was as essential for a woman to be chaste, as it was for man to be of his hands, capable. The maintenance of the tribe and its social structure rested on these features of the two classes of human beings composing it. We Europeans have the remains of this feeling in all our languages when we talk of a woman and her virtue. Female chastity, then, being of such very great importance to the men, and also very difficult to secure without the co-operation of the women themselves, the men were always calling in the supernatural powers to their aid in maintaining it, out of their natural and well-founded suspicion that such co-operation did not exist. Of this there is universal folktale evidence, and it gives occasion to resort to ordeals, both practical and supernatural, more often than anything else—except perhaps the cruel "wisdom" of the witch-finder—by fire, by dice, by water, by impossible tasks and conditions. However, it being on occasion most important to prove the virtue in a hero, ordeals of the same kind are resorted to in tales for that purpose also, and not only has the hero to prove that he is a man of parts, but the saint, too, has to show the peculiar virtue in him by giving a "sign," usually in the form of a miracle. Indeed, many miracles are merely forms of ordeal.

The extravagant extension of any idea for the purpose of story-telling, may be looked for in all the literary productions of the folk, and in the *Legends*, by way of emphasising the grave importance of female chastity, the famous heroine, Hir, before what we, but not the natives, would call her fall, is in one place said to feel polluted, simply because the hero occupied her bed in her absence.

The value to the early intelligence of ordeals for the discovery of virtue in mankind has led to their wide employment in folktales, for the intelligible and important purpose of proving the long lost hero or heroine—for testing claimants, in fact. Tests, natural and supernatural, for their identification are ubiquitous in all folk-stories, and equally so in the *Legends*, leading in many instances almost imperceptibly into the region of prophecy and its fulfilment. Almost the whole stock of folk ideas is pressed into the service of this most prominent necessity of the progress of a story. Heroes and heroines are identified by marks, personal characteristics, and properties, surviving still as “the signs of royalty,” both possible and impossible, and by definite ordeals, such as the answering of riddles and the performance of impossible tasks; and, further, by resort to such purely mythological ideas as a correct recollection of details and surroundings in “a former life.” On the other hand, there is in one instance a reference to that widespread, practical form of identification, which is embodied in the custom of placing a stamp or mark on the body or clothes, as a voucher of a visit to a shrine or of a pilgrimage completed, where the hero’s camel carries away betel-leaves and water to show that he had really been to the heroine’s abode, and so knew the way thither.

The favourite folktale form of ordeal is the impossible task, and naturally so, as the individual fancy can here range at will; while the poverty of peasant imagination is also shown by the constant resort of the story-tellers to well-known stock tasks. In one form, however, the impossible task is of exceptional interest, for when it is imposed as a condition of marriage with the heroine, the *Legends* show that it is the poor remnant of the once important political manœuvre of the *swayamvara*, or public choice of a husband by girls of princely rank.

There are two common variants of the impossible task frequently occurring in the *Legends*—riddles and ceremonial gambling. Conventional riddles preserved at the present day in garbled traditional verse, and usually perfectly unintelli-

gible, are used for all the purposes of their prototype—for identifying the hero; as necessary preliminaries to marriage, and even to an illicit intrigue; as a variant of the *swayamvara*; as a kind of initiation into saintship; in fact wherever an ordeal is for any reason desired. But the more legitimate use of riddles as a symbolical, or secret, or private form of speech is merely hinted at in the *Legends*, as where a birth is announced in the form of a riddle, and where the female attendants of a princess make communications in the same form.

Gambling is looked on by the Indian populace as the usual and proper occupation of the great and rich, and so a good deal is heard of it in the *Legends*. But the ceremonial gambling occurring in them bears evidence of the origin; for, as a test before marriage, it is clearly an ordeal in the form of a variant of the impossible task. In this sense it is regarded and repeatedly spoken of as “*a virtue of the rulers*.” Of course, in folktales and legendary lore, the notion is subjected to great exaggeration, and we are favoured with most extraordinary stories of reckless gambling—for property, possession, and even life itself—and in the *Legends*, with what is of far more importance, detailed descriptions in all its technicalities of the great and ancient royal game of *chaupur* or *pachisi*.

Passing thus without effort almost from the actors to the course of the story, we find that perhaps the commonest way of commencing it is to set the hero seeking his fortunes, either by way of a start to the story, or to get a living, or as the result of troubles at home, or in response to a prophecy or fortune-telling. This opens a wide door to preliminary incident, even to a relation of invaluable details as to the prescribed modes of procuring oracles and forecasts of fate and fortune, which will be found on examination to be substantially the same all over India, north and south. Such oracles as occur in Indian tales are as vague in form and uncertain in meaning as elsewhere, leaving the inquirer to make what he can of them. A fine specimen, drawn from the working of the Persian water-wheel so universally used in the

rural Panjab, and couched in good rustic verse, occurs in the Legend of Mirzâ and Sâhibân, though the hero seems to comprehend it without effort or hesitation :

The axle binds the shaft and the spokes bind the axle ;
 The axle-tree lies on the ground fastened by strong chains ;
 Wheel works with wheel as a king with his courtiers ;
 The whole machine creaks as a heggar among husbandmen ;
 The pitchers clink (as they come up) full of pure water.

It could hardly be expected that the regular and irregular priesthood of India would allow so fruitful a source of class and personal profit as is offered by such a matter as fortune-telling to pass them by, and so we are distinctly told that the casting of horoscopes, or the grant of peeps into the future, is the peculiar province of the Brâhmans.

The whole vast fabric of fortune-telling, prophecy, sooth-saying, oracle making, built up by the various kind of Indian priesthood, is throughout Indian folklore and in the *Legends* to be seen to clearly rest on the universal and ineradicable belief in fate. Allusions to it are innumerable, and every act or chance of human life is referred to it as a matter of course—as an accepted incontrovertible proposition. The terms for fate and life are even found to be mutually convertible, though instances do occur in which, especially among Muhammadans, fate is distinguished from the consequences of evil deeds, being perhaps an echo there of Christian or Jewish or even Buddhist teaching. Of such a sentiment the following is an example : “ If a bullet strike thy forehead, know it is the reward of thy (evil) deeds, know it not for thy fate.”³ But such ideas as this are, however, extremely rare in story, and habitually every event is attributed to the action of fate.

Perhaps the best way of obtaining a comprehension of the depth and width of the sentiment of fatality among the Indian populace—a notion of the extent to which it permeates their

³ “ *Tainū gōlī jē lagī vichh-tawirōn ;*
Jānō apnē karnē pīt, nahtē jānē takdirōn. ”

ideas as to the causes of the events of everyday life—is by an examination of the *ipsissima verba* of the bards and popular singers, for which the *Legends* afford very many opportunities. It will then be seen that the popular philosophy really amounts to this—every occurrence is fated, the action of fate is visible in every event, is inevitable, is pre-ordained, “written,” or decreed. The very terms in which the actors in the *Legends* apostrophise Fate shows this strongly. Cries an unfortunate more than once: “What, Fate, hast thou written in my fate?” Cry others again and again: “O Fate, what hast thou done?” “O Fate, what is this that thou hast resolved on?”

Widely differing occurrences are repeatedly attributed to the direct action of fate. Typical expressions are the following: “The matter was in the hands of Fate, and she (the wife) saved the Rājā.” “Thou wast not in fault, my Lord, it was in my fate.” “What is to be must be borne; why make plans (to avoid it)?” “Fortunate is our fate that the Court remembers us.” “Thy fate is evil.” Here are expressions that recur repeatedly: “I, too, am fate’s victim.” “I die for her sake, my fate hath come.” Says a king of his minister: “His fate and mine were one.” Says an enemy, feeling that he had no chance otherwise: “If Pūran’s fate be awake (*i. e.*, against him) I will come back and slay him.” Cries a young girl: “All my studying is over, for Fate hath brought me love.”

The difficulty of accounting for occurrences—the inscrutability, in fact, of fate—has of course forced itself on the peasant mind, and the feeling finds voice in their exclamations, of which “There is no fathoming fate” is perhaps the commonest. The most conspicuous quality, however, of fate is necessarily the inevitability of its action, and we accordingly find this fact expressed in many different and sometimes quaint terms, of which good examples are: “The rest is in my daughter’s fate (over which) none have power.” “Who can vary the lines of fate?” “This (a throw of dice) was in the power of fate, no power (of ours) avails.” “Thy fate hath encompass-

ed thee and there is no way to save thee." "Fate is not to be gainsaid, and God doeth as He listeth." Here is a strong way of putting the rustic view: "Fate hath come on thee: when fate slew such prophets, shalt thou escape?" Perhaps the most usual ways of all of expressing the hopelessness of fighting against the inevitable are: "What fate has written who can blot out?" "There is no remedy against fate." And lastly a curious belief in the godlike powers of the founder of the Sikh Religion is to be seen in the expression: "What fate the Gurû (Nânak) hath ordained cannot be avoided." But the pathetic cry of a mother over a murdered son seems to point to a latent hope in the villagers' hearts that peradventure, for all its inevitability, the action of fate may possibly be avoidable: "Death met him in the street and fate stopped the way (for flight). When thy fate was written had I been by, I would have made a great cry to God and had it written favourably."

The usual way of stating the inevitable is by viewing it as written or decreed by fate. The common expression is: "It was written in my fate; thou canst do nothing." And there also occurs twice in the *Legends*: "See, this was written in the lines of fate, this misery of mine." A religious fanatic in order to account for his mode of life, says: "Mendicancy was written in my fate;" and it is further said of a herdsman: "God wrote no labour (in his fate); he was to be happy with (tending) buffaloes." Of a parted husband and wife it is said: "This much connection was written; fate hath done this." Again, one of three brothers puts the Panjâbî peasant belief very powerfully when he explains to a judge: "Chiefship was written in Chûchak's fate and lordship in Michrû's. In my (Kaïdû's) fate was written saintship; it was the writing of God."

The decree of fate occupies a prominent position in Indian idea, and typical ways of giving expression to it are such as these: "The decree that fate has written down against me have I suffered to the full," "O queen, if posterity had been

decreed in my fate, it would have been through you." "The decree of my fate (leprosy) hath been passed upon me." The commonest expressions of resignation are: "The decree of fate must be borne," and "Pain and grief are with all; it is the decree of fate." The notion has even passed into a frequently recurring proverb: "The decree of fate is strong and waits not for postponing." Cries one of a number of refugees from an unhappy political struggle: "It was fate's decree that drove us to the forest."

Fortune-telling in all its forms involves the intervention of a second party, but a forecaste of fortune can also be sought within one's own personality, as it were, by the interpretation of dreams, and so dreams, their results and their meaning play an important part in Indian folktales. They frequently occur in the *Legends*, where they are usually of the prophetic sort, a start being given to a story by the hero's dream of the heroine or *vice versa*; an idea neatly turned to practical use in some stories of saints by making the saintly hero fix on a preceptor owing to a dream. The idea is further useful in tales about the recovery of recalcitrant followers, by making the saint terrify them through dreams. The actual method of utilising dreams in folktales is to make the hero or heroine follow them up in their subsequent waking hours, often to their great temporary tribulation. And of the familiar warning or prophetic dream of the western world, there is one quaint example, in which a doe is made to warn her husband, the buck, of his impending death at the hands of the huntsmen, by telling him a vividly related dream as to the details of it.

The interpretation of dreams is a form of augury or divination, *i. e.*, it is a means of foretelling the future, from occurrences to human beings which are beyond control, though the latter terms in themselves imply an attempt to forecaste the future from natural occurrences beyond human control that take place only in the surroundings of mankind. In the *Legends* direct references to augury and divination are few, and then

only stock ones relating chiefly to marriage ceremonies ; which last may in India be best described as one prolonged effort to sacerdotally control and foretell the future. But all over the world the commonest and most universal mode of arriving at an idea of the future from chance occurrences in the natural world around us lies in omens and their interpretation, and of these we are treated to a great number in the *Legends*, as might be expected. They are all, however, of the usual sort, except perhaps that it is unlucky in the Himalayas to give milk to a warrior on the war-path. With this exception we have dished up for us the well-worn superstitions relating to the meeting of lucky and unlucky personages, to lucky and unlucky things in Nature, plants, trees and so forth, to the flight and calls of birds, to sneezing which, like hiccup, is a most mysterious proceeding of the animal body to the Indian mind, to accidental occurrences on mounting a horse and while walking and so on.

Following on and arising out of the notion of fortune-telling, augury, divination, and omens are the actions necessary to ensure good fortune or luck; the lucky things to do, and the lucky times for doing them, such as swinging during the rainy season. And as everyone is of course interested in finding these out, we are everywhere favoured in Indian folklore with a goodly array of them, and amongst lucky acts may be mentioned as noticeable, that of mounting a horse with the left foot, a curious instance of giving a semi-religious sanction to an act that is otherwise right from a practical point of view. The sole use to which the "science" of astrology is put in the *Legends*, is to ascertain auspicious times and moments.

In folktales the main use of the idea of ill-luck is to fill up the tale by introducing a great number of incidents, describing all the misfortunes which fancy can call up as happening to the hero or heroine ; but the thousand and one precautions taken in practical life against incurring misfortune are based upon far more serious considerations than this. To the Indian peasant mind misfortune is a sin, and indicates a sinful condi-

tion in the victim thereof, defining that very difficult and much ill-used term "sin" as an offence, witting or unwitting, against the tribal conventions. The good luck of the lucky obviously benefits their surroundings, and the bad luck of the unlucky as obviously brings harm. Therefore the unlucky are sinful and, what is of supreme practical importance to them, must be punished accordingly. The amount of misery and suffering arising out of this "correct argument from a false premiss" that is being and has for ages been incurred by the victims of perfectly involuntary and uncontrollable misfortune — such as widows for instance — is quite incalculable, and a little consideration will show why it is that the nostrums for the prevention of the dreaded sin of misfortune are interminable, both in variety and number.

Another most fruitful result of the primitive view of misfortune is the idea of ceremonial uncleanness, an "unfortunate" condition clearly the consequence of inadvertence even to the savage, which has led to unnumbered ceremonies and customs in practical life and to many incidents in tale and story. The ceremonially unclean condition, however much it may be natural or the result of mere chance, is perceived in a dim way to be somehow sinful or the result of sin, and hence the nostrums for avoiding the consequences thereof, but when the condition is intensified and exhibits itself in a loathsome or continuous form, then to the popular mind its sinful origin is no longer doubtful. The story of that prominent, mysterious, obviously unclean, loathsome, and much dreaded disease, leprosy, and of the native treatment of lepers in India, will bring out all these points ; and the subject of lepers and leprosy, if taken up as a folklore study, would be found to cover nearly the whole range of belief and customs among the folk. In the *Legends* we see much of it. There, the separation, isolation, and treatment of lepers is due to their uncleanness, the origin of leprosy lies in sin and in the punishment of sin, and its cure is due to ceremonial cleansing.

In another direction, the doctrine, so to speak, of ill-luck has led to very serious practical consequences, a fact which is clearly brought out by an incident in the *Legends*. The birth of a daughter is announced to Râjâ Sarkap just as he had lost his great gambling match. "Kill her," said Râjâ Sarkap, "she has been born at an unlucky moment, and has brought me bad luck." But, as an instance where female infanticide, based on ill-luck, has been widely resorted to, though from a different concrete origin, the whole of the celebrated historical legend of Mirzâ and Sâhibâni is witness. Briefly Sâhibâni, a daughter of the Panjâbî Siyâls, eloped with Mirzâ, the Kharal, and was overtaken by her tribe and strangled. The subsequent feuds were so severe that it became unlucky to have daughters, and an extensive practice arose of strangling female infants in memory of Sâhibâni. This is an instance where folk-notions have actually affected history.

Now, the predatory portion of the priesthood has everywhere been most careful to keep alive and foster the folk-notions of sin, misfortune, and ill-luck, because out of them arises the most prolific source of all of a good livelihood for themselves. Sins must be expiated; sinful bodies must be purified; the priest is always ready to secure expiation and purification, and to guide the ceremonies enjoined in either case. Ceremonial bathing, as a result of the notion of the holiness and cleansing powers inherent in water, is the great panacea in India, and out of the holy bathing places perhaps more wealth has been transferred from the laity to the coffers of the priestly classes than from anything else that has been invented for the ghostly benefit of the people.

After providing the personages and setting the story going in a definite direction, the next thing necessary is to keep up the interest by the process known to adverse reviewers as padding and to the sympathetic as valuable incidents. Those in the *Legends* are, as might be expected, of the stock description; scraps of well-known verses or tales, or references to stock notions about this world and its affairs. From the very nature

of the circumstances under which they are introduced they offer the most undiluted folklore with which the narrators are imbued, and are thus often the most valuable part of a tale to the student. Thus, there are everywhere valuable references to the miraculous origin of that puzzle to the peasantry, a pearl or precious stone, or even a bright flower. Rubies are the products of the sea, or the special gift of the god of the rivers, or more fancifully still drops of blood from the murdered magical hero or heroine. Pearls are rain-drops during a particular asterism, and both they and flowers are derived from the tears or laughter or speech, indifferently, of the hero or heroine, and so on.

A very large portion of the incidents observable in folktales are tricks, in the narration of which, as in that of many other contents of stories, resort is had to both plain matter of fact circumstances and to the whole gamut of peasant fancy and wisdom. There are tricks humorous and tricks malicious. There is the cruel practical joke, the mysterious supernatural tragedy, the downright cheat; even the lie direct is perpetrated by the Lady of Virtue (*Silâ Dâi*), who is held up to honour as the embodiment of all the virtues.

References to and details of ceremonies of all sorts are a necessary, and frequently a most valuable, form of folktale incident, but they do not require more than mere mention in such a discussion as this. In the *Legends* we are treated to many a most interesting and instructive description especially of marriage ceremonies, involving allusions to equally interesting and instructive notions about marriages generally. In fact, as regards marriages, and betrothals which are their counterparts in India, a perusal of the *Legends* will take the reader over the whole subject: the beliefs, forms, ceremonies, customs and laws, and political uses; some of them throwing light on European customs of past and present times. In other directions also we are treated to allusions to, or descriptions real or fanciful of, such practical ceremonial matters as the adoption of girls, declaring an heir to the throne, regulat-

ing a Râjpût hunting party, the reception of guests. In sacerdotal or quasi-sacerdotal matters we have the ceremonies of divination by the breath, and initiatory rites into the sect of the Lâlbègi scavengers and into various sects of *jôgis* and *fâqîrs*, of which the ear-boring ceremonies are the most prominent and of some importance, as they have led to the use of earrings of fixed sorts as signs of occupation or caste and to earboring customs among the women of various nations in the East as general prophylactics against evil.

In matters affecting the daily life of the people, there are the use of ashes as a sign of both grief and saintship, and other conventional modes of expressing sorrow, such as the breaking of bracelets and jewellery, and the ceremonies gone through by the newly-made widow. There are also various conventional ways of conveying specific and general challenge to combat, claiming inheritance to land, blacking the face, and other strange methods of inflicting disgrace. Of the daily and domestic customs which are hardly to be distinguished from ceremonial observances, there are many instances ; e. g., the quaint methods of showing that the occupant of a house is not at home, announcing a visitor, awakening a slumbering chief on an emergency, tying a knot to jog the memory, showing submission and making supplication. To show how the *Legends* reflect the people and their ways, there is an interesting use made for story-telling purposes of the inveterate habit of village children of teasing hedgehogs.

Allusions to popular beliefs and the frequent introduction of incidents turning on them must, of course, be looked for. These open up so many questions of interest and debatable points, that it would only be unduly swelling this already too long category of folklore subjects, to do more here than just merely run over the recognised titles of some of those that occur in the *Legends* and have not been above classified, in order to bring them to notice, and to show how very wide is the net that is cast by this collection of tales for gathering in the flotsam of Indian folklore. Many are the be-

liefs relating to the animal world and their forms, of which the following are samples:—the origin of twisted and back-curved horns of various deer, the sacred, celestial, and marvellous characteristics of that favourite the horse, the sacred and supernatural nature of the peacock and the swan, the capabilities of the dreaded scorpion. Beliefs relating to the heavenly bodies are necessarily legion, and those relating to eclipses and the moon and stars find a place here, as do also the worlds outside that which man inhabits, heaven and hell and their inhabitants, *hūris* and such like. The parts of the human body and their uses give rise to many beliefs, such as the correct foot to start with, the marks of hands and feet on rocks and other places, both natural and marvellous, the head and the shaving thereof. We have also most interesting references to the world-wide belief in a flood or deluge, clearly in one instance more or less indirectly based on the Biblical story. And lastly there are many data for arriving at a clear notion of the peasants' ideas of the Deity and the confusion of mind they are troubled with on the subject, owing to the intermixing of Hindu and Musalmān teaching in so many parts of India.

Customs having their roots in popular beliefs are from their very nature, not only perpetually alluded to in the stories of the folk, but are a productive source of incidental narrations; e.g., the aspect of the shrines as the remnant of sun-worship. Of these the old-world and universal idea of refuge, asylum, and sanctuary, as it is variously called, and as likely as not owing its inception and extension to sacerdotal pretensions and exclusiveness, is perhaps the most favoured in legend and folklore. In practical application it everywhere consisted of protection to strangers against their enemies, so long as they paid their way and only so long. The well-known Oriental conception of hospitality and its obligations is sanctuary pure and simple, both in theory and practice. Indeed, the Indian and Eastern notion of hospitality cannot be distinguished from sanctuary, and when the Pathān treats his enemy or a guest

worth plundering to the best cheer in his power, gives him a fair start, and then prepares to try and murder or rob him, he is merely doing in his way what the old heathen Greek, or for that matter the medieval Christian priest, did in his, when he granted asylum or sanctuary to the fugitive or criminal only so long as he could pay for it, and made no sort of effort to shield him or obtain immunity for him when the payment ceased. All this is pithily brought out in a passage in the *Legends*. Râjâ Rasâlû's faithless wife had successfully hidden her paramour, Râjâ Hôdî, in her husband's house, but Rasâlû's faithful parrot betrayed him, and then we read:—"Said the parrot; 'slay not thy guest, he is as thy brother.' So Râjâ Rasâlû and Hôdî went together to the wilds, and there, wounded by an arrow, Râjâ Hôdî was slain."

The very widespread custom, rooted in a superstitious belief that it brings ill-luck, of declining to refer to a husband by name is also mentioned in the *Legends*, while on the other hand the ancient royal prerogative of releasing prisoners, now-a-days in civilised Europe attributed solely to kindness and mercy, is given in the directest phraseology its right attribution of an act to insure good luck. That very ancient and widespread Oriental emblem of divine protection, the shade giving umbrella, is repeatedly mentioned, as might be expected, in its degenerated form of a sign of royalty and thence of dignity generally.

Indian folktales end up usually in the most orthodox manner. The hero and heroine live happy ever afterwards after the Indian fashion, which I must remind European readers is not at all theirs, and the villain, male or female, comes to an untimely and well-deserved end. Poetical justice is thoroughly appreciated in the East, perhaps because for so many ages there has been so little of any other description. The interest here is chiefly in the forms that vengeance and punishment take as an indication of the popular notions on the subject. In the *Legends* and elsewhere punishments are all vindictive and cruel, most ingenious indeed in their cruelty; and torture is solely used as a

means of expressing vindictiveness. In resorting to it there is no other ulterior motive. Enemies are cut to pieces, buried and burnt alive, shot to death with arrows, buried up to the neck to starve, in company on occasion with thorns, scorpions, snakes, and so on. There is much personal triumph mixed with the vengeance. Enemies' skulls are mounted in silver as drinking cups, strangled bodies are exposed, graves of enemies are ploughed up and walked over by the conquering hero and heroine, the ashes of victims of burning alive are sent to their mothers, and an unchaste wife is tricked into eating her lover's heart by the injured husband. Callously cruel as all these proceedings are, they may, as every reader of Oriental history knows, be fairly termed mild when compared with many that must have often been within the actual personal knowledge of the peasantry of all parts and at all times, even the most recent.

The lengths to which sacerdotal vindictiveness has often gone in India, is indicated by the well-established custom of ceremonial suicide, self-immolation, and self-injury, in order, to bring divine or supernatural wrath on an opponent or enemy. Debased as such a custom is in its nature and object, it has given rise to another equally well established and as noble as its prototype is execrable: the old and often exercised Rajput *sáká* or *jauhar*, which meant the voluntary suicide of the women of a palace, while the men went out to make the last wild sally when it was no longer possible to continue a defence.

With this, perhaps the noblest outcome of all of Indian superstition and belief, I close my survey of the folklore contained in these pages, in the hope that I have said enough to show that in the *Legends of the Panjab* we have displayed before us practically the whole machinery of popular Indian story-telling. Both the actors and their actions, so far as we have been able to regard them, have all shown themselves to be of the same description, and to have the same characteristics as those in Indian folktales generally whether purely,

narrative or of set purpose connected with the hagiolatry or demonolatry of the people. I hope also that what has been laid before my readers has been sufficient to convince them that these *Legends*, if explored, will decisively and instructively show the value of studying them in detail to those who would dig down to the roots of folklore anywhere in the world, and would learn something of the thoughts of the folk and of the trains of reasoning, which give form to the many apparently incomprehensible and unreasonable actions observable in the everyday life of the peasantry everywhere.

I cannot part finally with the *Legends*, my companions, in true Indian fashion, off and on, for so many years, without once more expressing my gratitude to those who unselfishly helped me long ago, and if in the former prefaces I have inadvertently omitted the names of any friends that ought to have been included amongst those of my acknowledged co-adjutors, I humbly crave their pardon.

And now in saying the last words about my old friends, the *Legends*, I would ask the reader's indulgence if I point out that the story of the composition of this book is itself thoroughly typical of English life in India. My labours on it began about the time that my children were being born. Like them, this book was at first my constant companion. With the passing years, as with them, the conditions of Government service in India, obliged me to part with it for ever lengthening periods, till at last I have been obliged, as again with them, to launch it on the world with far less personal knowledge and recollection of it than a true father desires. Thus is it always now, as it has always been, with those whose fortune takes them for their working life to the "Land of Regrets."

R. C. TEMPLE.

Port Blair, Andaman Islands, May 1900.

No. XXXIX.

MIRZÀ AND SÂHIBÂN, AS SUNG BY SOME JATTS FROM THE JÂLANDHAR DISTRICT.

[This is a very celebrated tale in the Jhang and Montgomery Districts, and thence throughout the Panjâb, because of the feuds which the elopement of the heroine, Sâhibân, with her cousin Mirzâ led to between the Mahnis (Siyâls) and the Chadhars of Khîwâ in the Jhang District and the Kharals of Dânâbâd in the Montgomery District. The story generally told is as follows:—Mirzâ was sent to his relative the Mahni Chief of Khîwâ, who had a daughter Sâhibân. Sâhibân was betrothed to a youth of the Chadhar tribe, but before she could be married to him she eloped with Mirzâ towards Dânâbâd. Before they reached, however, their pursuers, the Mahnis and the Chadhars, overtook them, killed Mirzâ and strangled Sâhibân. The Kharals thereupon attacked the Mahnis and the Chadhars, defeated them and recovered the corpses of Mirzâ and Sâhibân, which they buried at Dânâbâd. The feuds, however, lasted a long while, so that it became to be considered unlucky to possess daughters, and thus they led to extensive female infanticide by strangulation in memory of the manner of Sâhibân's death. As regards the Kharals, this was only put down by the English within the last forty years. The Siyâls to the present day resent a reference to Sâhibân as they do to Hîr, the heroine of the tale of Hîr and Rânjhâ given in the previous volume.]

[The date of Hîr was in the previous volume referred to the 16th century A.D. and that of Sâhibân is no doubt much more modern.]

[The version here given is characteristically incomplete and full of references of a local nature. It is also wanting in that skillful treatment, which is so distinctive of the ancient Indian legends, even in their garbled modern forms.]

TEXT.

Ghar Khîwe de Sâhibân jamî Mangalwâr :

Dom suhelî gâwande Khân Khîwe de bâr.

Râj doâîn dittâîn sohane parwâr,

Ral tadbîrân bandiâî ; chhail hoî mutiâr,

5 Sâhibân nâl suhelîn kûrî rîs kâr.

Ghar Banjal de Mirzâ jamiâ karare bâr.

Janam ditte mâtî-bâp ne, rûp dittâ Kartâr :

Aisâ Mirzâ surmân Kharalân dâ sardâr.

Sâhibân paçhe pattiâî, Mirzâ paçhe Kurân :

10 Bich Masît* de lagiân, jâne kul jahân.
 “Nâ mâr, Kâjî chhamkân, nâ de tatî nûn tâo.
 Parhnâ sâdâ rah giâ, le âe ishk Likhâ.”

Sâhibân gaî tel nûn, gaî pasârî de hat :
 Phaṛ nâ jâne tâkhri, hâr nâ jâne wat.
 15 Tel bhulâve bhûlâ Bâniân, dittâ shahit ulat.
 Banajî gaîwâ le Bâniân ; balad gaîwâe Jatt.
 Tin sai Nâgâ pîr rihiâ, ho gae chor-chapat.
 Mirzâ Sâhibân dî dostî raho bich jagat.

Ghar se Sâhibân tur pie karke parhne kî nît :
 20 “Kâjî sâdâ mar giâ, sunî pie Masît.”

“Tûn sun, Karmû Bâhmanân, kadhî na âiâ kâm.
 Ghoṛî deân tere charhan nûn, sane kâthî lagâm :
 Hâthoñ dî dewân chûrîân, sonâ kardî dân :
 Jhoṭî deân dûdh pîn nûn, hal dî zamân inâm.
 25 Jad lag jîve Sâhibân, rakhe terâ ahsân.
 Chauthé nûn Chanḍar biyâh le jânge, phir kî karogâ ân ?”
 Agion Karmû boldâ : “Sachî deâñ sunâe.
 Châlîs kohân dâ pandâ hai ; kaun âve ? kaun jâ ?
 Ghar Mirzâ dî hor istrî, sunî dî burî balâe.
 30 Saukan utte saukan pai mare leve âdh batâe.
 Chhad de purâne Jatt dî dostî, nawîn Karmû bal lâ.
 Ghar bich lâ, le dostî bahke ishk kamâ.”
 Âge Sâhibân boldî : “Munh tere suhâe :
 Mârân chaupar tere gajab dî, deân akal gaîwâe.
 35 Khabar ho jâ mere bâp nûn, tainûn shaharon den ujâr :
 Tán khabar ho jâ bir Shumer nûn, tainûn karan mâr :
 Je khabar ho jâ piṇḍ de mundiân nûn, karde temân dî
 mâr.
 Bhulke srâdh, Dâdâ, âwange, neude khâñ te jâ ?
 Lagîân main terî potrî, bah giâ ran banâe.

* For *Masjid*.

40 Lago Kachahrî Khîwe bâp de, tainûn bañhke lân mangwâe.”

“ Eh gunâh merâ bakhsh le, Sâhibân, jithe ghalle uthe jân.

Dorâ lagâ afim dâ, sâde akal thikânâ nân.

Maïn to bholâ gharib hân ; meri rakh dhauliân dî lâj.

Baři râton uthke tur pawon Kharalañ dî râh.”

45 Siyâlân te Bahman tur piâ, piâ Kharalañ dî râh.

Kol Mirze de âke das dittî sâhe dîe pâ :

“ Mehndî Sâhibân de biyâh de chalke hâthon apne lâ.

Bhejâ Sâhibân dâ à giâ ; chheti ho tayyâr.”

Charhde Mirzâ Khân nûn Chhahtî kare jabâb :

50 “ Hatke baithen, Mirzâ, ghar vichh karin salâh.

Utte palang te bahke mere hathin kâj suïwâr :

Bhulke âwange Bhattî Sandal Bâr de, Sâhib Sunde Bâr.”

“ Merâ jân zarûr dâ, pîchhe bhâichâr :

Achhi karni apne nak nûn : nahin, Kharalañ nûn âo hâr.

55 Merâ jânâ zarûr dâ, jânde nûn ho na pâe.

Kâj bahûnân maiñ phirân, mainûn kî kisî kâjâi nâl ?”

Charhde Mirzâ Khân nûn matâ deve mân :

“ Bure Siyâlân de mu’amlâ ; burî Siyâlân dî râh ;

Burî Siyâlân di auratân : jâdû len pâ.

60 Kadhdh kalije khândiân ; mere jhâte tel na pâe.

Ran de khâtir chaliâ, âven jân gaïwâe.

Âkhe mere lag jâ ; âge pair na pâe.”

“ Ghar Khîwe dî kâj hai : lâgî bhajiâ mere bâr.

Ghar mere ânke das dittî sâhe de pâ.

65 Oh nânke maiñ dohtâ ; jânde nûn mor na pâ.

Panj rupae ik patrâ mainûn dâ pâungâ jâ.”

Mirzâ ne ghoři singâr lie, âsan baithâ jâ.

Charhde dâ pallâ aṭakiâ ; chhink sâmhne à !

Mirzâ Syâlân nûn chaliâ, Khere niwâke sis.

70 Kâddh kalîje le gaî Khân Khîwe dî dhî.

“ Gaz gaz lamfân mendîan, rang jo gorî sî ;

Je deve piâlâ zahar dâ, maiñ, Mirzâ, laindâ pî :

Je mâre burchî kaske, Mirzâ kadhî na karungâ sî :

Apnî maut maiñ marân : mere nâl tuhâ nûn kî ?”

75 Chârhde Mirzâ Khân nûn Banjal dendâ mat :

“ Bhat ranân dî dostî ; khorî jinhâu dî mat.

Hanske lâwandî jârfân, roke dendî das.

Jis ghar lâî dostî mul na ghate lat.

Sathî hâth nâ âwandî dânishmandân dî pat.

80 Sâhibân âin na chhadke, sir nâ raho sâdî pat.

Râjâ jhore râj nûn, budh nûn jhore chor.

Gorî jhore rûp nûn, pairân jhore mor.”

Chârhde Mirzâ Khân nûn mâ mat dindî kharî :

“ Sapân sherân dî dostî nâ kar, bhâî, ariî.

85 Tapî kařhâ hai tel di, sir par lât jalî.

Mûsâ bhâjiâ Maut te, us de âge Maut kharî ;

Parbat bharde tukren lenghan kehre galî.

Rondî Bîbî Fâtima karke bâhan kharî.

‘ Maiñ kî, Rabbâ, terâ phariâ, merî jořî khâk ralî ?’

90 Aj dâ wâr bichâle, bhulke Siyâlân jâ barîn.”

“ Biyâh hove chhadđ dewân, mang na chhadđi jâ.

Jekar mang maiñ chhadđ dewân, lage Kharalân nûn lâj.

Pût Mirzâ, nûh Sâhibân, sâdî tîrnî jag vich wâr.”

Chârhde Mirzâ Khân nûn mâ mat dindî kharî.

95 “ Jâfân chorân vichh baithké gal na kariye kharî.

Aj dâ wâr bichâle, bhulke Siyâlân jâ barîn.”

Âge Mirzâ boliâ : “ dewân sach sunâ ;

Ghar Banjal de jamiâ ditte kul sañwâr.

Sadiâ Sâhibân Siyâl, kîkar dewân jabâb ?

100 Jiwandâ rahâ tân à milân ; mat chhoro âs.”

Mirzâ Siyâlân nûn tur piâ, chaliâ hûâ sawâr.

Mirzâ puchhâ Pilâ sha'ir nûn ; “ dasîn shagun vichâr.”

Pilû baithâ khû te karke lakh tadbîr.

“ Kânjan bandhâ takulâ, takulâ bandhâ tîr ;

105 Lañh pilânâ miliâ, karañe ghat zanjîr.

Kabiân mudh dhaturiân, jiweñ badshâhân mudh wazîr.

Kathâ hat̄ hat̄ kar rahâ, jiweñ dâr vichh kharâ fakîr.

Tinđân gîram gîriân, bhar bhar dhaulan nîr.”

Âge Mirzâ boliâ : “ tainûn deân sunâ :

110 Terî gallân jhûtiân ; ik bhî mandî nâ.”

“ Ehnân charkhe-wâle admî kabareñ jâ pîe ;

Je bhale châhunâ zindagi gâhân pair na de.”

“ Raste pe jâo, râhio, dandî pair na ghat.

Jis din sâhâ sâdhiâ lâgî dinde ghat,

115 Ghar Mirzâ de âke pâwanda sâhâî de das,

Panj rupae ik patiâ, na wâdâ jânâ ghat.

Tuhâde bâr ghoñîan, merî Bakkî dâ patlâ lak.

Â, leo rupae, salâm dâ tuhânuñ âge na âe mat.

Sum Bakkî dî kharakde, jo lohe pain dhagâñ :

120 Dum Bakkî dî ìn phirî, jaisî chauñî karê ghulâm.

Munh nâl lâhen pagarîan, phatke site anjân :

Bakkî lâhiân pagarîan, vekhî na kisi dî lâj.

Nâî merâ mâriâ, sharbat dittâ dhol.

Puchh na painde mu'âmle, na ho na lagde chhor.

125 Gallân karan sukhâliân, aukhî pâlne bol.”

Mirzâ Siyâlân mnch â giâ, ran Sâhibân dâ chor.

Hor ânde hâtheñ barchhâñ, Mirzâ dî sabz kumân.

Dahine kane âwandâ merâ Mirzâ sher jawân.

Mirzâ ghar Bîbo dî â giâ, charkhâ dindâ thahrâ :

130 “ Je tûn mâsi dharm dî Sâhibân nûn le âke milâ.”

Ghar te Bibo tur pîe moharân leke châr :

“ Uþheñ, Sâhibân sutie, uþke deîn didâr

Chîrewâlâ chhokrâ Bîbo andar kaun pañâ ?

Mirzâ phûl gulâb dâ merî jholiñ tût piâ !”

135 “ Na phañ, bañiân ghuñkê, bangân jândî phañ !

Kal chir charhiân, pahin na dekhî raj !

Bherî galî, kuthânn ghar, mûrakh dhûlî gad.

Khabar hove Khân Shumer nûn, lahû pîvegâ raj !

Le chal Dânâbâd nûn, je sir haigî pag ;

140 Tainûn mât gaïwâvegî ; tûn rakh Kharâlân dî laj.”

Âge Mirzâ boldâ : “ tû sun, Jâm* Lohâr !

Kyâ sutâ ? kyâ jâgdâ ? ki giâ pawâr ?

Majûrî le lién apnî, kiliân dîen hazâr.

Je tû bhâi dharm dâ Sâhibân teriorâ nâl.”

145 Mirzâ kiliân gadîan, Panj Pîr manâ :

Paurî paupî Jattî charh giâ, ûpar chaṛhiâ jâ ;

Uparon Sâhibân utarî, pai gaï chhinkâr :

Sâlû dâ pallâ aṭakiâ. “ Ratak Bakkî nûn pher !”

“ Âge ghar, Sâhibân, bâp dâ nau lakhâ. Lâ dûn sâlûan dâ dher.

150 Charhî rah Bakkî dî bel te, sakh Mirzâ dî lor.”

“ Mârî terî tîrkî, Mirzâ, lâiâ kidharon terior ?

Sukkâ ahidâ chaukatâ ; kâwân khâde kamro !

Je ghar na sî tere bâp de, mang le âwandâ hor !

Ghorî Khîwe Khân dî bařî murâtab-khor !

155 Bhajiân nûn jân na denge, udhal ghasiân de chor ;
Bich ujâr de märde, tere sat de dhoñ maro !”

“ Kan lambî, khor patli, dum Bakkî dî siyâh ;

Dehkhe mařî tîr nûn jhorî chit na pâ.

Bâi Dogar jinhân de bahan pawânde â :

160 Bâp de khatiân chârke Bakkî ne liân banâ.

Das mahfâu dâ ghiân dittâ Bakkî de didh pâ.

Bakkî te daran farishte, maiton dare Khudâ !

Chobhê bich Patâl ; urke chaṛhi Agâs !

Chaṛhnâ apne shauk nûn, Bakkî nûn lâj na lâ !”

165 Bûhe nûn tamak bajâ, Sâhibân ghate tel.

Andar baithe nânakî, bûhe baithâ mel.

Thâlî batwâ rah giâ, kûpe atar phulel,

Gahne sane patâriân, chhânjan sane hamel !

Paroz Dogar kûkiân : “ Sunîn, Khân Khîwâ, bât.

* A title used towards the caste.

- 170 Sâhibân nûn Mirzâ le gîâ rondî Kuñde de Bâr !
 Lâ gîâ lâj Siyâlân nûn, gîâ sî dâgh lâ.
 Ghoڑe pâo pakarân, paidal, ho jâon aswâr !
 Raste pawo, paidalo, muñd mallon aswâr !
 Sâwan Mirzâ mârnâ, karke kaul karâr !”
- 175 Ishk litâre âdmî, baraf litâre rukh ;
 Nînd na âwandî chor nûn, âshak na lage bhukh.
- “ Sâhibân Mirze dî dostî jag na rahni luk.
 Le chal Dânâbâd nûn, jân lukâve mukh.
 Jand de heth, Jat્તâ, so rahâ, uથ sust sambhâl.
- 180 Bakkî tainûn chhaડ્કે uથ gaા, jis de utte baરâ aitbâr !
 Nârad chhaડ્કે uથ gîâ, terâ muધh kadîmân dâ yâr,
 Maran Sâhibân nûn â giâ, jeh dâ kardâ nâ sî aithâr !”
- “ Mere પર na koિ dîdhâ sûrmâ, jere merâ parwâr kare.
 Mâr kohân tere, jin ne pâs tere bîr kare.
- 185 Jhattak jhûtâ jaંd heth lain de, jere Khudâ kare !
 Aj dî ghaરિ so lain de, dûજિ ghaરિ baરân Dânâbâd.”
- “ Jand de hethân, Jat્તâ so riહâ lâl dushâl tân,
 Wahî chalâiân kânâiân Maut ne diunde jân.
 Mathe bich kaljognâ, fatteh na dinde hon.
- 190 Likhiân Dâdhe Rabb ; deiân meટan-wâlâ kon ?
 Uthan, Mirzâ sutiâ ; khabe âe aswâr !
 Hatheri teghân rang liાn, karde mâr-o-mâr !
 Mere bâbal wargiાn ghorîાn ; bîr mere sawâr !
 Kî dhuંdhâwan asân de ? Kî mîr-shikâr ?
- 195 Jaંd de jaતoriા, tûheન karen niyâન.
 Hoio dûnâ phale, chaugunâ teri meહndî mâne chhâન.”
- Muthiાn bhar jagâwandî yâr nûn : “ Jâgîye, Rabb de
 nâm :
 Dhur na અપ્રિ ran Sâhibâti ; merî bichâlon tûટi lân.
 Je na sî oર nabhânî, mere kâh nûn pal્લi bâhen ?
- 200 Bachâ dendâ, âshakâ*, nâ અge milnâ tainûn thâન.”

- Arsoi utare chhah jane, chhah haiñ bahin bharâū.
 Dulduñ lîen Shâh Alî ne, pâien Kâba dî râh.
 Ik liâ Gûge Chauhân ne, Bâgrân dittiân dâh.
 Nilâ liâ Râjâ Rasâlû ne, Kâniâ liâ chhundâ.
- 205 Garârâ Jaimal Fatte sandal betî na dittî biyâh.
 Lakhî le lain Dûlâ jawân ne, mâre Akbar dî râh.
 Kakkî ghar Sultân de châren kuṇtân lâiâni niwâ.
 Sabhnâni te chhoṭî haiñ Bakkî, chalke âi Mirzâ de pâs.
 Muñh kadiâlâ, Jaṭt ne de liâ Panj Pîr manâ;
- 210 Chhikkê tang kasiâ ; lîe na shagun manâ :
 “Sir Siyâlân de badhke, dewâni jaṇd charhâ.
 Bakki kî bel par bahke ; Bakki nûn lâj na lâ !”
 “Sherû Kaliyar bhaunkde ; dekh janâni de dhûn.
 Jyûn Makkâ labbâ hâjîâñ, mainûn labbâ tûn.
- 215 Shahar Siyâlân de â lage, jo phattân utte nûn :
 Teghâni mâr uṛâwange, jo panjâ punjdâ rûn.”
 Mirzâ âkhe : “Koi na dhendâ sûrmâ, jerâ mainûn hath
 kare.
- Katak bharâ den tukreñ, maithoñ bharâr dare.
 Balbal bad dûngâ sûrmâ, jo kethî nûn pain gare.
- 220 Sir Siyâlân de badhke siṭṭungâ bich rare.”
 “Âthan wakat dhoṛ dâ, jyûn suboh se hoe shâm.
 Dhartî tâmbâ ho gaî, siâhî phaṛî âsmân.
 Ghar bagâne märke, so rahâ bich maidân.
 Tere sire sagâni bajdiân, jyûn lohe pare thangân.
- 225 Chandar dhunke jan banke märe, tainûn bâj na jân.
 Chher Bakkî chaliye Dânâbâd ; kyûn piâ bich maidân ?
 Mere Mirzâ de hathon paiân bhâjîrân, ambar koi na
 piṇḍâ thal.
 Ranî mahanî tanjanî tarapî Mirzâ dî gal.”
- “Maiñ baithâ bich Kachahrîan Râjâ honde mere bal.
- 230 Mârân râh Lâhor dâ, shahreñ ghatṭâ har jal.
 Chârân kuṇtân lût liâñ, sâṅgân nâl athal.
 Marnâ te jag chhaḍnâ, meri jag bich rah jave gal.”
- Chandar Siyâl charh pie, râhî ghat bhîr :
 Faujân gherâ ghatiâ karke bare tadbîr.

- 235 Karâkar chalan golâî, Mirzâ nûn bahotî painde tîr.
 Oh sutâ nahîn jâgdâ, kâim nahîn hondâ sarîr.
 Dekh jañdre dî chhatri sir par bolî kân :
 “Tângon baje Maliku'l-Maut de ; kite nahîn dinde jân.”
- “Chandar Siyâl mîrange bare sîrme jawân.
 240 Uth, Mirzâ sutiâ, kyûn piâ bare gumân ?
 Ghorî âwandî bîr Shumer dî, âwañdî haiñ bare tân.
 Sutâ hî tû uth khar, je Rabb rakhe sidak imân.”
 Mirzâ âwandâ dekhîâ Sâhibân dâ bîr Shumer,
 To Mirzâ ne goshe vichoñ kadîhiâ karañi nukhî dâ tîr,
 245 Kar Bismi'llah mîriâ, bhaundâ wâng bhabîr,
 Ghorî uthoñ lah liâ Sâhibân dâ bîr Shumer.
- Âge Sâhibân boldî : “ Mân, Mirzâ, merî salâh.
 Chhañ Bakkî nûn pawan râh Kharalâu dî, le chal Dânâbâd.
 Siyâlân dî ghorîân âdam-khânâî, nit rok laindîan râh.
 250 Jo tû, Mirzâ, sûrmâ, merî Sâhibân dî oř nabhân.”
 Mirzâ vich bañâ ghumân thâ, phir son giâ jañdore de
 pâs :
 “ Maiñ balbal bađ dûngâ surmeni, deñîn pûr khapâ.
 Maiñ jhitak dhaunkâ lâ lain de, sute nûn nâ jagâ.
 Din chañhde nûn chalânge, tainûn le chalâi Dânâbâd.”
- 255 Honî Mirzâ dî kûd pie, ralî Siyâlân de nâl.
 Chhutî kânî ghazab de le gieñ Mirzâ nûn nâl ;
 Rûh Mirzâ dî nikal gaî, lagî jañdorâ nâl.
 “ Mandâ kîtâ, Sâhibân, tû ral gaîn Siyâlân de nâl.”
 “ Kanî ghañî kamgarân, phal ustâkâr.
 260 Dhoke mâre merî Sâhibân ne nâ âr nâ pâr.”
 Khainchke khanđe Mirzâ jawân ne, kar gie Mirzâ nûn
 pâr !
 Âge Sâhibân boldî : “ Mirzâ, man merî arjâ.*
 Honî bartî pagambarân ; Hon Mirzâ te gaî â.
 Bete Shâh Alî de, Hasan wa Hussain bharâû,

* For 'arzî.

- 265 Laṛde nāl Yahūdi ditte pūr khapā.
 Dar vich rondī Bibī Fātima : ‘ muṛke na āe mere pās.’
 Mirzā ede pagambar mār līe, tū kī dā pānī-hār ?
 Ik araz merī man le mainūn, Sāhibān, le chal nāl !’’
 “ Mandā kītā san, Sāhibān, merā tirchhak ṭangia jaṇḍ.
- 270 Tin sau kānī Mirzā jawān dī dindā Siyālān nūn baṇḍ.
 Pahile mārdā bir Shumer de ; dūje kulle de tang ;
 Tīje mārān joṛke, jede hai tū mang.”’’
 Sir te mudāsā uṛ giā ; gal bich pīe jhaṇḍ ;
 Bājh bharāwān Jattī māriā ; koī na Mirzā de sang.
- 275 Pilū pūchhe shāir nūn ; “ kewal giā jahān.
 Lag lag gaiān majlisān, beh beh gae Dīwān.
 Mirzā mārā Maliku'l-Maut dā, kuchh mārā unhoṇ ghu-
 mān :
 Bich kabarān de khap giā Mirzā sohanā jawān !”’’
 Yeh kissā Mirzā Sāhibān dā joṛā Pilū shāir ne, je nān
 jāne jag jahān.

TRANSLATION.

Sāhibān was born on a Tuesday* in the house of (the Chief of) Khīwā :

And the singers sang songs of rejoicing at the gate of the Chief of Khīwā.

The kindred congratulated him with auspicious prayers
 And made presents; and as she became beautiful and buxom,

5 Her maidens emulated Sāhibān.

Mirzā was born in the house of Banjal on an inauspicious day.

His parents gave him birth, but God gave him beauty :
 So that Mirzā became a hero and a leader among the Kharāls.

Sāhibān learnt her letters and Mirzā read the Qurān :

10 And in the School† they fell in love, so that the whole world knew (of it).

* Or simply “on an auspicious day.”

† Lit., Mosque.

(Said Sâhibân), "Strike not, holy Qâzî, beat not the wretched.

All my studying is over, for Fate hath brought me love."

(Sâhibân) went for oil, went to the druggist's shop.

He could not hold his weights, nor adjust his scales,

15 And so the fascinated trader forgot the oil and gave honey instead.

The trader forgot his trade and the Jatt his oxen;

Three hundred Nâgâs* fell in love and were undone :†
But the loves of Mirzâ and Sâhibân live on in the world.

Sâhibân went out to learn.‡

20 (Said she) : "My teacher is dead, the school is empty."§

(Said Sâhibân) : "Hear, O Karmû Brâhman, thou hast not (yet) done me a service.

I will give thee a horse to ride with saddle and bridle:

I will give thee bracelets for thy wrists, and alms of gold:

A buffalo for milk to drink, and a plough of land as a present.

25 As long as Sâhibân lives she will remember her obligation to thee.

In four days will Chândar come to marry me and then what will he (Mirzâ) do?"

Then said Karmû : "I will tell thee truth.

It is 40 miles from hence: how can I come and go?

I hear that Mirzâ has another wife said to be of an evil temper.

30 Co-wife with co-wife will divide half (the property).

Let go thy love for the old Jatt and take anew to Karmû.
Come home and be my love."

* Compare Legends XV. and XVI. of Vol. I., p. 414 ff.

† For love of Sâhibân.

‡ This seems to begin a story of which the bard has forgotten all but these two lines.

§ Lit., Mosque.

Then said Sâhibân : “ Be ashes on thy face :
I will slap thy face and knock out thy senses.

35 If my father hear of this, he will turn thee out of the city :

If my brother Shumer hear of it, he will kill thee.

If the village youths hear of it, they will stone thee.

To-morrow there is to be a funeral, Father, but who will feed thee ?*

I should be thy daughter and thou wouldest make me thy wife !

40 When my father (the Lord of) Khîwâ's Court is open I will have thee fettered.”

“ Forgive this my fault, Sâhibân, and I will go whither thou sayest.

I am drunk with opium and my senses are not clear.

I am poor and foolish ; spare my white locks.

In the early evening I will start for the Kharâls.”

45 The Brâhman left the Siyâls and went toward the Kharâls.

Going to Mirzâ he gave him the invitation (to the marriage, saying :)

“ Put the henna (in earnest) of marriage to Sâhibân on thy hands.

Sâhibân hath sent for thee, get ready quickly.”

Said Chhahtî to Mirzâ Khân as he was going :

50 “ My advice, Mirzâ, is to come back and stay at home.

Sit on thy couch † and arrange for my marriage :

For to-morrow will come the Bhatṭî of the Sandal Bâr, Lord of Sunde Bâr.”§

“ I must go ; our kinsfolk are (left) behind,

Who will arrange well for their own sakes, or the Kharâls will be disgraced.

* According to Hindû custom : observe that the speaker is a Musalmân. † His sister. ‡ i.e., at thy ease.

§ i.e. her betrothed was a Bhatṭî of the Sandal Bâr, a tract in the Montgomery and Jhang Districts.

55 I must go ; stay me not.

I go to my duty : I have no concern with the duty of others.”

Said his mother to Mirzâ as he was going :

“ Evil are the dealings of the Siyâls ; evil the way to the Siyâls ;

Evil the women of the Siyâls : be not bewitched by them.

60 They will take out thy liver and eat it ;* lay not this trouble upon me.

Thou goest for the sake of a woman, thou wilt return with loss of life.

Hear my say : put not thy foot forward.”

“ I have business in the house at Khiwâ : they have sent (a marriage) messenger to my door.

Coming to my house he has shown me the date fixed upon.

65 I am a son of their house ; stay me not.

I will go and give him five rupees and a suit of clothes.”†

Mirzâ saddled his mare, and took his seat.

As he mounted his skirt caught ; and some one sneezed in front of him.‡

Mirzâ went to the Siyâls and bowed his head to the Kherâs.§

70 The daughter of the Khân of Khiwâ took away his heart. (Said he) : “ Her locks are a yard long, and the maiden is fair :

If she give me a cup of poison, I, Mirzâ, will drink it : If she strike me with a spear, I, Mirzâ, will never even sigh :

I will die in my own way : what have I to do with you ?”

* A common attribute of witches in India.

† In earnest of agreement to the marriage.

‡ A bad omen.

§ See Vol. II., story of Hir and Rânjhâ, *passim*.

- 75 Said Banjal* to Mirzâ as he was going :
 “ Evil is love for women ; foolish are their ways.
 Smiling they make love and weeping they tell it abroad.
 Never put thy foot into the house where thy love is.
 The honor of the wise when lost is never found again.
 80 Bring Sâhibân with you that our honor be not destroyed.
 Râjâs weep over kingdoms, thieves over ill success,
 Women over beauty, peacocks over their feet.”†

- Again did his mother give Mirzâ advice as he was going :
 “ Make not friends of serpents and lions, my beloved.
 85 The oil in the cauldron is boiling and the flames reach
 thy head.
 Moses fled from the (Angel of) death, when he stood
 before him,
 And stopped his way as he entered the mountains.‡
 Bibî Fâtima wept and wailed, (saying) :
 ‘ What have I done to thee, O God, that thou hast laid
 my pair (of sons) in the dust ? §
 90 Stay then to-day, and go in the morning to the Siyâls.’”
 (Said Mirzâ) : “ Were she married I could give her up :
 I cannot give up a betrothed maiden.
 If I were to give up my betrothed shame would fall on
 the Kharâls.
 The story of thy son Mirzâ and his wife Sâhibân will
 go forth into the world.”

- And again his mother spake to Mirzâ as he was going :
 95 “ Speak not honest words before thieves and scoundrels.
 Stay to-day and go to the Siyâls in the morning.”
 Then spake Mirzâ : “ I tell thee truth ;

* His father.

† Which are ugly. These two lines are proverbial.

‡ i.e. he could not escape fate. But the passage seems to refer in a manner to the Muhammadan version of the story of the burning bush as related in the 20th and 27th *sûrâs* of the *Qurdn*.

§ Hasan and Hussain, the martyr-heroes of the Shi'a Muhammadans.

I would be a glory to the house of Banjal, wherein I
was born.

How can I refuse Sâhibân the Siyâl, who hath sent for
me ?

- 100 As long as I live I will come to see thee ; be not down-
cast."

Mirzâ went riding to the Siyâls.

Said Mirzâ to Pilû the soothsayer : " Explain to me the
omens."

Pilû sat by the well-side and thought out a thousand
things (and said) :

" The axle binds the shaft, and the spokes bind the axle ;

- 105 The axle-tree lies on the ground fastened by strong
chains.

Wheel works with wheel, as a king with his courtiers.

The whole machine creaks, as a beggar among the
husbandmen.

The pitchers clink (as they come up) full of pure
water."*

Then said Mirzâ : " I tell thee,

- 110 That thy words are false ; I will not listen to one."

(Said Pilû) : " They that love women fall into trouble ;
If thou wishest well for thy life put not thy foot forward."

(Said Mirzâ) : " Go along the road, O travellers, go not
on the pathways.

On the day that the messengers gave me the invitation

- 115 And came to my, Mirzâ's, house and showed me the
invitation,

(I fixed the marriage by a present of) five rupees and a
suit of clothes, and cannot go back on my word.

Your mares are fat, my Bakki is lean.

Come, take your money, or your proposals will not prosper.
Bakki's hoofs clang like iron on an anvil :

* Simile drawn from the working of a Persian wheel. This, of course,
is an oracle.

- 120 Bakkî's tail whisks like a fan in the hands of a servant.
 She will tear off turbans unknowing :
 Bakkî will tear off a turban and think of no one's honor.
 They* beat my barber† and threw away the sweet drink.
 Love cometh not for asking and sticketh fast.
 125 It is easy to say but difficult to fulfil."

The thief of Sâhibân, Mirzâ, hath come to the Siyâls.
 Mirzâ hath in his hands a green bow and the others
 have spears.

Mirzâ, my lion-like youth, hath come from the right
 hand.
 Mirzâ went to the house of Bîbo and stopped her spin-
 ning her wheel (and said) :

- 130 "If thou be my real aunt then bring Sâhibân to me."
 Came Bîbo from her house with four gold *mohars*, and
 said:
 "Up, sleeping Sâhibân, and show me thy face.
 What turbaned youth is in Bîbo's house ?
 Mirzâ, (as beautiful as) a rose, has fallen into my skirt!"

- 135 (Said Sâhibân to Mirzâ) : "Squeeze not, my bracelets
 break !
 Only yesterday I got them and am not tired of them
 yet !
 Narrow the lane, small the house, fool wast thou ?
 If Shumer Khân hear of it, he will satisfy himself with
 thy blood !
 If there be a turban on thy head take me to Dânâbâd,
 140 (Or) they will kill thee: so preserve the honor of the
 Kharâls."

Then said Mirzâ: "Hear, O Blacksmith !
 Art sleeping, or waking, or in the clouds ?

* Sâhibân's parents.

† i. e., marriage messenger.

Take thy wages and make me a thousand nails.

If thou be my sworn brother we will take Sâhibân hence.”

- 145 Mirzâ prayed to the five Saints,* and drove in the nails.†
Up went the Jatt up this ladder :

(But) as Sâhibân came down her ornaments clinked,
And her skirt caught.‡ (Said she) : “ Stop (thy mare)
Bakki !”

(Said Mirzâ) : “ In front, Sâhibân, is my father’s house
worth nine *lâkhs* (of rupees).§ I will get thee many
skirts.

- 150 Get on to Bakki and pray for Mirzâ’s safety.”
“ Lean and bony is thy mare, Mirzâ, whence hast thou
stolen it ?

Dry is her skin and her back, and the crows have eaten
into her back !

If (a strong mare) were not in thy father’s house thou
shouldst have brought one from elsewhere !

Khiwe Khân’s|| mares are great eaters of corn !

- 155 They will not let thee escape, that art the thief of an
eloped woman ;

But will slay thee in the wilds and cut thy throat !”

“ Bakki’s ears are long and her sides thin and her tail
black ;

But be not down-hearted at her wretched appearance.

Behind whose bed two and twenty Dogars sit :¶

- 160 Bakki eats freely of my father’s fields.

Bakki eats up the butter of ten buffaloes.

The angels fear Bakki and God fears me !

She can penetrate into Hell and fly to Heaven !

So get up cheerfully and disparage not Bakki !”

- 165 Music was played at the door and Sâhibân was anointed
with oil.

* See Vol. II., footnotes, *passim*.

† i.e., made steps with them in the wall of Sâhibân’s house.

‡ Bad omens. § See preceding volumes, footnotes, *passim*.

|| i.e., my father’s.

¶ i.e., behind his father’s bed. This means that he was so great a man that Dogars sat *behind* his bed as a sign of inferiority.

The women sat within and the guests at the door.
 But the pastry remained in the plate and the essences
 in the bags,
 The jewels in the caskets and the bangles and necklaces
 too !

Firoz the Dogar* cried out ; " Khān of Khīwā, hear my words.

- 170 Mirzā has carried off Sâhibân weeping to the Sunde
 Bâr.†
 Shame hath he brought to the Siyâls and a stain upon them.
 O you footmen, catch the horses and mount them !
 Take the road, O footmen and horsemen, to the
 forests !
 And make a promise to slay Mirzā !"

- 175 Love distresses mankind, as snow loads the trees ;
 No sleep knows the thief, and no hunger the lover.‡

(Said Sâhibân) : " The loves of Mirzā and Sâhibân are
 not hidden in the world.

Take me to Dânâbâd, this life irks me.
 Arise, O Jatt, sleeping under the acacia tree and be on
 thy guard.

- 180 Bakki, in whom was thy great trust, hath left thee !
 Nârad, thy oldest friend hath left thee !
 Sâhibân (too) will die, whom thou wouldest not believe!"
 " I know of no hero that can harm me.
 I will slay every brother that you have.
 185 Let me sleep awhile beneath the acacia tree, and let
 God do (as He pleases) !
 Let me sleep this hour, we will enter Dânâbâd the next."
 " O Jatt sleeping under the acacia tree with thy red shawl
 round thee,

* Sâhibân's maternal uncle.

† See line 52.

‡ A proverbial couplet thrown in for effect.

(The Angel of) Death hath ready his arrows and will not let thee live.

Misfortune is upon us, and we shall not win the victory.

190 The Great God hath said it, and who shall gainsay him ?

Up, sleeping Mirzâ ; these are horsemen !

Swords are in their hands and they are brandishing them !

The mares are like my father's ; the riders are my brothers !

Are they looking for us ? Are they a-hunting ?

195 O acacia tree, be on our side.

May thy fruit be doubled and thy shade increase four-fold."

Kneading him with her hands she awakened her love, (and said) : " Awake, for God's sake :

Sâhibân hath not reached her home : save the broken rope (of my life).

If thou protect me not to the end why didst thou take me by the wrist ?

200 Save me, my love, or thou shalt win no place (in the next world)."

Six horses descended from heaven and the six were brothers and sisters.

Shâh 'Alî took Duldul and found the road to the Ka'aba.

One had Gûgâ the Chauhân, which beat the Bâgrâs.

Râjâ Rasâlû had the dark-grey one and conquered the city of Kâniâ.

205 Jaimal Fattah had the piebald one, that refused his beautiful daughter in marriage.

Dûlâ, the hero, had the bay one, who plundered Akbar.

Sarwar (Sultân) had Kakkî and conquered the four quarters (of the world).

Last of all was Bakkî that was with Mirzâ.*

The Jatt (Mirzâ) called on the Five Saints,

- 210 Bitted and tightened up (the mare), but took not the omens.†

“I will cut off the heads of the Siyâls and hang them on the acacia.

After having ridden Bakkî do not disparage her !”

(Said Sâhibân) : “I hear Sherât and Kaliyar barking ; I see the dust of the men.

As pilgrims look to Makkâ, so do I look to thee.

- 215 The Siyâls use their weapons, so that none escape. They will scatter us with their swords, as carders scatter cotton.”

(Said Mirzâ) : “I know of no hero that can conquer me.

I will cut the host to pieces, for the warriors fear me.

I will cut up these heroes, that are banded together in the field.

- 220 I will caste down the heads of the Siyâls on the sands.”

“It is dark as night, as when day turns to evening.

The earth is (red) as copper and there is blackness in the sky.

Thou that robbest others' houses art sleeping in the plain !

(The arrows) fall about thy head, as the strokes upon an anvil.

- 225 The Chandars‡ are come as a marriage party, they know not that thou art flying.

* The allusions here are numerous. The first is to Dul dul the famous mule of 'Ali: then to the horse Javâdiâ of Gûgâ, on which he rode when fighting his brethren (see Vol. I., p. 200ff): Kâniâ, said to be the city of Râjâ Sirkap (see Vol. I., p. 39 ff.), is a new name in connection with Rasâlû and his grey horse: the story of Jaimal is a Râjpût one belonging to Chittaur; see story of Râjâ Rattan Sain, Vol. II., p. 350 ff: Dûlâ Bhattî was a celebrated robber chief of the Montgomery District in the 16th Century: Kakkî was the name of the mare of Sakhî Sarwar (See Vol. I., p. 96).

† And said to Sâhibân.

‡ i.e., the Chadhars of Khiwâ into which tribe Sâhibân was betrothed.

Spur up Bakkî and let us go to Dânâbâd : why art lying
in the plain ?

My Mirzâ, at whose hands the heavens tremble, should
rout the warriors.

My Mirzâ is known in the battle-field and at the
meetings of girls and maidens.”

“ When I sit in my Court I have Râjâs under me.

230 I can rob on the road to Lâhor and put the cities into
confusion.

I have robbed in the four quarters (of the world) by the
power of my spear.

When I die and leave the world my story will be told
in it.”

The Chandars and the Siyâls assembled on the road,
And were drawn up together in good order.

235 They fired their balls at Mirzâ and many arrows fell about
him.

He slept and awaked not and his body could not live.
Sitting in the shade of the acacia tree spake a crow to
him :

“ The drum of the Lord of Death is being beaten and
thou shalt not live.”

(Said Sâhibân) : “ Great heroes of the Chandars and
the Siyâls (are come to) slay thee.

240 Up, sleeping Mirzâ, why art full of pride ?

My brother Shumer’s mare cometh on apace.

Wake up out of thy sleep, if thou hast faith in God !”

When Mirzâ saw Sâhibân’s brother Shumer coming,

He took out of his quiver a sharp-pointed arrow,

245 He loosed it in the Name of God and it hurtled (through
the air),

And threw Shumer, the brother of Sâhibân, from off his
mare.

Then said Sâhibân : “ Mirzâ, hearken to my advice.

Mount Bakki and take the way to the Kharals and take
me to Dânâbâd.

The mares of the Siyâls are man-eaters and will stop
the way.

- 250 If thou be a hero, Mirzâ, save Sâhibân to the end.”
But Mirzâ was overcome by pride and went to sleep
again under the acacia tree (and said):

“I will destroy thy heroes and break them in pieces.
Let me slumber awhile and wake not the sleeper.
I will take thee at sunrise, take thee to Dânâbâd.”

- 255 Fate deserted Mirzâ and joined the Siyâls.
A small arrow entered Mirzâ.
And the soul of Mirzâ was about to leave him under the
acacia tree.

(Said he) “Thon didst practise deceit on me, Sâhibân,
and wert joined to the Siyâls.”

(Said she): “A Bowman made the shaft and a cunning
workman made the tip.

- 260 It hath gone through thee by no deceit of Sâhibân.”
Mirzâ the hero drew it out and it had gone through him!
Then said Sâhibân: “Mirzâ, hearken to my prayer.
Fate came on the prophets: Fate hath come on thee.
The brethren Hasan and Hussain, sons of Shâh 'Alî,

- 265 Were destroyed in the fights with the Jew.*
At the door wept Bibî Fâtima (saying): ‘They will come
not back to me.’
Mirzâ, when (fate) slew such prophets, shalt thou
escape?

Hear my prayer and take me, Sâhibân, with thee!”

“Thou didst play me false, Sâhibân, and hanged my
quiver in the acacia tree.

* Hasan and Hussain, the sons of 'Alî by Fâtima, the daughter of Muhammad, were destroyed respectively in 669 and 680 A.D., it is said, at the instigation of Yazid the son of Mu'âwia, the great opponent of 'Alî. As Yazid succeeded Mu'âwia in the Khalifate at Damascus, and as Mu'âwia ruled Syria and Palestine for about 40 years, the expression “the Jew” probably stands for both of them.

- 270 In it were my 300 arrows to shoot at the Siyâls.
 First I would have slain thy brother Shumer, next his
 following,
 And thirdly the fool to whom thou wast betrothed.”
 His turban fell off his head and his locks fell about
 his neck.
 And Mirzâ the Jatt died and his brethren were not
 there (to help him).
- 275 Said Pîlû to a poet : “ Thus runs the world on.
 Societies and Courts all pass away.
 Partly the Lord of Death and partly pride slew Mirzâ :
 And the beauty of Mirzâ was hidden in the grave ! ”
 Pîlû the poet hath composed this story of Mirzâ and
 Sâhibân, celebrated throughout the world.
-

No. XL.

A VERSION OF SASSI AND PUNNUN, AS TOLD BY A BARD FROM THE HUSHIARPUR DISTRICT.

[This bardic version of the very celebrated tale of Sassi and Punnuñ, which properly belongs to Sindh and Southern Baluchistān, is specially valuable as showing a folktale, after becoming a literary story, in the process of returning to the people. In this case it is the literary Panjābī version of the tale by the poet Hāsham Shāh that has become the property of the bards and is reproduced in a terribly curtailed, confused and mangled shape. The bard has repeated as much as he could remember—which is not much—and as the tale is thoroughly well known to the audience in all its details he is quite indifferent as to how many of the original verses are given or in what order.]

[Hāsham Shāh's poem is a complete one and consists of 126 stanzas or quatrains and his version of the story is as follows: In the City of Bhāmbor there was a king called Jām Ādām to whom was born a daughter named Sassi. The astrologers foretold that she would fall in love with a man outside of her tribe and so disgrace her family. So she was placed in an ark and floated down a river (the Indus or a mouth of it), from which she was rescued by Attā, a washerman, who brought her up as his own daughter. Many a young washerman wished to marry her, but she refused them, saying she was a king's daughter. Presently the king heard of her beauty and wished to marry her himself, but when he saw from the amulet round her neck that she was his own daughter he was very much ashamed and sent her back to the washerman. After a while Sassi happened to see a picture of Punnuñ, the son of the king of Kecham,* and fell in love with it. Some merchants too from Baluchistān told her all about him and said they were his brethren. She thereupon locked them up in the hope that Punnuñ would come to rescue them. Two cameleers of the party escaped and told Hot 'Alī†, Punnuñ's father, what had happened. Punnuñ accordingly set out, met Sassi, lived happily with her, and refused to leave her. So his father's adherents made him drunk and carried him off from Sassi. Finding this out she went off after him on foot and died in the deserts.‡ At her death her spirit visited Punnuñ and called him to her grave, and he resisting all entreaties went there, when it opened and he entered it.]

* Kech in Makrān.

† Āri in the Sindh version. The tribe of the Hots can have had no connection with the tale and the name is a modern interpolation.

‡ In the Pabb Mountains in Sindh.

[The following table will show how the original order of the stanzas has been perverted by the bard, and it must be understood that in many cases he has given but fragments of the poet's stanzas.

Bard.	Poet.	Bard.	Poet.	Bard.	Poet
I.	14	IX.	35	XVI.	117
II.	17	X.	36	XVII.	19
III.	22	XI.	37	XVIII.	115
IV.	21	XII.	(?) 33	XIX.	116
V.	23	XIII.	34	XX.	124
VI.	24	XIV.	(?) 104	XXI.	125
VII.	25	XV.	(?) 105	XXII.	126
VIII.	27				

Stanzas XII., XIV., and XV. are not in the original, but appear to stand for 33, 104, and 105 respectively.]

[In order to show clearly what the bard refers to by his fragments I here give the full stanzas of the poet meant to be quoted by him, with a rendering. With the help of this and the outline story above given the student will not find much difficulty in comprehending this difficult and mutilated text.]

14

[*Orak kauf utār najāmē, bāt kahē man bhānē :*
 “*Kāmil ishk Sassi nūn hosē, jad hog jawān siyānē.*
Mast be-hosh thalān vichh marsē, dard farāk na jānē.
(Hāsham) dāgh lagāwag kul nūn ; jay vichh hog kahānē.”

At last the astrologer overcame his fear and spake what was in his heart.
 “Sassi will be perfect in love, when she grows up.
 Wild (with love) she will die in the deserts and not know the fear of separation (from her lover).
 She will cast a stain on her family; and her story will be known in the world.”

17

Kahiā Wazīr, “kē dos Sassi nūn ? Likhiā lekh Kahārī.
Be-taksīr kahāwan kantān ; nasht kare kul sārtī.
Is thīn pāp kē hor parere ? Kaum hove hatiārī.
(Hāsham) pāe sandūk rirhā, mūl chukī khar-khwārī.”

Said the Minister, “What fault is it of Sassi? God hath written it in her fate.
 The maiden shall be called blameless, though she disgrace the whole race.
 Is there any greater sin than this? Her race will be disgraced.
 Put her into an ark and float her away and thy fears shall be destroyed.”

22

Kar tadbiā kīte tin chhānde, charkh dittā kar nāle.
Tis de milk hoīā ik chhāndā, shīr pilāwan-wāle ;
Dūjā dāj-dāhej Sassi nūn ; hor pachāwan-wāle.
(Hāsham) likh tāvīz hakīkat, harf Sassi gal dāle.

They settled her (future) expenses in three portions and put the money in
for them.

One portion for him whose she would become, for rearing her;

A second for Sassi's dowry; and (a third) for her education.

They wrote her story on an amulet and put the writing round Sassi's neck.

21

Channan shâkh mangâî kaddhoñ, baith kârîgar gharid :

Bûtû vel sunahrî kitî ; lâl jawâhir jarid.

Pâ zanjîr chaufer pinjar nûn, baith be-dardân kadhiâ.

(Hâsham) vekh tawallad hundî, ân dukhân lar phariâ.

Procuring a branch of sandal-wood a workman fashioned it:

Put trees and creepers of gold upon it and studded it with rubies and
jewels.

They put chains all round the ark and the shameless ones put her into it.

Behold her fate was evil and troubles came upon her.

23

Pâ sandûk rîjhâ Sassi nân : Nâh tûfân wagaindâ.

Bâsak Nag na hâth liawan, dhûl siyâh bagaindâ.

Pâr urâr balâin phirdân, deo dâinw dhal rahindâ.

(Hâsham) vekh, nastâb Sassi dâ kî kujh hor karaindâ ?

They put Sassi into the ark and floated her off: a very storm of Noah
blew.

Bâsak Nâg could not stay her and the black dust flew.*

Horrors wandered on both sides and demons and devils dwelt there.

Behold, could Sassi's fate do any more?

24

Turiâ tor zanjîr sidak dâ, chârdân rizak muhârdân ;

Gardash falak hâd sir-gardân : bâjh mallâh kahârdân.

Suraj tez hoia, jal khânt, lain tusân chamkârân.

(Hâsham) vekh, Sassi vichh ghere dusman lakh hazârân.

On it went, breaking the chain of continence, drawn by the letter of fate,
Surrounded by a stormy sky, without a boatman.

Hot was the sun, blood-red the water from his shining rays.

Behold, a thousand thousand enemies had surrounded Sassi.

25

Âdamkhor janâwar jal de, râkas rûp sardéin,

Magarmachh, kachhâ, jal hûrî, nâg, sansâr baldein,

Tandue, kahar, zambârân-wâle, lâwan zor taddéin.

(Hâsham) marg Sassi vichh thal de : mâras khaun ujhâdein ?

Man-eating monsters of the deep, like unto ogres,

Alligators, turtles, mermaids, serpents and horrors of the world,

Crocodiles, dragons, porpoises, were bellowing aloud.

Sassi's death was (however) to be in the deserts: and who shall stay fate?

* See notes to Text, p. 34, *post*.

27

*Shahron bâhir ko pattan dhobâ dhondâ nadî kinâre.
 Attâ nâm, misâl farishta, buzurg nek satârî,
 Dîjhâ os sandûk durâdâ, dil vichk kauf chitâre.
 (Hâsham) gaio ras hosh dimâghoñ, wekh sandûk sitâre.
 Without the city was a washerman washing by the river-bank.
 Attâ his name, holy and righteous as an angel ;
 He saw the floating ark and was afraid in his heart.
 His senses left him, when he saw the shining ark.*

35

*Sharkat nâl Sharik Atté de, bure, bakhîl, fasâdî,
 Pâs Bhambor Shahr de wâl jâ, hoe fariyâdî :
 "Hoñ jawân Atté ghar betî, súrat shakal shâhzâdî."
 (Hâsham) kahâ pukâr bakhîlân : "Lâik hai tusâdî."
 Attâ's comrades, the evil and wicked strife-makers, made a plan,
 And went to the lord of Bhambor City and said :
 "A daughter hath grown up in Attâ's house, like unto a princess."
 Called out the wicked men : "She is worthy of thee."*

36

*Bhejiâ nafar ghulâm Atté nûn, Âdam Jâm bulâid.
 Sassi khol tâvîz gale dâ shâh-i-huzâr pahunchâid.
 Kâghaz vâch pachhâtâ shâh ne, jo pâe sandûk rîhâid.
 (Hâsham) vekh hoî sharmindâ Ádam Jâm siwâid.
 Sending a servant to Attâ Jâm Ádam called her.
 Sassi took the amulet from her neck and sent it to the king.
 The king read the paper and recognized her as (the girl) set float in the
 ark.
 When the great Jâm Ádam saw this he was much ashamed.*

37

*Lahû garm hoî, dil baridân ; pher aulâd piârî.
 Mân piâ nâl Sassi de châhan, bât kittî akwârî :
 "Sassi, sâf jawâb dîto nî, khol hakîkat sârî.
 (Hâsham) milan harâm tusû nûn rîrh dîti akwârî."
 His blood warmed and his heart expanded, for love of his offspring
 He desired to speak with the maiden Sassi's (ostensible) parents :
 (Saying) : "speak to me clearly, Sassi, and tell me all thy story.
 We did thee a wrong when we set our maiden afloat."*

38

*Ik din kol Sassi de piâl ne baith kittî gal chherî.
 Âkh : "Bachâ, tân bâligh hoton : vâg tere hath tere.
 Dhobâ zât âchhe ghar âwan : phir phir jân bahutere.
 (Hâsham) kaun tere man bhâve ? Âkh sunâ sawere."*

One day Sassi's (washerman) father sat beside her and spake disagreeable words.

Said he: " My child, thou art of age: thy fate is in thy hands.
Washermen of good houses come and many go away again.
Whom doth thy heart desire? Tell me early."

34

Sassī mūl jawāb na kītā nāl piū sharmāndī.

Dil vichh pher lagī oh sochan : " Bekh likhī karmān dī.

Phāndān sāk jharre māpe ; mainī dīt badshāhān dī."

(Hāsham) pher oh nām na lewan, vekh Sassī darmān dī.

Sassi for shame gave no answer at all to her father.

And began to think in her heart: " Behold, the decree of fate.

My parents want to marry me to a washerman and I am the daughter of kings."

But he said no more, seeing that Sassi was unwilling.

104

Kujh bahindī, kujh dīgīdī thaindī, utīhdī te dam laindī ;

Jiūñkar tūt sharāboñ āve, pher utte wal dīhaindī :

Phānplī khoj shutar dī phirke ; kit wal bhāl nā paindī.

(Hāsham) jagat na kiūñkar gīven, pīt supāran jīnhen dī ?

Sometimes sitting, sometimes falling about, getting up and resting;

As when intoxication from wine comes and overcomes the strength :

She searches for the footprints of the camel and finds them nowhere.

Shall she not be sung throughout the world, whose love was perfect?

105

Kudrat nāl Sassi hath ūiā phirulāñ khoj shutar dā.

Jān pāiā us khoj shutar dā, niīñā jām Khizar dā.

Yā oh nūr nazar dā kahīye dārū dard jīgar dā !

(Hāsham) paik Sassi hath ūiā, kāsid Kech Shahar dā.

Searching Sassi luckily found the camel's footprints.

She recognized them and followed them to the realm of (Khwājā) Khizar.*

Call ye that sight the cure for the pains of the heart !

A messenger it was from the City of Kech, that reached Sassi.

117

Uđiā bhawar Sassi de tan thiñ, pher Punnāñ wal dīā ;

Mahmal, mast, be-hosh, Punnāñ nān suphne ān jagāiā :

" Le hun, yār, asāñ sang tere, kaul karār nibhāiā.

(Hāsham) rāhī Sassi vichh thal de, mainī rūh rukhsat le dīā."

Sassi's soul left her body and went to Punnāñ,

And wakened the love-stricken Punnāñ in a dream :

" Take me now, my love, with thee and fulfil thy promise.

Sassi hath remained in the desert; I, her soul, have taken my leave and am come."

19

Wâh kâlam nasīb Sassī de, nâm lîân dil dardâ.
 Takhtoñ châe siñe sultânâñ, khair pawe dar dar dâ :
 Bail gharib na-kâbil jihâ châe zamîn sir dhardâ.
 (Hâsham) jâe na bolan Wâlti, jo châhe so kardâ.
 The heart fears to mention the fate of Sassī.
 Kings are hurled from their thrones and are given alms from door to door,
 Like a poor powerless ox that stands with his head on the ground.*
 God is not to be gainsaid, that doeth as He listeth.

115

Aiyar chhod Sassī wal turid, dardâ rah pakardâ.
 Sûrat vekh ahwâl Sassī dâ, chârhiâ josh kahar dâ.
 Dil ton shauk gaiâ ujh sârâ : mâl, aurat, put, ghar dâ.
 (Hâsham) jân dilon jag fânî de yeh faktir phardâ.
 Leaving his flock he went to Sassī, taking the way with fear.
 Seeing Sassī's beauty and condition, pity rose within him.
 All desires left his heart : property, wife, son and home.
 Knowing in his heart that this world is mortal he became a faqîr.

116

Thal vichh gor Sassī dî karke, baithâ gor sirhâne.
 Gal kafnâ, sir: pâ barahnâ, wâng yatîm nimâne.
 Ik gal jân lat—jag fânî ;— hor kalâm na jâne.
 (Hâsham) khâs faktir ihâ, par koi virlâ jâne.
 He made a grave for Sassī and sat at its head.
 A shroud was on his breast and his head bare, like a neglected orphan.
 One thing he knew—the world is frail ;—nothing else he knew.
 This was real saintship, but some thought it madness.

124

Shâbash os shutar da turnâ, tez turo tuk tiroñ !
 Pahutâ ñn Sassī dî gore akal shutar waziroñ.
 Tâzî gor dîthî shâhzâde; puchhiâ os faktiron.
 (Hâsham) “kaun buzurg samâid? Wâlif kar is piron!”
 Praise be to the camel's pace that went as swiftly as wing of bird !
 The camel, wiser than a minister, reached Sassī's grave.
 The prince saw a fresh grave and asked the faqîr :
 “What saint is buried here? Tell me about this saint !”

125

Âkhe os faktir Punnuñ nûn, khol hakîkat sârî :
 “Âhî nal partî dî sârat, garmî mâr utârî :
 Japdî nâm Punnuñ dâ âhî, dard ishk dî mâtî.
 (Hâsham) nâm makân nû jândâ, âhî kaun vichârî.”

* For explanation see the text on page 37.

Said the *faqîr* to Punnûn, saying all he knew:
 "Beautiful was she as a fairy and borne down by the heat:
 Calling on Punnûn's name was she, stricken with love.
 I know not her name, nor home, nor who she was."

126

Gal sun Hot zamîn te dîgâ, khâe kaltjâ kânî.
Khul gat ger, piâ vichh kabare : pher milî dil-jânî.
Khâtir ishk gat ral mîtthî, súrat, husan, jawânt.
(Hâsham) ishk kamâl Sassi dâ jag vichh rahe kahânt !
 Hearing this the Hot* fell to the earth stricken to the heart by the arrow
 (of love).
 The grave opened and he fell within it, and once more met his heart's
 delight.
 For love's sake was their youth and beauty mingled in the dust.
 May the story of the perfect love of Sassi remain ever in the world.]

[The story of Sassi and Punnûn has often been treated, and in the *Indian Antiquary*, Vol. XI., p. 291, will be found all the bibliography of the subject, as far as I am acquainted with it, except the mention in Burton's *Sindh Revisited*, Vol. I., p. 128 ff. Briefly the story may be referred to an early period in Sindh History. Bhambor or Bhambûr is a ruined site on the road between Karâchî and Ghârâ, and was probably on an old mouth of the Indus. It is one of the places fixed on as the Barbarikê emporium of the Greeks. The name of Sassi appears also in the form of Sasswî, and of Punnûn as Punhû and Pannûn. The story is naturalized in the Panjâb and Kachh, besides being indigenous to Siudh.]

* This is probably an error. Punnûn was not at all likely to have been a Hot by tribe.

TEXT.

I.

Orak khaump* utâr najûmî bât kare man bhâni :
 "Ishkhoû kamâl Sassi dâ, jad hove jawân siyânî.
 Mabbal mast thalâñ vichh marsî, dard farâk rijhâni.
 (Hâsham) dâgh lagâve kul nûn tere : pawe jahân kahâni."

II.

Kahe Wazîr: "kî dosh Sassi nûn ? Likhiâ lekh likhâri !
 Be-taksîr kûhâve kaniân : tere nisht ho jâ kul sâri !
 Is te pâp nâ hor badhere, tere kaum ho jâ hatiâri !
 (Hâsham) pâ sandûk rijhâve ; e dî mul chuke kar-khwâri."

† For kauf.

III.

Kar tadbir kîte tre chhânde, kharch dittâ kar nâlê :
 Tis de milk hoiâ ik chhândâ, shîr chugâhan-wâle ;
 Dûjâ dâj-dahej* Sassî nûn ; hor pañhâwan-wâle.
 (Hâsham) Likh tâbez† hakîkat, harf Sassî gal dâle.

IV.

Channan chîr madânî sittiâ, baiñ karîgar ghañiâ.
 Bûtâ bel sunahrî karke, lâl jawâhir jañiâ.
 Pâe zanjîr chaupahre pinjre, baiñ be-dardân ghariâ.
 (Hâsham) bolan di châh kujhnâ, ân dukhân lañ phariâ !

V.

Sassi pâe sandûk riñhâ liê, jêkar Nûh tûfân bagaindâ.
 Bâsak Nâg nûn hâth na âve, Dhaul pânâh mangaindâ.
 Pâr urâr balâin buriâin, jithe deo dâño thil rahindâ.
 (Hâsham) dekh nasib Sassî dâ ! Aje kî kujh hor
 karaindâ ?

VI.

Turiâ òor zanjîr sabar dâ ; châhiâin rizak muhârân :
 Gard vichh falak hoiâ sir-gardâin, bâz mallah kabârân.
 Sûrij vekh hoiâ jal khûni, pain lashkân chamkârân.
 (Hâsham) dekh Sassî vichh gherî, jithe dushman lakh
 hazârân.

VII.

Âdam-khor janâwar jal de, râkhas rûp sarâin,
 Magar-machh, kachh, jal-hûri, nâg, sarâr balâin,
 Tandue, kahar, jambhûrân, bolan lâwan zor uñhâin.
 (Hâsham) maut likhî vichh thal de; mâre kaun uñhâin ?

VIII.

Attâ nâûni, mashâl farishta, buzurg nek sitâri.
 Dekhâ un sandûk daride, man vichh khauf chitâri,
 (Hâsham) gae oh de hosh ñimâkû† dekh sandûk sitâri.

* For *jahez*.† For *ta'vîz*.‡ For *dîndghon*.

IX.

“ Betî jawân Atte ghar janamî; oh de sûrat shakal
shahzâdi : ”

Bâdshâhân nûn chug boldeal “ Lâik hai kul tuâdi ! ”
X.

Ghattiâ nafar Atte de ghar nûn, pâs Atte de âiâ:
“ Kah kahân, betî ; ki kariye âpâi ? Likhiâ Huzûroñ âiâ.”
Khol tabiz Sassi ne gal dâ, Hâsham de hatth pharâiâ.
“ Bâanch le, be piû, likhiâ : merâ (Hâsham) jâm parâiâ.”

XI.

Lahû garam hoiâ, dil bhadia, oqak aulâd piârî.

XII.

Mattân den Sassi nûn mâpe : “ Ao, dhî, pavâhîn.
Dhobi zât kamîn karke, tainûn chhad gaî tujh tâhîn.”

XIII.

“ Dhobi zât Jhîniwe janedî : maiñ dhî bâdshâhân dî.
Karmî likhâ, kadhi nahîn taldâ : honihâr nahîn jândî.”

XIV.

Sassi nûn khoj Punnûn dâ laj piâ magarî jândî bhâje.

XV.

Jaun jaun khoj agârî jândâ, bâl pate-pat sitdî.

Sassi dî gotak wâng kabûtarâu, latak latak jind tutdî.

“ Nitdîan nitdîan kajîan nâlon, mainûn kar jâ chukdî-
mukdî.

(Hâsham) bolan dî châh kujh nâ mere nard joñion tutdî.”

XVI.

Uriâ bhawar Sassi de tarfoñ, phir Punnûn bal dhâiâ.

“ Lakhân, yâr, asân sang tere, kaul karâr nibhâiâ.

Sassi mar gaî bich mâyû thal de ; rûh rukhsat lekar âiâ.”

XVII.

Bâh, kalâm nasib Sassi de nâm liân dil dardâ.

Takhton châh siye sultânân, khair mangâve dar dar dâ,

Bail gharib nakâwal* jihâ, châh zamîn sir dhardâ.

(Hâsham) bolan dî châh kujh nâ ; Rabb jo châhe so
kardâ.

* For *na-qabil*.

XVIII.

Ijar chhoṛ ajālī ṭuriā, dil dardā pav dhardā.
 Utar chhaunk* giā sab dil dā māl, dhiyān, put, ghar dā.
 Dekh shakal Sassi dī us ne baith fakirī kardā.

XIX.

Gal vichh alfi, sir babrāni, bah giā kabar sirhāne:
 “Iko jān—rahā-jag fāni.” Hor kalām na jāne.

XX.

Sabāsh akho us karhe nūn tej dhare pav tīroñ.†
 Pahunchā ān Sassi de kabare akaloñ surt waziroñ.
 Tāzī gor dekhe shāhzāde puchhiā os fakiroñ:
 “Ithe kaun buzurg samānā? Wākif karo, fakiro!”

XXI.

Ākhiā us fakir Punnuñ nūn khol hākikat sārī:
 “Ā gaī nār, parī dī sūrat, garmī mār utārī.
 Japdī nānā Punnuñ dā, ā gaī teg hijar dī mārī.
 (Hāsham) thān makān nahīñ jandā, ā gaī kaun bipārī.”‡

XXII.

Sunde sār zamīn par digiā, khāe kalijā kāñi.
 Khul gaī gor, piā vichh kabare, phir mile dil-jāñi.
 Khātir ishk de oh ral māti; oh dī sūrat husan jawāni.
 (Hāsham) ishk Sassi de lagiā, oh dī pai jāe jahān kahāñi.

TRANSLATION.

I.

At last overcoming his fears the astrologer spake his mind:

“Sassi will be perfect in love, when she becomes of age.
 By her evil destiny she will die in the deserts, overcome by the pains of separation (from her lover).
 She will cast a stain on thy family, and her story will be known throughout the world.”§

* For *shauq*.† For *tāroñ*.‡ Probably meant for *vichāri*.

§ i.e., her love will be illicit. I have omitted the *tagallus* or *nom de plume* of the poet, where it is inserted in the text without reference to it after the Indian literary fashion.

II.

Said the minister : " How is Sassi to blame ? It is the will of fate !

If thou let the innocent maiden die, thy whole race shall be ruined.

Thou canst have no greater blame, than to destroy (one of) thy own race !

Set her afloat in an ark ; thus will thy anxieties cease."

III.

They made a plan for her (future) expenses (dividing them) into three portions and put the money in for them.*

One share for him whose she was to be, for her rearing ; One for Sassi's dowry ; and (one) for her education.

They wrote her story in an amulet and put the writing round Sassi's neck.

IV.

They cut down a sandal-wood tree in the plain, and a workman fashioned a box.

He put on it trees and creepers of gold, and studded it with rubies and jewels.

They put chains all round the box, and the shameless ones put her into it.

One can say no more than that trouble had seized upon her !

V.

Sassi was put into the ark and set afloat (in the river) rushing as in a Noah's deluge.†

Bâsak Nag‡ could not stay her, nor Dhaul give her refuge.

* i.e., into the ark : see preceding verse.

† The story of Noah and the Deluge is common to Christians and Muhammadans.

‡ Vâsuki; see Vol. I., p. 415ff. Dhaul is one of the Elephants that supports the earth.

On this side and that were dread horrors, and demons
and devils dwelt there.

Behold the fate of Sassi ! Could it be worse ?

VI.

On went the ark, breaking the chains of patience, drawn
by the halter of fate :

Hidden it was, as the sky by dust, and without a boat-
man (to steer it).

The water became blood-red at sight of the sun, shining
with his light.

Behold ! thousands upon thousands of horrors have sur-
rounded Sassi.

VII.

The man-eating monsters of the deep, like unto ogres,
Alligators, turtles, mermaids, serpents and all horrors,
Crocodiles, dragons, porpoises, were bellowing aloud.

But her death was ordained in the deserts ; who can
slay her now ?

VIII.

There was a holy man, righteous as an angel, named
Attâ.

Seeing the ark floating he was terrified in his heart.
His senses left him on seeing the shining ark.

IX.

" A daughter is born in the house of Attâ, beautiful as a
princess :"

Said the backbiters to the king : " She is fit for thy
family."

X.

A servant was sent to Attâ's house, and came to Attâ.
(Said Attâ) : " Tell me, my daughter ; what shall we do ?
His Highness' letters have come."

Sassi opened the amulet at her neck and Hâsham* took
it in his hand (and she said) :

* i.e. the author !

"Read the writing, father: I was born in a stranger's* house."

XI.

His (the king's) blood warmed and his heart expanded,
and in the end his daughter became dear to him.

XII.

Spake her (washer-)parents to Sassi advising her:
"Daughter, mend your ways.

Thinking you to be a low-caste washerman's daughter,
they have left you here."†

XIII.

"The washerman is of the Jhūwar caste:‡ I am the
daughter of kings.

Fate wrote it, which cannot be gainsaid: fate is not to
be put aside."

XIV.

Sassi followed after the footsteps of Punnūn.

XV.

When the footmarks led her forward she tore her hair.
Sassi's voice was as a dove's: worn out she sank down.
(Said she): "Secret was our love and it is best that
I die.

When so decreed by fate, I have no escape from joining
the broken."

XVI.

Sassi's soul left her and went to Punnūn.

"Between us, love, thousands of promises must be
redeemed.

Sassi has died in the cruel deserts, and her spirit has
taken leave of her and come (to thee)."

XVII.

The heart fears to contemplate the strangeness of Sassi's
fate.

Kings are dashed from their thrones, and have to beg
from door to door,

* i.e., I am a stranger's daughter and not thine.

† This verse is not in the original poem.

‡ A low one.

Like a poor powerless ox that stands with his head on the ground.*

Fate is not to be gainsaid, and God doeth as he listeth.

XVIII.

The shepherd left his flock and went onwards with trembling heart.

His heart went out to her (leaving) his goods, his daughters, his sons and his home.

Seeing Sassi's beauty he became a *faqir*.

XIX.

A mendicant's dress on his breast, his head bare, he sat (as a *faqir*) at the head (of her tomb),

(Saying): "One thing I know—the world is perishable." Nothing else would he say.

XX.

Praise ye the camel that quickly goes onwards with winged feet.

He came to Sassi's grave with the unerring wisdom of a minister.

Seeing a fresh grave said the prince to the *faqir*:

"What saint is contained in this? Tell me, O *faqir*!"

XXI.

Said the *faqir* to Punnun telling the whole story:

"A woman came, fair as a fairy, worn down by the heat.

Calling on Punnun she came and stricken at heart.

Her home I know not, nor who she was."

XXII.

Hearing this he fell down and the arrow (of death) pierced his heart.

The grave opened and he fell within it, and again met his heart's delight.

For love's sake he was turned to dust, beautiful and young.

His love for Sassi is known throughout the world.

* Simile drawn from an ox that has slipped his yoke and stands helpless with his head lowered to the ground: a common sight in India.

NO. XLI.

PIRTHÎ RÂJ AND MALKÂN,

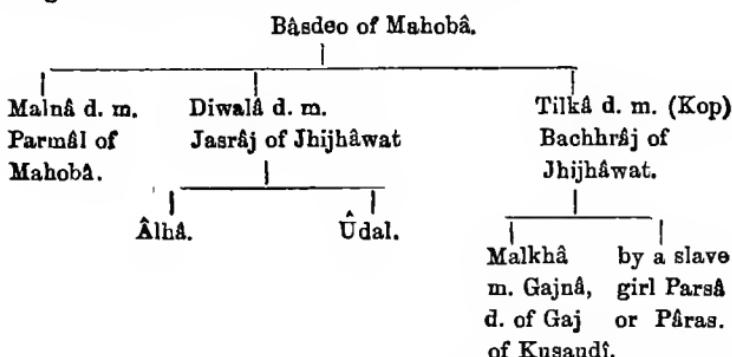
AS TOLD BY A WELL-KNOWN BARD OF BHARAUT
IN THE MERATH DISTRICT.

[This story belongs to the well-known cycle of the *Ālhkhānd*, a popular collection of poems relating to the doings of Ālhâ and Údal (or Rûdal) two warriors engaged by Râja Parmâl (Paramârdi Deva) the Chandel ruler of Mahobâ in Bundelkhand to defend him against Prithivî Râja of Dehlî, or more properly Dillî. Prithivî Râja, who was the great Râî Pithaurâ of Dehlî and Ajmer, defeated and slain by Shaltâbu'ddîn Muhammad Ghori in 1193 A.D., overcame Parmâl in 1182 A.D. and reduced the Chandels of Mahobâ to the rank of petty princes from which they never recovered. This is all the history that is connected with the *Ālhkhând* cycle, the rest of which is merely a confused popular tradition of a memorable fight between the Chandels of Mahobâ and the Tuñwar—Chauhân dynasty of Dehlî.]

[The *Ālhkhând* is divided in the ordinary recensions—that by Chandhri Ghâs Râm of Bhatipurâ, printed at Merañh, being the best known in the Panjab and the western divisions of the North-West Provinces—into seven-parts or chapters. A useful résumé of this by Mr. G. A. Grierson will be found in the *Indian Antiquary*, Vol. XIV., p. 255 ff. This particular quarrel is detailed there in the fifth chapter, and as that version differs entirely from the one here given I quote Mr. Grierson's summary of it. "One day Malkhâ (Malkân in the bard's text) respectfully made representations to Parmâl (of Mahobâ) that all his brothers had been allotted separate forts and residences, but none had been given to him. He asked that the same consideration might be shown to him. The king (Parmâl) replied that Prithivî Râja of Dillî had encroached on his territory and that he had invited him and the neighbouring kings to meet him at Mahobâ and settle the dispute. He was prepared to give Malkhâ what Prithivî should return. The meeting took place and Malkhâ charged Prithivî with the encroachment and demanded the territory back on pain of war. Prithivî finally refused to give up the disputed land and war ensued. Parmâl first laid seige to Saresmâ (Saraswâ in the bard's text) and in the first battle defeated Pârath (of Saresmâ, who is (?) the Pâras of the bard). Then a larger army was sent from Dillî, but it also he defeated. Thus the king of Mahobâ got possession of Saresmâ and giving it to Malkhâ returned to his capital." I would mention that the bard's version, which makes out that the powerful ruler Prithivî Râja, who was strong

enough to make a long stand against Shahâbu'ddin, on this occasion merely suppressed a refractory baron for ravaging his borders, is more likely to have preserved the correct tradition than Ghâsi Ram's version.]

[As to the other actors in the tale. These are Pâras, Kop Bachhrâj and Gajmodhni. Mr. Grierson has made out a pedigree from the *Âlkhanî*, which shows the relationship between the parties as therein stated. From it we gather this much :—



[The relationship in the bard's version differs from the above, but not materially. As to Gajmodhni: she is evidently the Gajnâ of Chapter vii. of the *Âlkhanî*, who was the daughter of Gaj, king of Kusaudî in Gujarâ. Her brother was Motî, and it seems that in the bard's version these two names have been merged into one. Motî figures in Chapters vi. and vii. of the *Âlkhanî* as a great hero.]

[Saresmâ or Saraswâ seems to have been a fort in the old Indian district or division of Sambhal or Sambhalpûr, now in the Murâdâbâd District.]

TEXT.

QISSA LARÂÎ RÂJÂ PIRTHÎ RÂJ.

Malkân zamîndâr kâ Râjâ se zamîn lêkar qilâ banândâ aur chughali khâni Pâras ne Malkân kî Râjâ se. Phir larâi honî Râjâ Pirthî Râj kî Malkân se aur Malkân kâ mârnâ Pâras ko aur Kop Bachhrâj brâdar Pâras ko, aur phir hamla karn ba-zât khûd Pirthî Râj kâ aur mârnâ jânâ Malkân kâ.

I.

Pirthî Râjâ hûe Dillî meñ asthân.

Nau lakhâ neza sang meñ, sûr bîr balwân.

Aisâ balwân balî chhatardhârî,

Us ko to dekh parjâ kâmpî sârî.

Râjâ sab jit lîe nezadhârî,

Kâmpê balwân, hukm aisâ bhârî.



II.

Sun Râjâ ke zor ko, ân Tikkâ Malkân :
 “ Jagah batâo, Râojî, mujhe mile asthân.
 Charsâ bhar ik jagah mujh ko dîje.
 Rakh lenâ mân, karam apnâ kîje.
 Râjâ ke dharam karam, jitne sâre,
 Mujh ko manzûr aur bartûn piyâre.”

III.

“ Us Sambhal ke sarhad pe mujh ko hai manzûr.
 Jagah banâo, khush raho,” bole Sadr-sadûr.
 “ Us par makân karo khâtir rahnâ ;
 Âge, Malkân, rahâ terâ lahnâ.
 Nekî har wakt karo ; sobhâ pâo :
 Rahnâ hoshiyâr ; badî mat na lâo.”

IV.

Sîs niwâyâ Râo ko pahuchâ apne dhâm.
 Kilâ banâuâ sarhad pe aur karan lagâ bisrâm.
 Hât aur bazâr kare baithak niyârî ;
 Mahilon meñ rahan lagî us kî nârî.
 Bâghî das bîs sâth lekar doli ;
 Lûte aur khâe ; phir bal ko tolî.

V.

Pâras.

“ Taine dînî thi jagah aur us ne karî anek.
 Be-îmân Malkân to âve nahîn babek.
 Woh to balwân hûâ, lûte, khâve.
 Badhâ hai gharûr ; nahîn hâzir âve.
 Apuâ hî zor-shor ghar ghar tole.
 Mâyâ meñ mast hûâ andhâ dole.”

VI.

Pirthî Râj.

“ Pâras, us ko jâke kah denâ samjhâe.
 Dher dilâsâ sab karo, aur lâo use bulâe.
 Us ko bulwâo, chale abhî jâo ;

Leke sitâb khabar ulte âo :
 Pichhe bisrâm karo khânâ khâo.
 Mat karo avîr, chale jaldi jâo.”

VII.

Sun Râjâ ke bachan ko Pâras pahunchâ jâe :
 “ Chalo pâs Pirthî Râj ko, kahûn tumhein samjhâe.
 Râjâ ne yâd kiyâ tujh ko, Bhaîâ.
 Nahîn ho mallah terî kaisî naîâ.
 Nekî to dûr, badi kartâ doli.
 Resam kî gângh kaun is ko kholi ?”

VIII.

Malkân.

“ Maiñ apne makân pe nâ kuchh liâ kasûr.
 Jis ke dil ko shak hûâ, kyâ nere kyâ dûr,
 Râjâ ke pâs badî kisî ne kînî.
 Jitnâ thâ hukm maine utne lînî.
 Kapṭî ho, mitr nahîn, us pe jâe.
 Gere to dût pâs, phir mat na âe.”

IX.

Sunke itnî bât ko Pâras bharâ gharûr.
 Tab âyâ Pirthî Râj pe ; kahnâ lagâ huzûr :
 “ Woh to Malkân nahîn bas meni âve.
 Mâyâ meni mast hûâ, lûte, khâve.
 Kijo ilâj koî us kâ kârî,
 Mujh ko bhî, Mahârâj, hûâ rahnâ bhârî.”

X.

“ Ik lâkh neza, aur sawâ lâkh talwâr !
 Top dharo boh-bhânt kî ab mat karo awâr :
 Râjâ ne hukm karâ faujâñ âi.
 Pâras ik bâr dihal dil pe khâi.
 Jangai lîe fauj chaîhî sâump sârî.
 Râjâ Pirthî Râj charhe, bal ko dhârî.

XI.

Saraswâ ko gher liâ derâ kînâ :
 Jab to ik bâr hukm Râjâ dînâ.

Mahilon ke Rānī khaṛī dekh rahī chhaun or ;
 Jab to lo aisi lagī, jaisi chand chakor :
 “Jangal men ghāṭ kisi dhobī ne-lāyā ?
 Kyā phūlen meiñ kāis ? Bagī Har kī māyā !”

XII.

Rānī Gajmodhnī kī Mā.

“Fauj chaṛhī Pirthī Rāj kī, sunīye Rājkañwār :
 Sutā sher jagā de, ab mat kare awār.
 Betī, mat der kare, māno merī.
 Akal kis des gaī, sunīye, terī ?
 Marne kī kāl ghaṛī sir pe āī !
 Pānī kē ḥāg bich kis ne lāī ?”

XIII.

Jab Rānī Gajmodhnī pahunch gaī darbār,
 Pahili us ne jāke thā līe hathiyār.
 Thāo hathiyār aur us se bolī ;
 Jitni thī bāt sabhī dil se kholī :
 “Dushman kī fauj sajī tujh par āī !
 Uṭho, Mahārāj, maiñ to tujh pe āī !”

XIV.

Sunke itni bāt ko uṭhe Rājkañwār.
 Edī se choṭī lagī, jaisi jhamak rahī talwār.
 “Mere hathiyār kaho kis ne thāe.
 Dushman koī pās nahīn mere ae !
 Achraj kī bāt fikar man meū khāyā !
 Maiñ thā be-dāgh ; dāgh kis ne lāyā ?”

XV.

Hāth joṛ Rānī kahī : “eh lījo hathiyār.
 Dushman tere sis pe úpar kaṛhā tayyār.
 Rājā Pirthī Rāj tere úpar āyā.
 Dekhke ahwāl merī kāmpī kāyā.
 Saraswā ko gher liā faujān garjain.
 Dekho, Mahārāj, tere bāghī larjain.”

XVI.

Pānchon phare kapre, bāndh līe hathiyār.
 Pirthī Rāj kī fanj pe Rājā hūā tayyār.

Denî lalkâr nûthe bâghî âe ;
 Bândh hathiyâr khaṛe âge pâe.
 Das hazâr sâth charhe ran pe dhâe :
 Saraswâ ko chhoṭ nikal bâhir âe.

XVII.

Jab dekhâ Pirthî Râj ne mîrâ bânjî târ.
 Chaṛho udhar se garajke : " Sunîyo sañwat-sûr."
 Pâras tab bikat âge dhâyâ :
 Dekhan balwân balî kâmpî kâyâ.
 Sûnte talwâr paṛe jodhâ ran meñ,
 Jaisî ik bâr âg lagî bhâri ban meñ.

XVIII.

Mahâ krodh tan meñ uṭhâ yûn bolâ Malkân :
 " Sanmukh se laṭnâ nahîn, châhe jâte raho prân,
 Kat-kaṭ-ke sîs nuhî ûpar aveñ.
 Mârñî har wakht ; nahîn jâne pâven.
 Sûnto talwâr, baṛho âge, mâro.
 Dushman se wâr karo, lîjâ târo."

XIX.

Pâras ne dhâwâ kiyâ : " dekh hamâre hâth !
 Âge se nahîn jân dûn, aur diu se karûn rât."
 Mâre talwâr ik Pâras baṛhke,
 Dhâl pe sambhâl lîe âge baṛhke.
 Jab to mukh moṛ diâ us kâ, bîrâ,
 Bhûlâ gîa hosh, nahîn dhâre dhîrâ.

XX.

Teg lîe Malkân ne ; sanmukh dhâyâ dhîr.
 Badhke mâre beg de ; kâmpan lagâ sarîr.
 Râjâ ne wâr kiyâ, ran pe dhâyâ ;
 Mâre das bîs ; phir us pe âyâ.
 Râjâ talwâr hâth le rahâ nangî ;
 Chau tarfon suaj khaṛi dekhan jangî.

XXI.

Pâras ne tegâ lîâ ; bal baṛh gîa upâr.
 Tegâ mîrâ sûntke ; karâ dusrâ wâr.
 Hâne pe teg lagî, tuk ke mâre.

Kalghî ghoڑe kî kât nîche dâre.
 Jhukke talwâr phir tîje mâre :
 Jab to Malkân dher dil pe dhâre.

XXII.

Ghoڑe ke châbuk dîâ ; agin lagî balwân.
 Sîs kât nîche dharâ, kabhî na ubhrat prân.
 Pâras ko mâr aur dhâwâ kînâ.
 Rahnâ nahîn, yâr, sadâ jag meñ jînâ.
 Bâje talwâr jawân iko bârî :
 Râjâ kî fauj tarâsh deke mârî.

XXIII.

Pâras kâ marnâ sunâ uṭh Kop Bachhrâj.
 Ân parâ Malkân pe, jûn tîtar pe bâj.
 Golî bandûk chaleñ, bâje barchhî.
 Tuk-tuk-ke jawân sâng mâren tarchhî.
 Lothon pe loth paڑe faujâñ sârî ;
 Pâe nahîn hosh, mâñ aisî mârî.

XXIV.

Agan paڑî ran bîch meñ, pâve nahîn shumâr ;
 Jab Malkân mahâbalî sût rahâ talwâr.
 Nangî lie teg sût dhâwâ kînâ ;
 Bhâgî sab fauj, hûâ mushkil jînâ.
 Das hazâr fauj khapî ran meñ aisî,
 Bâdal ke bîch chhipî bijlî jaïsî.

XXV.

Sâng lie jab hâth meñ, dhâwâ kînâ hâl ;
 Mâre jab Malkân ke sanmukh dar sâ kâl.
 Sanmukh se kâl dekh us ko âyâ ;—
 Aisâ nahîn aur balî ran meñ pâyâ ;—
 Dekhî chau taraf, teg sontî nangî,
 Jab to koî nahîn rahâ sâ ho sangî.

XXVI.

Sâng lie Malkân ne aur mario Bachhrâj.
 Ran jîtâ, faujâñ bhâgî, aur pûran ho gîâ kâj,
 Pichhe se phir ik dhâwâ mârâ ;

Das hazâr fauj khapî kampû* sârâ.
Bhûlâ lîe sab dhâm chañhe jitne bâgî ;
Dekhâ Malkân fauj âge bhâgî.

XXVII.

Bârâh kampû* bândhke chañhe âp Prithî Râj :
Kampeñ sûrmâ balî, chañhe bîr ransâj.
Ghan† kâ bandûk chaleñ bâjeñ golî,
Rang kî phuâr, jaise kheleñ Holî.
Jab to Pirthî Râj âp bañhke âyâ ;
Mârâ Malkân ; nâm us ne pâyâ.

XXVIII.

Darwâzâ ko ñorke liâ Saraswâ lût.
It ut bhâge sûrmâ, pañ gaî ran meñ phût.
Lûte dhan mäl aur hâthî ghoçâ.
Dhâm dhâm haul kâl sir par ghoçâ.
Jab to Pirthî Râj fattah aisî pâi :
Sâunt ko jît fauj dal meñ âî.

Kishn Lâl Shibkañwar nê bhâkâ kahî banâe,
Jaisî mîn samundar kî jit châhe ut jâe.

TRANSLATION.

STORY OF A FIGHT WITH RÂJÀ PIRTHÎ RÂJ.

Malkân, a land-owner, obtains some land from the Râjâ and builds a fort thereon and Pâras tells tales of Malkân. Then there is war between Râjâ Pirthî Râj and Malkân, and Malkân slays Pâras and his relative Kop Bachhrâj, and then Râjâ Pirthî Râj himself attacks Malkân and kills him.

I.

Râjâ Pirthî Râj's throne was at Dillî.

Nine lâkhs of spears and heroic warriors were in his following.

So heroic and powerful a ruler was he,
That all his subjects trembled to look upon him.
He conquered all the spear-bearing kings,
And heroes trembled at his wondrous power.

* From the English word *camp*.

† For the English word *gun*.

II.

Prince Malkân came, hearing of the Râjâ's power,
 (And said) ; " Show me a place, Sir King, where I may
 find a home.

Give me as much land as I can irrigate (in a day).
 Keep up thy honour and thy word.
 As many rights and dues as the king may have
 I agree to and will willingly fulfil."

III.

" I agree to a spot on the boundaries of Sambhal.*
 Build a home and be happy there," said His Majesty.
 " Make a house there to dwell in,
 For the rest, Malkân, remains with thee.
 Do ever good and be happy :
 Be wise and do no evil."

IV.

He bowed his head to the king and went to his home.
 He built a fort on the boundaries and took his ease
 there.

He built shops and a bâzâr and a separate palace,
 And his women began to dwell in the palace.
 He collected a few outlaws and wandered about,
 Robbing and enjoying himself, and using his power.

V.

Pâras.†

" Thou gavest him a place and he has made encroach-
 ments.
 The faithless Malkân has no prudence.
 He is a warrior and robs and enjoys himself.
 His pride increases and he is never present (in Court).
 He shows his power in every house.
 He goes about blinded by his illusions."

* i.e., apparently a spot somewhere between the modern Dehlî and Murâdâbâd Districts.

† Complaining to Pirthî Râj.

VI.

Pirthî Râj.

“ Go and make him understand, Pâras.
 Use all haste and bring him here.
 Go now and call him here,
 And come back soon with news of him.
 Take thy ease later and eat thy food.
 Make no delays and go quickly.”

VII.

Hearing the king's words Pâras reached (Malkân),
 (And said) : “ I tell thee, come to Pirthî Râj.
 The king hath called thee, Friend.
 Thy boat cannot float without the boatman.
 Thou hast sent away goodness and doest evil.
 Who shall untie this silken knot ?”

VIII.

Malkân.

“ I have done no wrong in my house.
 Some person, who has doubted me, whether near or far,
 Has spoken evil of me to the Râjâ.
 I have done as I was told.
 Some hypocrite and no friend has gone to him.
 He may send a messenger now, but I come not.”

IX.

Hearing this pride filled Pâras.
 Then went he to Pirthî Râj and said in the presence :
 “ I had no power over Malkân.
 Filled with illusions he robs and enjoys himself.
 Invent some strong remedy for him,
 For I, too, will now find it difficult to live, Mahârâj.”

X.

“ Get one *lakh* of spears and one and a quarter of swords.
 Get many kinds of guns and make no delay.”
 (Such) were the king's orders and the army assembled.

Pâras was suddenly frightened in his heart.
He sent forward a warlike army with much care.
Râjâ Pirthî Râj went with it and gave it strength.

XI.

They surrounded Saraswâ* and pitched their camp,
And the king gave orders at once.
The Rânî† stood on the palace (roof) and gazed around
her ;
She stood like a partridge gazing at the moon,‡
(And said) : “ Has a washerman brought his clothes to
the forest !
Or is the *kans* grass flowering ?” § It is an illusion
(made) of God !

XII.

Râni Gajmodhnî's Mother.

“ It is Pirthî Râj’s army, hear, my Princess ;
Go and awaken the sleeping lion|| and make no delay.
Make no delay, my daughter, and mark me.
To what country have thy senses flown ?
The hour of death hath come upon us.
Who hath thrown fire into the water ?” ¶

XIII.

When Rânî Gajmodhnî reached the presence,
First she took up (Malkân’s) arms.
Taking up the arms she spake,
Saying all that was in her heart :
“ The enemy’s army is upon thee !
Up, my Lord, I am come to thee !”

* The Saresmâ of the *Âlkhand* and Malkân’s fort.

† Gajmodhnî, the wife of Malkân.

‡ The *chakor*, partridge, is commonly supposed to be in love with
the moon.

§ The *kans* grass has a conspicuous white flower.

|| i.e., Malkân.

¶ Idiom—who hath spoken evil against us ?

XIV.

Hearing this up got the Prince.

(Anger) blazed from head to heeles as a sword flash.

(Said he) : " Tell me who hath taken my arms.

No enemy hath come to me !

Thou art troubled at heart at an impossible thing !

I was without a stain ; who hath brought a stain upon
me ?"

XV.

With joined hands said the Princess : " Take these
arms.

Thy enemy is ready to be upon thy head.

Râjâ Pirthi Râj hath come upon thee.

When I saw it my body trembled.

A roaring army hath encompassed Saraswâ.

Behold, my Lord, thy outlaws are trembling."

XVI.

He took his five (sorts of) clothes and fastened on his
arms.

The Râjâ Malkân was ready for Pirthi Râj's army.

Shouting out the outlaws came up,

And stood before him armed.

Ten thousand went up with him to the field ;

And leaving Saraswâ they came outside.

XVII.

When Pirthi Râj saw that they were beating their drums,
Furiously he came forward (and said) " listen to them,
ye warriors."

Then Pâras rushed forward furiously,

And the warriors and heroes trembled as they saw him.

Drawing their swords the warriors rushed into the field,

As a fire suddenly catches a great forest.

XVIII.

Very wrathful in his heart thus spake Malkân :

" I will not turn my back on them, though I lose my life,
And severed heads fall upon the ground.

Strike every moment and let them not escape.
Draw your swords and go forward and slay.
Fall upon the enemy and rest not.”

XIX.

Cried out Pâras : “ behold my strength !
I will not let thee go on and will turn day into night.”
Pâras advanced and struck a blow with his sword.
And he (Malkân) advancing warded it with his shield.
And when he turned his face at him, friends,*
(Pâras) forgot his sense and had no courage.

XX.

Malkân took his sword and rushed forward.
Quickly he struck him and his body trembled.
The Râjâ (Malkân) shouted and rushed into the field,
Slew some ten or twenty and then came upon him again.
The Râjâ had his sword drawn in his hand,
And on all sides the warlike army looked on.

XXI.

Pâras took up his sword and showed great strength.
Drawing his sword he struck a second time.
His aim (was bad) and the sword struck the pommel.†
The crest of the horse was cut and fell down.
Recovering his sword he struck a third time,
When Malkân summoned up all his courage.

XXII.

He whipped up his horse and a strong fire burned within him.
He cut off his head and there was no hope of life left.
Slaying Pâras he went onwards.
One cannot stay, friend, or live for ever in the world.
Suddenly the warriors brandished their swords,
And cut up the Râjâ (Pirthî Râj’s) army.

* To the audience.

† Of Malkân’s saddle.

XXIII.

Hearing of the death of Pâras up got Kop Bachhrâj.
 He came upon Malkân, like a hawk upon a partridge.
 Guns discharged bullets, and spears were brandished.
 The warriors aimed and hurled their javelins.
 All the army was piled up, corpse on corpse,
 And the javelins were so hurled that all lost their
 senses.

XXIV.

Fury raged in the field beyond compute,
 When the powerful Malkân drew his sword.
 Drawing his naked sword he went forward,
 And all the army fled, and it was difficult to live.
 Ten thousand men slain fell in the field,
 As lightning is hidden by the clouds.

XXV.

(Kop Bachhrâj) now seized a javelin and went forward,
 And hurled a terrible blow at Malkân's face.
 Seeing death in front of him,—
 —For there was no such warrior as he* in the field,—
 He looked all round, with his naked sword (drawn),
 And found no comrade by him.

XXVI.

Malkân took a javelin and slew Kop Bachhrâj.
 He won the field, as the army fled, and his work was done.
 Then he again rushed forward,
 And destroyed the whole camp of ten thousand men.
 As many of the warriors as advanced forgot their places,
 And seeing Malkân's army ran away.

XXVII.

Putting together twelve armies Pirthî Râj advanced,
 And powerful warriors trembled on the advance of the
 battling hero.

* i.e., as Kop Bachhrâj.

Cannons let loose their balls,
Like the powder* that is thrown about at the Holl
(festival).

Then Pirthî Râj came up himself,
And slew Malkân and made a name for himself.

XXVIII.

Breaking open the gates they sacked Saraswâ.
Its warriors running hither and thither were slain on the
field.

They took the money and the goods, the elephants and
the horses.

Trouble and death came upon every household.

So Pirthî Râj won the victory,
And having beaten the enemy the army returned home.

Kishn Lâl and Shibkaiwar† made this in the vulgar
tongue,
Just as a fish in the sea goeth where it listeth.

* A red powder is thrown over each other by the revellers at this Indian Carnival.

† The bard and his wife.

No. XLII.

THE LEGEND OF HARI CHAND.

AS TOLD BY A CELEBRATED BARD FROM BARAUT
IN THE MERATH DISTRICT.

[This is a modern version of the very old tale of Hariśchandra, which is related in part in the *Mahābhārata* and *Aitareya Brāhmaṇa* and in detail in the *Mārkaṇḍeya Purāṇa*, on which last the modern versions are mainly founded. Like the tale of Nala and Damayantī, the tale of Hariśchandra is a very favorite one at the present day. In the Classics Hariśchandra's wife is Śaibyā and his son Rohitāśva.]

[The story of the Classics is fairly well followed by the modern one so far as it goes, for it only carries us to the point where Hariśchandra and all his subjects go to heaven. While in heaven (according to the Classics) Nārada induced him to boast of his merits, whereon he was expelled, but while he was falling he repented and so his course to the earth was arrested with the result of his occupying a position in mid air, where his city can still be seen. This is alluded to in stanza LXVII. of the following legend and is still a favorite folktale in Northern India.]

[Biswāmitr or Viśvāmitra, who plays an important part in this story, was one of the Rishis and is a personage of great antiquity. He is related to have been a Kshatriya (soldier) who became a Brāhmaṇ (priest) by virtue of his austerities. He incurred the animosity of the Brāhmaṇ Vasishṭha (Bisishṭha) and the struggle between this priest and his rival the soldier-priest is told in many a story. Viśvāmitra is an ever present personage in ancient heroic tales, and often plays, as here, a part intended to show the 'virtue' of complete submission by the laity to the priesthood.]

TEXT.

Qissa Rājā Hari Chand.

I.

Satwādī Harī Chand sī, satī jo Tārā nār;
Sīlwant Rohtās sī; sat kā ār na pār.

TRANSLATION.

The Story of Rājā Hari Chand.

I.

Virtuous was Hari Chand and virtuous was his wife Tārā;
Virtuous was his son Rohtās, whose virtue had no
bounds.

'Sat kâ âr na pâr !' kahtî parjâ sârî.
 Bed aur kitâb paṛhein bedâchârî.
 Pichhe se jag kare aise bhârî,
 Indar ke lok gaî sobhâ sârî.

II.

Indar kahe, "Nârad, suno, mere larze prân.
 Mirth lok ke bîch mei baṛhâ kaunsâ dân ?
 Kaunsâ woh dân badhâ ? Kaunsâ râjâ ?
 Eh to ahwâl sunâ ham se tâjâ.
 Matkaro âbîr; chale abhî jâo :
 Sat ko bismâr karo ; ulte âo."

III.

Biswâmitr Brâhmaṇ.

"Râjâ, dutetâ nâ karô ; dil kî na karô andesh.
 Bidiyâ koî dhârau karûn, aur metûn terâ klesh.

'Their virtue hath no bounds,' said all their subjects.
 Faithfully they read the Scriptures and the books.
 At last (Harî Chand) performed so great a sacrifice,
 That the fame of him reached to Indra's land.*

II.

Said Indra, "Listen, Nârad,† my heart trembles.
 Who is it upon earth that gives so much in charity ?
 Who is it that gives in charity ? What king is he ?
 Tell me of this new matter.
 Make no delay, but go at once,
 And come back after ruining such virtue,"‡

III.

Biswâmitr, the Brâhmaṇ.

"Râjâ (Indra), be not afraid and have no anxiety in thy
 heart.

I will fix on some plan and blot out thy fears.

* See Vol. II., p. 215.

† Nârada was the messenger of the gods. Here he is meant to be Viśvâmitra, cf. Vol. II., p. 222.

‡ The point is that Indra fears that the *virtue* of Harî Chand's austerity and good works will oust him from heaven.

Met dûn klesh, dekh Har ki mâyâ.
 Sat ko bismâr karûn, paltûn kâyâ.
 Jodhiâ Nagarî mein khet aisâ dârûn,
 Râjâ kâ man ik pal mei mâtûn.”

IV.

Râjâ Indar.

“Hâthî, ghorâ, rath le, râj, pât, dhan, mât !
 Châhîye, le to Indarpad ; hîrâ, lije lâl !
 Hîrâ aur lâl, ratan, muktâ lije !
 Itnâ ahsân ik mujh pe kîje ;
 Merî to lâj râkh, Pandit Bhâî.
 Merî to âj haul dil se âi.”

I will blot out thy fears when thou seest the illusions of
 God.

I will ruin his virtue by transforming my body.*
 I will create such a disturbance in Ajudhiâ City,
 That I will destroy the Râjâ’s credit in a moment.”

IV.

Râjâ Indar.

“Take elephants and horses and chariots and kingdom
 and dignity and wealth and goods !
 If thou wilt, then take my Indra’s throne, take diamonds
 and rubies !
 Take diamonds and rubies and gems in hoards !
 Lay me under an obligation.
 But preserve my honour, Friend Priest.
 To-day is my heart anxious.”

* By pretending to be some one else.

V.

Kar parnâm, bidâ hûâ Biswâmitr sujân :
 Awadhpurî ke bâgh men rok liâ maidân.
 Rokâ maidân ; ik mâyâ dhârî.
 Phûlan ke bel phâr nîche dârî.
 Ghanchâ* bismâr kiâ jitnâ sârâ :
 Mâlî kâ mâñ gîâ nahche mârâ.

VI.

Mâlî.

“ Jânwar to balwân hai ; kiyâ bâgh bismâr.
 Lâkh lâkh kâ ped thâ, lagî nek nahin bâr.
 Ghanchâ* bismâr karâ, mewâ phârî.
 Metî sab rît-bhânt, jitnâ sârî.”
 Mâlî to hâth male, petî chhâtî :
 “ Merî yeh sâk gaî, ab nahin âti !”

V.

Bowing and taking his leave the wily Biswâmitr
 Blocked the park in the gardens of Awadhpurî.†
 He blocked the park, putting on a disguise.
 He pulled down the flowering creepers and threw them
 aside.
 He destroyed the whole garden,
 And the gardeners could not resist him.

VI.

Gardener.‡

“ A mighty beast hath destroyed the garden.
 In a moment of time (he hath destroyed) myriads of
 trees.
 He hath destroyed the gardens and pulled down the
 fruits :
 And hath blotted out all the orderly (ways).”
 The gardener wrung his hands and beat his breast :
 (saying),
 “ My honour hath fled and will not return !”

* For *baghichâ*. † i.e., Ajudhiâ in Awadh(Oudh). ‡ To his wife.

VII.

Mâlan.

“ Jânwar ko mat chherîye, mere kanth sujân.
 Âg lago is bâgh meñ, tujhe na detî jân.
 Jânuwar ke pâs nahîn jâne detî.
 Chhoço rozgâr, karo khâo kheti.
 Jânwar to zor-shor aisâ kartâ.
 Bin âî maut mare kaise, bhartâ !”

VIII.

Mâlli.

“ Jas jîwan, âp jas maran ; kal meñ upje do.
 Kyâ Lankpat le gîâ ? Aur kyâ Karan giyâ kho ?

VII.

Gardener's Wife.

“ Incense not the beast, my wise husband.
 If the garden be on fire I will not let thee go.
 I will not let thee go near the beast.
 Give up thy profession and take to farming.
 The beast is making a great noise.
 Do not thou die an untimely death, my husband !”

VIII.

Gardener.

“ Good it is to live and evil it is to die : these two things
 are born into the world.
 What took the Lord of Lanka away ? What lost
 Karna,*

* Allusions here to the story in the *Râmâyana* in which Râvana, lord of Lanka, abducted Sîtâ, wife of Râma Chandra, for which act he was eventually slain. And to the story in the *Mahâbhârata* in which Draupadi at her *swayamvara* would not allow Karna, then king of Anga (Bengal), to compete for her hand on the ground of his being a bastard. He was half brother to the Pândavas.

Bed aur kitâb bhareñ uu kî sâkhi.
 Duniyâ ke bîch nâm rahtâ bâkî.
 Râjâ kí rît chalan tû na jâne.
 Jhûtâ takrâr kaun kare ? Sat ko mânे ?”

IX.

Mâlan.

“Jânwar ko mat chherîye, ai mère bhartâr.
 Tûtî náo samundar ko kis gun utaregî pâr ?
 Jânwar yeh nahin : koî honî àî.
 Râjâ ke sâth âu bâjî lâî.
 Dharke bakrâl rûp bâgh meñ âyâ.
 Dekhke chalitr merî kâmpî kâyâ.”

X.

Mâli.

“Chhodâ to kuchh hai nahin, kiyâ bâgh pâmâl.
 Us Râjâ ko jâke kahnâ pañâ ahwâl.”

The Scriptures and the books tell their story.
 A good name lives on in the world.
 Thou dost not know the ways of kings.
 Why lead me astray ? Let me remember my duty !”

IX.

Gardener's Wife.

“Incense not the beast, O my husband.
 How shalt thou cross the ocean in a broken boat ?
 This is no beast, but some frightful horror.
 It will play some trick on the Râjâ.
 Assuming a horrible shape it hath come into the garden.
 Seeing the trick my body trembles.”

X.

Gardener.

“Nothing is left, but the whole garden is destroyed.
 I will go and tell the Râjâ all about the matter.”

Kahnâ hai ahwâl, khiyâl guzrâ sârâ.
 Be-wâris mäl giyâ jitnâ niyârâ.
 Jânwar to kûd kûd ûpar âve,
 Dahle sab bhawan, nahîn rastâ pâve.”

XI.

Mâlan.

“Ugme, soî, utme, janne so mar jâe.
 Chhunne soî gir paîe, phûle so kamlâe.
 Pand ko bichâr, bâgh lâve mâtî,
 Kartâ gulzâr jagah nahîn khâli.
 Birwe bûntoî ko kare niyârâ niyârâ,
 Sinche sab ped; rahe sab se piyârâ.”

XII.

Mâli bâghâni se chalâ Râj-sabhâ meñ jâe,
 Jo hawâl* hûâ bâgh meñ, dînâ sabhî sunâe :

I am determined to tell all that has happened.
 All the fruit has become useless.
 The beast keeps leaping about.
 And all my body trembles and I know of no way (of escape).”

XI.

Gardener's Wife.

“What appears disappears, what is born dies.
 What is picked up falls again, what blossoms fades.
 Selecting his (seedlings) the gardener makes his garden,
 Beautifying every place and leaving nothing empty.
 He separates seedling from seedling in order.
 He waters all the trees and takes care of them.”†

XII.

The gardener went to the Royal Court,
 And told all that had happened in the garden : (saying),

* For *ahwâl*.

† This speech is a mere string of platitudes in rhyme thrown in for effect.

“ Kînâ bismâr bâgh jitnâ sârâ.
 Gendâ, gulzâr, kât-kât-ke dârâ.
 Chhoñî nâ ik kalî sâbit dole ;
 Aisâ ahmân hûâ, bal ko tole.”

XIII.

Râjâ Harî Chand.

“ Terî akal kahîn gañ, re Mâlî mat-hîn ?
 Parbat ûpar, bâware, kaise baiñhe mîn ?
 Jal bin to mîn kahîn dole.
 Rît ko pahchân, jhût mat nâ bole.
 Parde kî bât rahî targat khole.
 Tû to be-hosh yânhîn martâ dole.”

XIV.

Mâlî.

“ Râjâ, merî bât kâ mâno tum aitbâr.
 Bâkî te chhoñî nahîn, karâ bâgh mismâr.

“ (The beast) hath destroyed the whole garden.
 It hath cut down the marigolds and the flowers.
 In its wanderings it hath spared not a bud ;
 And is now quite mad and wild in its strength.”

XIII.

Râjâ Harî Chand.

“ Where are thy senses, thou foolish Gardener ?
 How shall a fish sit on the mountain top, thou fool ?
 A fish cannot wander except in water.
 Think it out and tell no lies.*
 Thou art divulging some secret thing.
 Thou art foolish and art wandering at random.”

XIV.

Gardener.

“ Râjâ, believe my words.
 It hath left nothing, but destroyed the garden.

* The Gardener seems to have described ‘the beast’ as a fish to the Râjâ and hence this speech.

Aisî bismâr kari dâlî dâlî.
 Dekhke ujâr pâs âyâ Mâlî.
 Lajjâ ko râkh mere, Chhatardhârî.
 Bândho hathiyâr, karo jaldî tayyârî.”

XV.

Râjâ Harî Chand.

“ Bikat bândh, Jodhâ, chaṛho, karo bâgh men jang.
 Jânwar to balwân hai, bigar gîa hai rang.
 Bâghoñ ke âs pâs jaldi jânâ;
 Chhattrî kâ dharm sîs bândho bânâ.
 Sanmukh se aur nahîn hatke ânâ;
 Karke ashnân, pher khao khânâ.”

XVI.

Mâlî.

“ Sabhâ-dhyân, thađe raho, yeh jânwar balwân.
 Yeh to bas kâ hai, nahîn aisâ mâre mân.

It hath destroyed it branch by branch.
 I, the Gardener, have seen it and come here.
 Preserve my honour, O King.
 Fasten on thy arms and come quickly.”

XV.

*Râjâ Harî Chand.**

“ Go together, O Warriors, and fight in the garden.
 The beast is very strong and affairs are bad.
 Go round the garden
 And fasten on your heads the turbans of (true) soldiers.
 Turn not your faces back (from the beast),
 Then bathe and eat your food.”†

XVI.

Gardener.

“ O Lord of the assembly, wait awhile, the beast is strong.
 It is beyond control and not thus to be stayed.

* To his men.

† Idiom : do your work quickly.

Rājā, Mahārāj, dekh úpar âyâ.
 Pal pal meū badle rang, paltî kâyâ,
 Terâ to hukm nahiñ jâtâ pherâ ;
 Rājâ, raho alag, mân kahnâ merâ.”

XVII.

Rājâ to mânâ nahîù, pahile kínâ wâr.
 Jânwar âyâ kûdke, sont lie talwâr.
 Sontî talwâr ik us kî mârî.
 Lie sambhâl ghâo âyâ kârî.
 Rājâ lalkâr dîe. “ Us ko mâro !
 Mat karo abîr, hâth úpar dâro ! ”

XVIII.

Jânwar ne dhâwâ kiyâ aur mâre das bîs.
 Bhujâ phâr phenke, tabhî aur uqâ de sîs.
 Sûwar kâ rûp dharâ ; úpar âyâ.
 Jânwar ne palat lie apnî kâyâ ;

When it sees a Râjâ, my Lord, it will come upon thee.
 It changes its colour and body every moment.
 I cannot disobey thy orders ;
 (But) Râjâ, keep aloof and hearken to my words.”

XVII.

The Râjâ would not listen and made his first attack.
 The beast leapt at him and he drew his sword.
 Drawing his sword he struck it once.
 Receiving the blow it was wounded.
 The Râjâ called out : “ Kill it !
 Make no delay and capture it ! ”

XVIII.

The beast charged and killed some twenty men.
 It tore off their arms and hurled about their heads.
 In a boar’s form it attacked them.
 The beast then changed its form

Hâthî par wâr karâ, ghore mârâ.
Jânwar to tej khet chhođen sârâ.

XIX.

Harì Chand Râjâ kahe, badan giâ ghabrâ :
“ Leke tegh tarâsh dûn, jo koi hatke jâ.
Jis ke úpar ko kûd jânwar jâve,
Us kî to âj gale phânsî âve ! ”
Nagarî meñ shor machâ aisâ bhârî :
‘ Râjâ kî lâj ik jânwar târî ! ’

XX.

Jânwar ne dhâwâ kiyâ ; úpar kînâ wâr :—
Jab Râjâ ke bâgh ko bahut kiyâ bismâr :—
Dînâ dâr dâr, pair sir par mâtâ.
Pahilî hî bâr paran Râjâ hârâ.
Man meñ to soch kare Chhatardhârî :—
‘ Kyâ karûn ilâj ? Parî biptâ bhârî ! ’

And attacked the elephants and slew the horses.
All the swift animals (that were there) fled from the field.

XIX.

Râjâ Harì Chaud cried out at this extremity :
“ I will kill him with my sword that turneth back.
Over whom the beast shall leap and escape,
Shall be hanged this very day ! ”
And it was widely noised throughout the city :
‘ A beast hath ruined the Râjâ’s honour ! ’

XX.

The beast attacked and leapt upon the Râjâ :—
It had greatly destroyed the Râjâ’s garden :—
It put its paws on his head (and leapt over him).
At the very first the Râjâ went back on his word.
The king thought in his heart :—
‘ What remedy have I now ? Great is my misfortune ! ’

XXI.

Mâlî.

“ Râjâ, merî bât kâ karâ nahîn aitbâr !
 Jatan banâo kyâ bane ? Giâ paran ko hâr !
 Paran ko baðar diâ, hârî bâjî !
 Âge, Mahârâj, rahe terî râjî.
 Maiñ ne jo bât kahî âge âî.
 Tum ne, Mahârâj, daghâ kaise khâi !”

XXII.

Râjâ ko dosht hûi :—“ Kîje kaun ilâj ?
 Bât gaî Darbâr kî sabhî bigârâ kâj !”
 Ban ke bîch giâ Râjâ bîrâ,
 Sûraj targash badan sundar hîrâ.
 Mirg kâ bichâr kare Râjâ bole ;
 Brâhmañ se pûchh rahâ : “ sat ko tole.”

XXI.

Gardener.

“ Râjâ, thou wouldst not believe in my words !
 What canst thou do now ? Thy oath is broken !
 Thou hast broken thy oath and lost the game !
 For the rest, my Lord, it is thy pleasure.
 What I said hath come to pass.
 How much wrong hast thou done, my Lord !”

XXII.

The Râjâ was frightened (and said) :—“ What shall I do ?
 The oath given in Court hath been all broken !”
 The noble Râjâ went into the forest,
 His fair body shining as the sun and like a diamond.
 Thinking of the deer the Râjâ spake
 And asked the Brâhmañ to tell him the truth.*

* ‘The beast’ has now become ‘a deer,’ and in that form speaks as the Brâhmañ Viśvâmitra to the Râjâ.

XXIII.

Biswāmitr Brāhmaṇ.

“ Mirgâ to dekhâ nahîn ; sun, Râjâ parbin ;
 Ik arzî merî suno, kahtâ hûn parâdhîn.
 Ajodhâ ko âj lagî merî tayyârî ;
 Râjâ Hari Chand sunâ satâdhârî.
 Izzat kî kâj mahâ biptâ bhare :—
 Kaudî nahîn pâs, byâh kaise kare ? ”

XXIV.

Râjâ Hari Chand.

“ Ajodhâ kâ rahnâ gîâ aisâ atkâ kâm :
 Phaîsâ paran ke bîch meâ. Merâ Dâtâ Râm !
 Atkâ hai kâm, paran kînâ bhârî ;
 Mîthâ jal âj lage mujh ko khârî !
 Ab to kuchh dân dîâ nâhîn jîtâ,
 Bipr, maiñ sach kahûn tum se bâtâu.”

XXIII.

Biswāmitr, the Brâhmaṇ.

“ I have seen no deer ;* hear, my wise Râjâ ;
 Hear a prayer of mine which I bring respectfully.
 I go to Ajudhiâ to-day,
 For I have heard that Râjâ Hari Chand is full of virtue.
 A great misfortune hath befallen my honour :—
 I have no money, so how can I perform the marriage ? ”†

XXIV.

Râjâ Hari Chand.

“ I am prevented from staying in Ajudhiâ,
 As my oath has been broken. God is my Redeemer !
 My difficulty is that I made a great oath,
 And to-day sweet water tastes bitter to me !
 I can give thee no alms now,
 O Brâhmaṇ, and I tell thee truth.”

* i.e., “ the beast”—the poet is confused here.

† Of my two daughters : see further on in stanza XXV.

XXV.

Biswâmitr Brâhman.

“ Satwâdî Râjâ sunâ mulkon meñ sarnâm.
 Kanîyân donoñ biyâh de, nâ tû de kuchh dâm.
 Kanîyân bar jog bhaî merî, Râjâ,
 Atkâ hai kâj, bachan sunîyo tâjâ.
 Gangâ ashnân karô, Chhatardhârî ;
 Kar le kuchh nâm, âj terî bârî !”

XXVI.

Ban meñ ghorâ bândhke, karan lagâ ashnân.
 Hâth jor thâdâ kharâ : “ Bipr, lîjo dâñ.
 Mângo, Mahârâj, jaise ichhâ tere.
 Hâthî, gajbâj, mâng kane mere.
 Châhîye so mäl, mulk ham se lîje.
 Itnâ ahsân ik mujh par kîje.”

XXV.

Biswâmitr, the Brâhman.

“ I have heard thy great name, Râjâ, throughout the land as virtuous.

Let me marry my two daughters and never mind the alms.

My daughters are ripe for marriage, Râjâ,
 I am in difficulties and my tale is new.
 Bathe in the Ganges,* O King ;
 To-day is thy opportunity for gaining a name !”

XXVI.

Fastening up his horse in the forest he prepared to bathe.†
 He stood with his joined hands and said : “ Brâhman,
 take thy dues.

Ask, my Lord, according to thy desire.
 Ask elephants and hawks of me.
 If thou desirest goods, take my country.
 Lay me under this obligation.”

* Idiom : perform a good work ; in this case by helping to marry off the Brâhman’s daughters.

† i.e., to do the good work the Brâhman demanded of him.

XXVII.

Biswámitr Bráhman.

“Sâth bhâr swarran mujhe, Harí Chand, kar dân.
 Nîche ko mat dekhîye, kar Gangâ ashnân.
 Kar Gangâ ashnân paran dhâran kîje;
 Swarran ke sâth bhâr mujh ko dîje.
 Duniyâ ke bîch baje terâ bâjâ;
 Tab to ânand suphal bolûn, Râjâ.”

XXVIII.

Râjâ Hari Chand.

“Châlîs bhâr meñ lîjîye is gunþhî* kâ mol ;
 Bîs bhâr meñ basat le : dîne tum se khol.
 Maiñ ne sab khol dîe jitnî sârî.
 Âge, Mahârâj, rahî manshâ thârî.
 Sâth bhâr dân dîe maiñ ne sâre.
 Ab to ghar baith, mere Brâhman piyâre.”

XXVII.

Biswámitr, the Bráhman.

“Give me dues of sixty loads of gold, Harí Chand.
 Look not down, but bathe in the Ganges.†
 Bathe in the Ganges and take an oath,
 To give me sixty loads of gold.
 Thy glory shall be noised throughout the world,
 And I will call thee happy and blessed, Râjâ.”

XXVIII.

Râjâ Hari Chand.

“Take this ring for forty loads of gold,
 And my property for twenty loads : and I have given
 all.
 I have given all I have.
 For the rest, my lord, thy desire remains.
 I have given the whole sixty loads in alms.
 Go to thy house now, my dear Brâhman.”

* For angûthî.

† Idiom : do it quickly.

XXIX.

Biswāmitr Brāhmaṇ.

“ Rājā, tū sarb ans de dachnā dekar piyār.
 Yeh prabhe ke same hai, kar beṛe ko pār :
 Beṛā kar pār, mere Rājā gyānī.
 Satiyā kā kambh sunī terī Rānī.
 Dachnā de aur bane pūran āsā ;
 Terā Baikunṭh dhām hovegā bāsā.”

XXX.

Rājā Harī Chand.

“ Ik Rānī Tārāwatī, ik betā Kañwar Rohtās :
 Ik Rājā Harī Chand hai khaṛā tumhāre pās.
 Hāzir main pās khaṛā, lije arjī :
 Kah de, Mahārāj, kaisī terī marjī ?
 Jodhiā meñ chāl, aur lije bīrā.
 Mat karo abīr, karo man meñ dhīrā.”

XXIX.

Biswāmitr, the Brāhmaṇ.

“ Rājā, give me every part of my dues with gladness.
 This is the opportunity for thee to take thy boat over,*
 To take thy boat over, my wise Rājā.
 I have heard that thy Queen is a pillar of virtue.
 Grant me my fees and fulfil my hope,
 That thou mayest dwell in Heaven for thy home.”

XXX.

Rājā Harī Chand.

“ I have a Queen Tārāwatī and a son Prince Rohtās,
 And I Rājā Harī Chand stand before thee.
 I stand before thee, hear my prayer :
 Tell me, my Lord, what is thy desire ?
 Come to Ajudhiā and take thy dues.
 Make no delay and have patience in thy heart.”

* To obtain salvation.

XXXI.

Ban men se chal pare, Jodhiapur mein ae.
 Woh Râjâ Harî Chand ke baitâ âsan lâe ;
 Âsan to lâ dâ Bipr piyâre.
 Râjâ ke mân ik pal meu mâre :
 “ Lâyâ taiu bâgh khili dâli dâli.
 Dachnâ bin dâni chalâ sagrâ khâli.”

XXXII.

Râjâ Harî Chand.

“ Sun, Râni Târâwatî, dâu dâi sarb ans.
 Dachnâ mein tînoi bike, na râkh liâ kuchh ans.
 Chhatri kâ ans râkh mânî ue nahîn lînâ.
 Marnâ bar-hakk, nahîn sat ko dinâ.
 Râni, dhar dhîr, karam kâran niyârâ.
 Bidhnâ kî dât nahîn metanhârâ.”

XXXI.

They left the forest and came to Ajadhiâ City,
 Râjâ Harî Chand took his seat there,
 So also did the friendly Brâhmañ.
 In one moment he ruined the Râjâ's honour (and said) :
 “ Thou hast planted a garden (of virtue) and every
 branch is blossoming,
 But without alms it is all useless.”

XXXII.

Râjâ Harî Chand.

“ Hear, Râni Târâwatî, I have given away every part of
 me in alms.
 We three must be sold for alms, for I have kept back
 no part.
 I have kept back no part of the Chhatri.*
 It is better to die than to give up virtue.
 Râni, have patience, fate cannot be avoided.
 The lines of fate cannot be blotted out.”

* i.e., of himself as a Kshatriya or Chhatri. The ‘parts’ of himself were his own body and those of his wife and son.

XXXIII.

Betâ lînâ sang meñ, aur Rânî lînî sâth,
 Brâhmañ ko kahne lage : “ suno hamâri bât.
 Meri sun bât, chalo, Panđit gyânî.
 ‘ Lîjo kahîn dâm,’ kabe tum se Rânî.
 Châhe jaliân bîch dâm apne lîje.
 Itnâ, Mahârâj, karam mujh pe kîje.”

XXXIV.

Panđit lekar sang meñ giâ Banâras Gâm.
 Us Kâsî ke bîch meñ mânjan lagâ dâm ;
 “ Barde hain pâs tîn ; lîjo, koî !
 Sâth bhâr dâm kahâ tum se soî.
 Saudâ sastâ hai ; âj koî lîjo !
 Sâth bhâr dâm mujhe dil se dîjo !”

XXXIII.

He took his son and his Queen with him
 And said to the Brâhmañ : “ hear my words.
 Come, hear my words, my wise Priest.
 ‘ Get our price from somewhere,’ saith the Queen to thee.
 ‘ Get thy price (somewhere) in the world.
 Show me this favor, my Lord.’ ”

XXXIV.

The Priest took them with him and went to Banâras City.
 And began to demand a price for them in Kâsî,* (say-
 ing) :
 “ I have three slaves ; buy them, somebody !
 I demand sixty loads of gold from you !
 The bargain is a cheap one, buy them to-day !
 Gladly give me sixty loads of gold !”

* i.e., Banâras.

XXXV.

Bis bhâr rãndî ne dîe aur Rânî lînî mol ;
 Bâki to chhode nahîn ; dîe tarâzû tol.
 “ Bis bhâr dâm, Bipr, mujh se bharnâ,
 Is meñ takrâr koi nâhîn karnâ.
 Mujh ko rasid âp dil se dîjo ;
 Pichhe Rânî ko sâth mere kîjo.”

XXXVI.

Us rãndî ke hâth se Bipr lînî dâm.
 Randî ko rukhsat kiyâ, sabhî bane subh kâm.
 “ Sabhî subh kâm kare Dâtâ mere.
 Kartâ ke ank nahîn jâte phere.”
 Pichhe se Bipr ik bânî bole :
 “ Larkâ ik aur bike, dil kî khole.”

XXXVII.

Baijnâth Seth.

“ Larkâ mujh ko dîjo ; suno, Bipr Mahârâj.
 Mol karo, sachî kaho, Bipr, parmârath ke kâj.

XXXV.

A courtezan gave twenty loads and bought the Rânî,
 And weighed out the price, leaving nothing.
 (Said she) : “ I owe twenty loads, O Brâhmañ,
 And will not quarrel over it.
 Gladly give me a receipt for it,
 And then give me over the Rânî.”

XXXVI.

The Brâhmañ took the price from the courtezan.
 He dismissed the courtezan and obtained all his desire.
 (Said he) : “ God hath fulfilled all my desire.
 The will of God cannot be turned back.”
 Next said the Brâhmañ :
 “ I freely offer this lad for sale.”

XXXVII.

Baijnâth, the Merchant.

“ Give me the boy, hear me, my Lord Brâhmañ.
 Fix the price and say truly, Brâhmañ, for pity’s sake.

Satki ik bât kaho, Bipr bhâi.
 Sat ki mirjâd Bed châron gâi.”
 “ Eh lajkâ tujhe diâ bîs bhâr, Mahârâjâ.
 Abhî dîjo tolke, tujhe sunâun kâjâ.”

XXXVIII.

Baijnâth Seth.

“ Lañkâ mujh ko dîjo, suno, Bipr Mahârâj,
 Abhî dîjo tolke, tujhe sunâun âj.”
 “ Tujh ko mainâ âj kahî sachî bânî.
 Bîs bhâr bich dîe Târâ Rânî,
 Saudâ sastâ hai, is se hanske lîjo.
 Is kâ kuchh bhed kahîn mat nâ dîjo.”

XXXIX.

Bîs bhâr swarran dîe; lañkâ lînâ sang.
 Saump dîe sab lachhmî, nirmal kînî ang.

Say one true price, friend Brâhmañ.
 The four *Vedas* have sung the praises of truth.”
 “ I give thee this boy, my Lord, for twenty loads.
 Weigh it out at once, I tell thee.”

XXXVIII.

Baijnâth, the Merchant.

“ Give me the boy, hear, my Lord Brâhmañ.
 I will weigh it out now, to-day I tell thee.”
 “ I have told thee truth to-day.
 I have sold the Rânî Târâ for twenty loads.
 It is a cheap bargain, take him from me.
 Let there be no secrets in this.”

XXXIX.

He gave the twenty loads of gold and took the boy
 with him.
 He handed him over all his money and purified his
 body.*

* Idiom : had a son. This would argue that he had been previously childless.

Nirmal sab ang banî, Har kî mâyâ.
 Seth ko jawâhir, lâl, kundan pâyâ :
 Bhogî sukh chain, drab mâyâdhârî :
 Biptâ sab dûr gaî jitnî sârî.

XL.

Kalwâ Chandâl.

“ Mol kaho Hari Chand kâ, lijo ham se mâl.
 Châhe soî lîjîye, tujhe sunâyâ hâl.
 Tujh ko maiñ hâl kahâ sachî bâuî.
 Kahânî kî jog nahîn, so nahîn kahânî.
 Kah denâ mol tol iko bârî :
 Rît rît bât karo jitnî sârî.”

XLI.

Biswâmitr Brâhman.

“ Eh Râjâ satwant hai, sat kî bole bât.
 Betâ bikâ bazâr meñ, got ginâ nahîn nât.

By the wondrous (power) of God his body was purified,
 The merchant obtained jewels and rubies and gold,
 He dwelt in comfort and became very rich,
 And all trouble was absent from him.*

XL.

Kâlwâ, the Scavenger.†

“ Fix a price for Hari Chand and take it from me.
 I say truth, take what thou wilt.
 It is truth that I have told thee.
 One should not say that which is unworthy.
 Tell me the price once for all,
 Speaking proper words.”

XLI.

Biswâmitr, the Brâhman.

“ This Râjâ is virtuous and speaketh truth.
 His son was sold in the market without noting caste
 or clan.

* i.e., his purchase prospered him.

† To Visvâmitra.

Sat ke partâp tajî sagrî mâyâ.
 Sat ke partâp bikan Kâsî meñ âyâ.
 Bîs bhâr swarran ke mujhe abhî denâ :
 Râjâ Hari Chand pâs apne lenâ.”

XLII.

Swarran dînâ tolke, bîs bhâr kiyâ mol ;
 Sâth lîâ Mahârâj ko, karke pûrâ tol.
 Bîs bhâr dâm dîe, bajé bâjâ.
 Marghat ke râkh diâ chaukî meñ Râjâ.
 Baniye se roz ser sattû letâ,
 Râjâ Hari Chand nahîn sat ko detâ.

XLIII.

Gangâ Randî.

“ Bîs bhâr mainî ne dîe, Râni, tere mol.
 Peshâ karnâ paregnâ ; dînâ tum se khol.

For virtue's glory he gave up all his wealth.
 For virtue's glory he hath come to be sold in Kâsî.
 Give me twenty loads of gold now,
 And take Râjâ Hari Chand with thee.”

XLII.

He weighed out the twenty loads of gold for price,
 And took the Râjâ with him, after paying the full price.
 He paid the twenty loads and beat the drum (of his
 glory).

He placed the Râjâ as guardian over the burning-place.*
 Daily he procured a *serf* of coarse flour from the trader.†
 Still Hari Chand gave not up his virtue.

XLIII.

Gangâ, the Courtezan.‡

“ I bought thee, Râni, for twenty loads.
 I tell thee that thou wilt have to be a courtezan.

* Where his duties would be to see that the fees for burning the dead were properly collected.

† 2 lbs. ‡ As food for Hari Chand. § To her slave the Râni Târâ.

Tum se maiñ khol dîe dil kî Rânî.
 Gangâ se nîr bharo merâ pânî.
 Mat kare andesh, âp khânâ khâo,
 Gangâ ashnân karo, abhî jâo.”

XLIV.

Ik ausar pâ chalî Rânî dil meñ Gangâjî ke nahâne ko.
 Tap tej bârhâ aur sîl charhâ, lagî mukat silâ pe jâne ko.
 Pat khol dîe detâ tajke, kuchh gham na rahî sarmâne kî.
 Râjâ ke soch kare Rânî ; ‘tajvîj kare kyâ khâne kî?’
 [Kishn Lâl Shib Kainwar], sang Harî Chand nazar pañâ
 Rânî kî.
 Atamrâm ko chîn liâ, rahî bat nahîn samjhânî kî.*

I have told thee, Rânî, what is in my mind.
 Get me water from the Ganges (daily).
 Have no anxiety and eat thy food.
 Go and bathe in the Ganges now.”

XLIV.

Thus the Rânî had an opportunity to bathe in the
 Ganges.†
 Her glory shone and her virtue increased towards
 attaining salvation.
 She took off her veil and felt no shame.
 The Rânî left the water and began to think how the
 Râjâ was obtaining his food.
 [Say Kishn Lâl and Shibkainwar‡] her glance fell on
 Harî Chand.
 Her soul went out of her beyond telling.

* This verse is in a metre peculiar to itself, as though it came from another song.

† And so obtain salvation.

‡ The authors of the poem : see below at the end of it.

XLV.

Rānī Tārā.

“ Rājā, apne chit kī bhūl kho mat ko.
 Jab lag bāt na bhākhe, tab lag kāraj ho.
 Rājā, main araz karī tum se soī.
 Tājub kī bāt: kahān kāyā khof ?
 Sūkh gīā badan, hūi pinjar kāyā.
 Kaise tū soch kare ? Kyūn na khāyā ? ”

XLVI.

Rājā Harī Chand.

“ Rānī, Bipr wahī hai ; sābit māuge dān.
 Lāj gaī, to jān de ; sat nahīn denā jān.
 Sat ko na jān dīā, merī piyārī.
 Sat kī partāp hūi ham se niyārī.
 Sat ke hī kāj gīā betā ham se.
 Sat kā sat saug kahā main ne tum se.”

XLV.

Rānī Tārā.

“ Rājā, tell not the secret of thy heart.
 As long as the secret is not out, thou wilt prosper.
 Rājā, I told thee this before.
 Wondrous it is whither thy body hath fled.*
 Dried up is this thy bony body.
 Why art so anxious ? Why dost not eat ? ”

XLVI.

Rājā Harī Chand.

“ Rānī, it is the Brāhmaṇ’s (fault) that demanded his full dues.
 If thy honor go, let it go, but let not thy virtue go.
 I let not my virtue go, my love.
 For the glory of virtue thou art parted from me.
 For the sake of virtue my son hath left me.
 It is only of virtue that I speak to thee.”

* That thou art so thin.

XLVII.

Rânî Târâ.

“ Râjâ, mujh ko bhî biptâ pañî rañdî ke darbâr.
 Bolan kâ tûtâ hûâ, ron zâr-bazâr.
 Kartâ kî dât nahîn jâte phere.
 Âge takdîr rahe, kauthâ mere.
 Rañdî ne zor zulam mujh par kînâ.
 Peshâ karne ko kahî, mushkil jînâ ! ”

XLVIII.

Râjâ Harî Chand.

“ Rânî gharâ uñhwâ de, kahtâ hove âdhîn.
 Rât dinâñ tarphûñ, pañâ jaise jal bin mîn.
 Rânî, har wakt sabar kaise âve ?
 Dekhûñ chau taraf, nahîn rastâ pâve.
 Biptâ ke kâj pare, sevâ Kâñsi.
 Apnâ to maran, jagat kartâ hâñsi ! ”

XLVII.

Rânî Târâ.

“ Râjâ, great is my trouble at the courtezan’s house.
 I cannot speak and weep incessantly.
 The will of God cannot be turned back.
 Fate is before us, my husband.
 Great is the tyranny of the courtezan upon me.
 She tells me be a courtezan and hard it is to live ! ”

XLVIII.

Râjâ Harî Chand.

“ Rânî, help me with the pitcher, I ask thee humbly.
 Restless am I day and night, as a fish out of water.
 Rânî, how can patience be ever with us ?
 Looking all around I see no way (of release).
 To overcome my trouble I dwell at Kâñsi.
 I am dying and yet the world jeers ! ”

XLIX.

Rânî Târâ.

“ Chhâtî tak jal men baṛo, aur ghaṛâ lîjे thâe.
 Sat Nâm ke tek hai, ab tû ghar ko jâe.”
 Ghaṛe ko to thâ lîā, bhangî ke âvè :
 Baniyâ se pher ser sattû lâve.
 Jab to khâne ko lagâ Bipr âyâ ;
 Sâbit lîā mâng ; nahîn khâne pâyâ.

L.

Gangâ ke ûpar khaṛî, Rânî dhârî dhîr.
 Soch kare maṇ men khaṛî, nain se â giâ nîr.
 Nainon se nîr hûâ us ke jâre :
 “ Lâjjâ kî bât mare sat ke mâre.
 Duniyâ men âj nahîn merâ koî.”
 Biptâ ko yâd kar Rânî roî.

XLIX.

Rânî Târâ.

“ Go breast deep into the water and lift up the pitcher.
 Trust in the True Name (God) and go to thy home.”
 He lifted up the pitcher and went to the scavenger’s,
 And then got his *ser* of coarse flour from the tradesman.
 When he began to eat the Brâhmaṇ came
 And demanded the whole of it, so that he had nothing
 to eat.

L.

Standing by the Ganges the Queen had patience.
 Standing there thinking tears fell from her eyes.
 Tears fell from her eyes : (said she) :
 “ It is shameful that I suffer thus for virtue’s sake.
 I have no friend in the world to-day.”
 Thinking of her misery the Queen wept.

LI.

Râni man meñ jhuri thi, giâ wahâi seth :
 “Tû gharâ kaisî bharî ? Kahâi lagî karam ke hetî ?”
 Betî kâ bachan kahâ : “ Mukh se bolo,
 Apnâ to bhed kaho, sat ko tolo.
 Tujh ko chhuṭwâke jabhî khânâ khâun ;
 Ab to main nâhîn palat ghar ko jâun.”

LII.

Pânî bhar Râni chalî rândî ke ghar jâe.
 Pichhe âe sethjî aur kahan lage samjhâe.
 Kahte samjhâe : “ Suno, rândî piyârî,
 Râni kâ mol kaho khâtir mahârî.
 Bis bhâr swarran ke mujh se lije,
 Râni ko âp mujhe dil se dîje.”

LI.

While the Queen was grieving a merchant* went there,
 (And said) : “ Why art filling pitchers (with water) ?
 How hast thou come to misfortune ?”
 Calling her daughter (he said) : “ Tell me,
 Tell me the truth about thy secret.
 I will not eat till I have released thee,
 Nor will I return home (till then).”

LII.

The Queen got the water and went to the courtezan.
 The merchant followed her and spake.
 Said he : “ Hear, friend courtezan,
 Tell me the price of the Queen.
 Take twenty loads of gold from me,
 And graciously give me the Queen.”

* i.e. Baijnâth, who had bought her son.

LIII.

Gangâ Ranđlî.

“ Bis bhâr swarran dâ, suno, seth gunwân.
 Rânî ham se lîjo, tujhe nahîn dûn jân.
 Rânî ko sâth karûn, kuchh na lenî.
 Tujh ko jawâb nahîn ultâ denî.
 Yeh to, Mahârâj, kare âge tere.
 Mat karo aubîr, le jâ apne dêre.”

LIV.

Rânî lînî seth ne, aur bete se dîe milâî.
 Marne se to bach gaî, aur kînî Râm sahâî.
 Bete ke pâs gaî Târâ Rânî,
 Jab to yeh bât gaî jag mei jânî.
 Mâtâ aur putr mile, bâtâni kholî.
 Ânkhoñ se nîr chalâ, deke kolî.

LIII.

Gangâ, the Courtezan.

“ I paid twenty loads of gold for her, hear, my wise merchant.
 Take the Queen from me, I will not let thee go back.*
 I give the Queen and take nothing (for her).
 I will make thee no refusal.
 Here she is, my Lord, I offer her to thee.
 Make no delay and take her to thy home.”

LIV.

The merchant took the Queen and brought her to her son.
 She was saved from death, for God helped her.
 Rânî Târâ went to her son,
 And all the world knew of it.
 Mother and son met and told (each other) their stories.
 Tears fell from their eyes, as they embraced.

* On thy bargain.

LV.

Rānī Tārā.

“ Beṭā, jāo bāgh meñ, phūlon kī dekh bahār :
 Un ko lo jāo sāth meñ jitne tere yār.
 Lārkon ko sāth leke bāghon meñ jāo ;
 Gajre phūlon ke gānd ulte ào.
 Daliyā phūlon kī ik dil se bharīye ;
 Āunā shitāb, der mat na kariye.”

LVI.

Gale bāñh dālke piyārā, woh bāghon meñ dhāyā ;
 Bāghbānoñ se yāñ bolā, “ barg lene ko maiñ àyā.”
 Dharā jab dast phūlon pe, nikalke nāg ne khāyā.
 Nashe meñ ho giā ghāfil, jatan koî pesh nahāñ àyā.
 Pañā tab gardiyāñ khāke, zard nīlī hūñ kāyā :
 “ Merī mātā se kahnā, mujhe sīne se nahāñ layā.”

LV.

Rānī Tārā.

“ Go, my son, into the garden and see the beautiful flowers,
 And take all thy companions with thee.
 Go into the garden with the boys,
 And come back with garlands of flowers.
 Fill thy baskēt with flowers happily,
 And come back quickly, and make no delay.”

LVI.

With arms round (each other's) necks they went into the garden,
 And (the prince) said to the gardeners : “ I am come for flowers.”
 As he put his hand to the flowers a snake came out and bit him.
 He became insensible and there was no help for him.
 He fell backwards and his body became pale and blue :
 (Said he) “ Tell my mother that she hath not pressed me to her breast.”

LVII.

Rājkañwar Rohtās.

“ Merâ piyârâ hai jo koî, mere bedan kaho soî.
 Nahîn jîne kâ main, sâkî ; nahîn rah giâ dam koî,
 Burd kar de mujhe âke, merâ dil milne ko châhâ.
 Milâ hai gul se gul, jâke daskar woh sâmp ne âke mâtâ.”
 Brâhmañ palatke kâyâ sunâ mâtâ se yûn bole :
 “ Rohtâs kî nayâ pañî manjdhâr meñ dole.”

LVIII.

Bete kâ marnâ sunâ Rânî kiyâ andes.
 Bâl bakherî mahil meñ, aur Joggîn kâ kiyâ bhes.
 Joggîn kâ bhes bharâ, tajâ sab kâ nâtâ.
 Aisâ to dukh sahâ nâhîn jâtâ.
 Bete ke pâs gaî, chhâtî se lâyâ.
 Umar thi nadân, nahîn bilsâ khâyâ.

LVII.

Prince Rohtâs.

“ Let him who is my friend go and tell her of my misfortune.
 I shall not live now, my friends ; no breath is left me.
 Let her come and perform my obsequies, for my heart
 would meet her.
 Flower met flower and a snake slew him.”
 The Brâhmañ changed his form and spake to his mother :
 “ The boat of thy Rohtâs is wandering in mid-stream.”*

LVIII.

The Queen was sorrow-stricken on hearing of her son’s
 death.
 She dishevelled her locks in the palace and put on the
 garb of a *Joggîn*.†
 Putting on a *Joggîn*’s garb she deserted her kindred.
 She could not bear such a sorrow as this.
 She went to her son and took him to her breast.
 Young was he and had (as yet) known not enjoyment.

* Figurative for “ he is dying.”

† Female ascetic.

LIX.

Rājkañwar Rohtās.

“ Ai.mâtâ Târâwatî, sachî karke jân.
 Pitâ milan se rah gîâ, mere nikas prân.
 Marne kî nâhîn rahî mujh ko sansâ.
 Duniyâ se âj chalî merî hansâ.”
 Chhut gaî prâu, kharî pîtî chhâtî.
 “ Betâ koî nâhîn rahâ merâ sâthî !”

LX.

Râni le marghat gaî, aur chatâ lagâi ân.
 Marne kî tayyârî karî, apni khongî prân.
 Tajî thi prân, jabhî Râjâ âyâ.
 “ Lenâ nâhîn hukm :—dâgh kaisî lâyâ ?
 Panch take swarran ke mujh ko dîje.
 Pichhe lajke ko phûnk marghat dîje.”

LIX.

Prince Rohtâs.

“ O Mother Târâwatî, know the truth,
 I have not met my father, and my life goes,
 But I have no fear of death.
 And to-day my soul will leave the world.”
 His life departed and she stood and beat her breast,
 (Saying) : “ I have no son with me now !”

LX.

The Queen took him to the burning-place and raised a
 pyre.

She prepared to die by destroying her own life.*

As she was about to give up her life Râjâ (Harî Chand)
 came up (and said) :

“ Thou art forbidden to do this :†—what disgrace art
 thou bringing upon me ?
 Give me five pieces of gold,
 And then thou canst burn the boy in the burning-place.”

* This is a very curious incident : the Queen is about to commit *sati* for her son instead of her husband.

† i.e., perform the obsequies without paying a fee.

LXI.

Râni Târâ.

“ Pânch tâke parbat hûe, kaudî nahîn pâs.
 Betâ terâ mar giâ ; sun merî ardâs.
 Yeh to ardâs suno, kanthâ mere.
 Kaisî aurît hûî dil meñ tere ?
 Pânch tâkâ, bol, âp kis se lîtâ ?
 Mujh ko bête ko kyûn na phûnkan detâ ? ”

LXII.

Râjâ Harî Chand.

“ Us Kalwâ ke hukam ko kaise karûn adâl ?
 Jiuâ to bhârî hûâ, lenâ mujhe mahsûl.
 Us ko jawâb, kaho, kaise dîje ?
 Bipr anrît kare hañske lîje.
 Mujh ko to pânch tâkâ denâ châhiye.
 Is kâ jawâb mujhe, Râni, deîye.”

LXI.

Râni Târâ.

“ Five pieces (of gold) are a mountain to me, I have not
 a mite.
 It is thy son that is dead ; hear my prayer.
 Hear this my prayer, my husband.
 What unlawful thing is in thy heart ?
 Of whom art thou demanding the five pieces ?
 Why wilt not let me burn thy son ? ”

LXII.

Râjâ Harî Chand.

“ How can I disobey the orders of Kalwâ ?
 It is hard to live, but I must take the fees :
 Or how should I answer him ?
 It is the Brâhmañ that gladly doeth unlawful things.
 Thou must give me the five pieces.
 Answer me this, Râni.”

LXIII.

Sir kâ chîr utârke us ke denâ hâth.
 Âg dîe jab chatâ meñ, jalne baithî sâth.
 Chatâ lie dekh, jabhî Bipr âyâ ;
 Rânî nangî hûî dekhî kâyâ.
 Râuî sarmâke satî andar âî ;
 Bipr lâsh kâdh âgî lagâî.

LXIV.

Biswâmitr Brâhman.

“ Dâkin âî satî meñ, sunîye, Kalwâ, bât.
 Âdamkhorî ho rahî, karan lagî utpât.
 Baijnâth Seth kâ woh lañkâ khâyâ.”
 Râjâ ke pâs jabhî Kalwâ âyâ.
 “ Leke shamsher abhî jaldî jâo ;
 Dâkin ko mâr abhî hâzir âo.”

LXIII.

She took off her veil and gave it into his hand.*
 Then she lighted the pyre and prepared to sit beside
 (the body).†
 When he saw the pyre the Brâhman came up
 And saw the Queen’s naked body.‡
 The Queen ashamed went into the *satî*’s hut
 And the Brâhman took off the corpse and set fire (to
 the pyre).

LXIV.

Biswâmitr, the Brâhman.

“ A witch hath gone into the *satî*’s hut, hear, O Kalwâ.
 Cannibal she is and is making a disturbance.
 She has eaten up the son of Baijnâth, the merchant.”
 Then Kalwâ went to the Râjâ, (and said) :
 “ Take thy sword and go quickly,
 Kill the witch and return.”

* In lieu of the fee.

† i.e., to commit *satî* : see above stanza LX.

‡ By ‘naked’ understand ‘unveiled.’

LXV.

Harî Chand talwâr sont dhâyâ nangî :
 “Aisâ kiyâ zulam merî chaukî changî !”
 Satî se nikâl lie apnî Rânî,
 Jab to Harî Chand ik bolâ bânî :
 “Larke uṭhâo, suno, âdamkhânî ;
 Marnâ kâ wakt pâs, baitho, Rânî !”

LXVI.

Hâth joṛ Rânî kharî ; “Ai mere Kartâr,
 Aisâ teghâ mâriye, tînoñ ke ho jâ pâr !”
 Râjâ shamsher sont ûpar âyâ ;
 Rânî kî ik bâr kâmpî kâyâ.
 Râjâ shamsher sont mâran lâge,
 Jab to âsmân zamîn kâmpan lâge.

LXVII.

Dâtâ ne tîr sunî us kî bhârî !
 Aisâ Mahârâj kare pûran sârî !

LXV.

Harî Chand drew his naked sword and went up (to the Rânî).
 (And said) : “Such is the disturbance thou createst,
 while I keep strict watch !”
 He drew his Queen out of the *satî*'s hut,
 And then spake Harî Chand :
 “Take up the boy, hear, thou cannibal ;
 Thy death is near, sit here, Rânî.”

LXVI.

The Rânî stood with joined hands (and said) : “O my
 God,
 So strike thy sword that it go through all three of us !”
 The Râjâ drew his sword and came up,
 And the Rânî all at once began to tremble.
 When the Râjâ with his drawn sword prepared to strike,
 The heavens and the earth began to quake.

LXVII.

God heard the loud cries (of the Rânî) !
 Thus the Râjâ fulfilled all (his trials) !

Dâtâ ne darshan dîâ sat ke kâran :
 Jab to Mahârâj pâr âve târan !
 Nagarî pâr ân karî jitnî sârî.
 Râjâ Hari Chand, âj terî bârî !

LXVIII.

Nagarî chalî, Gangâ chalî, Kalwâ bhangî, sâth.
 " Mere to kul sab tareñ, suno hamârî bât !" .
 Dekhke ahwâl sabhî Bipr dhâyâ.
 " Lâkhoñ, Mahârâj, rache maiñ ne mâyâ.
 Râjâ ne sat mujhe nâhîn dîâ.
 Tâjub kî bât merâ larze hîâ."

LXIX.

Bipr ne jitnî kahî sunî Indar man lâe.
 " Râjâ ne tâjub kiâ, ab kuchh kahe na jâe.

God appeared to him through his virtue,
 And the Râjâ came to salvation !
 His whole city also was saved.*
 O Râjâ Hari Chand, this day was thy opportunity !

LXVIII.

The city and Gangâ (the Courtezan) and Kalwâ were
 (saved) with him.
 (Prayed he) : " Save my whole family, hear my prayer!"
 Seeing all this the Brâhmañ came (and said) :
 " Thousands of plans have I tried, my Lord (Indra),
 But the Râjâ would not give up his virtue to me,
 Wondrous it is and my heart trembles."

LXIX.

Indra listened attentively to all that the Brâhmañ had
 said.
 (Said the Brâhmañ) : " Wondrous things hath the Râjâ
 done that are beyond telling.

* Allusion to another portion of the legend of Hari Chand : see preliminary note.

Râjâ ne jît lîâ mujh ko, piyârâ.
 Chhođâ sab ráj; nahîn sat ko hârâ.
 Mâyâ aur mäl taje jitne sâre.
 Apne sab chhoř dîe dil ke piyâre.”

LXX.

Râuî apne sût ko linâ god uṭhâe.
 Larkâ to jîwat milâ ; kînî Râm sahâe.
 Jodhiâ ke bîch phir Râjâ âyâ ;
 Jitnâ sab râj, wahî pâyâ.
 Rânî mandar ke bîch âsan lâve ;
 Mâyâ ke bhog kare khele khâve.

Kishn Lâl Shibkaiwar ne bâni kahî apâr.
 Râjâ Rânî ral mile, sat ka kiyâ adhâr.

The Râjâ hath beaten me, my friend.
 He left his whole kingdom, but gave not up his virtue.
 He gave up all his money and food,
 And he gave up all that were dear to his heart.”

LXX.

The Rânî took her son* into her lap.
 Through the mercy of God she found him (still) living.
 The Râjâ went again to Ajudhiâ,
 And obtained again all his kingdom.
 The Queen went into the palace
 And enjoyed all wealth and luxuries.

Kishn Lâl and Shibkaiwar† made this great story.
 The Râjâ and Rânî met again and lived on virtuously.

* Restored to life in the interim !

† The authors : see Vol. III., p. 52.

No. XLIII.

THE LEGEND OF SHAMS TABREZ, AS TOLD BY A BARD FROM JÁLANDHAR.

[This story in a garbled way relates the usual legend of this celebrated Sūfi saint. It is to be observed that the scene of the story of his being flayed alive and wandering about after that operation is placed in Multān, where there is a tomb or shrine to a namesake: as also is that of the story of the sun broiling a fish (should be an ox) for him. The heat, so very observable at Multān, is here attributed to the action of Shams Tabrez on this last occasion. Properly speaking, however, the story should be referred to Qunia, or Iconium, in Asia Minor, where the saint really lived and died. It is noticed at pp. 404 and 573 of Vol. II. of this work.]

[Maulānā Shamsu'ddīn Muhammad Tabrezī, i.e., of Tabrez, was the Sūfi tutor of the Maulānā Jalālu'ddīn Manlvī Rūmī, who dedicated a work to him under the title of the *Dīwān-i-Shams Tabrezī*. In disputes between the opposition parties of Sūfis led by Shams Tabrezī and 'Alān'u'ddīn Mahmūd, the son of the Maulvī Rūmī, Shams Tabrezī was killed by being thrown down a well at Qunia in 1247 A.D.]

[There is in Multān an important Shi'a family, who call themselves descendants of a saint of Multān named Shams Tabrez, to whom in 1787 A.D. Mīr 'Alī, one of the family, raised a large tomb. This has, as the astute founder probably conjectured, caused the local Shams Tabrez to be confonnded with his great namesake to the profit of the shrine and its owners.]

TEXT.

Zikar Karāmāt Shams Tabrez Sāhib.

Maulā dī razā dā dam jo māre,
Allah oh de bigare kam saīwāre.
Faizoū se jahān jin kī labrez,
Hai, yāro, oh pīr Shams Tabrez.

- 5 Multān meñ buzurg jehṛē mashhūr;
Un meñ hai bayān in kā mazkūr.
Multān meñ sā ik Nawāb hoiā;
Iklotā pisar thā oh dā moiā.
Nawāb ghamūj jo eh ne pāiā,

- 10 Hukm apne se murdâ nûn jilâiâ.
 Eh kahâ, ke ‘*Mere hukm se zindâ ho.*’
 Kyûn na kahâ, ke ‘*Khudâ ke hukm se zindâ ho ?*’
 Ulmâ ne karî, ‘eh nuktagîrî
 Haigî eh khilâf sharâ pîrî.’
- 15 Tâzîr dâ hukm eh pukârâ :
 ‘Eh dâ chamrâ târo sârâ !’
 Jallâd na kar sakâ jo tâmîl,
 Tab pîr eh bolâ karke tâjîl :
 ‘Main Chamrâ utâr dêwân tainûn.’
- 20 Taklîf na, yâr, hove tainûn !’
 Ik chutkî se post-i-tan utârâ :
 Allah nûn yâd kar sidhârâ.
 Jad bhûkh ne bahut kuchh sitâiâ,
 Machhî kuchh kahîn se lâiâ ;
- 25 Bhunnan nûn jo us de hoiâ tayyâr ;
 Nafrat se haṭâ dîâ ahl-i-bâzâr.
 Sûrij nûn pukârâ hoke lâchâr :
 ‘Ham-nâm dî lâj rakh de, tû yâr.’
 Kahinde haiñ, ke niche nayar âiâ,
- 30 Aur pîr dî machhî nûn bhunâiâ.
 Multân dî garmî dî shikâyat
 Mashhûr hai : pîr dî karâmat !
 Multân meñ Âm-khâs de kol
 Firozî rozâ un kâ sâ dhol.

TRANSLATION.

The Story of the Miracles of Shams Tabrez.
 Who awaits the will of God,
 God will perform his frustrated desire.
 The lavisher of his gifts on the world,
 My friends, is the saint Shams Tabrez.

- 5 In Multân the saints are famous ;*
 Among them (even) his story is renowned.
 There was a Nawâb in Multân,
 Whose only son died ;

* Multân is a veritable City of the Saints.

- When (the saint) discovered the Nawâb's sorrow,
- 10 By his own command he raised the dead to life.
 Thus said he, 'By *my* order be alive.'
 Why did he not say, 'By *God's* order be alive ?'
 Said the doctors, 'such conduct
 Is against the law of the saints.'
- 15 The order of the law was thus proclaimed :*
 'Take off all his skin !'
 The executioner could not do it,
 And the saint said at once :
 'I will take off my skin and give it thee.'
- 20 Be not troubled, my friend !'
 (He gave) the skin of his body a pinch and took it off,
 And trusting in God he went his way.
 When he became very hungry
 He procured a fish from somewhere ;
- 25 And prepared to broil it,
 But the people of the bâzâr turned him away with
 disgust.
 Then he called out to the sun in his trouble :
 'Preserve the honor of thy namesake,† friend.'
 They say that (the sun) came down
- 30 And broiled the saint's fish.
 Complaints of the heat of Multân
 Are loud, (and it is due to) the saint's miracle !
 Near the Public Hall‡ in Multân
 Is the dome of the (saint's) blue-enamelled tomb.

* *Ta'zîr* is properly in Muhammadan law a punishment ordained by God, but left to the discretion of the judge.

† A play here on the name Shams Tabrezi, which means the Sun of Tabrez.

‡ Built by Diwân Sâwan Mall, Governor of Multân, under the Sikhs, from 1829 to 1844 A.D.

No. XLIV.

THE LEGEND OF SHÂH QUMÊS,

FROM ACCOUNTS PROCURED IN SÂDHAURÂ TOWN AND
IN THE KOTÂHÂ HILLS, BOTH IN THE AMBÂLÂ DISTRICT.

[This legend is about a local saint of much celebrity in the Ambâlâ District, whose shrine is at Sâdhaurâ and who is said to be a descendant of 'Abdu'l-Qâdir Jilâni, (flourished in Baghdâd between 1078 and 1166 A.D.) through a son 'Abda'r-Razzâq, apparently not otherwise known to history. For an account of 'Abdu'l-Qâdir Jilâni see p. 153, Vol. II.]

[The legends make out, according to a genealogy, that the birth of Shâh Qumêš occurred about 1425 A.D., and that his arrival at Sâdhaurâ for the first time took place in 1454 A.D. But in another place they make out that Alâ'u'ddin Hussain Shâh of Bengal, who reigned 1493—1524 A.D., offered his daughter in marriage to Sayyid Shâh Tâju'ddin, the saint's grandfather, and that this marriage was accepted for Sayyid Shâh 'Abdn'l-Hayât, his father. His mother was apparently according to the legend this Bengal princess. His brothers are connected with the wars of Nasib Shâh alias Nusrat Shâh of Bengal, the son and successor of Alâ'u'ddin Hussain Shâh, who reigned 1524—1538; and the legends say that the saint himself married this king's daughter. Another part of the story connects him with the wars of the Emperor Hnmâyûn in recovering the Panjâb from Sikandar Shâh Sûr in 1555 A.D., and says, too, that his brother-in-law, Sayyid 'Abdu'llah, lost his life in the expedition against Burhânpur in 1562. It also distinctly connects the saint himself with the Emperor Akbar, who did not commence his reign till 1556. This chronology, though an impossible one, makes it pretty clear that Shâh Qamêš most probably flourished in the 15th century A. D.]

[The story of the saint's and his father's royal marriages in Bengal, though not impossible, see Vol. II., p. 116, is not, so far as I can ascertain, supported by history, nor can I find out if there is any real reason for saying that his cult extends to Bihâr and Gorakhpûr, as stated in the legends.]

[The language of the stories as given to me being current Urdu I have not recorded the originals.]

I.

The Saint of Sâdhaurâ.

His name is Shâh Qumêš and he was a follower of Shekh 'Abdu'l-Qâdir Jilâni, who adopted him as his son; but some say that he was the legitimate and not the adopted son of

'Abdu'l-Qâdir.* Three large fairs are yearly held in honour of Shâh Qumês at Lodiânâ and Sâdhaurâ and in Bihâr. He was buried at Sâdhaurâ and performed his devotions at the other places, hence the fairs. They usually take place in March.

II.

The Legend of Shâh Qumês according to Pîr Muhammad of Lâhor.

I am a follower of Shâh Qumês, whose pedigree is as follows:— Shâh Qumês, son of Sayyid Shâh 'Abdu'l-Hayât, son of Sayyid Shâh Tâju'ddîn, son of Sayyid Shâh Bahâ'u'ddin, son of Sayyid Shâh Jalâlu'ddin, son of Sayyid Shâh Dâ'ûd, son of Sayyid 'Alî Nasîr, son of Sayyid Shâh, son of Sayyid Salâhûnnasar, son of Sayyid Shâh 'Abdu'r-Razzâq, son of Sayyid Shâh Muhayyu'ddin 'Abdu'l-Qâdir Jîlânî.†

One day Sayyid Shâh Tâju'ddin was sleeping in the Mausoleum‡ of Sayyid Shâh Muhayyu'ddin 'Abdu'l-Qâdir Jîlânî on the night of the 7th of Ramazân, when he saw the great saint in a dream, who told him to go to Bengal and convert to his sect Sayyid Hussain Shâh, the king thereof. Then he awoke. He soon fell asleep again and had another dream and was again told to travel to Hindûstân. He accordingly set out and in due time reached Bengal, where he began to work miracles, being especially successful in obtaining many followers at Gorakhpûr. The king heard of these and became his follower. After a while the king sent his minister to the saint asking him to accept his daughter in marriage, saying he had made a vow to give her to him. The saint, however, wanted the girl to be married to his son Sayyid Shâh 'Abdu'l-Hayât, then resident in Baghdâd, and in the end they were married in due form.

Soon afterwards Sayyid Shâh Tâju'ddin left for Baghdâd and put up at Bannûr§ on the way, staying in a *masjid*, outside

* This would make him out to have existed 300 years at least before the rest of the legend does.

† This genealogy makes out the birth of Shâh Qumês to have been about 1425 A.D. which corresponds fairly with the rest of the tale.

‡ i.e., in Baghdâd, see below.

§ In the Patialâ State.

which he tied up his horse. Next day when the people came to say their prayers they objected to the horse being there, as his urine and *excreta* would defile the *masjid*. The saint, however, said that that would never happen, and though it commenced raining and continued to do so for forty days, during which the horse was never moyed, he had no calls of nature! The saint worked many other miracles besides this and many people followed him, but he would not have them for disciples and said he would send his grandson Sayyid Shâh Qumêš to them, whom they could follow. He then went away.

Sayyid Shâh 'Abdu'l-Hayât had three sons, *viz.*, Shâh Qumêš, Sayyid Shâh Muhammad Zâkirî and Sayyid Shâh 'Abdu'l-'Azîz. One day Muhammad Zâkirî was playing with some boys, who were riding wooden horses, and as he had not one he got on to a wall and made it run about with him. This made his father very angry and he cursed him to die an untimely death, which duly came to pass. Sayyid Shâh 'Abdu'l-'Azîz suffered martyrdom when his mother's brother, Nasîb Shâh, was fighting to extend his dominions.

Shâh Qumêš devoted himself to the service of God and was married to the daughter of Nasîb Shâh, but he would not have connection with her. One day while he was praying she came and stood before him and he told her to sit down, but she would not do so, though he repeated the command more than once. At last he cursed her to sink into the earth, which she did at once and was seen no more. When Nasîb Shâh heard of this event he went to the saint and said that his first daughter had met her fate and wanted him to marry another. This made the saint angry and he left for Sâdhaurâ, where he dwelt in the service of God for forty years. He then went on a pilgrimage to Makkâ, after which he dwelt at Baghdâd with his grandfather, who gave him an ewer of water and told him to go away with it and to dwell at that place, where all the water was found to be expended. He accordingly started and found that the ewer was quite dry at Sâdhaurâ, so he took up his abode there under a dried up tree. This immediately became green and under it he lived. This was in

A.H. 858 (or A.D. 1454.)* Near the tree he prayed that a well might come into existence, and when it did so miraculously, he used the water for drinking and for his ablutions. These miracles made him famous and the chief Qâzî† of the place became his follower along with many other residents. Soon after this the saint went to Pirpûr, which is close by, and there married the daughter of Shekh 'Abdu'l-'Azîz,‡ and then returned to Sâdhaurâ.

At this time (1555 A.D.) the Emperor Humâyûn was making his conquests and among other doings he made prisoners of many of the saint's followers at Sarhiud,§ so he went to Humâyûn at Shâhabâd || and asked him to release them. As the Emperor had heard of the saint's miraculous power he came with his Minister Bairâm Khân¶ and paid his respects to him, and he in his turn prayed that the Emperor might succeed in obtaining the throne of Dehlî. In reward for this the Emperor and his Minister made a vow, that if they should succeed in winning Dehlî, no follower of Shâh Qumès should be again molested, and that the revenues of Sâdhaurâ should be remitted to the saint for the entertainment of *faqîrs*. The Emperor then marched on and conquered Dehlî, and not long afterwards was called away from this world and was succeeded by Jalâlu'ddîn Muhammad Akbar, (in January 1556).

About this time a child was born to Shâh Qumès, who would not suck in the day time; and it was the daily custom

* This was probably before his adventures in Bengal.

† The Muhammadans of Sâdhaurâ say that in the time of Shahâbu'ddîn Ghorî (1174—1206 A.D.) four sects of Sayyids got possession of the town and divided it into four wards (*mahallas*) and that these were called after them Qâzî, Wastî, Abû-halim, and Siâniâ. To this a fifth was afterwards added called Pîrzâdâ, where the descendants of Sayyid Shâh Qumès congregated. Curiously enough their story is that Shâh Qumès came to Sâdhaurâ in 1008 A.H. or 1599 A.D. The 'chief Qâzî' of the text means the leader of the Qâzî *mahalla* of Sâdhaurâ. The Sikhs in their irruptions about 1760 A.D. dispossessed the Sayyids of nearly all their lands and possessions.

‡ A local personage merely.

§ This battle was fought 22nd June 1555.

|| In the Ambâlâ District.

¶ This is the Bairâm Khân, Khân Khânân, who was the great general of Humâyûn and Akbar.

of the saint to visit the graves of those who had suffered martyrdom.* Sayyid 'Abdu'llah,† the saint's brother-in-law, took service under the Emperor Akbar and went to the Dakhan on an expedition. In a battle at Burhānpūr‡ Sayyid 'Adu'llah was captured by the enemy, but called on Shâh Qumêš for help, who *immediately* appeared and released him. On another occasion when a barber was shaving the saint he observed that the saint's dress was soaking wet and asked him why. He replied that the ship of a follower named Hâtîm Beg had been sunk in the sea and that he had just been to fetch it up and had got wet. He told the barber never to mention this or he would go mad. After a while Hâtîm Beg returned from his journey and thanked the saint for his help in the barber's presence. Whereon the barber forgetting the saint's injunction said, "Yes, the holy father told me all about it," and went on to relate the story. As soon as he had finished he went raving mad and to this day his descendants are still born mad! Once a follower named Sayyid 'Alî presented the saint with a philosopher's stone, which the saint at once threw into a river. When asked why he had done so by Sayyid 'Alî and why he had not valued what had been procured with so much trouble, the saint said, "go to the opposite bank and you will find it." His follower did so and found there many such stones.

Akbar once sent for Shâh Qumêš to test his miraculous power and the saint accordingly went to Dehlî. When he arrived the Emperor observed a lion in each of the saint's sleeves and became so frightened that he sent him back at once to Sâdhaurâ. Soon after this Shâh Qumêš left for Bihâr, where he died. When he was dying he requested his disciples to bury him at Sâdhaurâ, which they did.

* Apparently in Humâyûn's wars.

† Son of the 'Abdu'l-'Azîz, whose daughter Shâh Qumêš married.

‡ Burhânpûr was taken by storm for Akbar in 1562.

XLV.

SARWAR AND NÎR.

AS TOLD BY A CELEBRATED BARD FROM BARAUT IN THE MERATH DISTRICT.

[I have been unable to find out who the heroes of this legend were in real life. Râjâ Ambâ of Pûñâ and Satârâ, with his wife Amlî or Ambalî and his sons Sarwar and Nir, after various mishaps, end life happily in Ujjayinî, of which place Ambâ finally becomes Râjâ. Such is the legend and in all probability Ambâ is a Râjpût hero, and not a Marâthâ as the legend would show him to be.]

[The heroes of some of the legends are very difficult to unearth from their historical hiding places, and it is possible that Ambâ may yet be tracked down. When I gave the Story of Râjâ Dhol, legendarily the son of Nala, I had not traced him out : see Vol. II., p. 276ff. Now, however, I find him duly recorded in Tod's *Râjâshâhî*, Original Ed., Vol. II., p. 302ff, as a very prominent Râjpût hero and founder of the Kachhwâhâ State of Amber or Dhundhâr. Tod puts his date from local information at 967 A.D. and calls him a descendant,—33rd in the line—of Nala. He records a form of his famous love-tale with Mâronî, daughter of the Râjâ of Ajmer. Dhol and Mârwan in Tod are known as Dholâ Râî and Mâronî.]

[Râjâ Ambâ is a well known name in the Panjab and connected with the Rasâlû legends, having been one of his opponents, and as such had possessions, according to the legends, at Ambakâpî in the Lahore District and at Mânyâkâlâ in the Rawal Piñdî District. He is also credited with being the founder of Ambâlâ. There is a well known verse quoted by Cunningham in his *Ancient Geography of India* and in his *Archæological Survey of India* which runs thus—

*Ambâ Kapâ paî larâî ;
Kâlpî bahin chhurâisan âî.*

This Cunningham has rendered with fair accuracy by

When strife arose 'twixt Amb and Kap,
Their master Kâlpî made it up.

But whether this Râjâ Ambâ has any connection with the Râjâ Ambâ of the tale now given I cannot say.]

TEXT.*Qissa Sarwar Nir.*

I.

Ik Ambâ, ik Amlî, ik Sarwar, ik Nir.
 Pûne kâ Râjâ hûâ; wahân âyâ ik fakîr.
 Ang pe bhabût, mukh se nâdh bajâve.
 Âyâ bâgh men ; baith 'âlakh' jagâve.
 Bistar dîâ lâe, dhare dhîraj man men.
 Gall bîch parî sîli ; soch kînî man men.

II.

Mâlan ne dekhâ ; us se aur kînî ardâs :
 " Apne man se jo kah, lâun tere pâs.
 Bhojan chhattîs tujhe khâne ko lâun.
 Kar dûn terî khabar Râjâ pe jâun.
 Rânî se bayân kahûn, Phakar, terâ.
 Rahnâ hoshiyâr ; mân kahuâ merâ."

TRANSLATION.

The Story of Sarwar and Nir.

I.

There were Ambâ and Amlî and Sarwar and Nir.
 (Ambâ) was Râjâ of Pûnâ, where came a *faqîr*.
 With ashes on his body he sounded his conch.
 He came into (Ambâ's) garden and called out 'âlakh.*
 He brought out his bed and began to meditate in his
 mind.

His (*faqîr's*) necklace was round his neck as he medi-
 tated in his mind.

II.

The Gardener's wife saw him and said :
 " I will bring thee thy heart's desire.
 I will bring thee the thirty-six kinds of food.†
 I will go to the Râjâ (Ambâ) and tell him about thee.
 I will tell the Rânî about thee, Faqîr.
 Be careful and mark my words."

* See Vol. I., p. 32.

† i.e., a complete "dinner" from the Native point of view.

III.

Faqîr.

“Mâl mulk kî gham nahîn aur nahîn râj se kâm.
 Rât baseñ, din uṭh chaleñ; aur baso tumhârâ gâm!
 Bastî âbâd raho, Mâlan, terî.
 Dhûnî pânî meñ rahe ichhâ merî.
 Râjâ se jâke khabar jaldî kariye.
 Ho gîâ diyâl, kahâ merâ kariye.”

IV.

Bâghoi se mâlan chalî aur ghatâ rahe ghan chhâe.
 “Râjâ, tere bâghoi meñ jogî utarâ âe.
 Khânâ nahîn khâe, nahîn pânî pîve.
 Râjâ, kis taur, kaho jogî jîve?
 Râni, tû chal, abhî darshan karnâ.
 Jogî kâ ik khauf nahîn karnâ.”

III.

Faqîr.

“I grieve not for wealth and lands and have no wish for rule.
 I stay the night and go on in the day; and happy be thy town!
 Full be thy town, O Gardener’s wife.
 All I want is fire and water.
 Go to the Râjâ and tell him quickly (of me).
 Be kind and do as I tell you.”

IV.

The Gardener’s wife left the garden and clouds gathered in the sky.
 (Said she) : “Râjâ, a *jogi* hath come into thy garden.
 He eats not food and drinks not water.
 Râjâ, say, how can the *jogi* live?
 Râni, go at once and visit him.
 There is nothing to fear in the *jogi*.”

V.

Râjâ Rânî bhare hîrâ, lâl, jawâhir.
 Khân-pân manjan lîe aur kho lâe bhanđâr.
 Khole bhanđâr, lîe bhojan sâre.
 Duniyâ ke aur paڑe wahâni se lâre :
 Râjâ Rânî to bâgh bich meñ âven ;
 Bhojan ke thâl us ke âge lâven.

VI.

Ânand ho bhojan lîe, duniyâ nâdh bajâe.
 " Jo mângûn, so lûngâ, kahtâ tumheñ sunâe.
 Man kî ichhâ se mujhe bhojan dînâ ;
 Jab to, Mahârâj, sukhan ham se lînâ.
 Sab kâ sawâl merâ tum se kahnâ,
 Is gun, Mahârâj, terâ bâgh meñ rahnâ."

V.

The Râjâ and the Rânî collected diamonds, rubies and jewels.
 They took food and good things, opening out their stores.
 They opened up all their stores of food.
 Many others of the world collected there (as well),
 As the Râjâ and Rânî went into the garden,
 Taking the platters of food to (the *faqîr*).

VI.

He took the food gladly and sounded his conch (saying) :
 " I will take (from thee) what I desire, I tell thee.
 Thou hast brought me food with a sincere heart,
 And, Râjâ, I will tell thee something.
 I will tell thee all the desire
 I had, Râjâ, in coming to thy garden."

VII.

Râjâ Ambâ.

“ Phakar, tum dil kî jo jo apnî bât,
 Jo mânge so tujhe dûu aur bahuterî bât.
 Âdar se baith, abhî khânâ khâo.
 Apnâ lo sukhan, pîchhe jâo.
 Jo jo, Mahârâj, tere dil pe âî,
 Maiñ ne bhî ik bât dil kî pâî.”

VIII.

Faqîr.

“ Râjâ, tû sarb ans de, ke sat jâo hâr !
 Yo berâ maujdhâr meñ, karnâ is ko pâr.
 Is ko jo pâr karo sobhâ terî.
 Hovegâ nâm ; mân kahnî merî.
 Koî nahîn pâs ; merî jân akeli.
 Dijo sat bhâo ; terâ Dâtâ belî !”

VII.

Râjâ Ambâ.

“ O Faqîr, whatever is in thy heart,
 As thou askest so I will give thee and much besides.
 Sit at thy ease and eat thy food.
 Fulfil thy desire and then go (hence).
 Of what hath come into thy heart, Mahârâj,*
 I would find out but one matter.”

VIII.

Faqîr.

“ Râjâ, give me every part of thee or lose thy virtue !
 My boat is in mid-stream, take it across.
 If thou take it across thine will be the reward.
 Thou wilt obtain a (good) name ; hearken to my say.
 I have no friend and live alone.
 Give me freely and God will be thy helper !”

* Form of address used towards *faqîrs*.

IX.

Râjâ Rânî bâgh mei donoñ kareñ bichâr.
 “Ke, Râjâ, sarb ans do, ke sat jâo hâr.
 Sat ko mat hâr, mere kanthâ gyâni :
 Denâ is wakt, tujhe kahtî Rânî.
 Mat karo aver is se, abhî denâ :
 Phakar kâ sukhân ik dil kar lenâ.”

X.

Tab Râjâ sarb ans diyâ us phakar ko dâñ :—
 “Sat kî bândî Lachhlmi ; phir milegâ ân.”—
 Râjâ ne dâñ diyâ, jogî lînâ.
 Jitnâ sarb ans, râj sârâ dînâ.
 Sarwar aur Nîr râkh dil se lâe ;
 Rânî ko râkh lîa ; bachan jogî se pâe.

IX.

The Râjâ and Rânî pondered (the matter) together in the garden.

(Said she) ; ‘ Either thou must give every portion, Râjâ, or lose thy virtue.
 Lose not thy virtue, my wise husband :
 Give at once, saith thy Queen.
 Make no delay in this, but give at once :
 Fulfil the *faqîr*’s desire with all thy heart.’

X.

Then the Râjâ gave every portion as alms to the *faqîr* :—
 (Saying) : “ Lachhlmi* is the slave of virtue and I shall meet her again.”—

The Râjâ gave the alms, which the *jogî* took.
 The Râjâ gave up every portion.
 Sarwar and Nîr, his beloved, he kept,
 And he kept the Rânî, and received the blessings of the *faqîr*.

* i.e., wealth personified.

XI.

Râjâ Rânî chal pa e, li  god me  Nîr.
 Sarwar Râjâ ne li ; tuk ik bândhî dhîr.
 Râj pât tiyâg diyâ, mâyâ tiyâgî:
 Sat kî shamsher lîe Rânî bhâgî!
 Us ban ko chho  aur ban me  âe:
 Jo kuchh thâ kand-mûl ban me  khâe.

XII.

Râjâ Amlî.

“Râjâ, angiyâ lîjîye, becho sar bâzâr:
 Angiyâ us ko dîjîye, jo ke ho sâhûkâr.
 Angiyâ kâ mol âp dil se kahnâ:
 Jo deve dâm, sohî mahârâ lahnâ.
 Bete ko bhûk lagî, khânâ khilâo.
 Jaldî, Mahârâj, abhî bechke lão.”

XI.

The Râjâ and Rânî went away with Nîr in her lap.
 The Râjâ took Sarwar and had patience in his heart.
 He gave up rule and honour and wealth,
 And the happy Rânî gained the sword of virtue !
 They left their own forest and came to another,
 And lived on the fruits and roots of the forest.

XII.

Rânî Amlî.

“Râjâ, take my bodice and sell it in the bâzâr,
 Giving the bodice to some merchant.
 Fix the price of the bodice in thy heart,
 And he that giveth the price is our benefactor.
 Thy children are hungry, give them to eat.
 Go quickly, Râjâ, sell it and bring (the food).”

XIII.

Angiyâ le Râjâ chalâ, aur kari nek nahîn wâr.
 Âge us ko mil giâ Kundan Sâhûkâr.
 Kundan ko jâke us ne angiyâ dikhâi :
 “ Bechne kî mauj mere dil par âi.
 Angiyâ kâ mol kahûn, is ko lenâ.
 Apne râkh pâs, dâm mujh ko denâ !”

XIV.

Râjâ ko biâhlâ lîâ aur pûchhan lâgâ bât :
 “ Rânî chhoqi tû Kahâñ ? Kyûn nahîn lâyâ sâth ?
 Lâyâ na sâth ; terî akal mâtî !
 Kaise taiñ âj karî dil se niyârî ?
 Dhone menâ âke kahîn mâtâ jâve :
 Rânî kâ khoj phir nahîn pâve !”

XIII.

The Râjâ took the bodice and made no delay.
 Presently he met Kundan the Merchant.
 He showed the bodice to Kuudan, (and said) :
 “ I have a mind to sell this.
 I will tell thee the price of the bodice and thou shouldst
 buy it.
 Keep it and give me the price !”

XIV.

He made the Râjâ sit down and asked him :
 “ Where hast left thy Rânî ? Why didst thou not bring her
 with thee ?
 Thou hast not brought her with thee and hast lost thy
 senses !
 Why hast thou separated thy heart from her to-day ?
 Thou art fallen into a snare and wilt suffer,
 When thou shalt find no trace of thy Rânî !”

XV.

Râjâ Ambâ.

“ Rânî baithî baṛ tale, ik Sarwar, ik Nîr.
 Mol karo, angiyâ dharo, suno, hamâre bîr.
 Das hazâr dâm us ke mujh ko denâ:
 Pîchhe se âp merî angiyâ lenâ.
 Saudâ sastâ hai, âp mujh se lîje.
 Mat kare andesh, dâm mujh ko dîje.”

XVI.

Us se biṭhâyâ dûkân par apne ghar ko jâe.
 Jaldî jâkar shahar mei dolâ lîâ khichâe:
 Dolâ khichwâke pâs Rânî ke âyâ.
 Angiyâ dikhlâ dîe: “ chalo, tujh ko bulâyâ.”
 Dole biṭhlâ lîe, Rânî piyârî:
 Larkâ lîe âp karâ dolâ jârî.

XV.

Râjâ Ambâ.

“ The Rânî was under the banyan tree with Sarwar and Nîr.
 Buy the bodice and listen, my friend.
 Thou must pay me 10,000 (rupees) for it,
 And then take my bodice.
 It is a cheap bargain, so take it from me.
 Have no fears and give me the price.”

XVI.

(Kundan) sat (the Râjâ) in the shop and went homewards.
 Going quickly into the city he got a litter,
 And took the litter to the Rânî.
 He showed her the bodice (and said) : “ (Thy husband)
 calls thee, come.”
 He sat the lovely Rânî in the litter,
 And taking the boys (aside) started off the litter.

XVII.

Larkon ko chhorke âyâ Sâhûkâr ;
 Jâke apne mandir meñ Rânî dîe utâr.
 Rânî ko utâr pâs Râjâ ke âyâ :
 “ Angiyâ kâ mol nahiñ ghar pe pâyâ.
 Angiyâ ko leke yehâñ se ghar ko jânâ.
 Becho kahîñ aur ; jâo khao khânâ.”

XVIII.

Angiyâ le Ambâ chalâ, larkonâ âyâ pâs :
 “ Ammân thârî kit gai ? Suniye ardâs !
 Ammân kâ bhed abhî ham se kahîye.
 Ammân bin, tum kaho, kaise rahîye ?
 Sachî bât batlao, Betâ, mujh ko.
 Dil meñ mat râkho, kahâ majñ ne tum ko.”

XVII.

He left the boys there and the Merchant returned,
 And going to his house put the Rânî down.
 Putting down the Rânî he went to the Râjâ (and
 said :)
 “ I could not find the price of thy bodice in my house.
 Take away home thy bodice.
 Sell it somewhere else and live on the proceeds.”

XVIII.

Ambâ took the bodice and came to the boys (and
 said :)
 “ Whither hath your mother gone ? Hear my words !
 Tell me now all about your mother.
 Say, how shall we live without your mother ?
 My sons, tell me the truth.
 Keep back nothing in your hearts, I tell you.”

XIX.

Sarwar Nir.

“ Dolâ âyâ shahar se ammân liê bîthâe.
 Ham ko to dhokâ diâ, giâ badan ghabarâe.
 Ham to ghabrâ gae dil se, Pitâ.
 Angiyâ dikhâ dîe, aisâ kîtâ !
 Mâtâ ko ân kahâ : ‘ tujh ko bulâyâ.’
 Dole bîthlâke le giâ, pher na âyâ.”

XX.

Sun laṛkoṇ kî bât ko man meñ karâ andesh :
 “ Biptâ kis se sunâye ? Ân take pardes !
 Bhûk piyâs tan meñ, nahîn khânâ khâyâ !
 Kartâ ne dât likhâ, soñ pâyâ.
 Betâ, nahîn âj koñ jag meñ thârâ.
 Kâran Bidhnâ ke nahîn meṭanhârâ.”

XIX.

Sarwar and Nir.

“ A litter came from the city and our mother was seated in it.
 We were deceived and are afraid.
 We are afraid in our hearts, Father.
 The bodice was shown her and thus was it done !
 He said to our mother : ‘ (thy husband) calls thee.’
 He seated her in the litter and returned not again.”

XX.

Hearing the boys’ words he was grieved in his heart :
 (And said) : “ To whom shall I tell my sorrow ? I am
 in a strange land !
 Hungry and thirsty I have eaten no food !
 I have received according to the lines written by God.
 My sons, you have no friend in the world to-day.
 The will of Fate none can blot out.”

XXI.

Sarwar.

“ Mâtâ merî kit gaî ? Mujhe batâo hâl !
 Honî to hoke rahî, ân merî be-kâl.
 Mâtâ se chalke, Pitâ, mujh ko milâo :
 Pîchhe se phir âp khânâ khâo.
 Dil pe kuchh aur lâgî mere sansâ !
 Marne kâ taur chalî merî hansâ !”

XXII.

Râjâ Ambâ.

“ Ammân mâmâ ke gaî, suno, Sarwar Nîr.
 Ammân tumhein milâ dâni, jo tuk bândho dhîr.
 Ammân ke pâs tumhein leke jâûn.
 Mat na ghabarâo, us se tum ko dikhâûn.”
 Kandhe pe biثhâ lîe donoñ bhâi :
 Kâran Dâtâ kâ, nadî âge âi.

XXI.

Sarwar.

“ Whither hath my mother gone ? Tell me of her !
 Fate hath come upon us and we suffer unduly.
 Take me to my mother, Father,
 Before thou take thy food.
 More grief than ever is on my heart !
 And my soul is like to die !”

XXII.

Râjâ Ambâ.

“ Your mother has gone to her brother, hear me, Sarwar
 and Nîr.
 I will take you to your mother, if you will have patience.
 I will take you to your mother.
 Be not afraid, I will show her to you.”
 He sat the two brothers on his shoulders,
 And by the will of God he came to a river.

XXIII.

Soch kare Râjâ kharâ ; “kis bidh târûn pâr ?
 Jo na detâ râj ko giâ thâ paran ko hâr !”
 Nîr to biñhâ diâ, Sarwar lînâ :
 Bañ gîâ nadî meñ, gawan Râjâ kînâ.
 Larke ko pâr biñhâke ultâ âyâ :
 Gâh ne garâs liâ ! Har kî mâyâ !

XXIV.

Chakwâ chakwî kî tarah, ut Sarwar, it Nîr !
 Jo Bidhnâ ne likh dî, kyâ kare tadbîr ?
 Ho giâ andesh baiñhe rowan ban meñ :
 Mâtâ ko yâd kareñ apne man meñ :
 “ Ham se te bichañ giâ mahârâ pitâ !
 Jogî ne zulm barâ ham se kitâ !”

XXIII.

The Râjâ stood thinking : “how shall I cross over ?
 Had I not given up my kingdom I should have broken
 my word.”

He put down Nîr and took Sarwar :
 He went into the water and the Râjâ used his strength.
 He put down the boy and came back :
 When an alligator seized him ! It was the will of God !

XXIV.

Like *chakwâ* and *chakwi** Sarwar was on this side and
 Nîr on that !

What remedy is there against the writing of Fate ?
 They sat down and wept in their sorrow in the forest,
 Remembering their mother in their hearts, (and said) :
 “ Our father too, is separated from us !
 Great hath been the *faqîr*'s cruelty to us !”

* See Vol. I., p. 125.

XXV.

Bârî fajar dhobî uṭhâ denâ ghât pahlâe.
 Do lârke rowat mile, us ne dekhâ âe.
 Lârkoñ ko dekh dayâ dil pe âî :
 Dhobî ne milâ dîe donoñ bhâî.
 Donoñ ko leke apne ghar pe âyâ :
 Mukhre dûâ dîe, khânâ khilâyâ.

XXVI.

Ik mandir meñ rakh lie donoñ Sarwar Nîr :
 Brâhmañ kari rasoiâni, piyâve thanqâ nîr.
 Pañhan ko bîthâ dîe donoñ bhâî :
 Jo jo sab rît-bhânt un ko batâî.
 Râj-dharam rît pañhe jitnî sârî,
 Aur sab kitâb pañhe niyârî niyârî.

XXV.

In the early morning a washerman was up and spreading out his clothes.
 He found two boys weeping and came to see.
 He had pity on the boys in his heart.
 And the washerman brought the two boys together.
 He took them both to his house,
 And washed their faces and gave them food.

XXVI.

He put Sarwar and Nîr into one house,
 And a Brâhmañ cooked for them and gave them water.*
 He taught both the brothers to read,
 And taught them all the ways (of society).
 He taught them all the ways of royalty,
 And made them read all the books one by one.

* So that their caste might not be injured. A *dhobi* is of much lower caste than a Râjpût or Chhatri.

XXVII.

Parhe jo bârâh baras, tak bidiyâ lie anek.
 Jitne sab kânûn thi, unhoñ no lînî dekh.
 Karne rozgâr chale donoi bhâî;
 Chalkar Ujjain Nagar, un ko âi.
 Râjâ se kahan lage biptâ sârî;
 Chhode gharbâr aur duniyâ-dârî.

XXVIII.

Ujjain kâ Râjâ.

“Kaun des ke gadhpâtî ? Patâ, kaho, kis des ?
 Mâtâ thârî kaun hai ? Tum kînâ mailâ bhes !
 Ham se bayân karo niyârâ niyârâ.
 Sachî kaho bât, kyâ hai maksad thârâ ?
 Apnâ bayân sabhî ham se kahnâ.
 Bândho hathiyâr, kushî dil se rahnâ.”

XXVII.

They read for twelve years and became very learned.
 They learnt all the rules (of the law).
 The two brothers (then) started to obtain a living,
 And went to Ujjain City.
 They told the Râjâ all their sorrows,
 How they had left their home and kingdom.

XXVIII.

The Râjâ of Ujjain.

“Of what country was (your father) lord ? Tell me, of
 what land ?
 Who was your mother ? You are in dirty clothing !
 Tell me the story bit by bit.
 Tell me the truth, what is your meaning ?
 Tell me all your story.
 Put on the arms* and remain here at your ease.”

* i.e., as retainers of the Court.

XXIX.*Nîr.*

“ Ambalî to mâtâ mahârî, Ambâ pitâ bakhân :
 Yo Sarwar, maiñ Nîr hûn ; sachî karke jân.
 Ham to rozgâr karen dil pe âe.
 Dil se lo râkh, raheñ donoñ bhâi.
 Gâh ne girâs liâ bâbal merâ :
 Ammân par jâl ik thag ne gherâ.”

XXX.*Ujjain kâ Râjâ.*

“ Mahilon kî chauki karo, jahân merâ ranwâs.
 Khabardâr hoke raho, koî nahin̄ âve pâs.”
 Dîne hathiyâr aur wardî sârî.
 Donoñ ko râkh, hukm kînâ jârê :
 “ Deorhî ke pâs tumheñ chaukas rahnâ :
 Guzre jo hâl sabhî ham se kahnâ.”

XXIX.*Nîr.*

“ Our mother was Ambalî and our father Ambâ :
 This is Sarwar and I am Nîr : know this for truth.
 We came here in hopes of a living.
 Take us to thy heart and let the two brothers remain
 (here).
 An alligator seized our father,
 And a deceiver carried off our mother by guile.”

XXX.*The Râjâ of Ujjain.*

“ Be ye guards over my female apartments.*
 Be ye careful that no one approaches them.”
 He gave them arms and all the clothing (required).
 He kept them both and gave them orders :
 “ Be ye guards over the entrance,
 And tell me of all that happens.”

* A responsible position in a Râjâ's palace.

XXXI.

Donoñ bhâiyâ mahil ke kareñ rât dinonj rakhwâl.
 Diu soveñ, naisâ same jâgen bâram-bâr.
 Bândheñ talwâr, aur pahrâ deveñ:
 Bâki kuchh aur hukm us se leveñ.
 Râjâ ke bahut hûe dil ke piyâre.
 Hâzir har wakt, nahiñ hoveñ niyâre.

XXXII.

Jhiñwâr âyâ nadî par, rok diâ hai jâl.
 Gâh phaïsâ, woh âuke lînâ bâhir nikâl.
 Pet ko jo châk karâ aur us kî kâyâ,
 Us ke andar se Râjâ Ambâ pâyâ!
 Râjâ ke pûs gâ, us ko leke,
 Donoñ kar joñ milâ âge leke.

XXXI.

The two brothers kept watch day and night.
 In the day they slept and were up at times throughout
 the night.
 They fastened on swords and kept watch,
 And took other orders (from the Râjâ).
 The Râjâ was very foud of them in his heart :
 They were ever present and never away.

XXXII.

A fisherman came to the river and dammed it with his
 net.
 An alligator was caught and he took it out.
 When he cut open its body and stomach,
 He found Râjâ Ambâ in it (alive) !
 He took him to the Râjâ (of Ujjain),
 And presented him with joined hands.

XXXIII.

Jab Rājâ ne dekhke âpe lîâ biṭhâe,
 To : “ Bhâiyâ, kis taur se giâ jal meñ âe ?
 Aisî biptâ parî kyûnkar tujh pe ?
 Kis tarah yeh pakâr tujh ko lâyâ mujh pe ?
 Kahnâ bayân hâl niyârâ niyârâ.
 Ban ke taiü bîch karâ kaise guzârâ ?”

XXXIV.

Râjâ Ambâ.

“ Pûne kâ to janam aur Satârâ pâs.
 Pun-dân bahute kare, sab kâran the râs.
 Jogî ne mâng lîâ mujhe aisâ,
 Jitnâ sarb ans dîâ jaisâ taisâ !
 Chhorâ sab râj, pât, jitnî mâyâ :
 Rânî ko sâth lîâ ban meñ âyâ.”

XXXIII.

When the Râjâ saw (Râjâ Ambâ) he sat him down beside him,
 (And said) : “ O brother, how camest thou to fall into the net ?
 How came such misfortune to fall upon thee ?
 How came he to catch thee and bring thee to me ?
 Tell me the story bit by bit.
 How didst thou live in the forest ?”

XXXIV.

Râjâ Ambâ.

“ I was born in Pûnâ near Satârâ.
 I gave much in alms and was well-to-do.
 A faqîr came and asked so much of me,
 That I gave him every portion of what I had !
 I gave up all my kingdom and all my wealth :
 And taking my Rânî with me I went into the forest.”

XXXV.

Râjâ Ujjain kâ.

“ Rânî terî kit rahî ? Guzrâ kaun hawâl* ?
 Tû kaise is meû phañsâ, ân marâ be-kâl ?
 Bhâf aur band taje taiñ ne sâre.
 Ab main kis taur karûñ, mere piyâre ?
 Man kî jo bât sabhî ham se kahnâ.
 Biptâ hûi dûr, pâs mere rahnâ.”

XXXVI.

Râjâ Ambâ.

“ Rânî bâhir biñhâke main giñâ Banâras Gâm.
 Ik Sarwar, ik Nîr thâ,—yeh lañkoi kâ nâm.—
 Angiyâ main pâs lîe bechan dhâyâ ;
 Kundan Sâhûkâr mere âge âyâ.
 Angiyâ kâ mol kahâ main us se.
 Sunke itnî, lîe us ne mujh se.”

XXXV.

The Râjâ of Ujjain.

“ Whero hath thy Rânî dwelt ? What hath happened to
 her ?
 How camest thou into such untimely trouble ?
 Thou hast left all thy brethren and friends.
 What can I do for thee now, my friend ?
 Tell me all that is in thy heart.
 Thy trouble is over, for thou canst dwell with me.”

XXXVI.

Râjâ Ambâ.

“ I sat my Rânî outside† and went into Banâras City.
 Sarwar and Nir were with her,—these are the names of
 our boys.—
 I went to sell her bodice,
 And met Kundan the Merchant.
 I asked him to buy the bodice,
 And he took the bodice from me.”

* For *akhâl*.

† i.e., in the forest.

XXXVII.

Rājā Ambā.

“ Us Rānī ko jāke angiyā dī dikhāe.
 Larke chhoṛe bāṛ tale ; lāyā us se bithāe.
 Mandir mein biṭhā mujhe angiyā dīnī.
 Rānī ko rākh līā, aisī kīnī !
 Angiyā ko leke main pās laṛkoṇ ko āyā ;
 Rānī kā khoj kahīn mujh ko pāyā.”

XXXVIII.

Rājā Ambā.

“ Leke laṛkoṇ ko nadī īpar āyā :
 Gāh ne girās līe merī kāyā.
 Aisā to pech paṛā mujh pe bhārī :
 Is gun se chhuṭ gaī merī nārī.
 Chāhe so āp karo khātir mere :
 Maiñ ne sab bāt tere āge gerē.”

XXXVII.

Rājā Ambā.

“ He went to the Rānī and showed her the bodice.
 He left the boys under the banyan tree and took her
 away (in a litter).
 He took her to his home and gave me back the bodice.
 Thus it was that he kept the Rānī !
 I came back with the bodice to the boys,
 And could find no trace of the Rānī.”

XXXVIII.

Rājā Ambā.

“ I brought the boys to the river,
 And an alligator seized my body.
 So great was the heavy trouble upon me,
 That I had lost my wife.
 Do what thou canst for me ;
 I have told thee the whole story.”

XXXIX.

Râjâ ne khâtir karî, dil se kinâ mel.
 Us ko beṭâ kar liâ : yeh Kudrat kâ khel !
 Bis baras bít gae us ko, bhâî ;
 Râjâ kî kâl gherî, sir pe âî.
 Râjâ kâ maran hûâ, us ne gaddî pâî.
 Râjâ ko aur same aise âe !

XL.

Rânî se kahne lagâ Kundan Sâhûkâr :
 “ Bahut dinâu tum ko hûe, ab bâso gharbâr.
 Bâso gharbâr ; karo rahuâ-sahnâ.
 Dil kâ tum bayân sabhî ham se kahnâ.
 Duniyâ kî rit-bhânt barto sâri :
 Baso gharbâr ; suno, merî piyârî !”

XXXIX.

The Râjâ (of Ujjain) had pity and loved him in his heart.
 He adopted him as a son : such is the caprice of (God's)
 power !

Twenty years passed over them, my friends,*
 When the Râjâ (of Ujjain) was encompassed by death.
 The Râjâ (of Ujjain) died and (Râjâ Ambâ) obtained
 the throne.
 Thus the times changed for Râjâ (Ambâ) !

XL.

Said Kundan the Merchant to Rânî (Amlî) :
 “ Many days have passed over thee, live now in my house.
 Dwell in my house and live with me.
 Tell me all the desire of thy heart.
 Fulfil all the customs of the world :†
 And dwell in my house ; hear, my beloved !”

* Addressed to the audience.

† i.e., let us live as husband and wife.

XLI.

Rânî Amlî.

“Gangâ mujhe nahlâ de, jab bâsûn gharbâr.
 Ab to merî dil kâ tujh ko hai ikhtiyâr.
 Gangâ de nahlâe, karô khâtir merî:
 Phir to maiñ karûngî, jaisi marjî terî.
 Ab tû mat der kare, mâno merî.
 Terî bhî bât nahîn jâgî pherî.”

XLII.

Hâthî, ghore, rath lîe, aur bhare lakhîne mäl.
 Rânî baiîhî rath meñ, dîe wahân se châl.
 Jab ke Ujjain Nagar chalke âe,
 Tambû dîe tân aur ñere lâe.
 Kundan Sâhûkâr chalâ Râjâ ke âyâ:
 “Tere darbâr maiñ ne ðerâ lâyâ.”

XLI.

Rânî Amlî.

“Let me bathe in the Ganges and then I will dwell in
 thy house.
 Now hast thou power over my heart.
 Have pity on me and let me bathe in the Ganges,
 Then will I do as thou desirest.
 Make no delay and listen to my words.
 Go not thou back upon thy promise.”

XLII.

He took elephants and horses and chariots and *lâkhs*
 of property.
 He sat the Rânî in a litter and started thence.
 When he reached Ujjain City,*
 He pitched his tents and made a halt.
 Kundan the Merchant went to the Râjâ† (Ambâ) (and
 said :)
 “I have made a halt in thy territories.”

* There is confusion in the geography here. Kundan starts from Banâras for the Ganges and has to pass Ujjain !

† Now Râjâ of Ujjain.

XLIII.

Râjâ Ambâ.

“Jo kuchh tere kahan hai ham se de tû khol.
 Jo mânge so dûn, tujhe na kuchh letâ mol.
 Rahnâ hoshiyâr, âp derâ lão :
 Châhe jis taur âp khânâ khâo.
 Aur kaho bât koî apue man kî.
 Malke ashnân karô apne tan ke.”

XLIV.

Kundan Sâhûkâr.

“Pahrà mujh ko dîjîye, lagî andherî rain.
 Pichhe to dukh bahut sahâ, râton parî na chain.
 Gangâ ashnân kâran ham ko jânâ ;
 Dân-pun aur karei khânâ-dânâ.
 Ham to, Mahârâj, saran tere âe :
 Ghar se te mäl bahut bharke lâe.”

XLIII.

Râjâ Ambâ.

“Tell me all that thou hast to say.
 I will give thee what thou dost want and take no price
 (for it).
 Be careful and make thy halt,
 And eat thy food at thy ease.
 And tell me of any other desires of thy heart.
 Bathe and anoint thy body.”

XLIV.

Kundan the Merchant.

“Give me a guard, for the nights are dark.
 Hitherto I have had much trouble and no ease at night.
 I am going to bathe in the Ganges,
 To give alms and much food (to Brâhmans).
 I am come, Râjâ, to salute thee,
 Bringing many things from my house.”

XLV.

Pahrâ dene bhoj dîe ik Sarwar, ik Nîr.
 Tambû kî chauki dîe, ûpar barse nîr.
 Biptâ kî bât kaheñ donoñ bhâi :
 “ Bhâiyâ, kis tarah guzârâ kare mahârî mâtî ?
 Bâbal kis’des giâ ? Miltâ nâhîn :
 Un kî to phir khabar pâi nâhîn.”

XLVI.

Mâtâ ne us wakt hî un kâ sunâ bayân :
 Dâtâ kâ karnâ hûâ ; lene kaiwar pahchân.
 Kaiwaron ko pahchân liâ, tambû ‘phârâ :
 “ Lâkhoñ kâ mäl giâ merâ sârâ !”
 Rânî ne kûk dîe, shor machâyâ :—
 “ Kis ne yeh chor mere tambû meñ lâyâ ?”

XLV.

He sent Sarwar and Nîr as guards.
 They watched the tents, while the rain fell from above.
 The two brothers began talking over their sorrows :
 (Saying) : “ Brother, what can our mother be doing ?
 Whither hath our father gone ? For we see him not,
 And have had no news again of him.”*

XLVI.

Their mother overheard them talking,
 And by the will of God she recognized the princes.
 She recognized the princes and tore open the tent :
 (Crying out) : “ All my *lâkhs* of property are gone !”
 The Rânî cried out and made a noise :—
 “ Who brought this thief to my tent ?”

* This is a slip, they had met their father long before this and he was now King of Ujjain.

XLVII.

Râni ne pakarwâ de donoñ Sarwar Nîr.—
 Dekho Râjâ Ambâ kî sudhî hûf takdir!—
 Donoñ giraftar kîye Râjâ pe lâe :
 “ Mere to chor yeh hî donoñ bhâî.
 Kar de insâf âj merâ, Râjâ :
 Sab kâ ik bâr bajे milke bâjâ.”

XLVIII.

Râjâ Sabhâ lagâke pûchhan lâgâ bât.
 “ Kah denâ ham se sabhî kyâ kuchh guzrî rât.
 Kitne kâ mâm gâ terâ, piyârî ?”
 Râjâ ne soch kare man meñ bhârî :
 “ Kar dûngâ insâf tere dil se, bînâ.
 Terâ to mâm gâ, merâ tarphe sînâ.”

XLVII.

The Rânî had both Sarwar and Nîr seized.—
 Behold the change of fortune to Râjâ Ambâ !*—
 They were both seized and brought to Râjâ (Ambâ) :
 (Said she) : “ These two brothers are the thieves.
 Do me justice to-day, Râjâ :
 That we may all sound our drums† together.”

XLVIII.

The Râjâ held a Court and began to ask (questions,
 saying) :
 “ Tell me all that hath passed during the night.
 How much of thy property hath gone, my friend ?”
 The Râjâ was very grieved in his heart ; (said he) :
 “ I will do thee justice according to thy desire, my friend.
 My heart is grieved that thy goods have gone.”

* Addressed to the audience.

† i.e., be happy.

XLIX.

Jab Rânî kahne lagî : “ Mâno madan gind !
 Chamkat âvén bijlî, jhuk-jhuk barse ind.
 Is ne kahâ Nîr : ‘ Suno, Sarwar bhâiyâ,
 Jâne kis des gaî mahâri mâyâ ?’
 Pûton ko pahchân, ros dil pe âyâ.
 Maiñ ne is taur, Râjâ, yeh phail machayâ.”

L.

Uthke Râjâ Ambâ ne chhâtî se lî lagâe.
 Amlî Ambâ ral mile ; kar dî Râm sahâi.
 Kundan ko hukm diâ : “ Phânsi lâo :
 Leke jallâd is se abhî jâo.
 Yeh to badmâsh badâ, mâtâ jâve.
 Kar do bismâr, nahin jîne pâve.”

XLIX.

Then said the Rânî : “ Be careful of the young elephant !
 The lightning flashes and the heavy rain is falling.
 Said Nîr : ‘ Hear, brother Sarwar,
 Who knows whither our mother hath gone ?’
 I recognized my sons and anger was in my heart.*
 So I made all this disturbance, Râjâ.”

L.

Up got Râjâ Ambâ and took her to his breast.
 Amlî and Ambâ met again through the mercy of God.
 He gave an order to have Kundan hanged, (saying) :
 “ Go and do it at once, fetching the executioners.
 He is a great scoundrel, let him be killed.
 Undo him that he may not live.”

* At her treatment.

LI.

Le jallâd jaldî charhe, phânsî pe dîâ charhâe :
 Jab Kundan ke gale meñ kañwâ dîâ lagâe.
 Phânsi se târ liâ nîche dârâ :
 Khainche ik bâr us se gardan mîrâ.
 Jangal meñ dûr use gerke âe :
 Râjâ ko bayân sabhî âke sunâe.

LII.

Râñi utarî mahil meñ, biptâ sab hûi dûr.
 Râj pât sab mil gîâ, baiñhe rahan hazûr.
 Râñi sab dharam-karam leke âi :
 Sat ke partâp bañi sobhâ pâi.
 Karti ashnân dhyân khânâ khâve.
 Rath meñ sawâr hûi Gangâ nahâve.

LI.

They quickly fetched the executioners and put on the noose :
 Then was Kundan strangled by the neck.
 They tightened the rope and threw him down,
 And pulling at it broke his neck.
 They threw (the corpse) far into the wilds,
 And came and told all about it to the Râjâ.

LII.

The Râñi dwelt in the palace and all her troubles passed far away.
 Rule and honour and all she gained and dwelt in the (royal) presence.
 The Râñi fulfilled all her obligations,
 And obtained great happiness through her virtue.
 Bathing and meditating before her food,
 Going in a litter she bathe in the Ganges.

LIII.

Râjâ Rânî se kahe : “ Biptâ parî upâr.
 Hirâ, lâl, jawâhir kî nahin koî jâne sâr.
 Rânî, kis taur tû ne khânâ khâyâ ?
 Kahâi kahâi kâ pânî tero pine ko âyâ ?
 Kar de bayân hâl niyârâ niyârâ :
 Biptâ kâ hâl kaho ham se sârâ.”

LIV.

Rânî Amlî.

“ Jis ko Sâin rang dîâ kadhi kurang na ho :
 Lâkh bairî sir pe baso, bâl na bingâ ho.
 Jis po, Mahârâj, khushî hoven Sâin,
 Sat ke partâp nikal wahâi se âen.
 Bete bhî phir mile, bâkî sâiyân :
 Dâta ne Âp merî pakarî bânhîyâi !”

LIII.

Said the Râjâ to the Rânî : “ Great trouble fell upon us.
 None know the value of diamonds and rubies and jewels.*
 Rânî, how didst thou get thy food ?
 How didst thou get water to drink ?
 Tell me about it bit by bit.
 And tell me all the story of thy sorrow.”

LIV.

Rânî Amlî.

“ Whom God honoureth can never be dishonoured :
 Though a hundred thousand enemies be against him, yet
 a hair of him is not injured.†
 With whom, Râjâ, God is pleased,
 Is saved from them by his virtue.
 I have met my sons and then my husband again,
 For God Himself hath taken me by the arm !”

* But those that lose them : a proverb.

† A proverb.

LV.

Râjâ sunke khush hûe aur man mein bharâ umang.
 Rânî beête sab mile, chaṛhâ sawâyâ rang.
 Dâtâ ne râj dîâ, bâkî mâyâ.
 Karam kâ likhâ thâ, soñ âge âyâ.
 Jab to khushî se rahan lage Râjâ Rânî.
 Mukh setî kahan lage imrat bânî.

Chalî putalî lôn kî thâ Sindh kî lon !—
 Kishn Lâl Shib Kaiwarjî kah ; jawab de kon ?

LV.

The Râjâ heard and was pleased and very happy in his heart.

The Rânî and her sons and all met again and were exceedingly happy.

God gave them rule and also wealth.

What Fate had written down came to pass.

Then the Râjâ and Rânî dwelt in happiness,
 And began saying pleasant things with their lips.

‘A doll of salt hath entered into the salt of the ocean !’—*

Say Kishn Lâl and Shib Kaiwar ;† ‘who shall answer it !’

* A riddle, answering apparently to the English phrase ‘a drop in the ocean,’ and meaning that the legend is as a drop gone forth into the ocean.

† The authors : see *ante*, page 52.

No. XLVI.

THE LEGEND OF RÂJÂ DHRÛ,

AS TOLD BY A CELEBRATED BARD FROM BHARAUT IN THE MERATH DISTRICT.

[The Legend of Dhruva is a favorite one all over Northern India and is based—in its modern forms—on a story repeated in most of the *Purâñas*. That on which the present seems to be based is found in the *Vishnu*, *Bhâgavata*, *Padma*, *Agni* and *Nâradîya Purâñas*, and others are in the *Matsya*, *Brahma* and *Vâyu Purâñas*. It is also to be found in the *Hari Vañśa*.]

[The usual classical legend is that Uttânapâda, the son of Manu Swâyambhuva, had two wives, Suruchi and Sûnîrtâ. The former gave birth to Uttama and the latter to Dhruva. Sruruchi was determined that her son should succeed to the throne, and to this Sûnîrtâ and Dhruva agreed, the latter declaring he only wanted religious and not worldly honors. He thereupon went through such austerities that Vishnu raised him to heaven as the pole-star.]

[It will be observed that the present legend differs very much from this—making out that Uttânapâda was King of Ajudhiâ and that the worldly Queen was the daughter of a Râjâ Mân Pâl of Amarâvatî (Amrâtotî).]

[There is a well known saying—*Dhrû kî mâ pûrî mâ ; Gopî Chand kî mâ âdhî mâ* : Dhruv's mother was a full mother ; Gopî Chand's mother was half a mother :—which arises from the story that Dhruv's mother never tried to dissuade him from completing his austerities, whereas Gopî Chand's mother first persuaded and then dissuaded him. See Vol. II. pp. 1 to 77. This part of the story is, however, only once hinted at in stanza LXII. of the following legend and it is nowhere brought into prominence.]

TEXT.

Qissa Râjâ Dhrû.

I.

Uttânpât Râjâ hûâ Jodhiâ meñ targâs.
Râni kî sampût nahin, betâ hûâ nirâs.

TRANSLATION.

The Story of Râjâ Dhrû.

I.

There was a well-known Râjâ Uttânpât of Ajudhiâ.
His Queen was barren and he had no hope of a son.

Ho gîâ nirâs, soch kînî bhârî.
 Us se har wakt kahî us kî nârî:
 "Râjâ, koî putr nahîn, mandir khâlî:
 Sûkhâ gulzâr, pâs nâhîn mâlî."

II.

Râjâ Uttânपात.

"Ajjâ sutâ ke khanth meñ jâm rahe than do:
 Kân્તûn to sobhâ gai, râkhûn to dukh ho.
 Rânî, hai sauk burî, dil ko jalâve.
 Dekhî jis wakt jalat man meñ âve.
 Rânî, tû hukm kare, aur dil se kahnâ:
 Lâûn koî aur khushî hoke rahnâ."

III.

Pahill Rânî.

"Râjâ, biyâh karâye, maiñ nahîn karûn babâd.
 Betâ hove mandir meñ; gaddî hove âbâd.

He was hopeless and full of sorrow.
 To him continually said his queen :
 "Râjâ, we have no son and the palace is (therefore) empty
 The garden is dry and hath no gardener."*

II.

Râjâ Uttânपात.

"The goat hath but two udders at its waist.
 If I cut them off its beauty goes, if I keep them it is in
 pain.
 Rânî, a co-wife is an evil and burneth the heart.
 Thou wilt understand when thy heart burneth.
 Rânî, if thou wilt and sayest it from thy heart,
 I will bring (home) another (wife) and be at peace."

III.

First Queen.

"Râjâ, marry and I will say naught against it.
 Let there be a son in the palace to succeed to the throne.

* Figurative language : we have no son.

Rājā, jo dūdh pūt ghar meñ hove,
 Nā rahe andesh, barā sukh bhar sove.
 Beṭe bin rāj pūt khālī sārā :
 Is se gun, Mahārāj, bhalā hove thārā.”

IV.

Rājā ne pātī likhī Mān Pāl ke pās :
 “ Merī mansā biyāh kī, putr nahīn koī pās.
 Betā nahīn koī pās ; Rānī rove ;
 Khānā nahīn khāi ; nahīn sukh se sove.
 Mujh pe hukm dīā Rānī piyārī :—
 ‘ Kijyo tum biyāh, nasil hove jārī.’ ”

V.

Pātī le kāsid chalā, Amrāwatpūr mein jā ;
 Rājā Mān Pāl ko pātī dīe dikhā :
 “ Dekho, Mahārāj, pās tere lāyā.
 Rastā hai kāthan, dukh maiñ ne pāyā.

Rājā, who hath milk* and a son in his house,
 Knoweth no sorrow and sleepeth in great comfort.
Without a son rule and honour are empty;
 Therefore, Rājā, it will be well with thee (to marry).”

IV.

The Rājā wrote a letter to (Rājā) Mān Pāl, (saying) :
 “ I wish to marry as I have no son.
 I have no son and my Queen weepeth.
 She eateth not her food, nor sleepeth at her ease.
 My beloved Queen hath desired me
 To marry and beget issue.”

V.

The messenger took the letter and went to Amrāwatpūr,†
 And showed the letter to Rājā Mān Pāl, (saying) :
 “ Behold, Rājā, I have brought it thee.
 Rough was the way and much trouble I endured.

* i.e., plenty.

† i.e., Amrāotī.

Is kâ jawâb mujhe denâ châhîye.
Pâtî, Mahârâj, khushî hoke lâîye.”

VI.

Parwâne ko dekhke khushî hûe Mahârâj :
“ Ichhâ pûran ho gaî sabhî, banî sab kâj.
Is meû nahîn her-pher ; sachî jâno.
Is meû shak nahîn ; merâ kahnâ mâno.
Beṭî hai ik, khushî hoke denî.
Mat kare andesh ; terî pâtî lenî.”

VII.

Mâgh mahinâ panchamî, rut basant lagî ân.
“ Khân-pân man-jan karo, bhar lo sabhî samân.
Shâdî kâ rào-rang sabhî karnâ :
Sab tarah samân aur berâ bharnâ.”
Râjâ ne sudh likhâ matlab sârâ :—
“ Maiñ bhî kisi tarah nahîn us se niyârâ.”

Let me have the answer to it.
Accept the letter gladly, Râjâ.”

VI.

The Râjâ saw the letter and was glad, (saying) :
“ My desire is fulfilled and my ambition satisfied.
There is no evasion in this ; know it for the truth.
There is no doubt in it ; hear my words.
I have a daughter and I give her gladly.
Have no fear ; I accept thy letter.”

VII.

It was the fifth of Mâgh* and the spring had begun.
(Said he†) : “ Get ready the food and all the necessaries.
Make ready the rejoicings for the marriage.
Prepare all the necessaries and the supplies.”
The Râjâ replied sincerely and fully (to the letter and
said) :—
“ I will never be separated from him.”

* February-March : say about 20th February.

† To his people.

VIII.

Kâsid wahâi se chal paṛâ, Jodhiâpûr meñ jâe ;
 Jo jo kharch barât kâ dîâ sabhî samjhâe :
 “ Hanske, Mahârâj, meri pâtî lînî :
 Us ne to bahnt meri khâtir kînî.
 Rut likhî basant, kahâ : ‘ Kâsid, jâo,
 Sâjke barât mere dwâre lâo.’ ”

IX.

Sun, samân Râjâ karâ, gâveñ mangalchâr.
 Hâthî, ghoṛâ, pâlkî, kîni bâgh bahâr.
 Jitnâ gulzâr chaman raushan jârî.
 Bâje bajwâe, gît gâveñ nârî.
 Sâjke barât chalî chhatardhârî ;
 Hâthî gaj-bâj lîe faujâñ sârî.

VIII.

The messenger went thence and arrived at Ajudhiâ,
 And explained all the preparations for (receiving) the
 marriage-procession.*
 (Said he) : “ Râjâ, he took my letter with gladness,
 And was very kind to me.
 He wrote that it was the spring time† (and said) : ‘ Go,
 Messenger,
 Bring a great marriage-procession to my doors.’ ”

IX.

Hearing this the Râjâ made preparations and they sang
 songs of rejoicing.
 He made a splendid show of elephants and horses and
 litters.
 He lighted up the whole garden of flowers.‡
 The bands played and the women sang songs.
 The monarch went forward with a splendid procession,
 Taking his elephants and falcons and all his army.

* That Mân Pâl was making. † i.e., the season for marriage.
 ‡ i.e., made a very fine show.

X.

Kangnâ kare, bândh lâ, bâje bâjâ ;
 Sâjke barât chaçhe sundar Râjâ.
 Amrâwatpûr jâke derâ kînâ ;
 Âdar sat kâr bahut bahut kas lînâ.
 Tambû tanwâ dîe derâ lâe :
 Leke sab bast khâre hâzir pâe.

XI.

Lagan mahûrat sâdhke pheroñ kâ kîâ samân.
 Râjâ beg bulâ liâ, pañdit kareñ bakhân.
 Agin to parchañd kare, sâkhâ gâî.
 Pheroñ ke wakt sabhî kâmni âî.
 Kanîyân kâ dân karâ, dil se dinâ.
 Phere dîe sâth aur sundar bînâ.

X.

He made a marriage-bracelet and fastened it and the music played,
 While the handsome Râjâ advanced with his splendid procession.
 They halted at Amrâwatpûr,
 And were received with all courtesy and attention.
 They pitched their tents and made their halt,
 And servants waited on them with every kind of food.

XI.

Awaiting the favourable moment they prepared for the marriage.
 The Râjâ was quickly called and the priest read the ceremony.
 The (marriage) fire was kindled and their genealogies read.*
 All the maids came to the marriage.
 The maiden was given away with gladness.
 The marriage was performed with every grace.

* To see that they were not within the forbidden degrees.

XII.

Hâthî, ghore, rath, ghane bhûkan basan âpâr :
 Dâs dîe, dâsî dî, aur jhuk kare jawâhr.
 Rukhsat karî barât, bidâ sab ko dînî :
 Râjâ ne aur bařî mintî kînî.
 Rânî kâ dolâ liâ Jodhiâ meñ âe :
 Jitnâ parwâr sabhî dekhan âe.

XIII.

Rânî kâ dolâ liâ, ghar meñ dîâ utâr :
 Jitnî pûr ki kâmni darsan kareñ kai nân.
 Mil-mil-ke nânî sabhî gâveni bajâveñ.
 Bahû ko bithalâ aur khânâ khilâveñ.
 Rahse parwâr sabhî niyârâ niyârâ.
 Rânî kâ bhâv karâ, jitnâ sârâ.

XII.

Elephants, horses, chariots and jewels in plenty were the dower :
 Servants and maids were given and bowed low to them.
 Then were all dismissed and the procession sent away,
 And the Râjâ showed great humility.
 Taking the (new) Queen in a litter he returned to Ajudhiâ,
 And all the household came out to see.

XIII.

The (new) Queen's litter was lowered at the palace,
 And many of the maids of the town came to look on.
 All the women together sang and played.
 They sat the bride down and gave her a feast.
 All the household rejoiced in groups,
 All rejoicing over the (new) Queen.

XIV.

Râjâ âe mandir meñ jab Rânî ke pâs :
 “ Jo châhîye, so hî karûn, suno merî ardâs.
 Kanchan ke palang aur swarran jhârî,
 Mahilon ke bîch raho, Rânî piyârî.
 Mukh se ikbâl karo, mujh ko kahnâ.
 Mat kare andesh, khushî dil se rahnâ.”

XV.

Dûsrî Rânî.

“ Chhînkat hî dolâ uṭhâ sir par bolâ kâg.
 Merî saukan mahil meñ ; dîjo us seduhâg !
 Dîjo duhâg ; yeh hî kahnâ merâ.
 Is meñ, Mahârâj, bhalâ hove terâ.
 Rânî kâ mahil judâ dil se kîje.
 Itnî, Mahârâj, araz merî lîje.”

XIV.

The Râjâ came to the (new) Queen in the palace (and said) :

“ I will do as thou desirest, hear my say.
 A bed of pure gold and an ewer of gold (I will give thee),
 That thou mayest dwell in the palace, my beloved Queen.
 Tell me thy desire with thy lips.
 Be not down-hearted, but dwell at ease.”

XV.

Second Queen.

“ As the litter was raised a crow cawed overhead.*
 I have a co-wife in the palace ; make her a widow !
Make her a widow ; this is my desire.
Thus will it be well for thee, Râjâ.
 Give the (first) Queen a separate dwelling.
 Hear this my petition, Râjâ.”

* A bad omen.

XVI.

Râjâ Uttânpât.

“ Bhalî karî taiñ ne ; kahî apne dil kî bât.
 Jo jo tere dil pe kar dûn us ke sâth.
 Us ko dûn duhâg, karûn khâtir tere.
 Mujh se to kahan nahîn jâte phere.”
 Sun karkar soch baڑi Râjâ kînî :——
 “ Dâtâ, Taiñ âj bipat kaisî dînî ?”

XVII.

Baڑi fajar Râjâ uṭhâ ; man meñ karâ andesh :—
 “ Kaho, kaun se kijîye, nahîn kuchh âve pesh ! ”——
 Rânî ke pâs gîâ Râjâ bole ;
 Apnâ to bhed sabhî dil kâ khole :
 “ Tujhe dûn duhâg, aisî dil par merî.
 Kartâ kî ank nahîn jâtî pherî.”

XVI.

Râjâ Uttânpât.

“ Well hast thou done, and spoken the wish of thine heart.
 I will do to her as thou dost desire.
 I will make her a widow and I will cherish thee.
 I will not go back upon my promise.”
 (But) hearing (the Queen’s wish) the Râjâ was in great
 trouble, (and said) :
 “ O God, what sorrow hast Thou given me this day ? ”

XVII.

In the early morn the Râjâ arose and was sorrowful at
 heart.

(And said) : “ Tell me, what should I do, I can think of
 nothing ! ”——

The Râjâ went to the (first) Queen and said,
 Telling all the secret of his heart :
 “ To make thee a widow, this is in my heart.
 The decrees of fate cannot be blotted out.”

XVIII.

Pahîl Rânî.

“ Badâ baṛhâ, Mahârâjjî, us Rânî kâ bhâg !
 Binâ dosh, Râjâ, mujhe kaise deve duhâg ?
 Mere taksîr muâf, Râjâ, kîje.
 Kis ke kahne se karam aisâ kîje ?
 Mujhe to bahut khushî us kâ ânâ.
 Maiñ ne kîâ sabar ; pâs us ke jânâ.”

XIX.

Râjâ Uttânpât.

“ Sûhe kushambe sîs se, Rânî, dharo utâr.
 Abran pahro râṇḍ ke ; mujhe hûâ gul khâr !
 Denâ ik mahil aur tujh ko niyârâ.
 Mîthâ jal chhoṛ, pîo pânî khârâ !
 Milegâ rozîna tujhe, Rânî, khânâ :
 Bhojan sab dûr kare, jau kâ dânâ !”

XVIII.

First Queen.

“ Greatly hath the fortune of the (second) Queen advanced,
 my Lord !
 How canst thou make me a widow without any fault,
 Râjâ ?
 Forgive my fault, Râjâ.
 Who hath urged thee to do this thing ?
 I was pleased that she should come.
 I will have patience, if thou go to her.”

XIX.

Râjâ Uttânpât.

“ Rânî, take off the red veil* from thy head.
 Put on the garb of a widow ; † my rose hath become a
 thorn !
 I will put thee into a separate dwelling.
 Give up sweet water and take to salt !
 Food shall be given thee daily, Rânî ;
 But give up good food and eat barley grain !”

* The sign of coverture in India.

† A coarse white robe.

XX.

Jab Râjâ ke sâmhne abran dharî utâr :
 “Yehân merâ koî nahîn. Kyâ kare, Kartâr ?
 Bhâr aur band nahîn koî merâ.
 Saukan be-îmân, bhalâ hove terâ !
 Terâ kyâ dosh ? Burî kismat merî !
 Dâtâ kî dât nahîn jâtî pherî.”

XXI.

Phute-tûte mandir meñ Rânî dîe bhijwâ :
 Phute purâne bistar de, jau khâne ko kahâ.
 Rânî ko duhâg dîâ Râjâ âyâ ;
 Rânî se araz kare : “Ab sukh pâyâ !”
 Râjâ ne aur bât mukh se bolî :
 Jo kuchh parde kî bât, soî mukh se kholî.

XX.

Then she took off her clothes before the Râjâ (and said) :
 “I have no friend here. O my Creator, what hast thou
 done (for me) ?

I have no relatives and friends here.
 Faithless co-wife, may it be well with thee !*
 What is thy fault (in this) ? It is my evil fate !
 The lines of God cannot be blotted out.”

XXI.

He sent the (first) Queen to a broken-down dwelling,
 Gave an old and worn out bed and ordered barley for
 her food.

Making the (first) Queen a widow the Râjâ came
 And said to the (second) Queen : “Be happy now !”
 And the Râjâ said other things with his lips,
 Telling all the hidden secrets of his heart.

* Ironical.

XXII.

Mâs das bîte jabhî khelan chalâ shikâr.
 Ban men to ghoṛâ diâ aur liâ mirg ko mân.
 Mirg ko uṭhâ liâ, ulṭâ âyâ :
 Rânî jo duhâgan thi, us ke derâ lâyâ.
 Rânî ke pâs rahâ, khânâ khâyâ.
 Us ko te garb rahâ ;—Har kî mâyâ !

XXIII.

Baṛî fajar Râjâ uṭhâ, âyâ Rânî ke pâs.
 Dil se lâe khushâ kare, kiyâ rain ko bâs.
 Us ko bhî garb rakâ ;—Kudrat Terî !
 Rânî ue boli, ik us par geri :
 “ Kal kî rât kahân baīthe, Râjâ ?
 Bolne se aur lagî mujh ko lâjâ.”

XXII.

After ten months had passed (the Râjâ) went a-hunting.
 He took his horse into the woods and slew a deer.
 He took up the deer and returned,
 And stopped at the house where the widowed (first)
 Queen was.
 He stayed with her and ate his dinner.
 She became pregnant, by the will of God !

XXIII.

In the early morning the Râjâ arose and came to the
 (second) Queen.
 He took her to his heart and was happy and remained
 the night.
 She too became pregnant, by the will of God !
 Said the (second) Queen, asking (suspicious) questions :
 “ Where didst thou pass yesternight, Râjâ ?
 I am ashamed to say more.”

XXIV.

Râjâ Uttânपात.

“ Khelne shikâr gae, Rânî, ban meñ.
 Pichhe kî nahîn rahî koi man meñ.
 Kheltoni shikâr rain ûpar âî.
 Rahne ko ik katî ban meñ pâî.
 Hote parbhât pâs âyâ tere.
 Na-hakk meñ tû yânhîn bolî gerî.”

XXV.

Utar gaî nau mâs jâb lañkâ upjâ ik.
 Saukan ko khabarân hûî, hûâ kalijâ chhek.
 Man meñ to fikar kiyâ, sunkâ mâni.
 Sunke yeh bât soch kînî Rânî:
 “ Bâp binâ pût, kaho, kaise hove ?
 Sun pâve kanth, lâj us kî hove !”

XXIV.

Râjâ Uttânपात.

“ I went hunting in the forest, Rânî.
 I had no other thought in my heart.
 I was overtaken by the night while hunting,
 And had to stay in a hut in the forest.
 As soon as it was dawn I came to thee.
 Thou art thus suspicious of me without cause.”

XXV.

When nine months had passed a son was born (to the first Queen).
 When her co-wife heard of it her heart was jealous.
 She was distressed in her mind through jealousy.
 Jealously thus thought the (second) Queen :
 “ Tell me, how shall there be a son without a father ?
 When my husband hears of it he will feel disgraced !”

XXVI.

Râni ke bâje bajeñ ; upje pût sapût :—
 Jis ghar aise putr hoñ kabhî na njhe sût !—
 Râni ke bâr bajeñ nanbat-khâne.
 Dekhen sab nagar, gae mulkouñ jâne.
 Us kâ to mahil kiyâ Râjâ niyârâ.
 Kaise shahzâdâ hûâ dil kâ piyârâ !

XXVII.

Dûsri Râni.

“ Us sankan ke mahil meñ rahe deo ke dant ?
 Râjâ, tere dil kâ mujhe na pâve ant.
 Pâve nahiñ ant ; hûâ achraj bhârî.
 Râni ne lâj terî kaisi târî ?
 Leke talwâr sâf gardan mâro :
 Kiyâ, to dariyâe pâr us ko târo.”

XXVI.

Drums were beaten for the (second) Queen, for a true son was born to her :
 Who hath such a son in his house shall ever prosper !—
 The drums were beaten at the (second) Queen's door.
 All the city came to see and the world heard of it.
 The Râjâ gave her a separate palace.
 And how dear to his heart became the prince !

XXVII.

Second Queen.

“ Doth a devil or demon dwell in my co-wife's house ?
 Râjâ, I have not fathomed thy heart.
 I cannot fathom it ; it is a mystery to me.
 How did the (first) Queen dare to disgrace thee ?
 Take a sword and cut off her head :
 And then take her over the waters.”

XXVIII.

Râjâ Uttânpât.

“ Rânî, dhîrat dharîye, mat na kare andesh.
 Rakhnâ us ko hai nahîn, pahanchâun pardes.
 Jo jo tain bât kahî dil par mere ;
 Jitne tain bol kahî, sachî terî.
 Kar dângâ jatan, âp khânâ khâo.
 Mat karo andesh, râm* talabî pâo.”

XXIX.

Us ke bhî lañkâ hûâ, bâje bajeñ âpâr.
 Dân dîâ, sobhâ kare, harkhe bârau bâr.
 Râjâ kî bahut khushî man mei hove :
 Mukte moti ke thâl bhar bhar bove.
 “ Khâne ko dân-pân, bâkî mewâ :
 Dâtâ ne pâr kiyâ merâ khewâ !”

XXVIII.

Râjâ Uttânpât.

“ Rânî, have patience and be not distressed.
 I will not keep her, but will send her abroad.
 What thou hast said is on my heart ;
 What thou hast said is true.
 I will make some plan,† so do thou eat thy food.
 Be not distressed and take thy needful rest.”

XXIX.

(The second Queen) too had a son and much music was played.

Alms were given, and there were rejoicings everywhere.
 The Râjâ was very pleased in his heart :
 And gave‡ away many platters of pearls, (saying) :
 “ Riches had I in plenty, I but wanted fruit :§
 God hath made my boat to cross over !”||

* For árám. † To get rid of the first Queen.
 ‡ Lit., sowed. § i.e., a son. || i.e., given me my desire.

XXX.

Pânc baras ke umar mein Dhrû ne boli bol :
 “ Mâtâ, merî bâp ki bâtâñ mukh se bol.
 Mâtâ, yeh bât sabhî ham se kahnâ.
 Kis bidh se âke hûâ terâ rahnâ ?
 Khânâ kis taur mile ham ko, Mâtâ ?
 Aisâ to dukh sahâ nahin jâtâ !”

XXXI.

Pahilî Rânî.

“ Beçâ, tere pítâ ne bahut kare anrit.
 Binâ dos mujh ko tajâ ; ho, Beçâ, be-prít.
 Ham se be-prít hûâ bâbal terâ.
 Us ghar mat jâ : mân kahnâ merâ.
 Saukan kî sikh sunî Râjâ us se :
 Râjâ is taur hûâ ham se ghusse !”

XXX.

When Dhrû* was five years old he said :
 “ Mother, tell me all about my father.
 Mother, tell me all about him.
 How comest thou to dwell here ?
 How do we get our living, Mother ?
 Such trouble as this is intolerable !”

XXXI.

First Queen.

“ My son, thy father did a great injustice.
 He discarded me without a fault, and became unloving,
 my son.
 Thy father became unloving to me.
 Go not to his house : mark my words.
 The Râjâ listened to the teaching of my co-wife,
 And so the Râjâ became angry with me !”

* Dhrû was the son of the first and discarded Queen.

XXXII.

Us wakt sunke, giâ jhukke kari jawâhr.
 Giâ pitâ ke takht par, lagî nek nahin bâr.
 Râjâ ko prît hûi, chhâtî se lâyâ.
 Dûsrâ woh aur apne pâs biثhâyâ.
 Donoñ se piyâr kare Râjâ aisâ,
 Chand kâ chakor kare ur-ur jaisâ.

XXXIII.

Dhrû.

“ Ik nagar, do chhatarpatî aur âpar chhataphirân :
 Main tujh se pâchhûn, Pitâ, kis bidh râj karân ?
 Mâli lâve bâgh, per sab man men mâné :
 Jude jude pahchân, bel birwe kî jâne.
Un ko bhojan dih, *ham ko* jau kâ dâna !
Un ko sejâ ratan, *ham ko* phûs purânâ !”

XXXII.

As soon as he heard this he went (to his father) and saluted him.

He went up to his father's throne without any hesitation. The Râjâ loved him and took him to his heart.

He took his other (son) too and sat him down beside him.

And the Râjâ fondled them both,
 As the partridge* flieth to the moon.

XXXIII.

Dhrû.

“ One city and two kings and both would rule :
 I ask thee, Father, how shall they both rule ?
 The gardener maketh a garden and knoweth every tree.
 He knoweth all apart, shoot and branch.
They have good food, *we* have barley grain !
They have jewelled couches, *we* have old straw !”†

* See Vol. II. p. 257.

† *They* are the second Queen and her son : *we* are the first Queen and her son, Dhrû.

XXXIV.

Râjâ ke dil pe chaṛhi, sun bete kî bât :
 Bahut piyâr karne lagâ us laṛke ke sâth.
 Tab woh Rânî à gaî, kahîn milî nahîn bât.
 Baṛî soch dil mein hûî, kâmpau lâgâ gât.
 Râjâ ko haul hûî iko bârî :
 "Kis bidh se âj rahe izzat mahârî ?"

XXXV.

Us laṛke ko dekhke jalne lâgâ gât.
 Nîche gerâ takht se, ûpar mîrâ hâth.
 Ûpar hâth diâ : " Phir mat âiye !
 Jau kâ, nirbhâg, jâke khânâ khâiye ! "
 Râjâ se kahan lagî hoke ghusse :
 " Is ko nâ châhe, kahâ maiu ne tujh se ! "

XXXIV.

When the Râjâ heard his son's words, they sank into his mind.
 And he loved the boy very much.
 Then the (second) Queen would have nought to do with him.
 He was distressed at heart and began to tremble.
 The Râjâ too was altogether distressed (saying) :
 " How shall honor remain to me to-day ? "

XXXV.

When (the second Queen) saw the boy her heart began to burn.
 She threw him down off the throne and struck him.
 She struck him (and said) : " Come no more !
 Go, wretch, and eat thy barley grain ! "
 And then in wrath she said to the Râjâ :
 " I desire him not, I say to thee ! "

XXXVI.

Rājā Uttānpāt.

“Jis din giâ shikar ko, Rânî, kahû sunâ,
 Us din us ke mahil meñ us gun utarâ jâ.
 Utarâ maiñ jâe, wahin khâna khâyâ ;
 Hote hî parbhât pâs tere âyâ.
 Is tarah yeh putr hûâ, maiñ ne batâî.
 Â betâ pâs, dayâ mujh ko âî.”

XXXVII.

Dûsrî Rânî.

“Us saukan ke mahil meñ jis din upjâ pût,
 Merâ terâ âj se is gun bigarâ sût.
 Jab tû mukar giâ ham se bolâ ;
 Apnâ nahîn bhed koñ dil kâ kholâ.
 Merâ taiñ, kanth, nahîn mânâ kahnâ :
 Ab to, Mahârâj, hûâ mushkil rahnâ !”

XXXVI.

Rājā Uttānpāt.

“I tell thee, Rânî, that on the day I went a-hunting,
 I stayed at the house (of the first Queen).
 I stayed there and ate my food,
 And at the dawn I came to thee.
 Thus was this son born, I tell thee.
 My son came to me and I had pity on him.”

XXXVII.

Second Queen.

“From the day a son was born in my co-wife’s house
 There hath been estrangement betwixt me and thee.
 Then didst thou tell me an untruth,
 And did not tell me the secrets of thy heart.
 Thou didst not hearken to my say, my husband,
 And now, my Lord, it is hard for me to stay !”

XXXVIII.

Dhrû.

“ Maiñ pahunchâ thâ takht par, aur kiyâ pitâ ne piyâr.
 Ghussâ mân mâtâ utbî, dîâ takht se dâr.
 Mujh ko dâr aur taktâ bolî :
 Dekhî anrit, merî kâyâ doli.
 Rahnâ kâ dharam nahiñ, Mâtâ, merâ.
 Is meñ nahîñ dosh koî, Mâtâ, terâ.”

XXXIX.

Pahili Rûni.

“ Betâ, mukh se bolo Râm ; jagat kâ Kartâ soî.
 Likh ank Kartâr bhâvegâ jag meñ soî.
 Un ke mîthe bachan kokilâ birhe râgâ :
 Hamare bachan khator, tark jyâñ bolat kâgâ !
 Jis ghar bâdhe pâp, phûl phal aisâ âvے ;
 Ast bhân ho jâe, tabar upar ko chhâvے !”

XXXVIII.

*Dhrû.**

“ I went to the throne and my father was kind.
 My (step-)mother came in wrath and threw me from
 the throne.
 She threw me down and spake harshly,
 And at her injustice my body trembled.
 It is not right for me to stay, Mother.
 In this there is no fault of thine, Mother.”

XXXIX.

First Queen.

“ My son, call on God with thy lips ; he is the Creator of
 the world.
 The decrees of the Creator must be fulfilled in the world.
 (The second Queen's) words are as sweet (to the Râjâ)
 as the song of the cuckoo and peacock :
 My words are as harsh as the caw of a crow !
 In whose house sin prevails its fruit will be obtained ;
 Sunlight will desert it and darkness cover it up !”

* Speaking to his mother.

XL.

Dhrū.

“ Merā pītā to bebak meñ barat rahā anrit.
 Pârā, pânî, istrî : kabhî na pâ le prît.”
 Sat âsau kar lîâ, sail kar jag meñ dole.
 Kisî tarah koî kaho, âp mukh se nahîn bole.
 Baiþhâ âsan lâe surt jin sodhî lâî.
 Nahîn koî dekhe aur, iktâ aisî pâî.

XLI.

Sone se kundan hûâ aur palat gaî sab sâr.
 Tinoñ us kî miñ gaî, mâr, dhâr, talwâr.
 Larke âe pâs, bhed kuchh dil kâ khole :
 “ Tû hamâre sâth kheltâ nis din dole :
 Ab ho baiþhâ mûn, âp mukh se nahîn bole.
 Rît-bhânt gaî chhût, iktâ sat ko tole.”

XL.

Dhrū.

“ My father hath been duped into doing injustice.
 Mercury, water and woman should never be beloved.”*
 He became a *jogi* † and wandered over the earth.
 However much one spake to him he spake not with his
 lips.‡
 He sat in his (*jogi's*) seat with a pure heart.
 None else saw him, so secret was he.

XLI.

From gold he became pure gold and changed all his
 nature.
 He conquered the three (vices), murder, robbery and
 violence.
 His playmates came to him and spoke their mind :
 “ Thou didst play with us day and night,
 And now thou sittest dumb and speakest not with thy
 lips.
 Thou hast lost thy (old) ways and hast taken to piety.”

* This line is a proverb. † *Lit.*, took the seat of virtue.
 ‡ *i.e.*, he was under a vow of silence.

XLII.

Sat kâ âsan lâ dâ, aur machâ nagar mei shor.
 Ik bâr parjâ chalî, jaisî chand chakor.
 Sun-sun-kar nagar gâ jitnâ sârâ :
 Râjâ kâ pût hûâ sab se niyârâ.
 Râjâ se kahe duniyâ jâke ;
 Bole ik bâr pâs us ke âke.

XLIII.

Sunkar un ke bachan ko Râjâ bolâ yûn :
 “ Us larke se jâ kaho, jo mânge so dûn.
 Mânge so dûn mäl jitnâ sârâ.
 Rakhtâ nahin kapût ; woh hai merâ piyârâ.
 Kah do samjhâe abhî us se jâke :—
 ‘ Baitho is wakt gharon apne âke.’ ”

XLII.

He became a *jogi** and it was noised in the city.
 And the people all went together (to see him) as a
 partridge to the moon.†
 All the city went when they heard
 That the Râjâ’s son had separated himself from all (the
 world).
 The crowd went to the Râjâ and spake ;
 Speaking all together they came to him.

XLIII.

When the Râjâ heard their say he spake thus :
 “ Go and tell the boy I will give him what he asketh.
 If he ask for all my goods I will give them.
 I hold him to be no bastard ; he is dear to me.
 Go and tell him at once,
 That he should go at once to his house.”

* See above, Stanza XL.

† See above, Stanza XXXII.

XLIV.

Rājâ ne agyâ dî aur sunke chalâ diwân ;
 Us larke se ânke karne lagâ bayân :
 “Tere pitâ ne tujhe pâs bulâyâ.
 Le to sab khâu-pân, chahîye mâyâ.
 Mere tum sâth chalo, abhî ào :
 Châhîye jo bast, sabhî us se pâo.”

XLV.

Dhrû.

“Jo sandâsî loh kî, kabhî pânî, kabhî àg,
 Aise jîwan maran meñ phañse raheñ nirbhâg.
 Mujh ko kuchh mäl darb nahîn châhîye :
 Maiñ to ik rang hûâ. Us se kâhîye :
 Mâuññ nahiñ ik koî terâ kahnâ.
 Duniyâ main tark karé, ban meñ rahnâ.”

XLIV.

The Râjâ gave the order, the minister heard it and went,
 And coming to the boy said to him :
 “Thy father calleth thee.
 Take thy fill of food and, if thou desirest, wealth.
 Come with me and come now,
 And obtain from him all thy desire.”

XLV.

Dhrû.

“As a blacksmith’s pincers are sometimes in water and
 sometimes in fire.
 So are the unfortunate encompassed by life and death.
 I have no need of wealth,
 I have become of one hue.* Say to him, that
 I will not heed a word of his.
 I have given up the world and will dwell in the forest.”

* i.e., one given up entirely to meditation.

XLVI.

Tab dîwân wabâi se chalâ, sunke us kâ gyân.
 Râjâ se kahne lagâ : “ Us se na apne jân.
 Apnâ mat jân putr, Râjâ merâ.
 Duniyâ dî chhoç kare ban meñ derâ.
 Dil pe koñ nahîn rahe us ke sankâ ;
 Swarran kî chhoç dîe terî Lankâ.”

XLVII.

Itni sun Râjâ chale aur chalâ nagar sab sâth.
 Putr liâ tab god meñ aur pûchhan lâgâ bât :
 “ Mângô kuchh aur, jaisî mansâ terî.
 Itni ardâs suno, Betâ, merî :—
 Râj, pât, mât, mulk tujh ko châhiye,
 Gaddî, sarb ans, aur mujh se lâîye.”

XLVI.

Then the minister left him, hearing his wisdom.
 He said to the Râjâ : “ Hold him not to be thine.
 Hold him not to be thy son, my King.
 He hath left the world and dwelleth in the woods.
 He hath no doubt in his heart,
 And hath given up thy golden Lankâ.”*

XLVII.

Hearing this the Râjâ went and with him went all the city.
 He took his son into his lap and said :
 “ Tell me more of thy desire.
 Hear this much from me, my son :—
 If thou desire rule and goods and lands,
 And throne and all my portion, take them from me.”

* Lankâ was, in the *Râmâyana*, the dwelling of Râvana and is now the conventional home of all wealth.

XLVIII.

Dhrû.

“ Rît rît asthâu sabhî raîyat xo dîe :
 Jahâu koî bas gîâ chhîn us se nahîu lîe.
 Jo Râjâ kî parjâ sabhan ko apnâ kîje :
 Jaisâ kisî kâ bhâg, hânq waisâ hî dîje.
 Jis ghar bâphe dharam, dayâ sabhî us ghar âve :
 Ude bhân ho jâe, tabar dekhat miq jâve.”

XLIX.

Râjâ Uttânpât.

“ Sut bhâgî ho jâe pitâ ko aisâ châhîye,
 Râj, pât, dhan, mäl, sabhî us ko de dîe.
 Jo andhâ ho jâe, jot kar us ko dikhâve.
 Abhî dân kâ pun, ant us kâ nahîu âve.
 Ab chalîye ghar baîth, mân' tû kahnî merî.
 Aur kahan kuchh kaho, rahe ab ichhâ terî.”

XLVIII.

Dhrû.

“ Every subject should be given his right :
 Where a man hath settled he should not be taken
 thence.
 A Râjâ should make his subjects his own
 And give to each according to his deserts.
 To the house where right dwelleth the attachment of all
 is attracted :
 There is sunlight and darkness fleeth thence.”

XLIX.

Râjâ Uttânpât.

“ When a father hath a duteous son it behoveth him
 To give him all his rule and honour and wealth.
 Give the blind man sight, that he may see.*
 Thus shalt thou win the reward of profuse charity.
 Come home now and hear my words.
 Tell me moreover what of thy desire remaineth.”

* Put me in the right way.

L.

Dhrû.

“ Jann jaun lohâ kute agin meñ, dhar dhar tâve,
 Man kâ rah jâgâ ser, mol meñ bahut bikâve.
 Jab lohâ tap jâ hâth nahîn lâwat koî :
 Jab tap namrât ho jâge sab parmat khoî.
 Jaisâ pânî ik sabhî belan meñ âye,
 Jaisi jis kî zât, so waisâ ho jâve.”

LI.

Bete ne mânî nahîn us Râjâ kî bât.
 Bidâ pâe Râjâ chale aur liâ nagar sab sâth.
 Lînâ sab sâth nagar pûr meñ âyâ :
 Us kâ kuchh bhed nahîn Râjâ ko pâyâ.
 Gaddî pe baith hukm kînâ jârî :—
 “ Apne sab dhâm jâo duniyâ sârî.”

L.

Dhrû.

“ When the iron is beaten and burnt in the fire,
 A man of it becomes a *ser*,* but is sold for much.
 When the iron is hot none can touch it :
 When it loseth its heat it loseth its value.
 The water put into the pitchers is all one water,
 But it becomes as the caste (of the owner).”†

LI.

His son would not hearken to the Râjâ’s words.
 Taking his leave the Râjâ went and took all the city
 with him.
 Taking all the people with him he reached the town,
 And the Râjâ learned nothing of his (son’s) secrets.
 Sitting on his throne he gave an order,
 That all the people should return to their homes.

* A man is 80 lbs. : a ser is 2 lbs.

† A high caste Hindû will not use the water of one of lower caste.

LII.

Us jage ko chhor gahre ban meñ jâe :
 Singh, siyâl, mirgân phireñ, bctâ âsan lâe.
 Âsan ko lâke sûrat Har se lâge.
 Ban meñ koî pâs nahin us kâ bâgî.
 Us ne sab dûr kare kâyâ mâyâ.
 Darse nahin aur, dhyân aisâ lâyâ !

LIII.

Nârad Mun ban meñ milâ, rastâ dîâ batâe :
 “ Woh Dâtâ tujh ko mile, mat man meñ ghabarâe !
 Gîdar aur singh siyâl ban meñ dolein :
 Kandhe pe pair dhareñ aur mnkh se bolein !
 Biptâ ik bâr sabhî aisî deveñ :
 Chonq-ehonq mât terâ mnkh meñ leveñ !”

LII.

Leaving that place (Dhrû) went into a thick forest,
 Where were tigers and jackals and deer, and there the
 boy took his seat.
 Taking his seat he meditated on God.
 No friend came near him in the forest.
 He put away body and wealth far from him.*
 So did he meditate that he could not see !

LIII.

Nârad, the Muni† met him in the forest and showed him
 the way, (saying) :
 “ God will meet thee, be not afraid in thy heart !
 Jaekals and tigers wander in this forest
 And will put their paws on thy shoulders and roar !
 They will all worry thee together,
 Tearing thy flesh with their mouths !”

* i.e., became separated from the world.

† See Vol. II. p. 222.

LIV.

Nārad Mun.

“ Åsan padam lagâke mûl band ko bândh ;
 Mîr dîpâd sîdbâ karô, aur surt gagan ko sâudh !”
 Bistar koî pâs nahîn, kâyâ nangî :
 Ab to koî nahîn rahâ sâhû sangî.
 Kûd kûd sher pañci ûpar àke :
 Rakhtâ nahîn ; dhyan aisâ lâke !

LV.

Jab woh sâbit ho gîa mile Âp Bhagwân :
 Assi hazâr saniyâ dîe aur phaikan khare nishân.
 Gaddî sab saump dîe ban meî, piyâre,
 Sûbâ chau taraf khare niyâre niyâre.
 Ran ke jo bîch bajे mâro tûrâ :
 Baktar pahrâ dîe sunke pûrâ.

LIV.

Nārad, the Muni.

“ Sit cross-legged and gird up thy loins.
 Sit straight upright and fix thy gaze above !”
 He had no bed and his body was naked,
 And had no companion with him.
 The tigers leapt upon him,
 But prevented him not : such was his meditation !

LV.

When it was completed he met God Himself,
 Who gave him 80,000 followers and banuers to wave.*
 He gave him the rule of the whole forest, my friends,
 And lieutenants on every side.
 Drums of war were beaten in the field,
 And the turban (of war) was duly bound upon him.

* Addressed to the audience.

LVI.

Hâthî bîthlâ dîâ Dhrû ko Apne hâth.
 Âyâ apne nagar meñ lîe fauj sab sâth.
 Utare hain fauj sabhî pûr meñ âke,
 Sun sun log bhâge, achraj khâke.
 Râjâ ko khabar karî sab ne jâke :
 “Sunîyo, Mahârâj, kân nîchhe lâke !”

LVII.

Nagar ke Log.

“Dushman tere râj meñ ûpar garjâ âe !”
 Sab nagar kampe kha;â, badan gae tahrâe.
 Jaisî ik kâlî ghatâ ûpar âi.
 Bhâgen kis taraf ? Jagâ nahin pâi !
 “Jagat kâ sawâl âp sunîyo, Râjâ ;
 Is jaugal ke bich bâjen mîrû bâjâ !”

LVI.

(God) sat Dhrû on an elephant with His own hands.
 He came to the city with all his forces.
 All the army came into the city,
 And the people hearing it fled astonished.
 They all went and told the news to the Râjâ, (saying) :
 “Hear, my Lord, with attentive ear !”

LVII.

The People of the City.

“An enemy hath come roaring into thy land !”
 All the city was taken with a trembling.
 It was as it were a dark cloud covering them.
 Whither should they fly ? There was no place (to go to) !
 (Said they) : “Râjâ, hear the cry of the world ;
 They are beating the drum of death in the forest !”

LVIII.

Râjâ Uttânpât.

“Laṛne kî satiyâ nahîn, aisâ guzrâ hâl !”
 Jab to Râjâ gale meñ liâ kubârâ dâl.
 Kanchan muktâ ke bhare Râjâ borî :
 Hâthî gaj bâj lîe, do kar jořê.
 Le karke bhiṇt nirp âge âyâ :
 Dekhâ balwân fikar man meñ khâyâ.

LIX.

Dekh pitâ kî sûrat ko gaddî dîuî tiyâg.
 Mundhâ charnoñ meñ paṛâ : “ Barâ tumhârâ bhâg !
 Maiñ to, Mahârâj, putr hoṅgâ terâ !
 Mâne mat khauf ab to, Râjâ, merâ !
 Maiñ to, Mahârâj, saran terî âyâ.
 Mâusî ke kâran maiñ ne ohdâ pâyâ !”

LVIII.

Râjâ Uttânpât.

“I have become unable to fight !”
 Then the Râjâ hung an axe round his neck.
 The Râjâ filled a tray with gold,
 And taking elephants and falcons he went with hands
 joined (in supplication).
 Taking presents the king went on,
 And seeing (the enemy) powerful was distressed at heart.

LIX.

Seeing his father’s condition (Dhrû) came off his throne.
 He fell prostrate at his feet (and said) : “ Great is thy
 good fortune !
 I am thy son, my Lord !
 Be not afraid of me, Râjâ !
 I am come to salute thee, my Lord.
 It is owing to my (step-)mother that I have attained to
 this estate !”

LX.

Pitâ aur putr donoñ mile aur gun karâ ik bâr :
 Apne mandir meñ gae piclihe râj-dwâr.
 Dînâ sab râj pât snt ko sârâ :
 Râjâ ik taraf hûâ us se niyârâ.
 Gaddî pe baith gîâ chhatardhârî ;
 Jab to Mahârâj kî parjâ kampi sârî.

LXI.

Mâtâ ke charnoñ pañâ aur mukh se bolî bol.
 Jo hawâl guzrâ us se, dînâ us se khol.
 Mâtâ se hâl kahâ jitnâ sârâ :
 “ Tere partâp hûâ Har kâ piyârâ !
 Mat na sarmâe ; sunîyo, Mâtâ, merf,
 Yeh to sab mäl mulk jitnâ tere !”

LXII.

Baithâ ñpar takht ke Mâtâ lîe bulâe :
 “ Main to nipañ nadâu thâ, taiñ ne kari sahâî.

LX.

The father and son together left the place,
 And went each to his home and palace.
 (The Râjâ) gave up all his kingdom and honors to his son ;
 And dwelt on one side apart from him.
 The monarch (Dbrû) sat upon the throne,
 And all my Lord's subjects were in awe of him.

LXI.

(Dhrû) fell at his (step-)mother's feet and spake to her
 with his lips.
 He explained to her all that had happened to him.
 He told his mother all that had happened, (saying) :
 “ Through thee I became beloved of God !
 Be not ashamed ; hear, my Mother,
 All this wealth and land is through thee !”

LXII.

He sat on the throne and sent for his mother,
 (And said to her) : “ When I was altogether ignorant*
 thou didst cherish me.

* i.e., when I was a helpless child.

Tere partâp maiñ ban ko dhâyâ :
 Leke sâmân palat ulât âyâ.
 Nagarî pârân hûî, Mâtâ, terf :
 Pal meñ diâ râj, nahûn lâgî derî !”

LXIII.

Dhrû.

“ Râj sukhî, pârjâ sukhî, bâkî sukhî nadân !
 Sat kâ dhâran kar lie, mujhe mile Bhagwân !
 Mâtâ, maiñ âj karâ aisâ dhâran,
 Âe Bhâgwan Âp mujh ko târan !
 Sat ke partâp hûî pûran âsâ :
 Chhattîs hazâr baras merâ bâsâ !”

Kishan Lâl Shib Kauwar ko upjâ kewal gyân :
 Jaisâ golâ top kâ, aisâ kare maidân !

Through thee I went to the forest,*
 And bringing the gifts (of God) I have returned.
 Thy city hath been blessed, Mother,
 And without delay (God) at once gave me a kingdom !”

LXIII.

Dhrû.

“ Be happy my kingdom, my people and their children !
 I practised virtue and I met God !
 Mother, I so practised virtue
 That God Himself hath saved me !
 Through virtue hath my hope been fulfilled,
 And may I live on for 36,000 years !”

To Kishan Lal and Shib Kauwar† hath been born the
 flower of knowledge.
 As a ball from a cannon it goeth through the field !

* i.e., she urged him to be a *jogi*.

† See Vol. III., p. 125, etc.

No. XLVII.

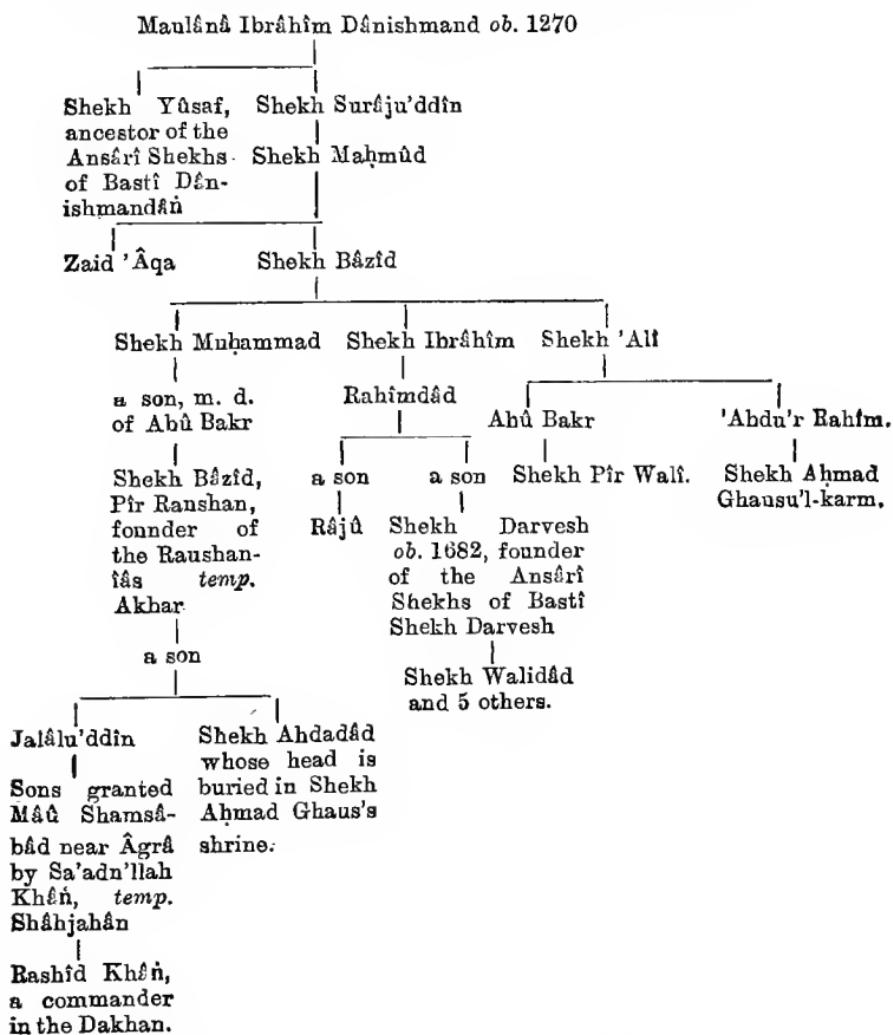
THE SAINTS OF JÁLANDHAR, AS COLLECTED FROM VARIOUS FAQÍRS OF JÁLANDHAR CITY.

[The present proprietors of the town lands of the ancient City of Jalandhar are largely Afgháns, Sayyids, Shekhs and Mughals, who have, as a rule, acquired their property by purchases during the last three centuries. The environs of the city are occupied by *bastis* or suburbs belonging chiefly to the Shekhs and Sayyids, and are named after their tribes or founders. Naturally these founders, being of the Muhammadan priestly classes, are 'Saints,' and of them are told many legends, especially of the miracles attributed to them, of which the following are fair samples. They are all on the same lines as those of Indian Saints generally.]

[The ancestors of the Barik Patháns of Jalandhar came over from the Loghár Valley in Afghánistán with Shekh Ahmad Ghaus, mentioned in the genealogy below, in 1594 A.D. and occupied the wards of Karár Khán and the Ikhwand Road. In this tribe are included the Guzáns, Aliáks and Bábakhels.]

[Mention is made in the following pages of the doings of the chief Jalandhar Saint the Imám Násiru'ddin Shíráñ with the *jogī* Jalandhar. The ancient history of the Jalandhar District carries us back to the days of the *Puráṇas* and the early history of the Kaṭoch Rājpúts, who once held the Jalandhar Doáb, but have since been long confined to the Panjáb Himālayan lands about the Kāngrà District. The original legend of Jalandhara the Asura being overcome by Śiva and hurled down so that parts of his huge body fell over several geographical points extending over the Jalandhar, Hushiārpúr and Kāngrà Districts is related in the *Padma Puráṇa* and has thence been repeated with embellishments in many a more modern work. But there is another and distinct legend which connects the *jogī* Jalandhar Náth with Gurú Gorakhnáth (see Vol. II., p. 9ff.) and makes him out to be the person who refounded the modern City of Jalandhar in say the 14th or 15th century A.D., in which case, if the surmise that the Imám Násiru'ddin Shíráñ was the contemporary of Nizámu'ddin Anliá of Dehlí (1236 to 1325 A.D.: see tale No. X. following) is correct, the saint and the *jogī* were probably contemporaries also. Another local legend is that the *samádh*, or shrine, of this *jogī* Jalandhar was pulled down to make way for the mosque erected to the memory of the Imám Násiru'ddin.]

[Basti Dānishmandān and Bastī Shekh Darvesh, (called also shortly Bastī Shekh) suburbs of Jālandhar, were founded by Ansārī Shekhs, who are intimately connected with the Barik or Barikī Pathāns of Jālandhar with whom they intermarry. Bastī Dānishmandān was founded in 1609 A.D. and Bastī Shekh Darvesh in 1617 A.D., the lands in both cases being purchased. The Ansārī Shekhs claim descent from Khalid Ansār of Madinā, who died in 55 A.H. or 675 A.D., and the eponymous founder of Bastī Dānishmandān was Maulānā Ibrāhīm Dānishmand, 15th in descent from Khalid Ansār, who migrated to Multān and died there in 1270 A.D. From Maulānā Ibrāhīm we have a kind of genealogy which will partly explain the relative position of the various 'Saints' of this race.



The whole subject of the genealogy is, however, as usual, very confused.]

I.

Shekh Mahmûd.

TEXT.

*Hál Miyáñ Shekh Mahmûd Sáhib sakna Lastí Shekh Darvesh, ke
40 baras sahrá-nishkáñ meñ fuqrá se milte rahe : jab wápis áe, majzú-
bána kálat meñ áe, in se bahut sî karámdt zahúr meñ áeh :—wáste
takhvíf qátalán in ke donoñ phaloñ se do sheroñ ká paiaá ho jáná ;
Sher Sháh ká markar zinda ho jáná aur us ká sahat-yáb honá ; aur
Wali Muhammad nánbáí ká in kí sahat se súhib-i-mál wa aulád
honá ; aur ik báfinda ko dafína milná.*

Sâhib sijjâda jad te hoe Miyáñ Shekh Mahmûd,
Murídâñ díán sab âsâñ pujjâñ, shukar kîâ Mabûd.
Jawâñi sakht haiwâñi nûñ hai, har koî jâneú ákil :
Râg sunan nûñ Shekh Sâhibjî luk luk hunde mál.

- 5 Ik rát meñ Shekh Sâhib nûñ ch bishârat hoî :—
'Pîr kahâveñ Soharwardiâñ, râg nûñ rakheñ dhoi !'—
Khwâb yeh dekhâ masjid utte chaṛhnâ buh meñ châhiâ :
Châroñ taraf dî baṛ ke kârau rastâ mál na pâiâ.
Yeh jânâ, ke 'Pîhâñi dî kuchh khafgî mujh par hoî.'
10 Masjid de chau phere, yâro, bâr lagâ de koî !

Watan chhadđan dâ dil apne vichh irâdâ kariâ :
Bechan kâran asp kharide râbi Hind dâ phaṛjâ.
Das vîh manzil râh chalke ubaṛ râstâ pae ;
Naukarâñ nûñ ghoṛe bakhshe Kajalî Ban vichh gae.

- 15 Châlî warâñ uthe rahkar khidmat kî faqîrâù :
Ghar-bâr meñ khabar na bhajî ; man liân takdirâñ.
Mulk mâriâñ, bâghiâñ utte kabzâ kîâ sharikâñ :
Muṛnâ un kâ kisi na bhâve, khabarâñ maran adîkâñ.
Allah dî eh kudrat dekho :—âe to matwâle !
20 Shâhnawâz Khâi nâm kahâwan, gallâñ karan kuchâle.
Sab murîdâñ jânan dil te : " Eh hai Pîr mukarara.
Sir sâdâ tâi jûtâñ in kîâñ, is meñ uzar na zarâ."
Ghâsib lokâñ matâ matâiâñ : " In ko mâr mukâveñ.
Bhâi barâdar murîdâñ ham se milkâñ chhîn dilâveñ."

- 25 Ik rât sharîkâñ nâ-hakk Bastîou bâhir nikâle :
 Chûhre jâhil chand zâlimâñ raste vichh biþhâ le :
 Kihâ un ko : “ Kamlâ-ramlâ idhar wal jad âve,
 Mâr mukânâ us nû i ethe, zindâ mûl na jâve.”
 Shekh Sâhib jad rât same meñ do tin koh par gae,
 30 Ghâton apne sir kaðh zâlim âkar pae.
 Shekh Sâhib ne pahile âkhiâ : “ Chale jâo, mardûd ;
 Nahîn, tuhâdâ burâ ho jâo, barkat Rabb wadûd.”
 Jad oh dâton bâz na âe, donoñ bânh uþhâen ;
 Donoñ pâsion sher chû nikale, bukan lage oh thâen !
 35 Eh karâmat Shekh dekhkar chûhre ghar nûn dhâe.

Shekh Sâhib ne Vîrowâl meñ dere jâkar lâe.
 Bahut murîdâñ othe jâkar araz kiâ ik bârî :
 “ Kyâ majâl ke koî mukhâlif dekh tarap tumhârî ?
 Awal to sab milk tusâdî un se lekar deveñ :
 40 Warnâ jitni milk asâdî adhî adhi leven.”
 Farmâiâ, ke “ Milk dî sânuñ hai parwâh na koî.”

Pîrâñ dî hun Shahr nûn jânâ echo dil vichh dhoi.
 Ghaus nûn farmâiâ Hazrat : “ Khânâ kuchh pakâo.
 Bhâi âe Bastî waloñ, un ko khûb rajâo.
 45 Jo khânâ sî shab dâ bachiâ, us vichh pânî pao.
 Chulhe utte us nûn dharke, jhabde âg jalâo.”
 Kahinde hain, ke rât de vele châwal sî pakwâe :
 Kuchh dânâ sî kañde thale, bâki rahne pâe.
 Barkat hukm Shekh Sâhib tê deg hoî bharpûr :
 50 Sau mardâñ ne khâiâ : us ko adhî bachî zarûr !

Amritsar phir jâkar Hazrat ethoñ derâ kîtâ :
 Othe bhî jad hoî shahrat Multân gae tad, mîtâ.
 Ik same jo chand murîd ziârat kâran châle,
 Sadme ðhađe bâr gajbe de apue ûpar jhâle.
 55 Sher Shâh de hath sajje par zakhm â gîâ kârî :
 Zakhm agarche kañde dâ sâ bahutâ kar diâ ârî.
 Multân Shahr vichh pahunchâ us nûn aisâ zakhm sitâiâ,
 Kîre païke aisâ wadhiâ, jân labâñ pe lâiâ.

- Kuchh dinâñ bîmâr rahâ, phir aisâ zakhm oh bañhiâ :
 60 Nabz tamâmî band ho gañ, sab ne jânâ mariâ.
 Alî Sher barâdar us de kîtâ araz shitâb :
 “Sher Shâh to mar giâ : maiñ kithe dîe dâb ?”
 Yeh bhî nâle araz karî ân Hazrat Bâwâ Jân :
 “Marne jogâ mar giâ, hun karîye kî darmiyân ?”
 65 Murâkba andar jâkar Hazrat is dam eh farmâiâ ;
 “Jitne âe sâlim jâo, Allah nûn eh bhâiâ.
 Jânâ tuhâ nûi wâjib haigâ Kauđe Shâh de dere.
 Oh nûn jâke âkho : ‘Âpan hath jâ ûpar phere.’”
 Âkhir eh vî hukm mânkar Kauđe Shâh wal daure ;
 70 Oh nûn eh paighâm sunâkar le âe apne dere.
 Kauđe Shâh eh boliâ : “Logo, maiñ oh dâ bardâ ;
 Bâwâ Jân hî zindâ kardâ, sâñûn raswâ kardâ !”
 Kauđe Shâh ne murdâ par jad âkar hath pherâ,
 Murdâ vichh tad jân par gaî, ho giâ bhalâ changerâ.
 75 Us de pichhe zindâ Sher Shâh châlî barsân riñhâ.
 Eh riwâyat us ne kîtî, horâñ ne bhî kihâ.

Guzriâu haiñ panjâh ik barsâu Hazrat kûnch katoî.
 Nazar-niâzâu log chañhâwan : is meñ shakk na koî.

- Sher Shâh eh riwâyat kîtî :—“Mainûn tihâî charhdâ :
 80 Aisâ aukhâ hoiâ is te, jîwandâ sâ na mardâ.
 Jîne se nû umed hoiâ, tân dil vich echo dhârâ :
 ‘Jîwane dî kuchh âs nahîn, hun bajo kuch nakârâ.’
 Eh tafkar karde karde, ânkh lag gae, yâro ;
 Apne tâñ pâjâ maiñ ne Rauzâ de darbâro.
 85 Shekh Mâhmûd bishârat dittî : ‘Nân tû hâr ausân :
 Bahutî hai, âjî, umar tumhârî ; Allah dâ farmân !’
 Eh bishârat sun jo pâî, tihâiâ hoiâ kâfûr !
 Walâiâu de maiñ sadke jâwâñ, jin kîtâ masûr !”

- Khalk marwat eh thi, yâro, jis kûnche vichh jânâ,
 90 Jeh dâ bâlak rondâ hove leke chupkar jânâ.
 Ik rât jo ik kûche vichh un kâ jânâ hoiâ,
 Ik Julâhâ barâ nitânâ Hazrat pâ à roiâ :

" Eh hâlat hai merî, Hazrat, tangî rizak hamesh ;
Din nûn milâ, to râtîn nâhîn ; hoiâ hai dilresh."

- 95 Ik rotî châ mânge us te Bâwâ Jân Tanûrî.
Do sîn rotîn, tin khwândâ, pawe kîkaç pûrî ?
Kuchh derî de bâd Julâhe rotî lâkar dînî !
Farmâiâ : " Kyûn is kâran tûn itnî derî kînî ?
Gadhe nûn jâ paç le, tainûn milsî ituâ mâm :
100 Allah dî inâyat aisi, ho jâveñ mâmâ mâm !"
Kahte haiñ ke paçde paçde jad sawerâ hoiâ,
Ik degchâ rupâion dâ us nûn châ labhoiâ !
Araz kâ, ke " Yâ Hazrat, maiñ hoiâ bah kushhâl :
Der se kyûn miliâ mainûn ? Eho ik sawâl."
- 105 Bole : " Rotî lâwan kâran der na kardâ zaiâ,
Tainûn vî eh mâm châ mildâ bahutî jaldî mukararâ."

Hor karâmat Pîr Sâhib dî araz karângâ pher :
Fursat mainûn kam haigî, ho jâvegi der !

TRANSLATION.

The story of Miyân Shekh Mahmûd of Bastî Shekh Darvesh, who dwelt with holy men for 40 years in the deserts, and when he returned as an ascetic publicly performed many miracles :—two tigers sprang from both his sides to protect him from† murderers; he restored Sher Shâh‡ to life and health; he gave miraculously wealth and posterity to Wali Muhammad, a baker;§ and he found a hidden treasure for a weaver.*

When Miyân Shekh Mahmûd succeeded to the spiritual chiefship,
He fulfilled the hopes of his followers, who gave thanks to God.
Youth lives rudely, as all the wise know :
And Shekh (Mahmûd) was privately fond of music.||

* See Introduction. Shekh Mahmûd, being an ancestor of Shekh Darvesh, could not have lived in the town founded by the latter.

† Lit. to terrify the murderers.

‡ A follower: see line 55.

§ This miracle is not mentioned in the succeeding legends.
|| i.e., of a riotous kind.

- 5 One night Shekh (Mahmûd) had a warning :—
 ‘They call thee a Soharwardî* Saint and thou hast
 taken to (riotous) music !’—
 After this dream he wished to leave the *masjid* (he
 was in),
 But could not get out because of the walls all round.
 He considered the Saints to be angry with him,
- 10 As some (of them) had (miraculously) put a wall round
 the *masjid*, my friends !†
 He made up his mind to leave his home,
 And started to sell horses in Hindûstân.‡
 After going some ten or twenty miles he came to a
 wild road,
 And so he gave his horses to his servants and dwelt in
 the Kajalî Forest.§
- 15 He dwelt there forty years in the service of holy men :
 He sent no news (of himself) to his family and was con-
 tented in his mind.
 His heirs took his property and wasted it and his
 gardens :
 No one expected his return and awaited (news of) his
 death.
 Behold the will of God :—he came back an ascetic !
- 20 He called himself Shâhnawâz Khân|| and spake at random.
 All his disciples thought in their hearts, (saying) : “This
 is our appointed Saint.
 He may place his shoes on our heads and we will not
 object at all.”¶
 (But) the wicked (heirs) made a plan, (saying) : “Let
 us slay him.

* Followers of Khwâjâ Habib ’Ajamî one of the Châr Pîr, (*ob.* 738 A.D.) through Shekh Ziâu’ddîn Abû Najîb Soharwardî.

† To the audience.

‡ Afghâns of all kinds still commonly sell horses in India, visiting it
 annually for the purpose.

§ See Vol. I. p. 520 and *Indian Antiquary*, Vol. XIV. p. 209.

|| The title of Khân is commonly taken by the Ansârî Shekhs.

¶ Meaning, we will abase ourselves before him.

He is taking the property from us and giving it to his friends and followers.”

25 One night his heirs unlawfully thrust him out of Basti (Shekh Darvesh),*

And some wicked men placed cruel murderers in his path;

And said to them : “ When the madman comes this way,

Set upon him here that he may not live.”

When Shekh (Mahmûd) had gone some two or three miles that night,

30 The cruel men came out of their ambush lifting their heads.

At first Shekh (Mahmûd) said : “ Be off, you murderers, Or by the blessing of the great God it will be the worse for you.”

But when they would not desist he lifted up both his arms,

And a tiger came out of either side and roared !

35 When the murderers saw this miracle of Shekh (Mahmûd) they ran home.

Shekh (Mahmûd) then settled at Vîrowâl.†

Many followers at once collected there and said :

“ How can any one look on thee as an enemy ?

We will first take thy property from them and give it thee,

40 Or we will share ours with thee half and half.”

Said he : “ I have no wish for property.”

The Saint now wished to go to (Jâlandhar) City.

And the Sait said to Ghaus‡ : “ Cook some food :

* The bard is here becoming confused in his geography.

† In the Amritsar District. This would argue a settlement of the Ansâri Shekhs in India prior to that at Jâlandhar. But see line 77.

‡ His cook.

- My brethren are coming from Bastî (Shekh Darvesh)
and must be well fed.
- 45 Put some water on to the remains of last night's dinner.
Put it on the hearth and quickly light the fire." It is said that some rice had been cooked overnight,
And that a few grains remained in the cauldron.
By the blessed order of Shekh (Mahmûd) the cauldron
was filled full,
- 50 So that a hundred men ate of it and certainly half was
saved !

The Saint went thence and came to Amritsar and stayed
there,

And when he became famous there he went on to
Multân, my friends.*

Once when some followers went to visit him,
They fell into trouble in the great forest.

- 55 (One of them) Sher Shâh was wounded in the right
hand,

And though the wound was a slight one it gave great
pain.

By the time he reached Multân City the wound had so
increased

And maggots had begun to so grow in it, that his life
began to ebb.

For some days he was ill and then the wound became
so bad,

- 60 That his pulse disappeared and all considered him
dead.

Then quickly prayed Alî Sher his brother, (saying)

"Sher Shâh is dead : where shall I bury him ?"

And he also prayed to the Holy Bâwâ Jân,† (saying) :

"The dying ascetic is dead ; what shall I do now ?"

- 65 From out of his contemplation said the Saint :

* To the audience.

† Apparently an alias of Shekh Mahmûd : see line 95.

- “ All that came will return sound : it is the word of God.
 Ye should all go to Kaudé Shâh’s* abode.
 Go to him and say : ‘ Pass thy hand over him.’ ”
 At last obeying the order they ran to Kaudé Shâh,
 70 Gave him the message and brought him to their abode.
 Said Kaudé Shâh, “ My friends, I am his slave,
 It is Bâwâ Jân that restores to life and giveth me the
 credit ! ”
 When Kaudé Shâh passed his hand over the corpse,
 Then life came into it and he became quite well !
 75 Sher Shâh lived on 40 years after this.
 He told this tale and others also tell it.

It is about fifty years since the Saint made the march†
 (of death).
 People give him offerings : there is no doubt in this.

- Sher Shâh tell this story :—“ I had tertiary fever,
 80 And was so ill with it that I was neither alive nor dead.
 I had no hope of life and then I thought,
 That there was no hope of life and that the drums for
 my march (of death) were being beaten.
 Thinking thus my eyes closed, my friends,‡
 And I found myself at the gate of (Shekh Mahmud’s
 Shrine.
 85 Shekh Mahmûd said to me : ‘ Be not downcast ;
 Thou hast much longer to live, sir ; it is the order of
 God.’
 After he had given me this warning the fever disap-
 peared like camphor !
 I am a worshipper of the Saint that gave me comfort ! ”

* One of Shekh Mahmûd’s followers.

† This would make out that the hero of the legend is not the celebrated ancestor of the Ansârî Shekhs, but another worthy. Perhaps the bard is mixing up two personages.

‡ To the audience.

My friends,* the Saint loved the people so much, that
if he went into a street

90 And found a child crying, he hushed it.

One night he went into a street,

Where a very miserable weaver wept (and said) to the
Saint :

“This is my condition, O Saint, that I am ever pressed
for food.

If I get it for the day I get it not for the night,† and
my heart is sad.”

95 Bâwâ Jân Tanûrî‡ demanded a cake of him.

He had two cakes (at home) and three to eat them, and
how could (even) two cakes go round ?

After a delay, (however,) the weaver brought the cake
and gave it.

Said (the Saint) : “ Why didst thou delay in this ?

Dig a hole and thou shall find much treasure :

100 God hath given it and thou shalt be wealthy !”

It is said that he dug all night and when it was dawn,
He found a pitcher full of rupees !

He said : “ O Saint, I am very happy,
But why did it come to me after so long ? This is my
say.”

105 Said he : “ Hadst thou not delayed in bringing the
cake,

It was appointed for thee to find the treasure very
quickly.”

The Saint worked other miracles which I will relate
later :

I have no leisure now and it will take a long time.

* To the audience.

† Ordinary natives eat at morning and evening only.

‡ This makes the hero into a Tanûrî, for which surname see below,
No. VIII.

II.

Shekh Ahmād Ghāns.

TEXT.

Bayán Karímat Hazrat Shekh Ahmād Ghāns Wali, jo Akbarí 'ahid men Afghánistán se Jalandhar meñ ákar Rásta Akhún meñ mutawattan hoe. Sál rahlat jin ke sanh 999 Hijrí hai. Mazár amvár un ká Mahalla Karár Kháu meñ mutassil Buland Khelián hai.

Ahmād Ghāns Wali Jalandhar jag meū sî mashkûr.
 Kasf karâmât oh dî zâhir: kyâ nere? kyâ dûr?
 Sab karâmât bayân meù karsâi, merâ kyâ makdûr?
 Mushte az kharwâr par inainâi amal karnâ manzûr.

- 5 Ik sî murîd Shekh dâ safar dûr nûn turiâ:
 Râste men dariyâ te us nûn langhnâ achânak pâriâ.
 Shâh-mauj men berî pahunchî, lâgî ghotâ khâwan:
 Murîd othe khauf jân te lâgâ Pîr manâwan.
 Nazar muâyan karke othe yûn kîtâ latkârâ:
- 10 “ Eh kishtî jo kañde lâgî, âdhâ mäl tumhârâ!”
 Mäl salâmat bâhir lâkar chakîâu ja kharîden;
 Nafâ sâ miliâ aisâ, yâro, khnshîâi karan murîden.
 Pîr Sâhib kafâi hâlat nûn sahat-khâne se gae:
 Berî de langhâne kâran turt mastâdir hoe.
- 15 Pâ-khâne se bâhir jo nikale retâ uu ke hâth;
 Khidmatgâr ne puchiâ us dam: “ Eh haigâ kî bât?”
 Asal to dasiâ us nûu, par tâkîd eh kî:
 “ Eh hâl na zâhir karmâ, is men hikmat sî.”
 Us aurat ne jân-bûjhke zâhir hî kar dîâ:
- 20 Jis ke kâran mammâ ns dâ jaldî suk ik gîâ.
 Kuchh arse de bâd murîd jo safar te hokar âiâ,
 Nazar muâyan apni salâm Hazrat pâs lâiâ.
 Farmâiâ: “ Jo nafâ hai us dâ tû ne hâsil kîtâ:
 Woh bhî lâkar pesh karo; hai hakk asâdâ, Mîtâ.”
- 25 Pûrâ natâ le âkar us ne Hazrat âge dhariâ:
 Bûtâ oh de nek nîyat dâ sadâ rahâ sâ hariâ.

TRANSLATION.

The Story of a Miracle by the Holy Shekh Ahmad Ghaus Wali, who came to Jalandhar from Afghánistán in the time of Akbar and settled in the Akhún's† Road. He died in 999 A.H. (1590‡ A.D.) His glorious shrine is in Karár Kháii's Ward§ near the (Quarter of) the Buland Khels.||*

Ahmad Ghaus Wali of Jalandhar is known throughout the world.

His miraculous power is known far and wide.

How can I tell of all his miracles ?

But I am willing to relate a little of the great (whole).

5 A disciple of Shekh (Ahmad Ghaus) went on a long journey,

And unexpectedly had to cross a river on his road.

His boat was caught in a whirlpool and began to sink,
And the disciple in fear of his life called on his Saint.

He thus cried vowing him a present :

10 "If this boat gets across half the goods shall be thine!"

He took his goods across safely and bought up mill-stones,
And made so much profit, my friends,¶ that the disciple was very pleased.

The Saint had gone to the privy for a call of nature,
And had promptly gone thence to save the boat.

15 When he came out of the privy his hands were full of sand,

And his servant then said : "What meaneth this?"

(The Saint) told him the facts, but warned him, saying:

"Tell this to no (man) ; there is a secret in this."

The (servant's) wife knowing told (the story),

20 And for this one of her breasts quickly dried up.

* Compare the tale told of Shâh Qumês of Sâdhaurâ, *ante*, p. 96.

† Or Ikhwand.

‡ This is an impossible date : see Introduction.

§ This ward was founded by Barik Pathâns from the Bannûn District, following in the train of Shekh Ahmad Ghaus.

|| A section of the Barik Pathâns.

¶ To the audience.

After a while the disciple returned from his journey,
And brought the present vowed for his safety to the
Saint,

Who said : "The profit thou madest on this,
Bring that too ; it is my right, Friend."

- 25 He gave the Saint the full profit,
And the tree of his righteousness ever flourished.

III.

Shekh Pîr Wali.

TEXT.

Zikar hâl murid hone Hazrat Shekh Pîr Wali Miyân Shekh Ghaus Wali Jalandharî kâ aur un kî karâmat choron kî jamâyat kâ bhâg jânâ.

Ik roz eh dil mere vichh aisâ âiâ âhir,
Pîr Wali dâ hâl poshîdâ kar deâu kuchh kuchh zâhir.

Pahile-pahil sawârâu vichh eh naukar jâkar hoe :
Wch sawâr Burhânpur yâ Ahmadâbâd khiloe.

- 5 Sher Khâu Barik sâ jo Sâbedâr oh thâin :
Oh dî jamîyat Afghânâu dî nâmî sî har thâin.
Khwâjâ Khizar dî sohbat meñ jâ kadî kadî sî bahinde :
Darveshâu de milne kâran-bah mutalâshî rahinde.

Ik darvesh de milne kârau Pîr Wali jo gae,

- 10 Nâm-mubârik puchhan khâtir in ke pichhe pae.
Bole : "Merâ nâm wâlid ne Pîr Wali hai rakhâ,

Jis de sir par Shekh lagâiâ lokâi karke dhakâ."

Tabînan farmâiâ : "Sâiû Shekh Pîr Wali,

Ism musammâ honâ châhiye : eh hai ramz jalî."

- 15 Eh makûlâ Sâiû dâ sâ aisâ achhâ bhâiâ,
Naukarî dî parwâh na karke Shahr Jâlaudhar âiâ.

Rishte meñ jo Ahmad Ghausjî khâl hakîkî sî :

Foran in se âkar, yâro, baiat hî kar li.

Ahmad Ghaus jo pahile un ko baiat kâran kahinde,

- 20 Talkîn zikar jo Khizar se karke muâih idhar na dende.

Yeh karāmat Ghaus Ahmad ne apnā zor dikhāiā ;—
 Pīr Walījī shauk dili se baiat hone aiā !
 Sidak dili se khidmat kītī, rutba allī pāiā ;
 * Khalīfa Irshad' lākab mil giā, Pīr Walī kahlāiā.

- 25 Ik dafā murid Shekh de tajārat karne chale :
 Cherāu thāiā mār azīz, asbāb lūt le chale.
 In lokān imdād Pīr dī ajiz hokar chāhe :
 Ik sātt na guzrī thī ke dekhā ik sipāhī.
 Ik sawār siyāh ghore dā hath viekh nezā tāiā ;
 30 Bare zor se ghorā apnā chorāi taraf bhijhāiā.
 Chorān eh dī shān dekhkar jald hazīmat aiā :
 Māl tamāmī chhaq gae, tāiā rāb salāmat pāi.
 Muridān salāmī hāl apne par shukar Khudā dā kiā.
 Pīr Walī ne chorāi dā phir akab mūl na liā.

TRANSLATION.

How the Holy Shekh Pīr Walī became a follower of Miyāñ Shekh Ghaus Walī of Jālandhar, and how he miraculously put a band of robbers to flight.*

One day a desire came into my head
 To tell the secret tale of Pīr Walī.

First of all he took service in the Cavalry,
 And was in service as a soldier at Burjhānpur or
 Aḥmadabad.

- 5 Sher Khāū Barik† was Governor of the place,
 And his troops were distinguished among the Afghāns.
 (Pīr Walī) ever was fond of (serving) Khwājā Khizar,‡
 And eager to find out and be with *darvishes*.

When Pīr Walī went to visit a (certain) *darvesh*,

* Legendarily the cousin and contemporary of Shekh Aḥmad Ghaus early in the 17th century A.D.

† Perhaps this is meant for the Rashīd Khān mentioned in the Introduction : but that worthy lived generations after Aḥmad Ghaus, who is described as Pīr Walī's cousin and contemporary.

‡ See Vol. I. p. 221.

- 10 (The Saint) pressed him to tell his auspicious name.
 Said he : " My father called me Pîr Walî,
 On top of which the foolish people have stuck Shekh." "
 (The Saint) said admonishing him : " My Lord Shekh
 Pîr Walî,
 Oue should live up to one's name: it is a good
 thing."
- 15 The Saint's admonition so struck him,
 That giving up his service he went to Jâalandhar City.
 He had as own cousin among his relatives, Ahmud
 Ghaus,
 And he went at once, friends,* and served him.
 Ahmud Ghaus had previously essayed to win him to
 service,
- 20 But believing in (Khwâjâ) Khizar, he would not listen to
 him.
 This mighty miracle did Ahmud Ghaus work ;—
 That Pîr Walî served of his own will !
 He served him fervently and obtained a high title
 (from him) :
 For Pîr Walî was called by the title of Khalifa
 Irshâd.†
- 25 Once some followers of Shekh (Pîr Walî) journeyed
 to trade,
 And robbers fell upon them and seized their goods.
 These people in their helplessness asked the aid of the
 Saint,
 And in a moment thy saw a soldier.
 He was a horseman on a black horse poising a spear.
- 30 Great valour did he display towards the thieves :
 Seeing his valour all the robbers quickly sought
 safety :
 They abandoned all the (stolen) goods and thus obtain-
 ed safety.

* to the audience.

† The Expounder of the orders of God.

The followers (of the Saint) gave thanks to God for their deliverance.

(But) Pîr Walî did not follow up the thieves.

IV.

SHEKH DARVESH.

TEXT.

Darbâb paidâish Hazrat Shekh Darvesh.

Sâ Balakh meñ rahindâ ik majzûb ;

Juz yâd Khudâ na rakhdâ mahbûb.

Khwâh kitnâ bañâ amîr âwandâ,

Parwâh na zarâ dil meñ le ândâ..

5 Jad Shekh de dâdâjî se mildâ,
Tâzîm we kardâ khûb khildâ.

Puchhiâ, ke “ Sabab batâo, ai Pîr,

Tâzîm karo ho kyûn ba-tankîr ? ”

Bolâ, ke “ Yeh haigâ mard yazdân ;

10 Hai is par fazal khâs Rahmân.

Hai pîth meñ is de ik motî,

Be-sâkhta takrîm mujh te hotî.

Farmânde haiñ is tarah Wali Pîr :—

‘ Wâkif is râr ramz takrîr.’ ”

15 Jânâ ke oh durr hai Shekh Ayûb,

Jo bhâi sâ Shekh dâ bahut khûb.

Jab ghaur se dekhiâ phir hoiâ zan :

“ Râjû umzâdâ hogâ pur fan :

Akmal* bhî na us ko jadke pâiâ.”

20 Darvesh par kaul râst áiâ.

TRANSLATION.

Concerning the Birth of the Holy Shekh Darvesh.

A majzûb† dwelt in Balkh,‡

Who held nothing dearer than the contemplation of God.

* For *kâmil*.

† A contemplative ascetic.

‡ There is nothing in history, however, to lead us to suppose that Shekh Darvesh's father was ever in Balkh.

However many great nobles came to him,
He held them of no account in his mind.

- 5 When he met the grandfather* of Shekh (Darvesh)
He paid him very marked respect.
He was asked : " Explain, O Saint,
Why shewest thou him such boundless reverence ?"
Said he : " This is a holy man ;
10 God Himself hath mercy upon him.
In his back is a pearl,
So I respect without hesitation.
Thus hath spoken Pîr Walî :†—
'Understand this hidden speech.' ”
- 15 Know that the pearl was (meant for) Shekh Ayûb,
The dearly loved brother of Shekh (Darvesh).
When (the *majzûb*) had meditated he prophesied :
" His cousin Râjû shall be filled with glory :
Even the wise shall not be able to argue with him."
20 It was (Shekh) Darvesh that fulfilled this prophecy.

V.

SHEKH DARVESHP.

TEXT.

Payân karâmât Hazrat Shekh Darvesh Sâhib, Bâni mubâni Bastî Shekh Darvesh, 'ilâqâ Jâlandhar, Mauras 'âlâ Ansâriâñ saknâi Bastî mazkûr, asal bâshinda qasba Kângrâm, wâqi'a Zilla' Bannûn.

(1) *Awal Karâmat Shekh Darvesh, ke ik shakhs kâ ba-bâ'is be-adabî muñh tâhrâ hûá, phir unheñ kî barkat se tandurust hûá.*

Ik shakhs sâ Kângrâm meñ rahindâ,
Be-adabî se Shekh nâl kahindâ.
Gustâkhî se sahat-sust bole ;
Kalamât zabûn muñh se tole.

* Rahîm Dâd by name.

† Apparently meant for the name of the *majzûb* mentioned in the first line. This Pîr Walî may be the hero of No. III., or it may be meant for Bâbâ Walî, the celebrated Saint of Qandahâr, in Timûr's time in the latter part of the 14th century, better known as Hasan Abdâl.

- 5 Muñh ûs dâ hûâ kamâl bingâ ;
 Bad-shakal hûâ ; na hove changâ.
 Gall is se hundî sî ba-dushwâr ;
 Akhiân te rowan rahe sâ'lbashâr.
 Is marz meñ mubtîlâ jad hoiâ,
 10 Kar uzar hoiâ, muâfî joiâ.
 Jad Shekh ne juram kar dîâ muâf,
 Shâfî ne vî sahat ba-khash de sâf.

(2) *Doyam Karâmat Hazrat Shekh Darvesh, kî un ke tasarruf se Faujdâr Kâbil Beg bildi urraz khâdim Shekh ko rukhsat kar diâ.*

- Sandrânâ jo mauzâ haigâ mashhûr,
 Bastî de karîb, na ke hai dûr.
 15 Mâlik hoe bechue par tayyâr ;
 Zar de dîâ Shekh, ho kharîdâr.
 Ik shakhs amin sâ Jâlandhar ;
 Sheo Râm sâ nâm us mahindar.
 Chak-bandî kar us grân dî,
 20 Ahmad Rajpût nûn rawâi dî :
 “Tâ mâlik apne tâiû jâne ;
 Mâlîâ apne zimmâ mâne.”
 Jad Shekh nûn eh mâtûm hoiâ,
 Khâdim nûn us jagah bhijoiâ :
 25 “Tâ pakkâ makân jâ banâve,
 Tad kazie dî sûrat nikal âve.”
 Ahmad ne aisâ hal pâiâ,
 Fariyâd nûn Faujdâr pâs âiâ.
 Jad talabî hoî naukarâi Darvesh,
 30 Oh hoe bechârî lâ daresh :
 “Ethe na wasîlâ haigâ koî ;
 Bin is de na hogâ koî dhoî.”
 Khâdim nûn jo shab meñ khwâb âiâ,
 Darvesh nûn apne pâs pâiâ :
 35 Farmâiâ : “Na ho tû dil meñ dilgîr
 Imdâd nûn â gîâ hai eh Pîr.”
 Jad khwâb te âukh us ne khole,
 Kanoñ meñ eh us de âe bole :

Kahindâ hai eh Faujdâr us ko :
 40 “ Jânde raho, is jagâh te khisko !
 Âzurdagî Shekh hai nâm manzûr :
 Châhindâ hâu ke rahvâ mujh te masrûr ! ”

(3) *Soyam Kardamat Hazrat Shekh Darvesh ke yaman uuzds qadlusî ashâs safed bâl kî jagâh siyâh bâl nikale.*

- Us shakhs par fazal hovâ bârî,
 Aulâd ho nek jeh dî sârî.
 45 Sî Shekh de panj pût piâre,
 Âbad nek-bakht sâre.
 Un mei se waddâ Miyâu Walî Dâd :
 Sâ chhot-pane se oh Khudâ-yâd.
 Jad bâp de sâmhne sâ ândâ,
 50 Sajje pâse us se bahândâ.
 Aur Shekh de wâlâu dî siâhî
 Kaim sî, kamî zarâ na âî :
 Bete dâ sâ zahad se eh hâl,
 Chittî hoî bahut sârî sî wâl.
 55 Jo Shekh nûn milne ghair ândâ,
 Pahile us se masâfa châhandâ :
 Aur jândâ, ‘ haigâ eh hî Darvesh,’
 Pîrî dî isâr dekhkar pesh.
 Eh dil mei mûl hondî dirham,
 60 Par chârâ na bandâ oh dâ is dam.
 Darvesh ne eh shakal jo pâî,
 Kurân dî âyat ik batâî :
 Farmâiâ, ke “ Jad ke âve hajjâm,
 Islâh dâ karmâ châhe anjâm :
 65 Eh âyat pañhde nâl jânâ,
 Jo ehitî hai wâl sab chugânâ.
 Barkat se kalâm pâk bârî
 Nikalegî siâh wâl sârî.”
 Bete ne jo hukam bâp mâuâ,
 70 Pîrî ne uthâiâ apnâ thânâ.
 Zâhir hoiâ har ik par eh ahwâl,—
 ‘ Eh Pîr hai aur hai jawâu sâl.’

(4) *Chuháram Karámat Hazrat Shekh Darvesh ke musalle ke
nîche apne farzand arjamand Miyân Walî Dâd ik khizâne be-bahâ
dikhâ dîâ.*

- Alî ik sî bahut Pathân nâmî,
Ik ik se barâ grâmî ;
 75 Bastî meñ oh âke hoe âbâd,
Duniyâ dî niamatân te dilshâd.
Kitne se makân un ke mâmûr,
Alî ik dâ mahallâ hoiâ mashhûr.
Rakhte sî saudâgirî oh kâr,
 80 Kahlâte the is lîe oh tajjâr.

- Un vichoñ sâ ik Pañhân nâmî :
Woh Hazrat Shekh dâ salâmî.
Jad Shekh de sâmhne oh ândâ,
Dast bastâ zabân par lândâ :
 85 “Bandâ ko ghalâm khâs jânîn :
Merî har chîz apne mânîn.
Jis chîz dî hove kuchh zarûrat,
Bandâ de makân se mangâvîn, Hazrat.”
Garche Shekh vî ghanî sî,
 90 Imlâk muâfî se dhanî sî,
Sarkârî mntâlibâ jo hoiâ,
Khâdim Alî ik vî wal bhijoiâ :
Aur apne izhâr kar zarûrat,
Mânge mubligh ba-kaid mohlat.
 95 Khâdim jad bûhe un de âiâ,
Dastak kîtî, paighâm vî puchhâiâ,
Lauñdî ne eh âke kihâ : “ Miyân
Khândâhî de na haigâ iinhâî.”
Khâdim ne jawâb âke eh sâf,
 100 Khidmat meñ bayân kîâ bilâ lâf.
Hâzir sî iinhâî Miyân Walî Dâd ;
Bole, ke ‘ Miyân, mukâm hai dâd !
Aisân te hai mânge de kyâ gharaz ?
Irshâd kareñ jo mainûn bilfaraz,

- 105 Zar dî dîwâr wa dar banâwân ;
 Zarâ vî is vichh der ua lâwân.
 Hazrat tân eh sunke ho gae lâl,
 Bole, ke “ Idhar tu â, mere lâl.”
 Ik goshâ musalle dâ uthâiâ :
 110 Ganjînâ be-bahâ dikhâiâ !
 Tâkîd bahut karî mukararâ :—
 “ Hove na eh râz fâsh zarâ !”

TRANSLATION.

The Story of the miracles of the Holy Shekh Darvesh, the Founder of Bastî Shekh Darvesh in Jâlandhar and Progenitor of the Ansâris inhabiting it. He was originally an inhabitant of Kânî Kurám in the Bannûn District.*

(1) *The First Miracle of Shekh Darvesh. Twisting the face of a man who had treated him with disrespect, and then out of kindness making it straight again.*

There was a man dwelling in Kânî Kurâm,
 That spake disrespectfully to Shekh (Darvesh).
 He spake evil and arrogant (words),
 And bad words escaped his lips.

5 His face became quite crooked ;
 He was horrible to look at and could not get well.
 His speech sounded badly,
 And his eyes continually wept.
 When he suffered thus

10 He made apology and begged for pardon.
 When Shekh Darvesh forgave him his fault,
 The Curer (God) made him entirely well.

(2) *The Second Miracle of the Holy Shekh Darvesh. Getting the Governor† Kâbil Beg into his power, so that he released his followers without opposition.*

There is a well-known village (called) Sandrânâ
 In the neighbourhood of Bastî (Shekh Darvesh) and not
 far from it.

* So far, that is, as Jâlandhar is concerned.

† Apparently of Sarhind.

- 15 The owner wished to sell it,
 And Shekh (Darvesh) bought it with gold.
 There was a land-revenue-assessor at Jâlandhar ;
 Sheo Râm was the name of this great official.
 He measured out the village,
- 20 And recorded it in the name of Ahmâd the Râjpût.
 (And said) : "Consider yourself the owner,
 And be responsible for the revenue."
 When Shekh (Darvesh) heard of this
 He sent a disciple to the place,
- 25 (And said) : "Build a (burnt-) brick house there
 And then a quarrel will arise."
 When Ahmâd heard of this
 He complained to the Governor.
 When the servants of (Shekh) Darvesh were summoned
 (by the Governor).
- 30 They felt themselves in helpless case.
 (And said) : "We have no helper here,
 And without one there is no safety."
 In the evening a dream came to a disciple,
 And he found (Shekh) Darvesh (standing) beside him,
- 35 Saying : "Be not downcast in thy heart,
 Thy Saint hath come to help thee."
 When he opened his eyes,
 He heard a voice in his ears speaking,
 And the Governor saying to him :
- 40 "Go and be off from this place !*
 I have no wish to thwart Shekh (Darvesh) :
 I wish him to be ever favourable to me !"

(3) *The Third Miracle of the Holy Shekh Darvesh. Turning grey hair to black by the effect of the breath of his holy nature†*
 That man is ever blessed
 All of whose children are good.

* The Court.

† i. e., by his prayer.

- 45 Shekh (Darvesh) had five beloved sons,
All upright men.
The eldest was Miyâî Wali Dâd,
Who was God-fearing from his childhood.
When he came to visit his father
- 50 He would seat him on his right hand.*
Shekh (Darvesh's) hair was black
Still, and changed not at all :
His son from his austerities
Had very white hair.
- 55 When strangers came to visit Shekh (Darvesh),
They would first greet (the son),
Thinking that he must be (Shekh) Darvesh,
Because they saw the signs of age.
(Shekh Darvesh) did not at all like this in his heart,
- 60 But could then remedy it.
When (Shekh) Darvesh saw this
He found a passage in the Qurân,
And said (to his son) ; " Wheu the barber comes,
Have thy shaving done in this way.
- 65 While repeating this passage
Have all thy white hair plucked out.
By the blessing of the holy words
It will grow again black."
His son obeyed his father's words
- 70 And the old age left its (accustomed) place.
Every one now understood the facts,
That he was a Saint and a young man.

(4) *The Fourth Miracle of the Holy Shekh Darvesh. Showing his great son Miyâî Wali Dâd a boundless treasure under his praying carpet.*

There are well-known Pathân (families) called 'Ali, †
One as great as the other.

75 They have settled in Bastî (Shekh Darvesh)

* Show him great respect.

† Or 'Aliâk Bariks.

And are happy in the (good) gifts of the world.
 They have built many houses,
 And the 'Alî ward is well-known.

- They took to trading
 80 And are called merchants.

Among them was a well-known Pathân
 Who was an acquaintance of the Holy Shekh (Darvesh).
 He came to Shekh (Darvesh)
 And said with joined hands :

- 85 "Know me for thy own follower,
 And consider every thing I have as thine.
 Whatever is necessary to thee,
 Saint, demand it from my house."
 Though Shekh Darvesh was wealthy
 90 And rich from his rent-free grants (of land),
 When a Government necessity arose*
 He sent a disciple to the 'Alî,
 And explained his need,
 Asking for money as a loan.

- 95 When the disciple reached the ('Alî's) door,
 And knocked and gave the message,
 A maid came and said : "The master
 Of the house is not within."
 The disciple returned with this refusal,
 100 And explained it without restraint to his master.
 Miyâni Wali Dâd was present there
 And said : "Miyâni (Shekh Darvesh), this is a pity !
 What is the use of asking from such men as these ?
 Ask me now,

- 105 And I will make a door and wall of gold,
 And make no delay at all about it."
 When the saint heard this he grew red (with anger),
 And said : "Come hither, my son."
 He lifted up a corner of his praying carpet

* To impose a tax on the people.

110 And showed him a boundless treasure !
 And he greatly exhorted him,
 “ Let not this matter get abroad ! ”

VI.

SHEKH DARVESH.

TEXT.

Bâkî karâmât wa hâlât Miyâñ Shekh Darvesh Sâhib, mauraś 'dld Shekh Ansâriâñ Bastî Shekh Darvesh 'ilâqa Jâlandhar ke, murid Shekh Jalâl bin Mûsâ ke imdâd ko foran Bukhârâ meñ pahunchkar ba-khûbî khâdimân-i-Masjid Mukhâk ko rû ba-râh farmâyâ.

Ik mard Jalâl Shekh nâmî ;
 Hoîâ oh Bukhârâ meñ mukâmî.

- Rozîâni dâ mahînâ jâd ke âiâ,
 Oh shakhs eh dil vichh apue lâiâ :—
- 5 Das rozâ âkkirâ mâhi-Ramzân
 Masjid Mukhâk meñ guzârân.
 Pañh karke namâz wahâñ hî tâhrâ ;
 Âkhan lage khâdimân ohâñ â :
 “ Rahine nahîñ denge ithe tubâ nûn ! ”
- 10 Chaldâ ho dikhâké piñh sâñâñ ! ”
 Sûrat koî rahne dî nâ pâî :
 Maiñ ne ditte pîr dî dohâî.
 Mahrâb se nikale Shekh filfaur !
 Khâdim hoe dekh us nûn kâfûr !
- 15 Phir das din khâdimân-i-Masjid
 Karde rahe iltafât behad.
 Ziâfat karde halwe dî khilâî :
 Kahne lage ; “ Ai Buzurg-jâî,
 Multânî pîr hai tumhârâ :
 20 Zorâwar bahut hai Khudârâ.”

Is hâl nûñ pisar-i-Mûse kai bâr
 Tamsîl ke taur kardâ izhâr :
 “ Yâne mere pîr dî ba-daulat,
 Othe hoî bahut sârî izzat.”

TRANSLATION.

Another miracle and story of Miyān Shekh Darvesh, the founder of the Ansārī Shekhs of Bastī Shekh Darvesh of Jālandhar, who, to help his disciple Shekh Jalāl bñ Músá at Bukhárā, went there in a moment and converted the attendants of the Mukhák Masjid.*

Shekh Jalál was a celebrated man,
Who settled at Bukhárā.

During the month of fasting
He took it into his head

- 5 To spend the last ten days of Ramzán†
In the Mukhák Masjid.

After saying his (usual) prayers he stayed on,
But the attendants of the place came and said :‡

“ We will not let thee remain here ! ”

- 10 Be off and show us thy back ! ”
He could not see any way of remaining on,
And called on his preceptor.§

Shekh (Darvesh) immediately came out of the *mahráb* ! ||
And the attendants when they saw him (melted like)
camphor !

- 15 After this for the ten days the attendants of the *Masjid*
Served them with unbouuded courtesy.
They feasted them well with sweets,

* This must be meant for Sayyid Jalál Bukhárí who flourished 1188-1283 and died at Úchh as a disciple of the great Shekh Baháu'ddín Zakaria of Multán (1170-1266). He was the grandfather of the celebrated Saint Shekh Jalál Makhdám Jahâniân Jahângasht (1308-1384), the founder of the Malang and Jalâliâ Faqírs, and of Sayyid Sadru'ddin Râjú Qattál who died in 1403. Jalál Bukhárí is often confused with the greater Shekh Jalál the Makhdám and is no doubt introduced here as the disciple of Shekh Darvesh in order to glorify the latter.

† The Musalmân month of fasting.

‡ Because his being there interfered with their profits from the visitors at the shrine.

§ Observe the use of the first person here.

|| The niche in every mosque which marks the direction of Makkâ.

And said (to Shekh Jalâl) : “ O son of the Saints,
Thy preceptor* is of Multân,
20 And is a powerful man of God.”

The son of Mûsâ† hath often
Told this tale as a tradition ; (saying) :
“ Through the kindness of my preceptor
He had great honor there.”

VII.

SHEKH WALÎDÂD.

TEXT.

Hál karámát Miyáñ Walidád Sáhib, farzand kálán Miyáñ Shekh Darvesh Sáhib. Án Sahib ká laqab Nikrá Miyáñ hai. In kí tabhiyat par jaldíat bahut thi. Az karámát Miyáñ Walidád Sáhib billí ká zindá honá aur khádim nún sher bankar dikhái dend aur qabar ká rauza ke bâkir se andar ho jáná.

Rakhte the hamesha Shekh Darvesh
Sunnat ke mutâbiat ko dar pesh.
Har Jumâ nûù fâtihâ ko jânde ;
Hargiz na sî is meñ nâghâ pânde.

5 Ik roz jo chale hassab muatâd,‡
Sâth un ke chale Miyáñ Walidâd.
Kabarâñ te jo ghar nûñ hoe râhî,
Râste vichh ik billí moî pâi.
Pas boliâ jad ke Nikrá Miyáñ,
10 Is murde meñ jân par gaî wahâñ !
Jad Shekh ne aisâ dekhiâ ahwâl,
Jhirkâ unheñ hoke bahut sâ lâl ;
Farmâiâ : “ Na aisâ honâ pâve,
Jis se ke sharâ meñ rakhnâ âve.”

15 Ab haigâ mukâm fikar aur ghaur,

* i.e., Shekh Bahâu'ddîn Zakâriâ.

† i.e., Shekh Jalâl, the hero himself.

‡ For 'âdat.

- Nikrâ Miyân kyâñ gae sî Lâhor.
 Wâlid ne jo kîtâ un ko majbûr :—
 “ Shatahât mushâekhâñ se rah dûr,”—
 Be azan woh ho gîâ rawânâ,
 20 Lâhor mei jâ, jaunâiâ thânâ.
 Pichhe gae us de Shekh Darvesh,
 Lâhor dâ kasad karke dar pesh.
 Othe jad pahunche pattâ lâiâ :—
 Kis kûnche mei rahindâ merâ jâiâ ?—
 25 Khâdim nûn kihâ : “ Jhabde jâve,
 Farzand nûn sâde pâs lâve.”
 Pahilî dafâ jad giâ oh kbâdim
 Dekhiâ, ke ba-shakal sher âdam !
 Dûjî bârî jo khâdim âiâ,
 30 Sâ sher ghazandâ us nûn pâiâ !
 Tijî dafâ jad woh hâzir hoiâ,
 Thâ phârne dâ mutawwar goiâ !
 Khâdim ne eh jâke sârâ ahwâl
 Ik ik bayân kîâ bâ-imsâl.
 35 Sun Shekh ne Mîr nûn kahâ hâl ;
 “ Is hafte mei jâu mar merâ lâl !
 Lâsh us de nûn Bastî vichh puchânâ :
 Is vichh na zarâ vî der lânâ.”
 Us hafte mei mar giâ Walidâd :
 40 Miyâni Mîr nûn kaul Shekh sâ yâd.
 Sanduk mei dâlkâr janâzâ,
 Bastî nûn rawân kîâ janâzâ.
 Kalte haiu jad ithe lâsh âi,
 Bâhir rauzâ de hî dabâi.
 45 Lokâu ne kahâ, ke “ Hazrat Miyân,
 Rauzâ nahîu jagâh Nikrâ Miyân.”
 Farmâiâ : “ Jo sher hogâ sachâ,
 Khud rauzâ de andar âo, bachâ !”
 Go kabar sî bâhir hî banâi,
 50 Par rât nûn rauzâ andar âi !
 Zâhir hoiâ mardamân par filhâl :—
 Yeh Nikrâ Miyân vî haigâ sâhib-i-kamâl !

TRANSLATION.

The Story of the miracles of Miyâñ Walîdâd, the eldest son of Miyâñ Shekh Darvesh, who is called the Young Miyâñ (Nikrâ Miyâñ). The glory of his might was very great. Miyâñ Walîdâd miraculously restored to life a dead cat, and showed himself to a follower in the form of a tiger, and removed his tomb from outside to inside the (family shrine).

Shekh Darvesh ever acted
 According to the precepts (of Muhammad).
 Every Friday he went to repeat the *fâtihâ*,*
 And never failed in this.

- 5 One day when he went as usual (for this),
 He took with him (his son) Miyâñ Walîdâd.
 As they were returning home from the graveyard,
 They came across a dead cat on the road.
 When the Young Miyâñ spoke to it,
- 10 Life came into the dead body !
 When Shekh (Darvesh) saw this,
 His face became very red with anger,
 And he said : " Do nothing
 That shall be injurious to the faith."
- 15 Now is the place to consider and think
 Why the young Miyâñ went to Lâhor.
 When his father pressed him, (saying):—
 " Keep away from fanaticism and miracles,"—
 Without asking him he started off,
- 20 And fixed his abode in Lâhor.
 Shekh Darvesh followed him,
 Intending to go to Lâhor.
 Reaching there he found out
 In which street his son dwelt,

* The opening chapter of the *Qurân* repeated over the graves of the dead.

- 25 And said to his follower :* “ Go quickly
And bring my son to me.”
When his follower went the first time
He found a man looking like a tiger !
The next time the follower went
30 He found him like a roaring tiger !
The third time he saw him
He was ready to tear him !
The follower went and all the story
Bit by bit he related.
35 When Shekh (Darvesh) heard it he prophesied to
(Miyān) Mīr,† (saying) :
“ My son will die this week !
Bring his body to Bastī (Shekh Darvesh),
And make no delay about it.”
Walīdād died that week,
40 And Miyān Mīr remembered the request of Shekh
(Darvesh).
He put the body into a coffin,
And started it (on a camel) to Bastī (Shekh Darvesh).
They say that when the body reached,
It was buried outside the shrine.
45 The people said, “ O Holy Miyān (Shekh Darvesh) !
There is no place for the Young Miyān in the
shrine.”
Said he : “ If thou be a true tiger,
Come into the shrine thyself, my son !”
Although the grave was made outside,
50 It came into the shrine that night !
Then the people at once knew,
That the Young Miyān is a worker of miracles !

* Miyān Mīr : see below, line 40.

† See line 40.

‡ Probably meant for the great saint of Lāhor, Shekh Muhammad
Shāh Mīr, Miyān Mīr, who flourished in 1550-1635 A.D.

VIII.

SAYYID 'ABDU'LLAH TANÛRÎ.

TEXT.

Hál karámat Sayyid 'Abdu'llah 'urf Tanûrî Jâlandharî, 'ke lohe ke garm tanúr meñ Nawáb Tuglak Láhor ne dalwâe; Khudá ke fazal wa karm se sahîh sâlim nikale; ik bâl ko ánh na lagí. Sayyid 'Abdu'llah ke wâlid kâ nám Sayyid Ibrâhîm Tanûrî hai, jin kî mazár Sarhand meñ hai.

Pâk Sahîfâu vichh hai likhiâ,—is meñ shak na kujh,
Bhale bure ifâl lukâî âdil zâlim bujh.

Je bande nek amal kamâwâî, tad to Allah Sâîn
Hâkim munsif adîl bhaje; adal kare har thâîn.

5 Je khalku'llah bure kâmoi par himmat apnî lâe,
Allah Pâk dî khalkat sârî zâlim hath vichh phâe.

Sûbedâr Lâhor dâ baniâ ik bandâ kamzât,
Sayyid nûn oh katal karâkar khush hove din rât.
Kisî te eh sun liâ us ne; ‘Jo Sayyid ho asalî,

10 Oh nûn mutlak âg na lage, sahîh riwâyat nikalî.’
Aur musâhib na-lâik ne eh matlab samjhâiâ :

“Hor kaumâu ne Sayyid banke mulk lüt hai khâiâ.
‘Shâhjî, Shâhjî’ bare kahâwan, murîd bahut banâwan.
Har-bar se fatûhân leke, aishâu khûb uđâwan.”

15 Lâhor Shahar hukm dîâ sî: ‘Jo koî Sayyid âvے,
Chobdâr Nawâbî us nûn pakař Kachahrî lâvے.’
Jo koî Sayyid âfat-mârâ Kachahrî vichh â jândâ,
Lohe dâ tandûr tapâkar oh de vichh saqwâudâ.
Is tarah us zâlim mûzî bahut Sayyid jalwâiâ.

20 Us zâlim de dil meñ, yâro, zarâ rahim na âiâ.

Âkhir Sayyid Abdu'llah Shâh Lâhor Shahr vichh âiâ :
Kisî moman de dar par us ne dam hukkâ dâ lâiâ.
Hindû dâ makân sâ band-bûhâ rakhâ nîchâ ;
Shâh Sâhib farmâne lâge : “Unchâ kar, O nîchâ !”

25 Ghussa hoke Hindâ boliâ : “Hâthî sâth na kâi,
Jis ke kâran mainûn, Sâîn, eh jhiçk farmâi !”
Dûjâ boliâ ; “Hazrat Maulâ, kî hai zât tumhâri ?

- Shekh-zâde, yâ Mughal bachâ ho, yâ Sayyid bikhiârî ?”
 Boliâ Bâbâ : “ Sânûn Sayyid sarî kahe lukâî :
- 30 Shabîr dî nasal kahâvēñ : is vichh shak na kâî.”
 Is bât nûn sunkar lokâî bahut tâsuf kîtâ :
 Piâdâ shâhî Sayyid Sâhib nûn phariâ ; uf nân kîtâ.
 Jad Kachahrî hâzir hojâ puchhiâ us malzâdâ :
 “ Kî hai zât tuhâdî ? Sânûn daso, Sâhibzâdâ !”
- 35 Boliâ Bâbâ : “ Zât safât dâ Mâlik haigâ Allah !
 Sayyid Hussainî sânûn âkhan : is meñ shak na Wallâh !
 Us mûzî ne hukm diâ : “ Eh jald tandûr tapâo :
 Is Sayyid nûn bhâîân-wâlî lazat khûb chukâo !”
 Boliâ Sayyid : “ Uzar nahîn hai ; jo marzî hai Maullâ,
- 40 Sir par mannâî ; dam na mânâî : sab te hai eh aulâ.”
 Tadûr lohe dâ jis dam hoiâ umdâ lobâ lâkhâ,
 Sayyid “ B’ismi’llah ” pañhkar kadam jâ us par râkhâ.
 Sayyid sâhib tandûr garm vichh jis dam jâkar wañî,
 Naukar shâhî jaldî jâkar chapañ us par dhariâ.
- 45 Din tîje us pâpî hâkim bhijâ ïk sipâhî,
 Shâh Sâhib dî râkh le âve, der na lâe kâî.
 Naukar shâhî wahâî pahunchkar chapañ châ uñhâiâ.
 Shâh Sâhib nûn andar us ne Kalima pañhdâ pâiâ !
 Araz kiâ, ke “ Hazrat, hun ithoñ bâhir âo !”
- 50 Bole : “ Kuchh parwâh na, sânûn Hâkim nûn bulwâo.”
 Hâkim sunkar pâ piâdâ turt wahâî par âiâ :
 Muâfî dâ phir khwâhâî hoiâ. Shâh ne eh farmâiâ :
 “ Terê kuchh taksîr na, Sâhib, merî eh takdîr.
 Jo âve so sir par dhare : kyâ kîje tadbîr ?
- 55 Phir jo tusî muâfî mângo, maiñ Allah de nâm
 Bakhshî dil se, is shart par ;—chhodo eh bûd kâm.”
 Nawâb Sâhib ne Shâh Sâhib nûn khilat aur inâm
 Nazar meñ dekar araz kiâ : “ Ik hâthî lîjo thâm.”
 Shâh Sâhib ne filkhâne se mast hâthî chun liâ :
- 60 Har zanjîr jo pâiâ uthe jhañkî se bhun dîâ.
 Sûkhî ghâs dîkhâkar bole : “ Sun, hâthî, ik bât ;
 Yehâî bahut mulide khândâ, sâdi sûkhî pât !”
 Hâthî ne oh sañq men lekar mathe utte dhariâ :
 Âge âge Shâh chale, tâ pichhe hâthî turiâ.

- 65 Shâh Sâhib jad chalde chalde us jagâh par âe,
Jithe hukkâ pîtâ sâ aur Hindû tânâ lâe.
Lokâu uthe araz karî : " Eh buhe haigâ newân :
Dûje bûhe chalkar waqîye : is vichh hikmat einvân."
Bole : " Yâro, chup raho tum ; jad maiñ hukm karewân
- 70 Hâthî apne rastâ âpe khulâ karegâ einvân.
Hâthî de ik takař te oh deodhî gir hî gaî ;
Shâh Sâhib ne pesh-khabarî ithe zahîr kî !
Eh shohrâ jad Shâh Sâhib dâ âmân ne sun pâiâ,
' Is jagâh se chal denâ hai,' Hazrat man vichh dhâiâ.
- 75 Jo Sayyid mukâbir, yâro, Jâlandhar vichh haiñ rahindâ,
Fakhar ke bâis is Hazrat nûn waqâ apnâ kahindâ.
Mazâr inhâu dî Bastî aur Jâlandhar dî darmiyân.
Alî Shâh ne nâi banwâi, chûne gumbaz zi-shân.
Nau sau âth haiñ barsâu guzreñ duniyâ ton sidhâre.
- 80 Is duniyâu nûn hech hî jânâ, Allah kâm sauwâre.

Sahîh rawâyat yûn hai Sâhib Sayyid Ibrâhîm,
Tanûrî Sâhib dâ lakab sâ pâkar, hoe khuld mukîm.
Châr-dîwârî masjid meñ hai un kî kabar zarûr :
Jo châhe ziârat karne, is meñ shak nâu kûr !
- 85 Watan chhođ Abdu'llah Sâhib jad Jâlandhar vichh âe
Lakab âbâi sâth le âe, Tanûrî hai sadâe.
Asal nâm hai un kâ, bhâio, Dânishman Abdu'llah.
Walî kâmil haiñ ; un ko mânen ithe de ahilu'llah.

TRANSLATION.

Story of a miracle of Sayyid 'Abdu'llah, called the Tanûrî of Jâlandhar, whom Nawâb Tughlaq of Lâhor threw into a hot oven, and who by the grace of God came out therefrom safe and sound with not a hair of his head injured. Sayyid 'Abdu'llah's father, whose shrine is at Sarhand (Sirhind), was named Sayyid Ibrâhîm Tanûrî.*

It is written in the Holy Books, that there is no doubt
That a people hath kind and harsh rulers according as
its own actions are good and bad.

* Apparently meant for some member of the Tughlaq family, of which eight held rule over Lâhor from 1321 to 1398 A.D.

If a people do righteousness then doth the Lord God
Send a good and just ruler, that ever doeth justice.

- 5 If a people do evil with all their might,
Then doth the Holy God thrust them into the power of
a tyrant.

A low man was made Governor of Lâhor,
Who delighted day and night to slay the Sayyids.*

Some one told him that it was a true saying,

- 10 That a pure Sayyid could not be hurt by fire.
Then an evil-minded friend said to him :

“Men of other classes pretending to be Sayyids are
ruining the country.

They are saluted as great (personages with the title of)
‘Shâhji’† and have many followers.

They take large gifts and enjoy themselves thus.”

- 15 The order was given in Lâhor City that if any Sayyid
entered it
The Nawâb’s agents were to seize him and to bring him
to Court.

If any unfortunate Sayyid was taken to the Court,
They heated an iron oven and burnt him in it.

In this way this base tyrant burnt many Sayyids.

- 20 My friends,‡ the tyrant had no mercy in his heart.

At last Sayyid ’Abdu’llah Shâh went to Lâhor City,
And was smoking at the door of some good man.

A Hindû (close by) had built a very low entrance to his
house.

Said the Saint : “ Make it higher, O low man !”§

- 25 Said the Hindû angrily : “ Thou hast no elephant with
thee
That thou mayest mock me, my Lord !”

* Who are looked upon as peculiarly sacred persons.

† Commonly accorded to Sayyids.

‡ To the audience.

§ Making play on the word *nichā*, low.

Said another : " Holy Preacher, what is thy caste ?

Art a Shekh, a Mughal or a beggarly Sayyid ??"*

Said the Saint : " All the world calleth us Sayyids.

30 They say we are the seed of Shabîr ;† there is no doubt in this."

The people were very sorrowful on hearing these words.

The royal messenger seized the Sayyid and had no mercy.

When he reached the Court said the tyrant :

" What is thy caste ? Tell me, thou son of the Saints !"

35 Said the Saut : " God is the Lord of caste and clan !

We are called Hussainî Sayyids‡ : there is no doubt by (the grace of) God !"

The tyrant gave an order : " Quickly heat the oven, And let this Sayyid have a good taste of his brethren !"

Said the Sayyid : " I make no complaint ; the will of God

40 I take upon me without hesitation : this (duty) is above all."

When the iron of the oven was thoroughly red hot, The Sayyid, saying " In the name of God," entered into it.

As soon as the Sayyid had entered the oven

The royal servants quickly shut down the lid.

45 On the third day (afterwards) that evil tyrant sent an official

To bring him the Saint's ashes without any delay.

The royal servant went and lifted up the lid.

He found the Saint repeating the Creed inside it !

Said he : " O Saint, come out of it now !"

50 Said (the Saint) : " Never mind, send the Governor to me."

When the Governor heard of this he came quickly on foot,

And was anxious to be forgiven. Said the Saint :

* All these are Musalmân ' castes' or classes.

† i.e., of the Imâm Hussain.

‡ Descendants of the Imâm Hussain.

- “Thou art not in fault, my Lord, it was my fate.
 What is to be must be borne : why make plans (to
 avoid it) ?
- 55 If thou wouldest have forgiveness, in the name of God,
 I will grant it with my heart on this condition :—that
 thou give up these evil ways.”
 The Nawâb gave the Saint dresses of honor and money
 As gifts and said : “Take an elephant also.”
 The Saint chose a furious elephant from the (royal)
 sheds,
- 60 That would break all the chains put on it.
 (The Saint) showed it some dry grass and said : “Hear,
 O elephant, my say.
 Here thou wert well fed, I have but dry grass !”
 The elephant took (the grass) in his trunk and put it on
 its head.*
 The Saint went first and the elephant followed.
- 65 Then going along the Saint came to the place
 Where he had smoked his pipe and the Hindû had
 abused him.
 Said the people: “This door is low.
 Be pleased to enter by another door : it will be best.”
 Said he: “Silence, my friends, when I order it,
- 70 The elephant will himself open up a way.”
 (Thereupon) the doorway fell down from a push by the
 elephant,
 As the Saint had prophesied there !†
 Everybody heard of the doings of the Saint,
 And the Saint judged it best to leave the place.
- 75 The great Sayyids, my friends,‡ that dwell in Jâlandhar,
 Proudly call this Saint their ancestor.
 His shrine is between Bastî (Dânishmandân) and Jâlan-
 dhar.

* i.e., accepted it.

† The prophecy the bard has apparently forgotten to relate.

‡ To the audience.

'Alî Shâh rebuilt it with a magnificent plastered dome.
It is 908 years since (the Saint) left this world.*

80 In doing God's work he deemed this world to be nothing.

It is a true saying that Sayyid Ibrâhîm,
Who obtained the title of Tanûrî Sâhib, entered
paradise.

It is true (too) that his tomb is in a four-gated *masjid*.
Who wish can visit it: there is no doubt or lie in this!

85 When 'Abdu'llah Shâh leaving his home came to
Jâlandhar

He brought the title with him and was called Tanûrî.
His real name, my friends, † was Dânishmand 'Abdu'llah.
He is a perfect Saint, and the men of God worship him
there (at Jâlandhar).

IX.

SHÂH 'ABDU'L-GHAFFÛR.

TEXT.

Zikar karâmat Shâh 'Abdu'l-Ghaffûr Sâhib sâkin Bastî Dânish-mandân 'ilâqa Jâlandhar, ke bandûq golîân un ke châdar par thanqâ hokar zamîn par gir parndâ.

Ik piñd Bhawânipûr hai mashhûr;

Majlis othe hove nûr—purnûr.

Othon chale ânde sî jo eh Shâh,

Darvesh kai sî in de hamrâh.

5 Pahunche jad Badâle de barâbar,

Parne lagîn golîân tarâtar.

Sâthî hoe darke bahut bad-hâl :

* This is of course an imaginary date.

† Whoever Sayyid Ibrâhîm Tanûrî may have been it is clear that he takes his name Tanûrî from some place. The title seems to have become a general one in Jâlandhar: see above No. I. The local derivation is from *tanûr*, an oven, in honour of the hero of the red hot oven, i.e., Sayyid 'Abdu'llah, but the fact of this saint's being the son of a Tanûrî upsets this derivation.

‡ To the audience.

Farmâiā, ke “ Kar lo sabar nûn thâl.”

Jad âge kadam chale woh do châr,

10 Ât tad golîâu dî bochhâr.

Dhûndan lage sâthî, koî ho ot :

Farmâiā : “ Razâ dâ pahino tum kot.”*

Jab kuchh chale râh âge hamdam,

Pâyne lagîn golîâin chhamâ-chham.

15 Sâthî hoe nûhâ kar nîwâlî :

“ Hun jânâi de pai gae hain lâlî !”

Châdar dî utâr un ne phir kar :

“ Tum tân lo sâre apne sir par.”

Pahilî sî golîâin jo âwan dîn,

20 Sajje khabbe se nikal jândiin.

Phir châdar ke barâbar âkar pa dîn,

Thaṇdî zamîn saban girdiin.

Yeh dekh karâmat hove mashkûr,

Sâthî jo ho gae se dil chûr !

TRANSLATION.

Account of a miracle of Shâh 'Abdu'l-Ghaffûr† of Easti Dânish-mandân in Jâlandhar :—Making bullets that fell on his sheet fall cold to the ground.

There is a well-known village (called) Bhawânipûr,‡

Where there is a brilliant company (of saints).

When Shâh ('Abdu'l-Ghaffûr) was coming thence,

Many *darvishes* followed him.

5 When they neared Badâlâ§

Bullets began to fall noisily about them.

His followers were wretchedly frightened,

But (the Saint) said : “ Put on the shield of patience.”

When they had advanced a few steps,

10 The bullets came in showers.

* The English word ‘ coat.’

† This is probably a strictly local saint.

‡ In the Jâlandhar District.

§ Three miles from Jâlandhar.

His followers began to search for a shelter,
But he said: "Put on the coat of contentment."
When the companions advanced a little further,
The bullets began to fall very quickly.

- 15 The terrified followers began to lament, (saying):
"Death hath fallen on the way-farers!"
(The Saint) took off his sheet and said again (to them):
"Stretch it over all heads."
The first bullets that came
20 Went right and left (of them),
Then they fell upon the sheet
And all fell off cold upon the ground.
Seeing the miracle they were thankful,
The followers that had been weak of heart!

X.

IMÂM NÂSIRU'DDÎN SÎRÂNÎ.*

TEXT.

Bayân tashrif áwarî Imâm Nâsiru'ddîn Sahib Jâlandhar men, aur Jâlandhar nâm jogî ko maghlûb karke nikál denâ, aur izhâr dîgar kurdâmât Hazrat mazkûr.

Awwal hamd Khudâ de kahkar âkhâni salâm Nabbî nûn.
Merâ maksad dili barâve ! Rahmat bhaj Walî nûn !

Nasiru'ddîn Sîrânî Sayyid jad Jâlandhar âe,
Lokâni de hidâyat kâran ethe dere lâe.

- 5 Jogî sâ ik badâ hankârî is shahr vichh rahindâ,
Jo kuchh chahandâ so kuchh kardâ, dukh bahut sad-
aindâ.

Fajar de bele nûr de tařke is zâlim te dardenî,
Gâñâñ-wâliâñ dûdh chûke is âge là dhardeñ.
Jo koî is men derî karde, yâ nâghâsî pândî,

- 10 Oh de dûdh bigar jândâ sî, yâ gâe mar jândî.
Ik same jo Hazrat dekhiâ ranâñ zâlân kuriâñ,

* This is the chief Saint in Jâlandhar.

- Bahût se bartan dûdh dahî de oh nûû dene turiâû ;
 Nâsiru'ddîn Imâm Sâhib nûû nn par raham jo âiâ,
 Ik Gujareti dudhwâli nû i apnî taraf bulâiâ.
- 15 Do phûl daboe dûdh meñ ; farmâiâ : “ Le jao ;
 Jo kuchh hâlat uthe guzre sânûâ âkh sunâo.”
 Jad jogî de pâs Gujarîâu pahunchiù kuchh kar der,
 Puchhan lâgâ, “ Der kyûû lâi ? Parîâ kyâ andher ?”
 Dûdh jo un kâ dekhiâ jogî, haigâ khûni rang !
- 20 Teojhî pâkar puchhau lâgâ : “ Kyûû hai khûni rang ?”
 Buđhiâ ñardî, ‘ Har Har ’ kardî, bolî : “ Ik fakîr
 Mere dûdh meñ ungalî dûbi : maiñ jâuâni koî pîr !”
 Panj chhe chele pahile ghalle, nâl hukm eh kîtâ :
 “ Jekar tuhâde nâl na âo, pâo aphâ kîtâ.
- 25 Jaldî jao, pakañ le âo : ho mard fakîr,
 Jis ne tâza dûdh mere ko kîtâ lahû nazîr !”
 Pâs Hazrat de chhaiâni âkar Kalimâ Hakk dâ parhiâ !
 Uthe hî oh baithe rahe kuchh tazkîrâ na kariâ !
 Phir jogî ne ghusse khâkar das vîh chele hor,
- 30 Pakaran kâran Imâm Sahib de jaldî ditte tor.
 Oh vî jâ Musalmân hoe, nâ muñkar giâ koî :—
 Jeh de wal ho Sachâ Sâhib, oh de wal har koî !—
 Panjâh chele hor bhajkar jogî ne eh kihâ :
 “ Kyâ ghazab jo uthe giâ ? Uthe jogâ rihâ !”
- 35 Bâki chele sâth lekar âpi hoiâ râhî.
 Imâm Sâhib de neye âkar eh gall kîtî wâhî :
 “ Yâ karâmât dekho, Sâhib, yâ kuchh hameñ dikhâo.”
 “ Phir tamâshâ kudrat Rabb dâ. Akkheñ dekhde jao.
 Pahilî sî eh Hindû nagarî Musalmânî hun us jao.
- 40 Sâhib hath wađâiâni ; jis deve oh pâo.”
 Jogî eh gall sunke, yâro, wal asmânâni chaṛhiâ :
 Jûtâ Hazrat Imâm Sâhib dâ pichhe oh de nd parîâ !
 Jûtâ ‘tař-tař’ lagdâ sir par, pichhâ mûl na chhadîâ :
 Jogî âkhir lukiâ, yâro, nûr jamâl dâ kađhiâ !
- 45 Ek karâmât Imâm Sâhib dî pahilî hî mashhûr.
 Bahut zamâne us par guzrâ, koî na jâne kûr !
 Râwî yûn rîwâyat kardâ :—jis eh shahr basâiâ,

- Us ne apne Gurû Sâhib te lakab Jâlandhar pâjâ.
 Phir jo us dî gaddî baithâ ehî lakab us pâiâ.
 50 Usî tarah is jogî tak eh lakab sâ inildâ âiâ.
- Jogî de nañh jâne dî jad pahunchî khabar chauphere,
 Shâh Sâhib de girde lokân âkar pâe dere.
 Gâwwâñ-wâliâñ râzî hokar Kalimâ shukar dâ pañhiâ.
 Dîn dunî dâ maksad un kâ kadhi na hargiz ariâ.
 55 Rauza Hazrat Imâm Sâhib dâ baniâ alîshân ;
 Ziârat kâran lukâî jâveñ Hindû Musalmân.
 Nadaz-niâz chârhâveñ othe Walî murâden pâveñ.
 Hâr mahîne mele hone, âmî dekhan jâveñ.
- Allah de main sidkâ jâwâñ, jo haigâ Kartâr !
 60 Bandiâñ de gham dûr karaindâ hoke woh Ghaffâr !

TRANSLATION.

The Story of the advent of the Imâm Nâsiru'ddîn to Jâlandhar, and of his conquering a jogî called Jâlandhar,† and an account of the other miracles of this Saint.*

- First I praise God and then I salute the Prophet (Muhammad).
 May he fulfil the desires of my heart ! May he send peace to his Saint !

When the Sayyid Nâsiru'ddîn Sîrâni† came to Jâlandhar,
 He settled there to convert the people.
 5 A very haughty jogî dwelt in the city,
 Who did as he pleased and gave great trouble.
 Early in the morning through fear of this tyrant,
 The owners of cows milked them and brought (the milk)
 to him.

* He is probably only a local Saint, but may be meant for Nâsiru'ddîn Awadhî, the preceptor of the celebrated Saint Nizâmmu'ddîn Auliâ of Dehlî in the 13th Century. † See introduction.

† The Shîrânis are a tribe of Pathâns settled all about the Sulaimân Mountains.

- If any one delayed and neglected to do so
 10 His milk went bad or his cow died.
 One day the Saint saw the women, old and young,
 Going to him with many pails of milk and curds ;
 And the Imâm Nâsimu'ddin had pity,
 And called a Gûjar woman* to him.
 15 He put two flowers (into the milk) and said : " Take it
 away,
 And come and tell me all that happens."
 When the Gûjars went to the *jogi* after some delay,
 He asked them, " Why are you late ? What misfortune
 has happened ?"
 When the *jogi* saw their milk it was all bloody !
 20 He frowned and asked them, " Why is it bloody ?"
 Said an old woman, terrified and calling on God : " A
 faqîr
 Put his fingers into my milk : I think he must be a
 saint !"†
 (The *jogi*) sent five or six disciples and gave them an
 order :
 " If he does not come with you bring him by force.
 25 Go quickly and seize him : he must be a bold faqîr
 To make my fresh milk look like blood !"
 The whole six went to the Saint and all repeated the
 Creed of God !‡
 They remained there and said nothing (of what they had
 been told to say).
 Then the *jogi* in his wrath sent ten or twenty disciples
 more
 30 To seize the Imâm quickly.
 They two turned Musalmân and none went back :—
 On whose side the True God is, on his side is every
 one !—
 The *jogi* sent fifty more disciples and said :

* The Gûjars are the cowherd class of the Panjab.

† And has worked a miracle.

‡ i.e., turned Musalmans.

" What magic is there, that the *jogis* remain there ? "

35 Then taking the rest of his disciples he started himself.
He came to the Imâm and said these foolish words :

" Either see my miracles, my Lord, and show me some
(of yours)."

(Said the Saint): " Still (the sign of) the power of God
remains. See it with your eyes.

Formerly this was a Hindû city now it is a Musalmân
one.

40 Success is in God's hands ; He obtains to whom He
gives it."

Hearing this, my friends,* the *jogi* flew up into the sky :
But the holy Imâm's shoe went up after him !

The shoe kept beating his head ' tap-tap ' and would
not leave off :

At last the *jogi* disappeared, my friends, turned out by
the glorious light of (the Saint!)†

45 This was the first remarkable miracle of the Imâm.
A long time has passed since and yet no one thinks it
untrue !

Historians relate that he who founded the city
Obtained the title of Jâlandhar from his Gurû.

And then whoever sat on the throne took the same title.

50 In this way the (above-mentioned) *jogi* came by the
title.

When the *jogi* disappeared news of it reached every-
where,

And the people came and settled round the Saint.

The owners of the cows much pleased gladly repeated
the (Musalmân) Creed.

They were never disappointed in their religious or
worldly desires.

* Addressed to the audience.

† This means that he was thoroughly beaten, because to be struck with
a shoe is a most ignominious thing in India.

- 55 A magnificent shrine is built to the Imâm,
And Hindûs and Musalmâns (alike) worship there.
They bring their offerings and obtain their desires
through the Saint.
There is a fair in June, which all the world attends.
I worship the God that is the Creator !
- 60 That puts away the sorrows of His servants and is the
Remover (of Sins) !

XI.

'ÂQIL SHÂH SÎRANÎ.

TEXT.

Zikar karâmat 'Âqil Shâh Bukhârî Sâhib Sîrânî, jinhol ne apnâ
makân Jauriân-wâle Châh par banâkar, ik mukhtasar baghîcha dil-
chasp lagdyâ.*

- Ik shakhs Âshûr Beg sâ Mughal barâi nâmî :
Hâthî ambâ heth ghorâ banhke soiâ nâl ârâmî.
Ghorâ chhuṭkar oh dâ, yâro, waṛiâ vichh bâghîche ;
Sâin log dhatkâriâ is nûn, jâ giriâ nîche.
- 5 Mirzâ Sâhib jo jâge nîndoñ langrâ dekhâ ghorâ :
Lohâ lâkhâ hoke oh ne hath vichh phariâ korâ ;
Zor nâl faqîr Sâin nûn do koṛe jâ mâre.
Shâh Sâhib ne koṛe khâe, na kuchh mûl pukâre.
Bole Mirzâ : “ Tainûn golî je lagî vichh tawîron ;
- 10 Jâne apnî karnî pâi, nahîn jâne takdîron.”
Shahr Jâlandhar wârdâ sî, jo golî sidhî âî :
Mathe uthe lagke, oh dî jân labân par âî.
Aisi golî khâkar, yâro, bachda hai vî koî ?
Jo takdîr Ilâhî, yâro, so hî pûrî hoî.

Ab mazâr faiz âsâr 'Âqil Shâh Bukhârî Sâhib usî makân par
maujûd hai. Har sâl wahâni par ik mukhtasar melâ hotâ hai.
Malang log âksar tahmâl pâte hain. Pur-fizâ makân hai, aur
Bastî Shekh Darvesh ke ruqba meñ, jânib Sharaq, Jâlandhar
ke pukhta sarak par wâqi'a hai.

* As the Shirânis are Pathâns this Saint is hardly likely to have really come from Bukhâra.

TRANSLATION.

The Story of a miracle of 'Áqil Shâh Sirâni of Bukhâra, who built himself a house at the Jaurûn Well and made a beautiful little garden.*

There was a well-known Mughal,† called 'Âshûr Beg,

Who tied his elephant and horse under a mango tree‡ and went to sleep at his ease.

The horse got loose in the garden, my friends;§

The ascetics frightened him away and he fell down.||

5 When the (Mughal) nobleman awoke he saw that his horse was lame,

Red as a (hot-) iron (with rage) he took a whip in his hand

And twice struck the Saint hard with it.

('Áqil) Shâh received the blows, but said nothing.

Said the nobleman : " If a bullet strike thy forehead,

10 Know it is the reward of thy (evil) deeds, know it not for thy fate."

As he¶ was going into Jâlandhar City a bullet came straight at him,

And struck his forehead and his life departed.

My friends,§ from such a bullet (-wound) can any one escape ?

My friends,§ as God had ordained, so was it fulfilled.

The gracious shrine of 'Áqil Shâh of Bukhâra is still where his house was. There is a small fair there every year, where ascetics perform dances. It is a delightful house in the environs of Bastî Shekh Darvesh, to the East of it on the high road to Jâlandhar.

* At Jâlandhar.

† A class of Indian Musalmâns.

‡ In the Saint's garden.

§ To the audience.

|| And broke his knees.

¶ Who 'he' is—whether the Saint or the Mughal—is not clear from this story.

XII.

'ĀZAM SHÂH.

TEXT.

Tazkirât Miyâñ 'Āzam Shâhî Sâhib, 'usalî mutawattan 'Álâ Poþhowâl ya'ne Gujrât, ba'd ash muqayyim Bijwârâ tâ ãkhiri dam.

Miyâñ 'Āzam Shâh, pír Kâdîrî, aise ahili kamâl,
Fazal karâmat dekh unhôn dâ mulk hoiâ khushhâl.
Jâgîr muâfi mûl na lainde langar aisâ khulâ,
Darvesh musâfir khâwan uthoñ, tût na âve, Wâllah !

- 5 Ik dafâ barât â utarî Bijwârâ vichh bhârî :
Dâwat un de warjî boliâ : “ Â karke, langârî !”
“ Vîh ser hainge châwal, Miyâñ, vîh ser haigâ ghî !
Un de siwâ ik bakroñâ haigâ, hor na hai kuehh, Jî !
Kitne sau barâtî hainge, sau ik haiñ darvesh :
10 Lukmâ lukmâ milo unhân nûn : ghamr kijîye khesh !”
Lângri nûn bole Hazrat : “ Gham na zarâ khâo.
Dohrâ chhândâ tum ne lenâ ; ghî dikhâkar pâo.”
Jad pulâo tayyâr hoiâ, tâu pahile janj bulâe,
Har ik nûn tawazzû karke khûb baranj khilâe.
15 Is de pichhe Bûre Shâh nûn dohrâ dittâ chhândâ :
Fukrâ se jo bâkî bachiâ ghurbân nûn jâ bâñdâ !

- Ik dafâ jo Hazrat, yâro, Bastî Shekh meñ ãe,
Sâhib Dâd ne ziâfat karke teh ser châwal pakâe.
Ziâfat khâwan chale Hazrat, aisâ maukiâ hoiâ,
20 Jo koî miliâ nâl ho chaliâ, jam ghañ sau dâ hoiâ.
Sâhib Dâd Mîrâsi boliâ : “ Itnî fauj jo âi,
Sabhan nûn taâm khilâkar ho jâwâu karzâ !”
Bole Hazrat : “ Gham na khâ, tûn sâñtû das de pher,
Jo taâm hî tûn pakwâiâ, haigâ kitne ser ?”
25 Araz kîâ, ke “ Teh ser châwal jâ, kuehh kam ziâdâ,
Darveshan dî khâtir maii ne kar rakhe âmâdâ.”
Bole Hazrat : “ Wahî khânâ mere sâmhne lâo.
Allah barkat pâo, us meñ gham de pâs na jao !”

Hazrat oh châwal bahke apne bath bartâe :

30 Sâre log vi raj gaî, yâro, âdhe kharch meñ âe !

Eh dastûr we dekhiâ lokâñ, nâzâñ jo kuchh âwan,
Apne pâs woh mûl na rakheñ sabh jâ bartâwan !

TRANSLATION.

The Story of Miyân 'Âzam Shâhî, originally an inhabitant of Great Poñhowal or Gujrât, but afterwards a settler in Bijwârâ to the end of his life.*

Miyân 'Âzam Shâh, the Qâdariâ,† was so powerful a man,

That the people were made happy by his kindly miracles.
Although he would not take any free grants of revenue
he kept up so large a kitchen,

That *durus̄hes* and travellers could not eat him out, by
(the grace of) God !

5 Once a very large (marriage) procession came to Bij-
wârâ.

Said his cook (to them) : “ Come, O processionists !”
(And said to the Saint) : “ Miyân, there are twenty *sers*‡
of rice and twenty *sers* of *ghî* !

Besides this a young goat and nothing else !

The processionists are several hundreds and there are a
hundred *durveshes* :

10 They will only get a morsel each : think over it !”

Said the Saint to the cook : “ Have no fear at all.

You shall have a double share ; show me the *ghî*.”

When the *pulao*§ was ready he first called the pro-
cessionists,

Satisfied them all and fed them well.

* Bijwârâ is in the Hushiarpûr District.

† A member of the order of ascetics founded by 'Abdu'l Qâdir Jilâni.

‡ A *ser* is 2 lbs.

§ A spiced dish of rice and meat.

- 15 Then Bâre Shâh the cook took his double share :
And the portion left by the *faqîrs* was given to the poor !

Once, friends,* when the Saint came to Bastî Shekh (Darvesh)

Sâhib Dâd (the Minstrel) cooked thirty *sers* of rice for a feast.

When the Saint went to eat the feast it so happened,

- 20 That whoever met him went with him and a crowd of a hundred was created.

Said Sâhib Dâd the Minstrel : “ So great a crowd has come,

That if I feed them all I shall become indebted ! ”

Said the Saint : “ Have no fear, show me

How many *sers* of food you have had cooked.”

- 25 Said he : “ Thirty *sers* of rice, more or less, I have kept ready for the *durvesses*.”

Said the Saint : “ Bring me the dinner.

God will bless us, have no fear ! ”

The Saint sat down and distributed the same rice with his own hands :

- 30 All the people were satisfied, my friends,* and only half (the rice) was used !

The people saw that (the Saint's) custom was that, whatever gifts came to him,

He kept nothing at all himself, but gave it all away.

XIII.

SÛFÎ AHMAD.

TEXT.

Zikar kamâliyat zâhirî wa bûtanî Sûfî Ahmad Sâhib, mutawatan khás Jâlandhar, muhalla Kishn Chand, murid khás Shekh Anwar Sâhib, sâkin Bajohâ Khurd, 'ilâqa Nakodar.

Khudâe Pâk de nazar sawallî bande par jad hoe,

Pîr kâmil milâve us nânî, sab kadûrat dhoe.

* To the audience.

Sûfî Ahmad Shekh muazzam kasab se rizak kamânde.
 Lokân nûn hidâyat karde, pîr par sidkâ jânde.
 5 Khidmat se hî azmat mildî; samjho ramz jalfî.
 Anwarjî dî shafkat kâran ho gae mard walî.
 Kasaf karâmat Sûfijî dî jo haigî mashhûr;
 Budhe budhe mard muabbad karde haiñ mazkûr.
 Zuhad o tihârat Sûfijî ne aisî shahrat pâi,
 10 Âlim fâzil murîd ban gae ; jâne bahut khudâe.

Maulvî Muhammad Khalîl Sâhib ne pîr pakarne khâtir,
 Bahnt justajû kî chauphere, koî na pâjâ mâhir.
 Kai dafâ Maulvîjî de dil mei hoiâ irâdâ :—
 Sûfî nûn maiñ pîr banâwân, par hai jâhil sâdâ !—
 15 Khwâb meiñ oh nûu hoî ishârat :—Sûfî pîr banâo,
 Dîn dunî vichh zâhir bâtan fâidâ achhâ pâo.
 Dûje din istikhâre andar, eh ishârat hoiâ :—
 Sûfî de tnsî baiat karo, juram jâegâ dhoiâ.—
 Tije din jad Maulvîjî nûn eh ishârat hoî,
 20 Sûfî dâ murîd ban gââ, uzar na lâiâ koî.
 Barkat sohbat Sûfijî ne eh jalwâ dikhlaîâ;
 Har ik madâraj darvesh dâ oh nûn sair karâiâ.

Hâfiz Muhammad Akbar Sâhib fâzil sî muatbar,
 Sât tafsîrâu Qurân Majîdiân oh nûn haisan azbar.
 25 Hâfiz ne eh suniâ jab shagird rasîd hamârâ ;—
 Sûfî dâ murîd ban giâ, karke bahutâ chârâ :—
 Farmâiâ, ke “ Zâhir meiñ bahu aukhâ haigâ kâr !
 Jâhil dâ ho âlim pairâ ; banâ samjhad bichâr ! ”
 Hâfiz Sâhib Sûfijî de milne khâtir âe ;
 30 Sûfî Ahmad Akbarjî nûn yûn irshâd farmâe.
 “ Allah de maiñ sidkâ jâwâni, bahutâ fazal farmâiâ,
 Fâzilkârî jamî mard nûn mere ghar bhijwâiâ.
 Araz asâdî echo ik hai ; ho jâve manzûr :—
 Fâtihâ de tafsîr farmâkar sânuñ karo masrûr.”
 35 Hâfizjî ne bâd tâmîl aisâ kahâ mukararâ :
 “ Sab kuchh hun maiñ bhûl gââ hâni, rawân na âve zarâ ! ”
 Farmâiâ, ke “ Hâfiz Sâhib, fukrâ log nimâne

Nazar hikârat nâm na dekho, karke hik thigâne.

Allah Sâhib jis bande nûn ilm bâtauâ deve,

40 Us de âge sab sukhâlâ ilm zâhirî hove.”

Phir farmâî : “ Hâfiz Sâhib, shafkat karke tâm,*

Kuchh musâil âkh sunâvîn, dil pâve ârâm.”

Us wakt phir Hâfiz Sâhib aisâ wa’iz farmâî :

Bahutiâni nûn taughash â giân, bâkiâi nûn rulwâiâ !

45 Maulvî nejad Sûfi talkeñ, zikar dî pâî.

Ik roz tâu oh nûn yâro, eh gall farmâî :

“ Wa’iz kâ karohar Jume nûn, khalkat fâidâ pâve ;

Gumrâhî nûn chhaq chhoqke sîdhî râh wal âve.”

Pîr dî itâat kare, ke mumbar par jâ bahe ;

50 Ik tâu maslibâ mûl na kitâ : ronde ronde rahe !

Eh hîkâyat sunke Sûfi, eh kalima farmâî :

“ Ilm tân pañhiâ; fukar na âiâ; âiâ tâu ki âiâ ?”

Farmâî, ke “ Dûje Jume nûn maiñ howângâ hâzir ;

Mere sâmhne mumbar bahke wa’iz âkhe nâzir.”

55 Dûje Jume nûn Sûfi Sâhib masjid â khilove ;

Maulvî Sâhib wa’iz farmâkar âp zarâ na rove :

Lokâñ dâ eh hâl sâ hoiâ, sab karde sî zârî.

Maulvî Sâhib wa’iz karainde, jûn dariyâ ho zârî !

Maulvî Sâhib hajj karne nûn jad hoe âmâdâ,

60 Sûfi Sâhib ijâzat bakhshé ; bole : “ Wâh irâdâ !

Mûlk Arab vichh dost mere dâ ghâtî utte derâ ;

Oh nûn salâm âkhnâ ; mûl na kariye derâ.

Maulvî Sâhib Baitu’llah de hajj te fârigh hoe ;

Us pahâr par jâe upre, jithon fakîr labhoe.”

65 Sâmhne hunde ik bârî woh boliâ mard âzâdâ :

“ Salâm-alaik, Muhammad Khalîlâ, Sûfi dâ dil shâdâ ?”

Burkâposh sâ mard Khudâ dâ, khâtir se pesh âiâ,

Râtî rakhiâ khidmat kîti, tañke iñ farmâî :

“ Ithe rahâñ, to ghar tusâdâ jânâ ho, nahîn zor.”

70 Maulvî âkhiâ ; “ Mihr tusâde, sâñûn deo tor.”

* For tamâm.

- Mard Khudâ dâ hâth pakaṛke sâth sâth ho chaliâ :
 Thoṭâ chalkar daldal àiâ, miṭṭhî pânî raliâ :
 Us de pichhe khâi âi, pânî se mâmûr.
 Farmâiâ : “ ethon lângâ märke, langhnâ hai zarûr.”
- 75 Châl märke khâi uthoṇ asî jad langh gae.
 Farmâiâ, ke “ Bas, Sâhib, asî aggoṇ chalan rahe.
 Paṛhne dâ hun velâ âiâ, kyûn maiñ karâi taksîr ?
 Tusîn Sûfi nûn salâm âkhnâ jaldî be-tâkhîr.”
 Eh gall fakîr akhke kahîn chhîn ho gae,
- 80 Hâjîjî do kadañ chalke kholiâñ vichh âe.
 Eh kholî Lâhor Shahr dî dekhî sî kae bâr !
 Paindâ dhâdâ muk gîâ ! Phir shukar kiâ Ghaffâr !
 Sûfijî dî khidmat vichh salâm-alaik pahunchâiâ.
 Sûfijî jawâb âkhkar yûn irshâd farmâiâ :
- 85 “ Pânî dî jo khâi dekhî samundar sâ zakhâr !
 Daldal jo sî pahilî âi kaṇḍâsû us pâr !
 Itnâ rastâ dûr dâ jo jaldî hoiâ tai,
 Faqîrî eh nân jamnân ; darveshî hor hai shai !
 Aise karshamâ dikhâne nahîn hai kuchh chîz :
- 90 Pahchân Allah Pâk de niâmat barî azîz !”

Maskan Sûfi Sâhib dâ Kishn Chand dâ Kot.
 Asheshân* uthoṇ disdâ, nâ hove koî ot !

TRANSLATION.

*Story of the open and secret miracles of Sûfi Ahmad of Jâlandhar,
 dwelling in the ward of Kishn Chand, a follower of Shekh Anwar of
 Lesser Bajohâ in Nakodar.†*

When the Holy God casts His benign glance upon His servant,
 He brings to him a perfect Saint‡ and washes away all his wickedness.

* This is the English word (Railway) Station.

† Both these worthies are probably strictly local saints.

‡ In the sense of spiritual guide.

The great Shekh Sūfī Aḥmad earned his living by work.
He exhorted the people and served his preceptor well.

- 5 Service leads to greatness ; understand this great secret.
He became a saintly personage through the favor of
(Shekh) Anwar.

The miraculous powers of the Sūfī are well known,
And his old worshippers can tell it.

The devotion and sincerity of the Sūfī became so famous,

- 10 That the wise and learned became his followers, as all
the world knows.

The Maulvī Muḥammad Khalīl to obtain a preceptor
Had made great search everywhere and had found no
one competent (to guide him).

Many a time had the Maulvī made up his mind
To make the Sūfī his preceptor, but he was entirely
illiterate !*

- 15 He had a sign in a dream to make the Sūfī his preceptor,
And thus obtain much open and secret advantage in
both worlds.

Next day as a good omen he (again) had a sign (in a
dream)

To follow the Sūfī and have his sins washed away.

On the third day the Maulvī again had a sign,

- 20 And became a disciple of the Sūfī and made no excuses.
The Sūfī blessed his disciple with his company,
And initiated him into all the paths of a *durvesh*.†

The very learned Hāfiẓ‡ Muḥammad Akbar
Had by heart the seven chapters§ of the Holy *Qurān*.

- 25 The Hāfiẓ heard that his own disciple||
Had become a disciple of the Sūfī with all his heart,

* And that made the difficulty. † Religionist or ascetic.

‡ A person who has the *Qurān* by heart.

§ Should be 114 chapters.

|| i.e., the Maulvī Muḥammad Khalīl.

And said : "This is apparently a truly wondrous affair !
The learned become the disciple of the illiterate ; it is
beyond comprehension !"

The Hâfiz went to see the Sûfi,

- 30 And thus spake his ideas to the Sûfi Ahmad Akbar.
(Said the Sûfi) : "I worship God and He hath greatly
favored me,

That he hath sent a wise and learned man to my house.
I have a request ; pray, accept it :—
Repeat the *Fâtiha** chapter and gratify me."

- 35 The Hâfiz tried and said over and over again :
"I have forgotten it all now, none of it comes to me at
all!"

Said (the Sûfi) : "Hâfiz, though we *faqîrs* are poor
people,

Look not upon us with contempt and disdain.
To whom God gives hidden knowledge,

- 40 He granteth the open knowledge of all kindness."
Again he said : "Hâfiz, with great kindness
Teach me some (moral) precepts, that my heart may be
at rest."

This time the Hâfiz preached so well,
That many swooned away and many more wept !

- 45 It is said that the Sûfi then became the Maulvi's pre-
ceptor.

One day, my friends,† he said to him :

"Preach every Friday‡ that the people may be benefited,
And the lost leave their ways and come into the straight
path."

Obeying the Saint he went into the pulpit,

- 50 But could not deliver even one precept and stood
weeping !

Hearing the tale the Sûfi said to him :

* The first chapter of the *Qurân*. † To the audience.

‡ The Musalmân 'Sunday.'

"Thou art learned, but not ascetic, so what hast thou gained?"

And he said: "I will be present next Friday ;
Ascend the pulpit before me and preach openly."

- 55 The next Friday the Sūfi came and stood in the mosque,
The Maulvī preached and wept not at all himself :
This happened to the people, who wept continuously.
The Maulvī went on preaching as (easily as) a river flows !

When the Maulvī prepared to make the pilgrimage (to Makka)

- 60 The Sūfi gave him leave and said: "Well is thy intention !
A friend of mine hath his dwelling on a hill in the Arabs' land ;

Give him my greeting and make no delay."

The Maulvī completed his pilgrimage to the Temple of God,*

And went to the hill on which the *fāqīr†* dwelt.

- 65 As soon as he reached him the free-thinker said :
"Greeting to thee, Muhammad Khalīl, is the Sūfi well ?"
The roughly-clad man of God came forward with courtesy,
And served him during the night and in the morning said :

"Remain here or return home, as thou wilt."

- 70 Said the Maulvī : "With thy permission I will go (home.)"

The man of God took him by the hand and they went together.

After a short while they came to a lake full of sweet water,

And afterwards to a ditch full of water.

Said they : "Let us jump this, as we must cross it."

* At Makka.

† i.e., the Sūfi's friend.

75 Leaping the ditch they* crossed it.

Said (the saint) : “Enough, friend, I can go no further. It is time for prayer and why should I commit a fault ?† Give my greeting to the Sûfi without any delay.”

Saying this the *faqîr* disappeared,

80 And the pilgrim going on a few paces came to a ruin.‡ And saw that it was a ruin in the City of Lâhor, which he had often seen !

The long journey was accomplished ! And he again gave thanks to the Deliverer !

He brought (his friend’s) salutation to the Sûfi.

Thus spake the Sûfi in reply :

85 “The ditch of water that thou sawest was the boundless ocean !

The lake that thou didst first reach was the ocean beyond it !

To quickly accomplish so long a journey

Is not to be a *faqîr*; a *durvesh* is another being !§

It is nothing to exhibit such miracles.

90 To know God is the most blessed gift !”

The dwelling of the Sûfi was in Kot Kishn Chand.
The Railway Station is clearly visible from it !

XIV.

SAYYID KABÎR.

TEXT.

Karâmat Hazrat Sayyid Kabîr Sahîb Jâlandharî mutawakkilî guzárâ karnâ, zakhîra na jama’ karnâ, aur kulukh-khet ko sonâ bandâ dikhánâ, aur tâmi’ mûl na honâ.

Hazrat Sâyyid Kabîr Sahîbjî Wali hoe hain kâmil :

Yâd Khudâ ton fârîgh hokar dris meñ rahinda shâghil.

* Observe the *first* person in the text as if the Maulvî was now telling the story to the Sûfi.

† By not praying. ‡ Narrative again in the third person.

§ The meaning is that a miracle like this is a mere trifle and that much more is expected of *faqîrs* and *durvesses*.

- Khudâi Pak dî mihr karm te âmad si ba-tahât,
 Ik wakt dâ kharach sî rakhde, bâkî karan khairât.
- 5 Mul na lende kadî bazâroñ do vele dâ kût :
 Do waktâni do bâr mangânde, ho karke mazbât.
- Ik murîd jo âkar vekhiâ sajag guzârâ pîrâni,
 Dil vichh sochiâ :—is kam dî kariye kuchh tadbîrâni.
 Âkhir bil nazarânâ dekar araz kîtâ : “ Yâ Pîr,
- 10 Lakh rupae dî chândî bansî haigî eh aksîr ? ”
 Hazrat ne farmâiâ : “ Taiuûn je echo hî châh,
 Us tâk par rakhke eh nûn apne ghar nûn jâh.”
 Oh tâu apne ghar nûn turiâ, phir na litti sujh :—
 Haigâ vî bil de andar, yâ na haigâ kujh.
- 15 Kuchh arse de bâd oh bandâ Hazrat kel jo âiâ,
 Jihâ guzârâ chhañd giâ sâ, ohâ-jihâ hun pâiâ.
 Araz kîtâ, ke “ Hazratjî, merâ ik sawâl :—
 Tang guzârâ hun kyûn rahinde, nahîn hoe khushhâl ? ”
 Farmâiâ, ke “ Chak le à tûn ik wâhan ton qhîm :
- 20 Qudrat sâdi dekh lewângâ tarfeñ Rabb Rahim.”
 Hazrat ne jad hath lagâiâ ban giâ oh sonâ !
 Bole : “ Rabb ne sab kuchh dittâ, mutawakkil wâjib
 honâ ! ”
 Phir farmâiâ : “ Bil tusâdâ othe haigâ dhariâ ;
 Sânûn kuchh parwâh na oh dî, le le ethen ariâ.”
- 25 Murîd ne je jâkar dekhâ, pâiâ hasab dastûr !
 Gustakhî di muâfi mângî, apni jân kasûr.

TRANSLATION.

A miracle of the Holy Sayyid Kabîr of Jâlandhar, who lived in dependence (on God) and kept no stores (of food), and who turned a clod of earth into gold and was free from avarice.*

The Holy Sayyid Kabîr was a perfect Saint,
 And when he had finished his prayers to God was
 busied with the scriptures.
 By the mercy and blessing of the Holy God he had a
 boundless income,

* A small local Saint.

But kept only enough for one meal and gave the rest away in charity.

- 5 He never took from the *bázár** more food than (sufficed) for one meal,
And throve by begging for each meal.

A disciple came (to him) and saw the trustful (on God) life of the Saint,

And thought in his heart that (his method) should be tested in some way.

- At last he brought a *bil*† as a gift and said : " O Saint,
10 Canst thou turn this fruit into a *lakh* of rupees ?"
Said the Saint : " If thou wishest this,
Place it on that shelf and go home."
(The disciple) went home and (the Saint) thought no more about it :—

Whether anything had come into the *bil* or not.

- 15 After a while the disciple came again to the Saint,
And found him living in the same poor way as before.
He said : " Sir Saint, I have a question :—
Why dost dwell poorly now, and art not happy ?"
Said (the Saint) : " Pick me up a clod from the field,
20 And behold my power (granted) by the God of Mercy."
When the Saint put his hand (on the clod) it became golden !
Said he : " God hath granted me all things, (but) it behoves me (still) to be dependent (on Him !)"
And again he said : " Thy *bil* is placed there ;
It is of no use to me : throw it away."
25 When the disciple looked at it he found it as he had left it !
Then he saw his fault and craved pardon for his presumption.

* By begging.

† The *bil* is a kind of receptacle used by *faqírs* and consists of the hard rind of the *bel* (*ægle marmelos*) fruit, the pulp within being scooped out so as to form a hollow cup.

XV.

MUHAMMAD SAFÂ.

TEXT.

*Hâl karâmat Muhammâd Safâ Sâhib ke, mahindâ kâmil Marâthe
ke kaid meñ rahâ, aur is 'arse meñ na kuchh khâyâ aur na pia jitâ
rahâ, aur tawânâi meñ faraq na âyd. Mazâr in kî Bastî Shekh Dar-
vesh meñ wâq'ia hai.*

- Allâh dâ jo hove hai piârâ,
Maullâ oh dâ kâr sâz sârâ.
Kahinde hain Marâthe jad ke âiâ,
Dehât par qand oh ne lâiâ.
- 5 Jeh ne dîâ hadiâ hoiâ khushhâl ;
Bâkî rahe jis meñ kîtâ pâ-mâl.
Bakî-wâle piñd se oh zâlim
Lejândâ sâ, phârke chand âdam.
Bastî Shekh se oh bad-kho
- 10 Do tan nûn phârke le gîâ wo.
Do shakhs se sâhib zar-o-mâl :
Ik Miyân Safâ fakîr tamsâl.
Donân ne to zar mukararâ dittâ ;
Rukhsat hoe, rastâ ghar dâ littâ.
- 15 Par eh âjiz wa bechârâ
Kaî manzil kaid rahiâ, yârâ.
Ghoñon par jo marz pie bhârî ;
Is te hoe fauj bahut ârî.
Sardâr ne puchhiâ : " Kyâ sabab hai,
- 20 Ghoñiân par jo âiâ eh ghazab hai ?"
Umrâ ne kahâ : " Mahînâ bîtâ,
Kaidi ne na khâiâ hai na pîtâ."
Oh ne eh sunke mâre ðar ke
Rukhsat kîa in nûn suboh tarke.
- 25 Aswârî we apuñ dittî hamrâh,
Pahunchâiâ watan meñ be-khalash râh.

TRANSLATION.

The Story of a Miracle of Muhammal Safâ, who was detained a prisoner for a whole month by the Marâthâs, during which interval he neither ate nor drank and lived without showing any bodily change. His tomb is in Bastî Shekh Darvesh.*

- For him that is beloved of God,
God prospereth all his work.
They say that when the Marâthâs came,†
They fixed a contribution on the villages.
5 Whoever gave his contribution was happy :
The remainder were they that refused.
The tyrants took the defaulters from their villages,
And (thus) seized several men.
In Bastî Shekh (Darvesh) the scoundrels
10 Took away two men.
These two men were rich :
(But a third that was taken) was Miyân Safâ, a poor
faqîr.
The two gave up the fixed contribution
And were dismissed to their homes.
15 But the poor and helpless (Safâ)
Was kept a prisoner for several stages, O friends,‡
The horses (of his guard) became very ill
And rendered the guard helpless.
Said the Commander : “ What is the cause
20 Of the calamity which has befallen our horses ? ”
Said the (Saint’s) custodians : “ A month has passed
And our prisoner hath neither eaten nor drunk.”
When (the Commander) heard this, through fear
He released him in the early morning.
25 Sent him away upon his own horse
And had him escorted safely home.

* A local Saint.

† At the end of the last century.

‡ To the audience.

No. XLVIII.

TWO SONGS ABOUT RÂJÂ RASÂLÛ,

AS SUNG AT FIROZPÛR AND GENERALLY THROUGHOUT
THE CHIEF CITIES OF THE PANJÂB.

[These songs are good specimens of their kind and well exhibit the fragmentary and enigmatical way in which the Panjâbis relate in song subjects, the details of which are well known to them.]

[The first song alludes to the well-known tale of Râjâ Rasâlû and his wife Kokilân. It has been already given in detail in Vol. I. p. 50ff., but I will here give an outline of it again in order to render the following pages intelligible.]

[Râjâ Rasâlû played with Râjâ Sirkap at *chaupur*, the stake being the head of the loser. Rasâlû won the game, and instead of taking Sirkap's head, took his infant daughter Kokilân as his future wife. With her was given a young mango tree, and whenever that tree should bear fruit Kokilân would be fit to be a wife. This is alluded to in the song. On attaining puberty Kokilân went hunting with Rasâlû and caught the deer Hirâ, which aroused the jealousy of Rasâlû, and he cut off its ears and tail, and thus caused it to be cast out of the herd. Hirâ the deer in revenge went over to Rasâlû's rival Râjâ Hodî and induced him to chase him, leading him to Rasâlû's garden. There Hodî met Kokilân, on which an intrigue followed. Kokilân's guardians were a *mainâ* and a parrot, and the latter apprised Rasâlû of what was going on. Rasâlû finding out what had happened from the state of Kokilân's palace managed in revenge to make her cook and eat her lover's heart. The words of the verses, if compared with those previously given, will show that the poetical treatment of the legend is practically the same throughout the Panjâb.]

[The enigma of the second song is not so easily solved. It evidently relates to some *amour* of Râjâ Rasâlû with a gardener's wife and the consequent wrath of his legitimate Queen. I have not yet seen the full tale to which the song alludes. It will be observed that there is an allusion to a certain wet night, and all through the long legend of Râjâ Rasâlû given at the commencement of this work there are like mysterious allusions brought into the story in the most inappropriate manner. It would be interesting to unearth the original tale of this "wet night."]

TEXT.

I

Gît Râjû Rasâlû.

“ Amb sukh sukh dâliâù, tarsegâ terâ te sâdâ jî, Râjâjî ?
 Amb pakke, rase chû pie, chaupnewâlâ rasiâ dûr !
 Bharjoban dî khâriâù hokâ shahr bâzâr !
 Jinhâù de palle mul hai, we Râjiâ ; ân chukâvè sâdâ
 bhâo, Râjâjî !”

- 5 Râjâ te Rânî jid pie : “ Âsâù jangal jânâ shikâr, Râjâjî.”
 Pahilâ tîr mâriâ Rânî ne, we Râjiâ : Hîre hiran nûn lâdî
 sûlik, Râjâjî.
 “ Ranâù dâ mâriâ mirg, nî Rânîe, mardâù nûn khânâ
 paraîn, nî Rânîe.”

Hirnî mâran bôliâù : “ We Hîriâ ; âiâ kan te puchhal
 wađhâ, Hîriâ Râjâjî !”

“ Sâde tîn sau hirnâù, we Râjiâ ; Hîrâ ohnâù dâ Sardâr,
 Râjâjî.”

- 10 Jândâ tân jândâ Hîrâ boldâ : “ Mainâù tâù Hîrâ hiran tad
 âkhîn, we Râjiâ, tere mahilâù nûn lâwângâ chor,
 Râjâjî !”

“ Mahilâù heṭh phirandiâù, we Râjiâ, chor phire ke sâdh,
 Râjâjî ?”

“ Chorâù maile kapre, nî Rânîe, sâdhâù dî chiṭtî poshâk,
 Rânjîjî.”

“ Andar andar pauřiâù, we Râjiâ, pair dhare dhar â,
 Râjâjî.”

“ Dhaular terâ kich dâ, nî Rânîe ; thuk tuṭ jâ, Rânfjî.”

- 15 “ Dhaular terâ kach* dâ, we Râjiâ ; tû ghoṛे sane chaṛh â,
 Râjâjî.”

“ Pahilî pauři chaṛhdâ, nî Rânîe : merâ ghoṛâ giâ sarkâr,
 Rânjîjî.”

* For *kânc*.

“ Kanâñ dî wechâñ wâliâñ, we Râjâ, terâ ghoñâ lângâ
chhudâ, Râjâjî.”

“ Wâlîâñ oñak châliâñ diâñ, nî Rânîe: merâ ghoñâ tân
deñ hâzâr, Râniñjî.”

“ Mainâñ tân totâ lañ pie, we Râjâ: mainâñ ne khoñâ
pañjâñ, we Râjâ: totâ ne chananhâr, Râjâjî.”

20 “ Kuñ kuñ pâwâñ chûriâñ, we totiâ: terî nimak harâmî dî
zât, totâjî.”

Totâ ne jâ pukâriâ; “ We Râjâ, tere mahilâñ nûn lage
chor, Râjâjî.”

“ Añh tote, nauñ shârakâñ, totiâ merâ; bârî bârî vich baithâ
mor: ehniâñ pahriâñ baithiâñ; kis nidh mahilâñ
nûn lage chor ?”

“ Râjâ tân Hodî chañh piâ, Râjâ, ân lathe bâghâñ heñ,
Râjâjî.”

“ Kin merâ khûâ geñiâ, nî Rânîe ? Mere khûe di gilrî
nisâr, Râniñjî !”

25 “ Teh marandî geñiâ, we Rajâ: tere khûe dî gilrî nisâr,
Râjâjî !”

“ Kin merî chaupî ambalî, nî Rânîe ? Sajre pe chaupâk,
Râniñjî !”

“ Mâlan dhoiâ ândâ, we Râjâ, khilrî painî chanpâk, we
Râjâ !”

“ Kaun merî chauki nâhiâ, nî Rânîe ? Dûr giñâ chhankar,
Râniñjî !”

“ Tán maran dî maiñ nâtî hâñ, we Râjâ: dûr giñâ chhankâr,
Râjâjî !”

30 “ Kaun mere palang letîâ, nî Rânîe ? Merî palang dî dhilî
niwâr, Râniñjî !”

“ Sûl marandî letî hâñ, we Râjâ; tere palang dî dhilî
niwâr, Râjâjî !”

“ Bhawar kalî dalîâ, we Râjâ, t̄harthar kyûñ kâmpe ?
Velâñ chare pâñaiâñ, hun mautoñ kyûñ dare, we Râjâ ?”

“ Baithâù dindâ gâliâù, hun we Râjiâ: sâñâù khalâñ nûñ tâne na de, Râjâjî.

35 Jinhâñ dâ sâñâù mînâ, we Râjâ, sâdâ maran unhâñ de nâl, Râjâjî.”

Andar wañke pûchhdî; “ We Râjiâ, terî bahin lagâñ ke dhî, Râjâjî?”

“ Sirkap Râjâ dî betrî, Râjâ Rasâlû dî nâr: bâjî tûñ jit ândî, nî Rânîe: na bahin lagî na dhî, Rânîjî.

Kadhek giñde rakî, nî Rânîe, tainûñ bhunke dewâñ kabâb, Rânîjî.

Jîwandiâù shâhû mânîâù, nî Rânîe, hun moiâñ dâ khâdâ hai mâs, Rânîjî !”

40 “ Ak dî na khâîye kakrî, we Râjiâ; sap dâ na khâîye mâs, Râjâjî.

Chhâ parâi pîtiâ, we Râjiâ, pânî wargâ sawâd, Râjâjî.

Ag parâi sîkiâù, we Râjiâ, udh udh paindî khâk, Râjâjî.

Put bagânâ chumiâ, we Râjiâ, lâlî bhariâ gât, Râjâjî.

Nâr bagânî sevîâù, we Râjiâ, kadhî na hundî apnî, Râjâjî.

45 Khañdâ, ghorâ, istrî, we Râjiâ; tînoñ jât kujât.

Khañdâ wađe sir khasam dâ; ghorâ de piñ vich hâr: istrî jithe wekhî war sohnâ, uthe rahindî din te rât.

Makhî, machhî, istrî, : tînoñ jât kujât.

Jithe wekhan hot wage, uthe rahinde din te rât.”

II.

Râg Râjâ wa Mâlan kâ.

“ Kin kin dî werî, Râjâ, phulâñ keorâ ?”

“ Rânî dî werî, Râjâ, nîbnâ: Mâlan dî werî phulâñ keorâ.”

“ Kaun to chaupe nîbnâ? Kaun hañdâve phulâñ keorâ ?”

“ Rânî to chaupe nîbnâ: Mâlan hañdâve phulâñ keorâ.”

5 “ Thañdâ tâñ pânî garm karâiâ; âo, Râjâ, tnsîñ nahâ lo. Nahâve tâñ nahâve sâdî Rânî.”

“ Râjâ nahâvè ghar Mâlan de.” “ Tatî rasoñ thañdî hoî: âo, Râjâ, tusîñ jîwan lo.”

“ Jîvîñ ghar dî Rânî, maiñ jîwâñ ghar Mâlan de.”

“Unche māre palang vichhāīā : rattā palang, safed nihāīi;
 āo, Rājā, tusiū let lo.”

“Letiū ghar dī Rānī : maiū letāū ghar Mālan de.”

10 Adhī tāū rātī miīh barsāīā. “Mālan dī jhugī, Rabbā,
 dheh pie !

Dhe tāū dhe terī māri Mālan dī !” “Mālan dī jhugī,
 Rabbā, sukh dise !”

Adhī tāū rātī miīh barsāīā. “Mālan dī jhugī, Rabbā,
 chū pie !”

Age Rājā, pichhe Mālan : Rājā āiā ghar apne. “Uthīe,
 nī Rānī, būhā khole.

Bhijiā tāū Rājā tere dar khaīā : uthīe ni haiñsarī Rānī :
 āvei pairān dī sardī mere sir chaṛhe.”

15 “Uthīe nī golīe, būhā khole : Rājā āiā ghar apne.
Korā ghaṛā, thanḍā pānī : ntho, Rājā, tusiū nahā lo.
Bāi to rotī, amb āchārī : ntho, Rājā, tusiū khā lo.
Tuttī manjī, vān purānā : āo, Rājā, tusiū dhe raho.
Sūle tāū mārīe, Rājā, machhar : kuchhaṛ dā bālak ronān !”

TRANSLATION.

I.

A Song about Rājā Rasālī.

(Sang Rānī Kokilāī) : “The mango ripens on the bough,
 and our hearts are longing for each other, Rājā !
The ripe mango drips, and the loved gatherer is far !]
The basket of my youth crieth out in the bázár !
Who hath a full pocket, Rājā, shall settle my price,
 Rājā !”*

5 The Rājā and Rānī spake eagerly, (said she) : “Let us
go hunting in the wilds, Rājā.”

* All this means that the Rānī has now reached a marriageable age.

The Rânî at her first (arrow) shot, disfigured the deer
Hîrâ,* Râjâ.

“Deer slain by a woman, Rânî, cannot be eaten by a man,
Rânî.”

The deer wanted to slay (Hîrâ, saying) : “O Hîrâ, thou
hast come to us shorn of ears and tail, Râjâ Hîrâ !”
(Said Hîrâ to Râjâ Rasâlû) : “I have three hundred
does, Râjâ, and I, Hirâ, am their Lord.”

10 As he was going said Hîrâ : “Thou shalt know me for
Hîrâ the deer, Râjâ, when I bring a thief to thy
palace, Râjâ !”

(Said Rânî Kokilâà to Râjâ Hodî) : “Wandering under
the palace, Râjâ, art a thief or a holy man, Râjâ ?”
(Said Râjâ Hodî) : “Thieves have dirty clothes, Rânî,
holy men have white clothing, Rânî.”

“The steps are inside, Râjâ, put thy feet on them and
come up, Râjâ.”

“Thy palace is of mud, Rânî, and a blow will break it
down, Rânî.”

15 “Thy palace is of glass, Râjâ ; thou canst come up horse
and all, Râjâ.”

“I have climbed the first steps, Rânî, and my horse has
gone to its master, Rânî.”

“I will sell my ear-rings, Râjâ, and release thy horse,
Râjâ.”

“Thy ear-rings are worth but forty rupees, Rânî, and my
horse a thousand and a half, Rânî.”

(Said the parrot to Râjâ Rasâlû) : “The *mainâ* and
parrot fell out, Râjâ : the *mainâ* lost her feathers
and the parrot his necklace, Râjâ.”

20 (Said the Râjâ) : “I have given thee the best of food,
parrot : thine is a faithless race, parrot.”

* Allusion to her leading to its ears and tail being cropped: see introduction to the tale.

The parrot called out: "Rājâ, a thief hath come into thy palace, Rājâ."

"There are eight parrots, nine *mainâs*, my parrot, and a peacock on each window: with so many guards how comes a thief into my palace?"

"Rājâ Hodî hath come, Rājâ, and hath pitched (his tent) in thy garden, Rājâ."

(Said Rājâ Rasâlû to Râni Kokilâu): "Who hath used (the bucket of) my well, Râni? The brim of my well is wet, Râni!"

25 "I was dying of thirst, Râjâ: and thus the brim of thy well is wet, Râjâ!"

"Who hath eaten my mangoes, Râni? The rinds are fresh, Râni!"

"The gardener's wife brought them, Râjâ, and so the rinds are fresh, Râjâ!"

"Who hath bathed on my stool, Râni? The splashing hath spread afar, Râni!"

"I was hot and bathed, Râjâ, and the splashing spread afar, Râjâ!"

30 "Who hath lain on my bed, Râni? the cords of my bed are loosened, Râni!"

"I was in great pain and lay on it, Râjâ: and so the cords of thy bed are loosened, Râjâ!"

(Said Râjâ Rasâlû to Râjâ Hodî): "Hiding behind the screen, Râjâ, why art trembling?

Thou hast eaten of another's fruit, why dost thou now fear death, Râjâ?"

(Said Râni Kokilâu to Râjâ Rasâlû): "Sitting thou dost abuse me, Râjâ: abuse me not standing, Râjâ.

35 For whose sake thou dost taunt me, Râjâ, with him will I die, Râjâ."

Going within she asked him: "Râjâ, am I thy sister or thy daughter, Râjâ?"*

* Hinting thus that she had never been treated as a wife.

"Thou art Râjâ Sirkap's daughter, and Râjâ Rasâlû's wife : I won thee for a wager, Rânî: thou art not sister nor daughter to me, Rânî.

I will take out his heart, Rânî, and cook and give it to thee, Rânî.

Whom thou didst enjoy as a husband, Rânî, thou shalt eat of his flesh dead, Rânî!"

40 (Said Rânî Kokilân to Râjâ Rasâlû) : " Eat not the fruit of the *âk*,* Râjâ : eat not the flesh of snakes, Râjâ. Drink not another's milk, Râjâ, or it will taste like water, Râjâ.

Warm thyself not at another's fire, Râjâ, or the ashes will fly up at thee, Râjâ.

Kiss not another's son, Râjâ, or his spittle will stick to thee, Râjâ.

Follow another's wife, Râjâ, and she will never be thine, Râjâ.

45 Sword, horse and woman, Râjâ ; these three are a low lot. The sword will cut off its master's head : the horse turn in the battle field : where a woman meets her loved one, there will she remain day and night.

Fly, fish and woman : these three are a low lot.

Where they see enjoyment, there will they remain day and night."

II.

The Song of the Râjâ and the Gardener's Wife.

"In whose house does the *keorâ†* bloom, Râjâ ?"

"In the Rânî's house is the lime, Râjâ : in the house of the Gardener's wife is the *keorâ*."

"Who sucks the lime ? Who hath the flowers of the *keorâ* ?"

"The Rânî sucks the lime: the Gardener's wife hath flowers of the *keorâ*."

* *Asclepias gigantea*: a poisonous plant. These are well known rhapsodical lines put in for the occasion.

† The sweet scented *Pandanus odoratissimus*.

5 (Said the Rānī) : "The cold water hath been warmed : come, Rājā, and bathe in it. Thy Rānī doth bathe."

"The Rājā will bathe in the house of the Gardener's wife." "The boiling-hot food hath cooled: come, Rājā, and eat it."

"Do thou eat it, Rānī: I will eat in the house of the Gardener's wife."

"Thy bed is laid in the lofty room: red the bed and white the sheets; come, Rājā, and lie on it."

"Lie thou on it, Rānī: I will lie at the house of the Gardener's wife."

10 At midnight the rain fell. (Prayed the Rānī) : "O God, let fall the hut of the Gardener's wife !

May thy hut fall, thou Gardener's wife !" (Prayed the Rājā) : "O God, preserve the hut of the Gardener's wife !"

At midnight the rain fell. (Prayed the Rānī) : "O God: may the hut leak that belongs to the Gardener's wife!"

First the Rājā, and next the Gardener's wife, came to the Rājā's house. (Said the Rājā) : "Up, Rānī, and open the door.

The Rājā stands wetted at thy door: up, cruel Rānī, the cold is spreading from my feet to my head."

15 (Said the Rānī) : "Up, my maid, and open the door: the Rājā hath come home.

There is a fresh pitcher and cold water: up, Rājā, and bathe.

There is stale bread and pickled mango: up, Rājā, and eat.

There is a rickety bed, and old rope cords: come, Rājā, and lie on it.

There are mosquitoes in my house, Rājā: and a crying child in my lap! **

* All this is sarcastic, levelled at the Rājā for deserting her for the Gardener's wife.

No. XLIX.

THE LEGEND OF RÂNÎ KOKILÂÑ.

AS TOLD BY A BARD FROM THE HOSHIÂRPUR DISTRICT.

[This variant of this very celebrated Legend, which in itself is as fragmentary and unsatisfactory as the rest, is of considerable help in filling up the gaps left in the versions previously given. It should be read specially in connection with pp. 50-65, Vol. I., and with the two preceding legends.]

[The only new point that turns up is that Râjâ Hodî here calls himself the son of Râjâ Hatî of Badnâ. In Vol. I., p. 54, he calls himself the son of Râjâ Añkî Mall of Atak. There are two districts of the Panjâb which specially claim to be the scene of Râjâ Rasâlû's exploits—Rawalpiñdî and Siâlkot—and the story of Kokilâñ and Hodî is usually placed in the former. Every thing, however, connected with Rasâlû is equally placed by some bards in Siâlkot and the neighbourhood, and it is quite possible that this Hoshiârpûr bard, belonging to the Chhatîs, a tribe of the Gujrânwâlâ district, may be referring to the Siâlkot district throughout and by Badnâ means Badiânâ in that district. The whole question of the identity of Râjâ Hodî is involved in the greatest obscurity, but it seems pretty certain that his home should be referred to the Rawalpiñdî and Peshâwar districts.]

TEXT.

Jis din Kokilâ jamî aur na jamâ ko !

Bich darpan de mukh vekhe behre vich khaڑo.

Rânî Kokilân.

“ Gahne âp de lâh lîe, maiñ nâ pîle dho.
Asî joban bechnâ, jo koî gâhak ho ! ”

Râjâ Rasâlû.

5 “ Je taiñ joban bechnâ, pakhî ghat bajâr :
Munih dî banâî kothryî lâvñî jâke bajâr.
Thoڑâ kajlâ pâke nainî kare bapâr.
Kanân dî kar le takryî, julfon dî bat le dor.
Jhukdî pâlrî tol de, tere gâhak lakh karor ! ”

Rānī Kokilāñ.

- 10 “ Je tūn chalà shikâr nûn, le chal mainûn nâl.
 Nîle ghoṛe tūn charhîn, mainûn tule lîe charhâ.
 Aho, dekh, chugde mirgîe sang parbat di oṭ !
 Utarke ghoṛoū chot kar, dekhîn terî chot.
 Pûchh khanḍîrû baḍh le, honṭh na chhadî nâl.
 15 Tere mâre mirgale chhalân karan châh châr :
 Sâde mâre mirgale khare bûhe de bâr ! ”

Hâr saṅghâr lâke bah gaī ; mirg patî bahndâ â.
 Hâr Râṇî ne kholke dîtâ mirg de gal pâ.
 Râjâ Rasâlû saddâ.

Râjâ Rasâlû.

- “ Hîre, mere kol âvîn jâ.
 20 Jûh maiñ de dûn chugan nûn, khûâ deân liwâ.”

Badhe kan pûchh, te buchhâ dîtâ banâ !

Hîrâ Mirg.

- “ Mirg maiñ kâlî dhâr dâ, charhke âiâ utâr.
 Tere khû dâ maiñ pânî na pî liâ, nâ jûh nâ chariâ ghâh.
 Andosî de badhe kan pûchh, te jimme na kaḍhâ gunâh.
 25 Hîrâ nâm mirgalâ tân kahîn, tere mahileñ pâ deveñ dhâr.”

Uthoñ mirg tân tur piâ ; âiâ mirgân de pâs.

Mirgân.

- “ Kithe baïâe kan pûchh ? Taiü lâî mirgoñ nûn lâj !
 Jehṛî chaukioñ pûlî nikalî, ralâne dâ kî sawâd ? ”

Âge Hîrâ boldâ :

Hîrâ Mirg.

- “ Suno merâ jabâb,
 30 Bâgh Râje Hođî dâ chalke kariye birân.”

Bich bâgh de ânke mirgân de dere lathe ân.

Mâli.

“ Râjâ, tere bâgh mei paî mirgâin dî dhâr :
 Aisâ tufânî mirgalâ kîtâ bâgh birân.
 Marwâ, chambâ khâ liâ, tore amb, anâr.
 35 Aisâ tufânî mirgalâ âiâ dâr de nâl :
 Pede takar kahar de mâre sitiâ zamân de nâl.
 Akhîn chalke dekh le ; kîtâ bâgh birân.”

Hîrâ Mirg.

“ Tûn Râjâ Thanþhor dâ, khandâ terâ targâs !
 Sone bargî Rânî Kokilân taiuñu oh de pâven dâs.”

Râjâ Hodî.

40 “ Jhûte kaul karendiâ, kanî baithâ gaiwâ !
 Buðhe dî na jâve gâu khañî ; chor birthâ jâ ! ”

Hîrâ Mirg.

“ Âs pujâdiân heriân, maiñ mirg na mâtâ jâ !
 Uþke ghoþâ chher le, tur pañ mere nâl.”

Râjâ Hodî.

“ Parbat basdiâ totiâ, basdâ kâli dhâr,
 45 Kithe dâ janambhoi hai ? Kehrâ shahr grânw ?
 Kis Râjâ dâ tûn hai janwar ? Kî hai terâ nân ?
 Kaun dendâ khân piwan nûn ? Kaun hai parbasgâr ?*
 Asî piâse jal de ; sâñûn bharke pilâ de ðol.
 Dûronâ ãge chalke, sunke terâ sû ! ”

Totâ.

50 “ Parbat totâ maiñ basûn, basdâ kâli dhâr,
 Gorakh tibbe janamiân, oh bhârî thâuñ.
 Sâhib dendâ khân piwan nûn ; Oh hai parbasgâr !*
 Sirkap Râjâ dî betrî chhadî dhaulrî chañ.
 Bhalâ chahen tañtû nûn moñye, tainûn karegâ khwâr.
 55 Hath banhke kahindâ, maiñ ne sach deân sunâ ! ”

* For *parwardigâr*.

Rānī Kokilān.

“ Mahileñ tale phirandiâ, sâdh phire ke chor ?
 Kî taiñ ne gañwâ le mânšân ? Kî gañwâe ðhor ? ”

Râjâ Hodî.

“ Nâ gañwâ le mânšân, asî nâ gañwâ le ðhor.
 Lañdâ buchâ mirgalâ tere mahile bar gae chor.
 60 Nahîn to chor phaṛâ de, nahîn phaṛâ de pair.
 Chorâñ de maile kapre ; santân dî pat aur.
 Lâkh take de âdmî taiñ banâ lie chor !
 Asî piâse jal de, sâñûn bharke pilâ de dol.”

Rānī Kokilān.

“ Pânî pî lie, sidhâr :—nâ ankhîn dekh, na bhul !
 65 Jis rasiâ dî nân hûn, oh de pânâñ dâ nahîn mul ! ”

Râjâ Hodî.

“ Pânâñ dâ mul chhah take, oṛak âne châr :
 Ghar chalke vekh le mere, chaudâh saṭh panihâr ! ”

Rānī Kokilān.

“ Merî bargî sohanî jangal hirnî hog ! ”

Râjâ Hodî.

“ Hirnî dâ kî sulâhunâ, jhâr paṭaindi jâ ?
 70 Je bas pe jâ herñiâñ, jân ujâñ jâ !
 Khal terî kadhangे herî, lainge heth bichhâ ! ”

Rānī Kokilān.

“ Kehrâ terâ parganâ ? Kehrâ shahr grâûn ?
 Kis Râjâ dâ betrâ ? Kî hai terâ nâûn ? ”

Râjâ Hodî.

“ Badnâ Nagarî parganâ, oho shahr grâûn.
 75 Hatîâ Râjâ dâ betrâ, Hodî merâ nâûn.”

Rānī Kokilān.

“ Mahileñ sâde à jâ, terî aisi levenge sâr.
 Ghorâ bândh nâl amb de, sohané bâghoñ de nâl.”

Râjâ Hodî.

“ Nârân bhariân gandalâû bih diâñ, khâîn sambhlâl sam-bhâl.

Mahileñ sâde â jâ, asî levenge sâr.”

Rânî Kokilân.

80 “ Sâman barse meghlâ, barse jhîmbar lâ.

Rukh dûbe san kombalî, hâthî mal mal nhâ.

Ghañâ dûbâ san chapnî, chirî tihâi jâ !

Baniâ âsî mat kutiâ, kapre lîte lâ.

Eh pahelî bujh le, mere chhej par â ! ”

Râjâ Hodî.

85 “ Eh pahelî ‘ ôs’ dî : hor navîn koî pâ ! ”

Rânî Kokilân.

“ Jamî thî satî gaj : bharjoban gaj châr !

Bâp beþe ram lî karke iko nân ! ”

Râjâ Hodî.

“ Eh pahelî ‘ chhâûn ’ dî : hor navîn koî pâ !

Je tere bîch hai dharam, chhejî apni charhâ.”

Rânî Kokilân

90 “ Ambar bel, agâs phal ; jo seve so khâ !

Mân kuârî, pitâ dhd put biyâhwan jâ !

Eh pahelî bujh le, tân tainûn chhejî charhâ.”

Râjâ Hodî.

“ Maiñ te nahîn bujhî jândî ! ”

Rânî Kokilân.

“ Tû meri chhejî à ! ”

“ Chûrî kútâñ phut khâñd dî, bahke dastî khâ.

95 Mûî mainâ mar jân de, tere biyâh karâ dûn châr.

Mainâ dâ ki mânâ ? Oh de bich sarîr jind nâ !

Mârân tere bargiân, kharî karke bich madân ! ”

Mahilon se totâ uṛ già, uṛâ pankh sambhâl.

Totâ.

- “ Mainûn Dhart najar na âwandî, pahunchâ tere pâs,
 100 Mahile tere dhâr lag gaî, tainûn sujhde shikâr !
 Akhiû chalke dekh le, tere mandir kîte khwâr ! ”

Râjâ Rasâlû.

- “ Aþh khûî, nau bârîân, bârî bârî mor :
 Itnî pâhrû hundiân, Totâ ; mahile kidâ lâge chor ? ”

Totâ.

- “ Ik jo â gâ Râjpût, mâr karaindâ mâr,
 105 Terâ dhuniâ tamak pâriâ, tukre kîte châr.
 Ik kamand siñâ Rânî Kokilân, mahile liâ chañhâ.
 Ohneñ khede bâjî sâr dî, badhî bhâr uþhâ.”

Râjâ Rasâlû.

- “ Kis ne khûâ geriâ ? Kaun phirâ bich bâr ?
 Kis ne pârî dântan ? Kis ne siñî khungâr ?
 110 Kis ne khâdî ambalî ? Phûtak sitâ bûhe bâr !
 Kis ne chhejâ mâniân ? Dhilî pañi niwâr ! ”

Age Kokilân boldî :

Rânî Kokilân.

- “ Sun le merâ jabâb.
 Maiñ âpe khûâ geriâ : totâ shâmi phirâ bich bâr :
 Maiñ âpe pârî dântan, âpe siñî khungâr :
 115 Bhûkî ne khâdî ambalî, phûtak bûhe bâr :
 Maiñ ûnandî ne chhejân mâniân, dhilî pañi niwâr.
 Sikar do-pahrâ â giâ, â gaî totân dî dâr.
 Mainâ totâ lañ mare, maiñ hî chhudâwanhâr.
 Tote ne patjân menðhiân, mainâ torâ hâr.
 120 Bharte jinhân de mar gae, bure unhân de hâl :
 Mainûn kallî nûn chhadî giâ, mere kîne na paî sâr.”

- Rânî jâdûkhorî Râjâ liâ bharmâ :
 Hodî Râjâ lakû ditiâ, ditiâ saf bich pâ.
 Râjâ thâñdâ kar liâ, chhejî liâ bahâ.
 125 Khânâ kaþhâ khânde, dârû liâ piâ.
 Tote ne Hodî kadhiâ, ijyat chhodî nâ.

Totâ.

“ Ghar âiâ na mariye, lage sagâ bharâ.”

Râjâ Rasâlû te Hođî tur pie, gae bich ujâr ;
Lagâ tîr ghazab dâ Râjâ Hođî siđiâ mâr.

130 Mâs oh dâ kađh liâ, Rânî Kokilân khândî âp :
Mâs yârâu de khândî, khâke pûchhe suwâd.

Khañdâ, ghořâ, istri ; tînoû be-îmân.

Khañdâ na rakhîye mânjke, muřke pawe kapâl.

Ghořâ mahelâ na pâ liye, oh madân bich dindâ hâr.

135 Ran na kariye lâdlî, jad kad kare khwâr.

Mâs yârâu de khâdiâñ, khâke puchhan suwâd !

Chhaṭtâ Qâdir Yâr eh banâiâ, âp pâ Bhagwân !

TRANSLATION.

On the day that Kokilân was born may no one else be born.*

She stood in her courtyard looking at her face in a mirror.

Rânî Kokilân.†

“ Take back thy jewels, I have not let them soil.‡
I will sell my youth to the first purchaser !”§

Râjâ Rasâlû.

5 “ If thou wouldest sell thy youth take a hut in the bâzâr :
Thy beautiful face will get thee a place in the bâzâr.
Putting on a little lampblack drive a trade with thy eyes.

Make thy ears into a balance and thy locks into strings.
Weigh out with unbalanced scales and thy customers shall be in hundreds and thousands !”

Rânî Kokilân||.

10 “ When thou goest a hunting take me with thee.

Mount thy dark grey horse and take me up behind thee.

* It was so inauspicious.

† To Râjâ Rasâlû.

‡ i.e., hardly worn them.

§ Because Rasâlû neglected her.

|| Scene changes : to Râjâ Rasâlû.

Look, the deer are grazing under the shade of the hills !
Dismount from the horse and shoot and let me see thee
shoot.

(Thy shot) pierceth from hoof to lip !

- 15 The deer thou strikest runneth forward four paces :
The deer that I strike* stand at my door !”

Putting on her necklace she sat down and the lord of
the deer came up to her .

Rānî (Kokilân) took off her necklace and put it on the
deer’s neck.

Râjâ Rasâlû (then) called him up (and said) :

Râjâ Rasâlû.

“ Hîrâ,† come up to me.

- 20 I will give thee a pasture to graze, and sink for thee a
well.”

He then cut off his ears and tail and made him tailless !‡

Hîrâ, the Deer.

“ I am a deer of the dark mountain and have come down
from it.

I have not drunk the water of thy well, nor have I eaten
the grass of thy pasture.

Without fault hast thou shorn ears and tail, for no fault
is proved against me.

- 25 Thou shalt know my name to be Hîrâ, the deer, when I
bring a robber to thy palace.”

Then the deer went thence and came to his herd.

* By attracting them by my beauty.

† The name of the deer. ‡ Treacherously out of jealousy.

Herd.

“ Whither have gone thy ears and tail ? Thou hast shamed the herd !

When bread is cast out of the hearth, can it be taken back ? ”*

Then spake Hîrâ :

Hîrâ, the Deer.

“ Hear my say :

30 Let us go into the garden of Râjâ Hodî and lay it waste.”

Going into the garden the herd took up its abode there.

The Gardener.†

“ Râjâ, a (robber) herd of deer is in thy garden :

And a destructive deer is laying waste thy garden.

The *marwâ‡* and the jasmine he has eaten and ruined the mangoes and pomegranates.

35 A most destructive deer is in the herd :

Strong trees in the garden is he destroying and throwing to the ground.

Come and see with thy own eyes ; he hath laid waste the garden.”

Hîrâ, the Deer.

“ Thou art Râjâ of Thanþor§ and thy sword is bright !

I will bring thee to Rânî Kokilân, (bright) as gold.”

Râjâ Hodî.

40 “ O maker of false promises, that hath lost thy ears !

A (wise) old man does not lose his cow, and the thief goes disappointed away ! ”

* Allusion to the Hindû custom of cooking and eating only within a fixed spot (*chaukâ*) made temporarily sacred for the purpose.

† To Râjâ Hodî.

‡ The sweet-scented *artemisia elegans*.

§ See below, line 74.

Hirâ, the Deer.

"The huntsman cometh full of hope, bat I, the deer, am
not to be caught !

Up and spur on thy horse and come with me."

*Râjâ Hodî.**

"O parrot of the mountains, that dwellest on the dark
hills,

- 45 Where was thy birth-place ? Where thy city and home ?
What Râjâ's parrot art thou ? What is thy name ?
Who giveth thee to eat and drink ? Who is thy pro-
tector ?

I thirst for water ; give me a bucket to drink from.
I am come from afar, hearing thy praises !"

Parrot.

- 50 "I, the parrot, dwell in the mountains, in the dark hills :
I was born on Gorakh's hill,† which is a steep place.
God giveth me to eat and drink ; He is my protector !
The daughter of Râjâ Sirkap is left in this palace.
If thou wishest thy good, turn thy horse home, or (Râjâ
Rasâlû) will bring thee to trouble.

- 55 With joined hands I say it, and I tell thee truth !"

Rînî Kokilân.‡

"O wanderer beneath the palace, art a true man or a
thief ?

Hast thou lost men ? or hast thou lost cattle ?"

Rijâ Hodî.

- 60 "I have not lost men, nor have I lost cattle.
A thief of a tailless earless deer hath entered thy palace :
Either catch me the thief, or show me his tracks.
Thieves wear dirty clothes ; true men are otherwise.
Thou hast turned a wealthy man into a thief !
I thirst for water, give me a bucket to drink from."

* To Râjâ Rasâlû's parrot : he has now reached Kokilân's palace.

† See Vol. II. p. 546. Better known as Gorakhnâth's Tilla.

‡ From the palace, seeing Râjâ Hodî below.

Râni Kokilâñ.

“ Drink thy water and be off : nor look with thy eyes (at me) nor forget thyself ! ”

65 Whose wife I am, his very shoes are beyond thy value ! ”

Râjâ Hodî.

“ The price of a pair of shoes is six half-pence or four pence at the outside :

Come and see my house, where there are fourteen sixties of water-bearers ! ”

Râni Kokilâñ.

“ There *may* be a doe as beautiful as I in the forest ! ”*

Râjâ Hodî.

“ Why praise the doe that jumps about the bushes ? ”

70 If she fall into the hands of the huntsman her life is gone ! ”

(Verily) the huntsman shall take thy skin and spread it under him ! ”

Râni Kokilâñ.

“ Where is thy country ? Where thy city and home ? ”

What Râjâ’s son art thou ? What is thy name ? ”

Râjâ Hodî.

“ Badnâ City is my home, that is my city and home.

75 I am Râjâ Hatîâ’s son, and Hodî is my name.”

Râni Kokilâñ.

“ Come to my palace, that I may hear about thee.

Tie thy horse to the mango tree in the beautiful garden.”

Râjâ Hodî.

“ Women are (sugar-)stalks full of poison, one should eat them carefully.

Come to *my* palace, that I may hear about thee.”

* But nowhere else.

*Rānī Kokilāñ.**

80 “The Angust clouds are raining, raining in torrents.
 Trees and their branches are sunk (in the flood) and the
 elephants are bathing themselves.
 The pot and its cover are sunk (in the flood), but the
 bird still thirsts !
 The shopman is robbed in his house and his clothes
 taken from him.
 Solve me this riddle and then come to my couch !”

Rājā Hodl.

85 “This riddle means ‘dew’: give me a newer one !”

Rānī Kokilāñ.

“At birth she was of sixty yards : at full age of four
 yards !
 Father and son both enjoyed the same wife !”

Rāja Hodl.†

“This riddle means ‘shade’: give me a newer one !
 And if thou art honest, admit me to thy coach.”

Rānī Kokilāñ.

90 “The stalk in the earth, the fruit in the sky ; who follows
 shall eat.
 The mother a virgin, the father the womb, and the son
 present at the wedding !
 Solve me this riddle, and I will admit thee to my
 couch.”

Rājā Hodl.

“I cannot solve it !”‡

Rānī Kokilāñ.

“(Nevertheless) come to my couch !”

* She now commences to ply him with riddles: see Vol. I. p. 42 and Vol. II. p. 335.

† Compare the riddles about Rājā Rasālū at p. 307, Vol. XII. of the *Indian Antiquary*.

‡ The stock answer to this riddle is *Kusum* or safflower.

- “ I will give thee sugared cakes to eat, sit on my hand and eat them.*
- 95 Let the dead *mainâ* go, I will give the four to wife.
What use is there in kicking the *mainâ*? She hath no life in her body !
I would strike such as thee in the open plain !”

The parrot flew from the palace, flying with careful wings.

Parrot †.

- “ Without seeing the earth (very quickly) have I come to meet thee.
- 100 Robbers are in thy palace and thou art a hunting !
Come and see with thine own eyes, they are ruining thy palace !”

Râjâ Rasâlî.

“ Eight wells, nine windows, and a peacock at each window :
So many guards, Parrot ; how can thieves have entered the palace ?”

Parrot.

- “ A mighty Râjpût warior came
- 105 And broke thy (challenge) drums‡ and made them into four pieces.
Rânî Kokilâñ threw down a rope and brought him up into the palace.
They played at *chaupur* together.”

Râjâ Rasâlû.§

“ Who threw down my well-bucket ? Who came in at my door ?
Who used a tooth-brush here ? Who spat about the place ?

* Rânî Kokilâñ says this to the parrot. For explanation : see Vol. I. p. 54ff.

† To Râjâ Rasâlû who is out hunting. ‡ See Vol. I. p. 44.

§ He has now reached home and is questioning Kokilâñ.

- 110 Who ate these mangoes ? The stones are thrown down
by the door !
Who lay on my bed ? The strings are loose !”

Then said Kokilāñ :

Rānī Kokilāñ.

“ Hear my answer.

I threw down the well-bucket : the parrot and *mainā*
wandered in at the door.

I used a tooth-brush, and spat about the place :

- 115 I was hungry and ate mangoes, and threw the stones
about the door :

I was sleepy and lay on thy bed, and so the strings are
loose.

At midday there came a flight of parrots :

And the parrot and *mainā* fought together and I simply
separated them.

The parrot dishevelled my locks and the *mainā* broke
my necklace.

- 120 Whose husbands are dead are in sad case :
Thou didst leave me alone and no news came to me.”

The bewitching Rānī deceived Rājā (Rasālū),
And put Rājā Hodī into a mat and set him up in a
corner.

She cooled down Rājā (Rasālū’s rage) and sat him on
her couch.

- 125 They ate together and drank wine.
(But) the parrot discovered Hodī, and (destroyed his
honour).

*Parrot.**

“ Slay not thy guest, he is as thy own brother.”†

So Rājā Rasālū and (Rājā) Hodī went into the wilds,
And there wounded by an arrow Rājā Hodī was slain.

* To Rājā Rasālū.

† Allusion to the custom of granting sanctuary to any person who
has eaten of the householder’s food.

130 (Râjâ Rasâlû) took of his flesh and gave Rânî Kokilân to eat:

Eating her lover's flesh, she remarked on its taste.

"Sword, horse and woman; these three are faithless.*
Keep not thy sword sharp lest it return on thy head.
Feed not thy horse on *mahelâ* beans† or he will turn on the battlefield.

135 Make not thy wife a darling or she will some day bring thee to sorrow."

Eating her lover's flesh (Rânî Kokilân) remarked on its taste!

Qâdir Yâr Chhattâ made this poem, by the help of God!‡

* See Vol. III. p. 225.

† *Phaseolus radiatus*: said to be the most heating of all kinds of pulse.

‡ The name of the Bard: note that by his name he is a Musalmân, while he invokes the Hindû God Bhagwân.

No. L.

AMAR SINGH OF GARH MERTĀ,

AS TOLD BY A BARD FROM THE KAPURTHALĀ STATE.

[The following is the bardic version of a startling incident at the Court of the Emperor Shāhjahān, which once created an immense sensation.]

[In A.D. 1638 the celebrated Rāthor Rājā Gaj of Mārwār or Jodhpūr died, leaving two sons—the elder Amar Singh, the hero of this tale, and the younger Jaswant Singh, who succeeded him and became famous in the days of the Emperor Aurangzeb. The turbulent and impracticable temperament of Amar Singh induced the assembled nobles of Mārwār to exclude him from the succession even during the lifetime of his father by the ceremony of *deswātū* or banishment. Tod, in his *Rājasthān*, describes this as consisting of mounting the victim on a black horse, clothed in black with black accoutrements, and turning him out of the State as a perpetual exile. Amar Singh after this betook himself with the following that always hangs on to a Rājpūt chief to the Mughal Court at Āgrā, where he was taken into favor, granted Nāgaur in Bīkāner, a Rāthor feof,—but never apparently Mertā as the bards think—and made a commander of 3,000. On one occasion he had absented himself from duty and was called to task and fined by the Emperor Shāhjahān. The Mir Bakhshī (Controller of Military Accounts) Sayyid Salābat Khān was sent to recover the fine, but was told by Amar Singh to go away. On this the Emperor sent for Amar Singh to his presence in the *Dīwīn-i-khās*, (Hall of Private Audience) at Āgrā, where the irritated Rājpūt stabbed Salābat Khān before the assembled Court. He was thereupon pursued and cut to pieces with many of his retainers near a gate of the fort known to this day as Amar Singh's Gate. This tragic event occurred on the evening of Thursday the 30th of Jumādi'u'l-awwal 1054 A.H. or 25th July 1644 A.D.]

[Tod states that the feof of Nāgaur was nevertheless continued by Shāhjahān to Rāi Singh, Amar Singh's son, after whom it devolved successively on Hāthī Singh, Anūp Singh and Indar Singh, which last was dispossessed by the then head of the Rāthors, and Nāgaur once again annexed to the Jodhpūr State. The descendant of Amar Singh, the head of the Rāthors by right of birth, after this became and is still but a petty *hākur* or baron of the Mārwār feudal system.]

TEXT.

RÂG RÂJÂ AMAR SÎNGH SAKNA GARH MERTÂ 'ILÂQA BÎKÂNER.

Shâhjahân Bâdshâh se ahilkâroñ ne chughalî khâlî, ke 'Râjâ Amar Singh muddat se âp ke salâm ko nahiñ âyâ,' jis par Shâhjahân ne hukm dîyâ, ke 'sât ldkh ke dastak jâve.' Râjâ Amar Singh Shâhjahân Bâdshâh ke salâm 'ke wâste chalâ. Râni ne kahâ, ke 'Râjâ mat jâo ?' Is par Râjâ Amar Singh Râni par ghussa hûâ.

Bhaṛkâ Râjâ Amar Singh mânge hathiâr :

"Râni, merâ tarkash lâ de zarrî dâ, gendâ dî dhâr."

Uthî jo Râni Hâdiâ, phaṛ lindi bâg :

"Kaun wakt Darbâr dâ ? Gâî adhî rât !

5 Shish bharûn sharâb de, piâlâ merâ hâth.

Bhar bhar piâlâ piâwandî, kartî mushtâk.

Pi le, Râjâ Amar Singh, nâ hove udâs.

Rang mahilon sej bichhâwandî ; kar le do bât.

Piû de maiñ chihhtî bhej dûn, aveñ nau lâkh :

10 Gal kâ hâr jo bech dûn, kat jân chhalâ mâs.

Âj baso rang mahil meñ, Bâdshâh ko milnâ parbhât."

Ghussâ hoke Râni ne ik araz sunâî :

"Mar jâ merî mâtâ, jinheñ Hâdî jâî !

Mar jâu tâî aur chachiâñ, jinheñ god khilaî !

15 Mar jâu nâî Brahmanâî, jine ne karî sagâî !

Maiñ betî Rajpût dî châkar gal lâî !

Châkar ho te naukarâî le pallâ pâî !

Beñrah giâ bîch meñ, nâ pâr langhâî.

Haṭke dolâ phir do bâbal ghar tâî :

20 Ab dî jâwan phir piâ de, dewân Râm duhâî.

Adh-purush Râthor de nâ koî kare sagâî !

Pânâî jihâ rang thâ, phir gaî zardaî.

Kyâ tujhe dukhâ mât dâ ? Kyâ zahmat âî ?

Barjûn, Râjâ Amar Singh, miñnâ nâ jâe :

25 Âge zulmî Bâdshâh degâ marwâe :

Pairoñ berî, hâthoñ thokrî, gal tauk pahinâe !"

Barjâ Râjâ nâ rahâ, ghoṛî chalâî.

Khushî ho Râjâ Amar Singh chalâ Darbâre :

Moharâî liâi pesh kar le panj aur châre ;

- 30 Hâzir leke râkhiâñ Shâhjahân Darbâre.
 Dekhkar Shâhjahân Bâdshâh bhartâ hankâre :
 Kahâ Salâbat Khâñ nûn : “ Kâm karo hamâre.
 Âge âunâ nâ do, Râjpût râkho atkâre.”
 Salâbat Khâñ un Bakhshi dîdâ târe :
 35 “ Adab mânke khaṛâ raho, Râjpût bichâre !
 Terî bât ñigî Darbâr meñ, maiñ khaṛâ sidhâre.”
 “ Merî tû kyâ bât sañwârdâ ? Kartâr sañwâre !”
 Amar Singh ñigâiâ, nâ ñige, jaisâ parbat bhâri.
 “ Hatke khaṛâ, gañwâriâr ! Kyâ kare gañwâri ?”
 40 ‘ Gañwâr’ kahe se khijtâ bhartâ hankâre :
 “ Aj kahâ gañwâriâr, kal degâ gârî !
 Parson uñi bênh pekaṛke kađh de Kachahri bârî !”
 Jabbal kâdhî misrî nikalf do dhârî :
 Mâre Salâbat Khâñ dî jâ khîlî pârî :
 45 Lagî mard de hâth dî nâ rahî wo dhârî.
 “ Eh lâ apne sât lakh, Salâbat piâre !
 Kâñte dharke jâñch le, hor ghât hamâre !”
 Khare pukâren umre Bâdshâh de piâre :
 “ Bhalâ kîñ, re Amar Singh, Salâbat mâre !
 50 Bhale bure dâ chughal thâ, taiñ aj guzâre !
 Derâ pakarø, Râjpût, mere mît piâre ;
 Mansab likhiâ suber nûñ pakkâ sât hazâre !”
 Chaṛh bolâ Shâhjahân Bâdshâh : “ Sun, umro, mere :
 Khûñi jâne na pâve, mâro tum ghere.
 55 Sab meñ sher kahâute, tum mard bađhere !
 Hindû mâr Salâbat Khâñ nûñ jâ legâ dere.”
 Râo dî ujaṛ tale na âiâ, ho gîâ parere.
 Dûr jâ bolâ : “ Dillî de Bâdshâh, ab darwâjâ kyûñ bhere ?
 Kaul deke Rabb de à ñhokâ nere.”
 60 Arjun, duhe Bûrâ, sûtî shamshere ;
 Tan lâ de Amar Singh dî, tan gañ udheṛe :
 Paṛdoni Râjâ Amar Singh lîe jaundhar phere.
 Sât amîroni nûñ mârke Râjâ surgdhârî.
 Oṛak Amar Singh de larde kahârân :
 65 Ikkî amîrâu nûñ mârke, jûjhe chhah kahârân.
 Râjâ dâ Brahman Râi Gokal Dâs :

Gokal ne sūtī misrī, chokhī Gujrāt :

Mārī Mallūko jo ânke jā kātā mās :

Chandan rukh kaṭke talwāroñ ghāiā.

- 70 Rājā dā nimak halāl kar Brahman Baikunth nūn dhāiā.
Kishan Dās Masalchī ran pherā changā :
Mīr Khān de tan nūn lā dā kuwat kar jhaṇḍā.
Dūje māriā Hasat Khān dil kar liā changā.
Umre yūn liṭe Darbār meñ, jūn pare Malangā.
75 Phuāre* ghāū yūn pare bhakābhak, jūn bahe Gangā.
Khā lī bhajā bhāng, yār, jūn chāṛhe tarangā :
Pachīs amīrān nūn mārke nāi dā ban chalā sarangā.

Laṅkā pūchhe Rām Singh : “ Sun, Kishan Dās,
Tum gae Darbār meñ chāchā de nāl.

- 80 Mere kyā chāchā se namrē ? Kyā milā inām ?”
“ Kyā kahūn, mere Kaiñwarjī ? Nā pūchhe bāt !
Rājā Amar Singh nūn us ne kahā ‘gaiwār’ !
Loth paṛī, Kaiñwarjī, Kachahrī pās.
Thokar māreñ Mughal, yār, gal kateñ mās !”
85 Sun sun bātā i Rām Singh ho gīā udās.
“ Merī dharī rahin do pālkī, ghar jāo, kahār :
Apne mahalon so raho, jis se piārī nār.
Mere dhore woh rahe bāndhe talwār.”
Ghoṛe kāzā kar dīe kīle† de bār.
90 Darwāze toṛe kīle de kuhāṛe nāl.
Kīle de andar jā baṛā pān sau jawān.
Misrī bajī kīle meñ paṛte jhankār ;
Saudā tole sarohīoñ nar kare bampār.
Kesrānī jāmā ho gaī, jihā khēṇḍā gulāl.
95 Pān sau meñ se laṅkā Rām Singh láiā do sau sāth.

Kahe Rānī Hādiā : “ Merī bāndī, dauṛ ;

Mahilon sej bichhā de, thoṛī post ghol.

Āge Rājā Amar Singh ā gae Rāṭhor !”

Unche chāṛhke dekhdi bāndī nādān.

* For *fawāre*, a jet, spring of water.

† For *qila'*.

100 “ Râni, nâ Domân dî joñâni, nâ lâl rabâb !
Khâli tarkash bâjdî, dal geñdâ dhâl !”

Jad bândî ne Râni se kihâ, ke “ Sab chîzân dikhlâi dindî haiü, magar Râjâ nahîü dikhda.” Râni ne eh bât sunke apne man meñ ghussa karke kihâ, ke “ Merâ Râjâ barâ bahâdur hai.” Jad sabh mardmân mahil meñ âkar jamâ hoe, tân Râni ne puchhiâ, ke, “ Hamârâ Râjâ kahâni rihâ ?” Tâni sipâhiâni ne jawâb diâ, ke “ Râjâ tân Surg sidhâre !” Itnî sunke Râni zâr zâr rone lagî, aur tamâm mahil meñ shor ghul hoiâ. Râni ne bândî se kihâ, ke “ solâh singâr merâ utâr lo, sâri khushî Râjâ de nál gaî !” Râni ne solâh singâr battîs abran, sabh utâr liâ aur kihâ ke “ sít katâiâ lâo, maiñ khâkar mar jâün. Râjâ merâ mar gîâ, Pâdshâh mainûn pakarke dîn se be-dîn karegâ, aur chakkî piswâkar dânâ dilwâ degâ. Us biptâ se bihtar hai, ke âp hî mar jâün.” Itni kahkar Râni ne apne hâth se gale meñ talwâr mâri aur foran mar gaî. Jad Bâdshâh ne eh hâl sunâ, nihâyat afsos kîâ, aur jo kuchh ke jâgîr Râjâ Amar Singh dî thi, us dî fanj nûn bakhsh dî.

TRANSLATION.

THE SONG OF RÂJÂ AMAR SINGH OF GARTH MERTÂ IN BÎKÂNER.

His courtiers told tales to Shâhjahân, the Emperor, saying that Amar Singh had not been to pay his respects for a long while, on which Shâhjahân issued an order that a demand for seven lakhî (of rupees) was to be made upon him. So Râjâ Amar Singh went to Shâhjahân, the Emperor, to pay his respects. His Râni, however, said to him, ‘ Go not, Râjâ,’ on which Râjâ Amar Singh became angry with his Râni.

At once Râjâ Amar Singh ordered his arms, (saying) :
“ Râni, bring me my jewelled quiver and my golden shield.”

- Up got Râni Hâdiâ and seized his reins, (and said) :
“ Is this a time for the Court ? It is past midnight !
- 5 I fill thee a flask of wine, the cup is in my hand.
I fill the cup for thee to drink and make merry.
Drink it, Râjâ Amar Singh, and be not sorrowful,

I spread a bed in the painted palace, let us talk together there.

I will send a letter to my father* and he will send nine *lākhs* (of rupees).

- 10 And I will sell my necklace from my neck, on which we can live for six months.

Stay to-day in the painted palace and go the King in the morning.”

In her anger prayed the Rānī :

“ May the mother die, that bore me Hādiā !

May the aunt and uncle die, that brought me up !

- 15 May the barber and the Brāhmaṇ die, that arranged my marriage !

For I the Rājpūt’s daughter have embraced a servant !†
Have been given to the servant of a slave !

My boat hath remained in the midst (of the stream) and hath not crossed over.‡

Send me back to my father’s house.

- 20 Now would I return to my father, and claim the protection of God.

No one should marry into the Rāthors, the first of men !
Thy hue was fresh as betel leaves and has now become pale.

What loss is there in property ? What evil hath come ?
I entreat thee, Rājā Amar Singh, go not (to the King) :

- 25 For the cruel King will slay thee :

He will put fetters on thy feet, handcuffs on thy hands
and a weight round thy neck !”

The Rājā would not listen to her entreaty and urged on his mare.

With pleasure Rājā Amar Singh went to the Court :
And presented four or five gold *mohars*,

* She was the daughter of the Rājā of Būndī.

† A taunt levelled at her husband for coming under the power of the Musalmāns.

‡ Idiom : I am in great trouble.

- 30 And laid them before Shâhjahân in Court.
 As soon as he saw him Shâhjahân the King called out,
 And said to Salâbat Khân : " Do my bidding.
 Let not the Râjpût come forward, keep him back."
 Salâbat Khân, the Controller, cast his eyes on him,
 35 (And said) : " Stand and be respectful, thou wretched
 Râjpût !
 Thy fame hath fallen in the Court, and I keep watch
 (over thee)."
 " How can'st thou watch over me ? God shall watch !"
 Amar Singh, like a great mountain, was not to be kept
 back.
 (Said Salâbat Khân) : " Stand back, thou boor ! What
 wilt thou with thy boorishness ?"
 40 Incensed at the word 'boor' (Amar Singh) called out !
 " To-day he calls me a boor to-morrow he will abuse me !
 Next day he will take me by the arm and put me out of
 Court !"
 In his wrath he drew his dagger and struck twice :
 He struck Salâbat Khân and went through him :
 45 Struck by a warrior's hand the blow stayed not.
 " Take this for thy seven *lâkhs*, friend Salâbat !
 Take thy scales and weigh them out !"
 Called out a trusty noble of the King :*
 " Well hast thou done, Amar Singh, to slay Salâbat !
 50 To-day hast thou slain a tale-bearer !
 Go home, Râjpût, my beloved friend,
 I will have thee made in the morning commander of a
 good 7,000 !"
 Up came the King Shâhjahân and spake : " Hear, my
 nobles :
 Let not the murderer escape, surround him and slay him.
 55 Ye are lions among all men, and great warriors !
 The Hindû hath slain Salâbat Khân and hath gone
 home."

* Arjun Ghor according to Tod's account : he was Amar Singh's brother-in-law. This was said to quiet down Amar Singh.

The Rājā's (Amar Singh's) blow did not reach (the King)
and he went within.

From a distance (Amar Singh) exclaimed : " King of
Dillī, why hast shut thy gates ?

I came to thee deceived by the oath in God."

- 60 Arjun* and Burā drew their swords,
Struck at Amar Singh and pierced his body,
And Rājā Amar Singh lay stretched (upon the ground).
After slaying seven nobles Rājā (Amar Singh) went to
heaven.

Afterwards Amar Singh's litter-bearers took up the fight,

- 65 And slew twenty-one nobles with the loss of six bearers.
The Rājā's priest was Rāi Gokal Dās,

And Gekal drew his sword, forged in Gujrāt.†

And struck Mallūko,‡ who came up, and cut into his
flesh,

And having cut down this splendid tree he was destroy-
ed by swords. *

- 70 True to the salt of the Rājā the Brāhman entered Heaven,
Then Kishan Dās the Torch-bearer rushed into the fray
And inflicted a mighty blow on Mîr Khâni,

And next he struck Hasat Khâni with a brave heart.§

The nobles strewed the Court, as fall Malangs.||

- 75 Blood gushed forth in a bubbling stream, as flows the
Ganges.

Like one who is filled with *bhang*, my friends,¶ when the
intoxication rises,

After slaying twenty-five nobles, the barber became
famous.

Said the youth Rām Singh : " Hear, Kishan Dās,**

* See above, line 48.

† Meaning Gujrāt in the Panjab, famous for its cutlery.

‡ A noble of the Court according to the bard.

§ Door-keeper of the palace according to the bard.

|| Malangs are militant Muhammadan fanatics.

¶ To the audience.

** Amar Singh's Torch-bearer : See above, line 71.

Thou wentest to the Court with my uncle.

80 How fared my uncle there? What reward obtained he?"

"What shall I say, my Prince? Ask me not!

Rājā Amar Singh was called a boor!

And his body lies, Sir Prince, near the Court.

The Mughals spurn it, my friend, and cut its flesh!"

85 Hearing these words, Rām Singh became sorrowful.

(Said he): "Put down my litter, and go you home, my bearers:

Let them stay at home that have cherished wives.

Let those stay with me that fasten on swords."

They rested their horses at the fort gate,

90 And broko open the fort gate with axes.

Five hundred warriors entered the fort.

Swords flashed in exchange in the fort;

And dauntless warriors struck bargains with their swords.

Their robes became red, as if they were playing with *gulāl*.*

95 Out of five hundred the youth Rām Singh brought back two hundred and sixty.

Said Rānī Hādiā: "Run, my maid;

Spread the couch in the palace, and mix a little opium.

For Rājā Amar Singh the Rāthor cometh!"

The silly maid went up to the roof to see (and said):

100 "Rānī, I see not the drums of the musicians, nor the red lutes!"

The quiver rattles empty and the yellow shield is in the crowd!"

When the maid said to the Rānī that she could see everything except the Rājā, the Rānī heard her and became angry, saying, "My Rājā is a great warrior!" And when all the warriors collected in the palace the Rānī asked them, "Where hath my Rājā

* A red powder thrown over each other by the revellers at the Holi festival.

stayed?" Then the men answered, "Thy Rājā hath gone to Heaven!" Hearing this she wept bitterly and there was a cry through all the palace. Said the Rānī to the maid; "Take off my sixteen ornaments, for all my joy hath gone with the Rājā!" The Rānī took off all her sixteen ornaments and her thirty-two jewels* and said, "Bring me a dagger that I may stab myself and die. My Rājā is dead and the King will seize me and despoil me of my faith† and giving me a hand-mill to grind will make me live on it. To kill myself is better than such misfortune." Saying this the Rānī struck her own neck with a sword and died at once.‡ When the King heard of this he was very sorrowful and gave to Rājā Amar Singh's following all the lands he had held.

* See Vol. I. p. 452.

† Several Rājpūt princesses had before this been forced into marriage with the Musalmān Emperors.

‡ Tod says that Amar Singh's body was removed by his wife and burnt.

No. LI.

RĀJĀ PIRTHÍ SINGH OF JODHPŪR, AS TOLD BY A BARD AT AMBĀLĀ.

[The following legend is the Panjabî bardic version or rather distortion of the tale of the tragic death of Prithivî Singh, son of Râjâ Jaswant Singh of Jodhpûr and nephew of the Amar Singh whose story has just been related. As usual the bard has managed to confuse the history he has undertaken to preserve, and perhaps the best way to account for what he has recorded is to give a plain version of the historical facts as they really occurred.]

[Râjâ Gaj Singh of Jodhpûr left two sons Amar Singh and Jaswant Singh, of whom the younger, Jaswant Singh, succeeded him in 1638 A.D., under circumstances explained in page 242 ante. Râjâ Jaswant Singh's son and heir was Prithivi Singh, the hero of this tale, who died in so sudden and startling a manner in 1680 A.D., that his death has caused a deep impression on the native mind of having been occasioned by the treachery of the Emperor Aurangzeb—a monarch who has left behind him an unenviable reputation for unscrupulous guile.]

[Râjâ Jaswant Singh bitterly opposed Aurangzeb when the latter was striving for the throne of his father Shâhjahân, and was moreover a friend and officer of Aurangzeb's opponent and elder brother Dârâ Shikoh. He also soon after the accession of Aurangzeb, at the battle of Kajwâ in 1658 treacherously seized the Royal camp and carried off its treasure to Jodhpûr. The story of the subsequent relations of Aurangzeb and his powerful vassal is that of a succession of mutual intrigues, during which they were ostensible friends, the Râjpût holding several governments in succession from the Crown, ending with the mission of keeping the turbulent Pathâns of Kâbul in proper check. On this expedition Jaswant Singh started in 1670, leaving behind him, as his representative, his son and heir Prithivi Singh. In 1680 Aurangzeb sent for Prithivi Singh and received him with much courtesy, giving him a *khila't* or robe of honour, which by etiquette he was obliged to wear on leaving the Court. On reaching his house he died suddenly in great pain that same evening, and from that day to this his death has been attributed to the poison in the robe. There is, however, of course, no evidence to show that the robe was poisoned and how it came to affect his health so rapidly. Jaswant Singh died soon afterwards in 1681 at Kâbul heart-broken, it is said, at the news of the death of Prithivi Singh, which came on top of that of his two other sons, Jagat Singh and Dalhamnâ Singh, at Kâbul. He was succeeded by a posthumous son, Ajit Singh, who afterwards became famous and was finally murdered in 1725 by his own son Bakht Singh. This crime was the cause of the break-up of the Râjputs from the intestine strife it gave rise to.]

[While Ajit Singh was still a babe, Aurangzeb made an attempt to seize his person, but was foiled by the fidelity of Durgâ Dâs, a servant, who carried him safely to Mârwar in a basket of sweetmeats. Durgâ Dâs is alluded to in the following legend, though wrongly.]

[In line 29 of the legend the version told by Tod of the last interview between Anrangzeb and Prithivî Singh seems to be alluded to. The bardic story of the lions is naturally pure tall talk. Tod's story is this. When Prithivî Singh went to see Aurangzeb in Court the great Emperor took him firmly by both his folded hands and said, "It is told me that you possess as nervous an arm as your father: what can you do now?" "God preserve Your Majesty," he replied, "when the Sovereign of mankind lays the hand of protection on the meanest of his subjects, all his hopes are realized; but when he condescends to take both mine I feel as if I could conquer the world!" His vehement and animated gesture after this speech gave full force to his words and Aaraogzeb quickly exclaimed: "Ah, here is another *khutân* (villain)"—a term he always used towards Jaswant Singh. However, out of policy he gave him a *khila't* and honoured him as above stated.]

[Two other persons of note are alluded to in the legend.—Sarbuland Khân and Dârâ Shikoh. Sarbuland Khân belongs to times posterior to those of the legend and so the allusion to him is wrong. He was Governor of Gujarat under the Emperor Muhammed Shâh and was dismissed; Râjâ Abhai Singh, son of Ajit Singh and so grandson of Jaswant Singh and nephew of Prithivî Singh, being appointed his successor. They had a fight in 1727 in which Sarbuland Khân was defeated. That is all the connection he really has with the house of Jodhpûr.]

[Dârâ Shikoh's defeat, capture and execution in 1659 are well known matters of history and there is nothing to show that Jaswant Singh had any concern in them, as the legend presumes.]

QISSA RÂJÂ PIRTHÎ SINGH PISAR RÂJÂ GAJJÂ SINGH WÂLÎ JODHPÛR.

*Bayân kiâ giâ hai, ke Râjâ Pirthî Singh, birâdar Jaswant Singh,
Naurang Shâh Khândûn Shâhán Dehlî ke 'ahad meñ húâ, jis se is ne
jařái kî, magar maghlûb húâ.*

Simrûn Sâhib apnâ, bhaj Nandî Mâî.

Bakhshî Sher Bulaund Khân ne chughlî khâî.
Khojâ ne hukam diâ: "De jâ chilam tarâe."
Misrî sûtî miyân se khojâ ke bâhein:
5 Do dhaṛ nâcheñ dharan par Kachahri mânî.

- Dekhe Bâdshâh chambhe ho jâe.
 Baith takht par Bâdshâh Jaswant bulâe :
 “Tumhâre baghal meñ Râjpût, Rânî kâ jâe :—
 Tumhâre is bîran kâ nâm kyâ ? Do hameñ batâe.”
- 10 “Mâu bâp ne kfâ châû, nâûn baṛâ badhâyâ :
 Mere bîran kâ nâûn Pirthî Singh Gobind kâ pâyâ :
 Chhoṭe kâ Partâp Singh, sûrat kâ sâyâ.”
 Itnî sunke Bâdshâh man meñ khunsâyâ :
 “Tum Pirthî Singh ke yâr, maiñ kaun kahâyâ ?
- 15 Mere bâis sher âe ; umukte ik kehrî âyâ !
 Pirthî Singh ko do jatâ : ‘Bâdshâh ne farmâyâ !’ ”
 Itnî sunke Jaswant man meñ ghabarâyâ ;
 Apnâ ghorâ chheṭkar bhâî pe âyâ :
 “Bhalâ kîâ, re Pirthî Singh, Bâdshâh ne bulâyâ,
- 20 Bâdshâh ne sher kâ tero gail jang karwâyâ.”
 Itnî sunke Pirthî Singh man meñ ghabarâyâ :
 “Abhî kaho Bâdshâh ko, sher ko le âve.”
 Sher Kachahrî Bâdshâh âyâ, âm tamâshâ.
 Pirthî Singh, sûrat sohnâ, bhariâroñ sâchâ,
- 25 Ik hâth meñ lse tegh, dûjâ dhulwâsâ ;
 Diâ pukârâ sher ko, talwâr nikâsâ.
 Kehrî âyâ zor meñ ; tor dîo dhulwâsâ.
 Dûjâ kehrî bâhwâ ; bhar zor nikâsâ.
 Punje pakare hâth meñ, kar sîdhâ rakhâ ;
- 30 Mârî bagothî sher ko, gai kalam tarâshî :
 Ik sher ke do kare, jaise patar nâche.
 Dekhke Naurang Badshâh chaubhe ho jâtâ :
 “Âj mârâ merâ kehrî sher, kal hameñ binâse !
 Pirthî Singh ko deñi siropâ sunerî.”
- 35 Uṭh chalâ thâ Bâdshâh, saug chalî Kachahrî.
- Râjpûtâu se karî bâd Naurang Shâh bairî :
 Bholâ Kainwar jâue nahîn siropâ jo pahri :
 • Jaisc amli ghûme amal meñ, dang lâe gâz zahrî ;
 Kul chhote Râjpût kî kâyâ ho gai dharî.
- 40 Khidmatgâr lagâe do sewâ kario gahrî.
 “Bîran bîran,” kûkiâ, “mera” ; bîr ne bolâ.

- Dhore kharâ Partâp Singh ; muñh kholâ pallâ :
 “ Merî tût gaî bânlî dûrî, maiñ rah gîâ akelâ.
 Maut nimânî bag gaî, ghâû do gaî jholâ.”
- 45 Dhore kharâ Partâp Singh, bhar ânsû royâ :
 “ Mere bare bîran Pirthî Singh kis nindra soyâ ?
 Merâ ran mañdal, kul kâ singâr, kahâñ ân chhipâyâ ?”
 Jamnâjî ke nikat ghât le chandan dheyâ ;
 Pirthî Singh ko dîâ dâgh ; Râjpûtân ne nahân rachâyâ.
- 50 Itnî sunko Bâdshâh parwânâ mangwâyâ ;
 Jabhî to Naurang Bâdshâh likhkar bhajî fardî :
 “ Jis din kâ mar gîâ Pirthî Singh bâdshâhî meri adhî.
 Merî dil kî dil meñ rah gai, man hûâ bairâgî.”
 Fardî bânchî Jaswant Singh; jhaṭ fardî phâñi :
- 55 “ Tum aisf bâteñ likheñ ; kiâ kaptî be-dardî ?
 Log dikhâwâ karo, kiâ matbal ko garjî !
 Pirthî Singh ke marâni te nau kûñti larzî !”
- Âskaran ke Durg Dâs ne Kachahrî lâî.
 “ Hai koî dil meñ sûrmâ mukh bîrâ khâve ?”
- 60 Jis ke tan meñ lag rahî, nâ bujhan bujhâe :
 Bîrâ uṭhâyâ Partâp Singh ne ; bhâiyân nûn jhukke sis
 niwâe.
 Nau kûñti chaṛh gaî Mârwâr, ayânâ syânâ,
 Shekhû Shâhzâdâ ke sis par bâh dîâ tang tânâ.
 Haude se nîchhe dîâ ger, jaise burj purânâ.
- 65 Dekhke Nanrang Bâdshâh dil meñ ghabarâyâ :
 “ Tum, bhâi, haṭ jâo, je Rabb ne châhâ !”
 Itnî sunke Jaswant Singh ghoṛâ mangwâyâ ;
 Begameñ lûṭen kile meñ, khizânâ lûṭwâyâ.
 Bâdshâh kâ Khizânâ lûṭkar nukârâ bajwâyâ.
- 70 Râjâ chale gharân nûn tamak bajwâyâ.
 Manziloñ manziloñ chalke Jodhpûr meñ âyâ.
 Rânjân châroñ bhâloñ kî chaukiân bichhwâyâ :
 Râjâ chaṛh gae chaukiân, hâth thâl diwâi.
 Bolî Rânî Ranrûp Kaiwar, bhar araj lagâi :
 75 “ Râjâ Pirthî Singh nâ dekhtî, tumhâre bhâi.”

Yà bîran ko marwâe ? Sach deo batâe ! ”
 Itnî sunke Jaswant Singh mukh âûsû lâyâ :
 “ Pirthî Singh mar giâ, kile meu Dillî jalâyâ.”
 Itnî sunke Rânî ne bolî lâe :
 80 “ Aise Râjâ Pirthî Singh hâth na âe ! ”
 Itnî sunke Rânî ko de diâ duhâg ;
 Chandar Kanwar Rânî ko diâ suhâg.

THE STORY OF RÂJÂ PIRTHÎ SINGH, SON* OF RÂJÂ GAJJÂ SINGH, LORD OF JODHPÛR.

It is said that Rájd Pirthî Singh, brother† of (Rájâ) Jaswant Singh, lived in the days of Royal House of Naurang Shâh (Aurangzeb) of Dehlî, with whom he fought and by whom he was defeated.

I (first) worship my Lord‡ and praise Mother Nandî.§

Sher Buland Khâñ|| the Commander told tales.

Said the (Royal) eunuch (to Râjâ Pirthî Sing) : “ Do thou light the (Royal) pipe.”

(The Râjâ) drew his sword and thrust it through the eunuch,

5 And the two halves leapt upon the ground in the open Court.

The King saw it and was astonished.

Sitting on his throne the King sent for (Râjâ) Jaswant, (And said) : “ The Râjpût by thy side, the son of a Queen :—

What is the name of this thy brother ?¶ Tell me.”

10 “ His father and mother for love of him gave him a great name.**

* Properly grandson. † Really son. ‡ Krishna in this case.

§ i.e. Yasodâ, the wife of Nanda, the foster-father of Krishna.

|| For Sarbuland Khâñ : see introduction to the tale.

¶ Prithivî Singh was the son, not the brother, of Jaswant Singh, as this legend makes him out.

** Prithivî Singh means Lion of the Earth, and the name moreover was very famous as being that of the celebrated Râî Pithaurâ of Dehlî in the 12th Century A.D.

My brother's name is Pirthī Singh, granted him by Gobind :*

The younger one is Partāp† Singh, the pride of beauty."

Hearing this the king grew furious in his heart,

(And said) : " You would be a partisan of Pirthī Singh ; what do you think of me ?

- 15 I have two and twenty lions just arrived, one stands roaring now !

Go and warn Pirthī Singh that the King hath said this !"

Hearing this Jaswant was anxious in his heart

And galloping his horse to his brother, (he said) :

" The King hath done well to call thee, Pirthī Singh.

- 20 The King hath made up a battle between thee and a lion."

Hearing this Pirthī Singh became anxious in his heart, (and said) :

" Tell the King to have the lion ready at once."

The lion came to the King's Court and (there was) a public show.

Pirthī Sing, beautiful of form and true to his master,

- 25 Took his sword in one hand and in the other his shield, And calling out to the lion drew his sword.

The lion came on with great force and broke the shield.

But the other lion‡ confronted him in his strength.

He seized his paws in his hand and stood him up straight,

- 30 And he struck the lion a blow, which went through him ; And the two parts of the lion danced (apart) like leaves.

When Naurang Shâh§ saw this he was astonished,

(And said to himself) : " To-day he hath slain my lion, to-morrow he will ruin me !

* i.e. Krishna, i.e. God.

† This hero does not seem to be otherwise known to history. He was really a younger brother of Jaswant Singh.

‡ i.e. Prithivi Singh, the hero.

§ The usual bardic and vulgar form of the name of Aurangzeb.

I will give Pirthî Singh a golden robe."

- 35 Up gat the King and his Court followed him.

Naurang Shâh had henceforth a great enmity with the Râjpûts.

The foolish prince knew not the robe he wore,
And the poison of it entered him, as drunkenness encom-
passes the drunkard,

And all the body of the young Râjpût fell down.

- 40 His attendants did him all service.

His brother (Partâp Singh) called out "my brother, my
brother."

Partâp Singh stood by and removed the sheet from his
face, (and said) :

"My other arm is broken,* and I am left alone.

Cruel death hath wounded me, and the bag (of life) is
burst."

- 45 Partâp Singh stood by and wept tears, (saying) :

"With what sleep doth my elder brother Pirthî Singh
sleep ?

Where hath my hero in the field and the glory of my
house hidden himself?"

They placed his sandal-wood pyre by the banks of the
Jamnâ,

And burning Pirthî Singh, the Râjpûts bathed.

- 50 Hearing of this the King sent for paper,

And Naurang the King sent a letter at once :—

"My kingdom is injured from the day Pirthî Singh died.
My heart is sad† and my soul bereaved."

Jaswant Singh read the letter and tore it up at once
(saying) :

- 55 " You that write such words have acted in cruel hypocrisy !
You deceive the people, and have done your desire !

* Conventional phrase for " my brother is dead."

† lit., (the desires of) my heart have remained in my heart.

At the death of Pirthî Singh the nine divisions (of Mârwâr) tremble !”

Durg Dâs,* the son of Åskaran, held a Court,
(And said): “ Is there any hero at heart here that will
put the betel leaves to his lips ? ”†

60 He in whose body rage (the heroic fires) that cannot be
put out,

Partâp Singh took up the betel leaf and bowed his head
to the brethren.

All the nine divisions of Mârwâr advanced, old and
young,

And struck off the head of Prince Shekhû‡ and hung
it up.

They threw him down from his elephant-litter as (one
would) an old tower.

65 When Naurang Shâh saw this he was agitated in his
heart,

And said : “ Do you, my brethren, retreat ; it is the will
of God ! ”

Hearing this Jaswant Singh sent for his horse,
And robbed the ladies in the fort and the treasury.

Robbing the Royal Treasury he sonnded his drums (of
victory).

70 The Râjâ returned home sounding his drums.

Stage by stage he travelled and came to Jodhpûr. §
The Queens of the four brothers|| spread seats for them,
And when the Râjâ sat thereon, they put a platter into
his hand.

Spake Rânî Ranrûp Kânwar, ¶ saying :

75 “ I do not see thy brother Râjâ Pirthî Singh.

* The uncle of Jaswant Singh according to the bard, but see introduction.

† See Vol. I. p. 43, etc. ‡ Dârâ Shikoh : see introduction.

§ All this is a mistake. Jaswant Singh died at Kâbul, and never returned home after his son's death.

|| i.e. of Jaswant, Amar, Pirthî and Partâp.

¶ The chief of Jaswant Singh's Queens according to the bard.

Hast had thy brother killed ? Tell me the truth !”

Hearing this Jaswant Singh wept:

“ Pirthī Singh died and was burnt in the fort at Dehlī.”

Hearing this said the Rānī :

80 “ Such an one as Rājā Pirthī Singh shall never be again !”⁹

Hearing this (Jaswant Singh) made this Rānī a widow,*

And made Rānī Chandar Kanwar into a wife.”

* i.e. Being displeased at this speech, he displaced Rānī Ranrūp from being his chief Queen and set up Rānī Chandar Kanwar in her place. This is the bard's story.

No. LII.

THE SONG OF GÙGÀ, AS RECORDED BY MIRZÀ HUSSAIN OF DEHLÌ FROM A LOCAL BARD.

[This important variant of the Legend of Gurû Gùgâ has been most carefully taken down, and represents faithfully all the vagaries of the local bardic dialect. It should, of course, be read with the version given at pp. 121-209, Vol. I.]

[The chief point about this poem is that it brings the story of Gùgâ into history in the usual bardic fashion of Rājपूताना, divesting it, as far as possible, of the miraculous and giving it a specific date *St. 1369 or 1312 A.D.* The history is naturally a little 'mixed,' but not more so than is ordinarily the case of such compositions when meant to be historical.]

[The usual version of Gùgâ's story—so far as it may be called historical—is that he died defending his country against Mahmûd of Ghaznî in the latter's last expedition into India in 1024 A.D.; whereas this legend makes him out to have conquered Firoz Shâh of Dehlî, when that monarch took the part of the Saint's twin half-brothers Arjun and Sarjun in a characteristic quarrel over the division of the ancestral property, and to have died afterwards in 1312 A.D.]

[The Firoz Shâh of Dehlî, who, according to the bard, was thus defeated by Gùgâ, would chronologically be Firoz Shâh Khilji, who reigned 1282-1296, but the indications contained as to the bard's meaning in verse 27ff point to his intending Firoz Shâh Tughlaq (Bârbak), who reigned 1351-1388, to be his hero. As to the other prominent persons mentioned in the tale by name, those who figure as partisans of the Dehlî king do not need mention here, the bard having, so far as the names can be identified, apparently drawn on Indian Musalmân history generally; but those on Gùgâ's side are very interesting. Bâlâ Ghâzî alias Sâlâr Ghâzî, the well-known hero of the ballad given at pp. 99-120 of Vol. I., appears as Gùgâ's partisan and nephew (sister's son), though beyond all doubt he was really the nephew of Mahmûd of Ghaznî. He was most probably, however, a contemporary of Gùgâ. Nar Singh the family priest of Gùgâ and a Brâhmañ, Bhajjû his household scavenger, and Fatteh Singh Chauhan his kinsman, also appear as partisans. Now at the shrines of Gùgâ in the Panjab are commonly to be seen associated with him figures of Nar Singh, Bhûre Singh and Kâle Singh, the last two being identified by the bard with Bhajjû and Fatteh Singh. This poem, therefore, is valuable as explaining who these personages are in the popular estimation. Fatteh Singh is called by the bard the *pagarî-badal bhâti* of Gùgâ, i.e., a man who, by exchange of *pagarîs* or turbans, had sworn a close offensive and defensive alliance with him.]

TEXT.

Gît Gûge kâ.

Jore.

“ Mâtâ kaheu ki Mâusî ? Tû lage Dharam kî Mâ.
 Yâ Dadreñ gâm men thoñâ biswâ ham ko diwâ :
 Âdhâ kûhâ bâorî ;* âdhâ khet aur kiyâr ;
 Âdhâ tattû tâirî ; âdhâ dhan aur mân.”

Râni Bâchhal.

5 “ Âwan do ghar Pîr ko ; âdhâ lo dhan mân ;
 Âdhâ lo tattû tâirî ; lo âdhâ khet kiyâr.”

TRANSLATION.

THE SONG OF GÛGÂ.

The Twins.†

“ Shall we call thee Mother or Aunt ? Thou art our
 sworn mother.
 Get us a small share in this village of Dadreñâ.
 Half the wells and reservoirs ; half the fields and beds ;
 Half the horses and mares ; half the wealth and goods.”

Queen Bâchhal.

5 “ Let the Saint‡ come home, and then take half the
 wealth and goods,
 Half the horses and mares, and half the fields and
 beds.”

* For *bâoli* : *l* is frequently interchanged with *r* throughout this poem.

† To their aunt Bâchhal and mother of Gûgâ : See *Legend of Gurû Gûgâ* in Vol. I., which also see as to Arjun and Sarjun, the twin half-brothers of Gûgâ.

‡ i.e. Gûgâ and so on throughout the poem.

Jore.

“Tû Mâtâ, tû Mâusî; ham âe tere dwâr.
Purjâ* ham ko lekh dîe ; tirâ likhâ rahe parwâr.”

Haraph† shiâhî‡ dâlne, kalam dawât mangâe.

- 10 Kahei§ Sitâbî :—se dhanî kismat gaî paltâ khâe.
Khabar hûî us Auliâ ; le Lîlî bâg utjhâe.
Âwat dekhâ Pîrjî, purjâ liâ lukâe.

Rânî Bâchhal.

“Gûgâ, ye mausîr haiù, bhum-bhâi kar le :
Yâ Dadreñe gâm meñ biswâ in ko de.”

The Twins.

“Thou art our Mother and thou art our Aunt; we are
come to thy door (as suppliants).
Give us a document: thy writing will ever avail.”

For (writing) the letters in ink, they sent for pen and
ink.

- 10 Saith Shitâbî:||—the fate of the wealthy changed at
once.
The Saint heard of it and gave rein to Lîlî.¶
(When the Twins) saw the Saint coming they hid the
document.

Queen Bâchhal.

“Gûgâ, these are my nephews,** make them brethren††
in the land.

Give them a share in this village of Dadreñâ.”

* For *purza*: *z* and *j* are frequently interchanged throughout the poem.

† For *harf*, *f* and *ph* is also a constant interchange.

‡ So is *s* for *sh*: here *shiâhî* is for *siâht*.

§ For *Shitâbî*: see preceding line.

|| Shitâbî, a bard, is the author of the poem.

¶ The dark-grey mare identified with Gûgâ and with Rasâlâ and Sarwar as well.

** i.e. sons of her sister Kâchhal.

†† i.e. shareholders.

Gûgâ.

15 "Kâkâ ke, na tâû ke ; gotî bhâî nâe.
 Sun, he Mâtâ bâwarî, tû biswâ kaise diwâe ?
 Biswe bañen kupût ke : hînâ ho so de !
 Ye biswe Chauhân ke koî tarwâran bal le !"

Jore.

"Jâhir, toe mâreñ jîu se, len Dadreñ chhûn !
 20 Ham Jore âr ke dhanî : tire Bâgar baseñ amîn."

Gûgâ.

"Jâte raho, re Jorîyo : nâhakk na audas lûn.
 Hukm nahîn gur pîr kâ. Kahâ binâson dûn ?"

Gûgâ.

15 "They are not sons of my father's elder or younger brother : they are not brethren of my family (name).
 Hear, foolish Mother, how can you give them a share ?*
 A bastard might give a share, or the conquered !
 Let them take the share of the Chauhân by the power of the sword !"

The Twins.

"Zâhir,† we will slay thee and seize Dadreñ !
 20 We twins are strong of purpose : we will dwell in thy Bâgar as officers (of the king of Dehlî)."

Gûgâ.

"Go, you Twins : I would not be a sinner‡ for nothing.
 It is against the orders of (religious) teachers and saints. Why should I slay you ?"

* i.e. Under Hindû notions they could not possibly have a claim.

† i.e. Gûgâ and so throughout the poem. Zâhir Pîr is a common name for him.

‡ By having to kill them for attacking him.

Bhagwân kînî kâ kapre, lie masâl jagâe,
 Majil majil ke châlne pahunche Mâdîpur âe.
 25 Gau charâveü gawâlie apne hî ban mânie.

Jore.

“ Dillî kitnâ phâsilâ ? Deo niðân batâe.”

Gawâlie.

“ Dillî kos pâñch ik hai : Killâ Purânâ tîn.
 Âge Tuklâbâd hai, jahâu baseñ hain amîn ;
 Jûrbâg, Makbara Humâyûn, Sâh Najâmuddîn.
 30 Âge kâ bewarâ nahîn ; wahâi Gûjar lete chhîn.”

(The Twins) put on red (*jogî's*) clothing and lighted torches.

Going stage by stage they reached Mâdîpur.*

25 Cowherds where tending their cows in the forest.

The Twins.

“ How far is Dehlî ? Tell the ignorant.”

The Cowherds.

“ Dehlî is about five miles off and the Old Fort three.

Then comes Tughlaqâbâd, where the officials dwell ;

And Jûrbâgh and the tombs of Humâyûn and Nizam-u'ddîn Shâh.

30 Beyond we have no knowledge, as Gûjars rob there.”†

* A village near Dehlî.

† This local geography clearly shows that the bard is well acquainted with *modern* Dehlî, but very little with history. The Qila' Purânâ (or Indrapat) was Humâyûn's capital and was commenced about 1530 A.D. Tughlaqâbâd was the capital of Ghiâsu'ddîn Tughlaq and was founded 1321-1325 A.D. Jûrhâgh is a village close by Humâyûn's Tomb, which itself was not commenced till 1565 A.D. The tomb of Nizâmu'ddîn Auliâ, the celebrated saint of Dehlî, is not very far from this in the village of Ghiâspur, and he died in 1325 A.D. The next reference is apparently to the modern Gûjar villages in the Qila' Purânâ and Firozâbâd, Firoz Shâh Tughlaq's (Bârbak's) town. Now if this Firoz Shâh was the king with whom Gugâ fought in this poem, and as he reigned in Firozâbâd from 1351 to 1388, it is clear that the Qila' Purânâ, as *now* known, did not then exist, nor did Humâyûn's Tomb, nor could the Twins have *gone on* to Dehlî, which, in its modern position, was built by Shâh Jahân between 1638-1658. If Firoz Shâh Khilji was the king meant as Gugâ's opponent then none of this geography is correct, as he reigned 1282-1296.

Kadam uṭhāe Jore kar Dillī kâ dhyān :
 Rājghāṭ par āke, kie Jamnâ ashnân.
 Arjun se Sarjun kahe :

Sarjun.

“ Pakaṛ chalo samser.

Ām khâs men baithkar, rang ko deo bakher.
 35 Araj karo : ‘ He Bâssâh* !, bhum diwâo beg.’
 Jo Bâssâh mâne nahîn, rosan kar do teg.”

Jore.

“ Dadrerâ akhî hûâ, aur Bâgar chale na râh.
 Bhum dâbî Chauhân, Bâssâh, chalkar bhum diwâh !”

With nplifted foot the Twins made for Dehlî,
 And going to the Rājghâṭ they bathed in the Jamnâ.
 Said Sarjun to Arjun :

Sarjun.

“ Seize thy sword.

Let ns mix with the people and take off our (*jogî*)
 coloured robes.
 35 Let us say : ‘ O King ! Give us the land quickly.’
 If the King heed us not, let use our swords (upon him).”

The Twins.‡

“ Dadrerâ § is a robber, and the high-way to Bâgar is
 stopped.
 The Chauhân (Gûgâ) has usurped the land : go and give
 us back our land !”

* For *Bâdshâh*.

† This probably means merely large bathing place.

‡ They have now reached the Court and are addressing the King.

§ i.e. Gûgâ : the name of his property is here given to the owner.
 Dadrerâ is in the Sirsâ District.

Firoz Shâh Bâdshâh.

“ Kaun kaum âkhî hûâ ? Kin lînî bhum chhîn ?
 40 Thârî bhum diwâe de ; mire le jâ sang amîn.”

Jore.

“ Nagar dînî phûnk ; mâr* sâhoñ ke lûte ;
 Biswe lîe dabâe ; dirib dîe, Râjâ, chhûte.
 Arab-kharab dal joç, dinoñ din hoe bhârî.
 Chito, Pirossâh ;† takhat kî kare tayyârî.
 45 Naubat bâje bâr ; kîe bâssâhî dere.
 Takhat-rawân par baith, yahîn gaj sikkâ phere !”

Firoz Shâh Bâdshâh.

“ What tribe hath robbed you ? Who hath taken your land ?
 40 I will give you back your land : take my officer with you.”

The Twins.

“ He hath burnt the cities and robbed the merchant’s goods.
 He hath taken our shares ; give money, O King, and release them.
 He hath collected a countless host and it increaseth day by day.
 Hear, O Firoz Shâh ; he is preparing for (the capture of) thy throne.
 45 Drums are beaten at his gate,‡ and he hath a royal camp.
 He sitteth on a throne, and is minded to strike (his own) coins !”

* For *mâl*.

† For *Firoz Shâh*.

‡ A sign of royalty.

Firoz Shâh Bâdshâh.

“ Jōo, yeh kâ jhak lagî ? Mire kyâ Kachahrî sor ?
Jamîndâr jag ik hai : maiñ dekhûū wâ kâ jor !”

Jore.

“ Bâgar dal pûre jiře jiře singhânî bân,
50 Dillî par dâwe dhare, kep rahâ Chauhân.”

Bâdshâh kâ Khatt.

“ Kyûū, Rânghař, Bâgar sajâtîn ? Kyâ pakarî yeh bân ?
Jar* lekar jo na milâ, tire ulat dharûn Hindwân !
Kyûū, Rânghař, Bâgar sajâtîn ? Bařâ machâyâ sor.
Jamîndâr jag ik hai : toen dekhûn kittâ jor.
55 Kyûū, Rânghař, Bâgar sajâtîn ? Bařâ machâyâ dhand.
Hâth bândh joř na milâ, mirî Dillî hove band.”

King Firoz Shâh.

“ O Twins, what is this noise ? What this cry in my Court ?
He is only a farmer : I will see what he can do !”

The Twins.

“ Bâgar is full of armies armed with powerful arrows.
50 They will attack Dehlî : the Chanhân is wrathful.”

The King's Letter.†

“ O Rânghař,‡ wilt thou lose Bâgar ? Why dost thou act
thus ?

If thou do not bring money and visit me I will overturn
thy Hindwâna.§

O Rânghař, wilt thou lose Bâgar ? Great is the cry
(against thee).

Thou art but a farmer, and I will test thy power.

55 O Rânghař, wilt thou lose Bâgar ? Great is the cry
(against thee).

If thou meet me not with joined hands, I will imprison
thee in Dehlî.”

* For *zar*.

† To Gûgâ.

‡ i.e., inhabitant of Bâgar : the name implies an insult to a true Râjpât, as the Rânghařs are of bastard origin. § i.e., Râjpûtânâ.

Jawâbnâma.

“ Jar nahîn to â milûn, aur bhâjat lâgî lâj.
 Maiñ tere sir kâ nahîn, Phirossâh Mahârâj.
 Niyâñ kare, to na chârhe : jor kare, chârhe âo.
 60 Pâsâ Rabb ke bâth hai ; pare kaun kâ dâo ?
 Gha-e chañhantâ pal chañho ; man kî man mat râkh.
 Jo, Bâssâh, mâne nahîn, likh de tîn talâkh.”*

Firoz Shâh Bâdshâh.

“ Kaisâ Bâgar des ? Kaisâ jag Hindwânâ ?
 Kaisâ Jâhir Jindâ ? Kaisâ Râthorî Rânâ ?”

Qâsid.

65 “ Dhan mâyâ dekhî nahîn : apne dîlon bhûp.
 Woh nar ko bhiñâ nahîn, dekho sâdh surûp.”

The Reply.

“ I have no money or I would visit thee, and I feel ashamed to fly from thee.
 I am not thy equal, O King Firoz Shâh.
 If thou art just thou wilt not attack me : if thou art tyrannical thou wilt attack.
 60 The dice are in the hands of God ; who can (of a certainty) win ?
 If thou wilt attack, attack quickly, and hesitate not.
 If thou heed not, O King, I will dismiss thee.”

King Firoz Shâh.†

“ What is the land of Bâgar like ? What is Hindwânâ like ?
 What is Jâhir Jindâ‡ like ? What is the Chief of the Râthors§ like ?”

The Messenger.

65 “ I saw no wealth nor goods, but he appears to be a king.
 He is no enemy to mankind and looks like a saint.”

* The expression *tîn talâq* is borrowed from the Muhammadan law of divorce and is commonly used to mean an irrevocable vow or oath.

† To the messengers who brought the answer.

‡ For Zâhir Zinda : two titles of Gûgâ inferring that he still lives.

§ Meant for Gûgâ, but incorrectly.

- Chârhe sahansar bân ; chârhe haude ambârî ;
 Chârhe tiddî dal phauj ; chârhe sab darbârî ;
 Chârhe amîr umrâo ; chârhe râjoñ kî râî ;
 70 Mugal chârhe dal joñ ; chârhe Joñ se bhâî.
 Sâth sahansar bân, jarb woh chhak hajârî ;
 Sâth piyâde pâûn ; ittâ dal chârhiâñ bhârî !
 Sutar sahansar assî, kurang sâre lâkh châr !
 Kaheñ Shitâbî :—ik jîu par, ittâ charhâ lâkh bhâr !
 75 Barsan ko badrâ chârhe, rahe ind jûn chhât.
 Bhân gagau meñ chhup gae, din se ho gaî rât.
 Nau-mahile Siriyal kharî ; kharî sukhâve kes.
-

A thousand archers advanced, and so did elephants
 with litters.

An army (as numerous) as grasshoppers advanced and
 so did all the nobles.

(Muhammadan) nobles and chiefs advanced and so did
 (Hindû) chiefs and nobles.

70 The Mughal (King) advanced with his army together
 with the Twin brethren.

Sixty thousand archers and six thousand guns,
 And sixty foot armies : so great an host advanced !

Eighty thousand camels and four hundred and fifty
 thousand horses !

Saith Shitâbî :—So many hundreds of thousands to ad-
 vance against one man !

75 The clouds gathered for rain as when they cover the-
 sky.

The sun was hidden in the heavens and the day turned
 into night.

Siriyal* was on the top of the palace, standing and
 drying her hair.

* Gûgâ's wife : see the version in Vol. I.

Râni Siriyal.

“Sâso, phirke dekhîyo, tirâ luTTâ âve des !”

Nau-mahile se utarî Siriyal nân nûn kare awâj :

Râni Siriyal.

80 “Bhaunre sove pîtam merâ ; kyâ maiñ karûn ilâj ?”

Râni Bâchhal.

“Sâin âp soe raheñ : wahî hamâre Râo.

Beti Râjâ Sanjhâ kî, mirâ Jâhir Pîr jagâo.”

Râni Siriyal.

“Bâgar bâje ranjhane ; pauñî meñ hensâ târ !

Uth, Safyân, hathiyâr le ; toe kaise nind bahâr ?

*Râni Siriyal.**

“Come and see, mother-in-law, thy land is being pillaged !”

And Siriyal came down from the palace roof with a great cry.

Râni Siriyal.†

80 “My husband sleepeth beneath the palace‡ : what shall I do ?”

Râni Bâchhal.

“Thy Lord sleepeth : he is our King.

Daughter of Râjâ Sanjhâ,§ wake up my Zâhir Pîr (Gûgâ).”

Râni Siriyal.||

“There is a tumult in Bâgar, and the horses are neighing at the (palace) steps !

Up, my Lord, and arm : how heavily thou sleepest !

* To Bâchhal, Gûgâ's mother. † To Râni Bâchhal.

‡ A *bhaunrd* is a pit or sunken chamber used for coolness.

§ Râjâ Sanjhâ was the father of Siriyal : see the version in Vol. I.
|| Going to wake up Gûgâ.

85 Surhî khedî sât sau, aur Mohan Jaimal gawâr.
 Khare pukâreñ gawâlie tire dâdâ Amar ke bâr !
 Khûnté tûrâwañ bâchhañ phaujoñ râiheñ gâe.
 Mûndhe pare balone, phir phir jâeñ chhachhâe !

Aisâ putr taiñ janâ anr bârhke nâm dharâ !
 90 Ham kâheko lâjte ? Tirâ hotâ kyûhi na marâ ?”

Râni Bachhal.

“ Mario pâpî dâliddarî ; mario pâpî sâm !
 Merâ to Jâhir balî, jis par dal æ jhûm.
 Jâhir ke sir sehrâ ; use lañan kâ châo.
 Betî Râjâ Sanjhâ kî, ab ke pher jagâo.”

85 Seven hundred cattle have been captured and Mohan
 and Jaimal the herdsmen.
 The herdsmen are wailing at thy grandfather Amar
 (Singh's) gate !
 The calves are restless at their tethers, and the cows are
 lowing in the midst of the host.
 The churus are overset, and the milkmen are returning
 (empty) !

Such a son hast thou* borne and given so great a
 name !
 90 Why am I thus shamed ? Why was he not slain at his
 birth ?”

Râni Bachhal.

“ Let the wicked sinner die : let the wicked miser die !
 But my Zâhir is strong, against whom a great army hath
 come.
 On Zâhir's head is a chaplet, and his delight is in the
 fight.
 Daughter of Râjâ Sanjhâ, wake him again.”

* Having failed to wake up Gûgâ she runs back to his mother.

Rānī Siriyal.

95 "Bhum bhāion dî nahiu aur bhā dīc bidaṛ.
 Kāil ho, kone luke ; ab chālhiān kaun pukār ?
 Woh mosas ke Jore lāe phauj chālhāe.
 Uth, Saiyān, hathiār le : ab kyān jān chhipāe ?

Aisā putr taiū janā jāyā pūt kupūt.
 100 Lakh khoī Chauhān kī : in kyān bāndhā sir sūt ?"

Rānī Bāchhal.

"Aisā putr muiū janā, Gorakh sā jis kā pīr !
 Lakh rākhe Chauhān kī ; in yān bāndhā sir chīr !
 Merā to pūt supūt hai ! Merā to Jāhir Rāo !
 Beñi Rājā Sanjhā kī, mirā Jāhir phor jagāo."

*Rānī Siriyal.**

95 "Thou gavest not thy brethren the land and sent thy
 brethren away.

If thou be a coward hide in a corner; and who will meet
 them now ?

The pilfering Twins have brought an army against thee.
 Up my Lord and arm : why hide thyself now ?

Such a son hast thou† borne ; a worthless son is thine.

100 He is losing the honour of the Chauhāns : why is a
 turban‡ wound round his head ?"

Rānī Bāchhal.

"Such a son have I borne that he is a saint like Gorakh
 (Nāth) !

He will uphold the honour of the Chauhāns and thus is
 the turban bound round his head !

A worthy son is mine ! mine is the Zāhir Rāo !
 Daughter of Rājā Sanjhā, wake up my Zāhir again."

* To Gūgā again.

† Back to Bāchhal again.

‡ The turban is often synonymous with honour and valour.

Rānī Siriyal.

105 " Sāng gharāt shān kī, aur bāndhī gajgāo :
Yā bāndhe kī birg bahō ; nahīn jogī ho ramjāo.

De moe pānchoi kāpre ; de pānchoi hathiyār.
Maiñ paltī pī ke lañūn ; mirī Sāsur, karo sahār !"

Rānī Bachhal.

" Sānwant bin sākhā nahīn, aur nārī sahe na ghāo.
110 Beñi Rājā Sanjhā kī, mire Jāhir ab ke jagāo."

Rānī Siriyal.

" Chūrī pahro, Sāiyāū, aur karo janānā bhes !
Apne pākh moe de ; mirā kharā tamāsā des !"

*Rānī Siriyal.**

105 " Thou hast a staff of (royal) dignity, and turban bound
upon thee.
Preserve the honour of thy turban, or become a *jogī*.

Give† me the five (manly) garments : give me the five
arms.

I will fight for my husband : Mother-in-law, do thou
support me !"

Rānī Bachhal.

" It wants a brave man to be brave, and a woman cannot
brook a wound.

110 Daughter of Rājā Sanjhā, wake up my Zāhir now."

Rānī Siriyal.‡

" Put on bracelets, my Lord, and a woman's robes !
Give me thy armour and see what I shall do !"

* Again to Gūgā.

† Back to Rānī Bachhal.

‡ Back to Gūgā again.

Lagā kalijā bol ; uṭhe woh singh sanī.
 Girwar kampohār, mahil kī chhut̄ gai rī.
 115 Tūte sâl palang, balî kī phûlî dî.

Gūgā.

“ Kahān gaī woh nār, khaṛī moe tānā dî ?
 Kahān karūn hathiyār ? Suno tū nūr kī betī.
 Lâ mirâ tel phulel ; bīg mirâ lâve nāī.
 Ghuṛlā lāo sañwâr ; khaṛī kyâ deve tāuâ ?
 120 Lāo pānchoi hathiyār ; sahīdī paltūn bānâ !
 Chandan chaukī, buṭnâ àke rang lagâe.
 Duddh-hil morâ kare, merî mân ko bīg bulâe.”

The taunt entered his heart and the ferocious lion was up.

The mountains shook and the palace trembled.

115 The bed broke down as the warrior’s (body) swelled (in his wrath).

Gūgā.

“ Where hath the woman gone that taunted me ?
 Where shall I use my arms ? Hear, thou daughter of a wretch.

Bring my oil and scents and quickly call my barber.

Make ready my horse : why dost stand tauunting me ?

120 Bring my five arms ; I will put on the martyr’s robes !
 (Bring) a sandal-wood stool and anoint me with cosmetics.

Give me some (mother’s) milk and quickly call my mother.”*

* This is a Muhammadan ceremony performed on departure to battle. The warrior sucks three times at his mother’s breast, while she says “I grant thee the milk thou hast sucked of me.” She thus releases him from his obligation to serve her all his life in return for the milk granted him in childhood.

Rānī Siriyal.

“ Jâgâ kul-rosan hûâ ; uṭhâ mnâ ke tant.
 Dal moṛan bîrî-dhant uṭhâ tant meñ kant.
 125 Chandan chauki buṭṭnâ chalkar rang lagâi.
 Duddh-hil us kâ karô, big bulâe, Mât.”

Gugâ.

“ Mâtâ, merî madat karô ; terî sût pîc battîs.
 Tek bandhâo dîn kî ; mirâ duddh karô baksîs.”

Dâd lagî Dargâhî meñ : gaibî chaṭhî pnkâr :

Gugâ ki Dâd.

130 “ Na jânâñ ib kyâ kareñ ; in Joroñ thâi râr.”

Rānî Siriyal.

“ The glory of the house is awake ; in a twinkling he is up.
 My husband is up in a moment, the slayer of enemies,
 to turn back the army.
 125 (Bring) the sandal-wood stool and anoint him with cos-
 metics.
 Give him of thy milk ; he calleth thee quickly, Mother.”

Gûgâ.

“ Mother, aid me ; I put my thirty-two (teeth) to thy
 breast.
 Be trne to the faith and give me of thy milk.”

His prayer reached to the Court (of God) : his cry to the
 hidden (heights).

Gûgâ's Prayer.

130 “ I know not what they will do : the Twins have begun
 the quarrel.”

Rānī Bachhal.

“ Yāhī dinā kē kārne sat sahiā Darbār !
Saran Gurū Gobind kē, tum Singh, chaṛho lalkār.”

- Jab nar kīnā nahān, aras* se utarī pīrī.
Mukh paṛhā kalām, chaṛhe dolā ko sīrī.†
135 Hūr lagāvei buṭṭnā, parī chaṛhāvei tel :
Jab dālhā dal ko chaṛhā, sākhī ārtā kcl.
Khūb banā aswār, banā kesariyā bāgā :
Jis kī madat Imām gaib kā chaṛhā chirāgā.
-

Rānī Bachhal.

“ I prayed to the true Court (of God) for this day !
Under the protection of Gurū Gobind (Singh),‡ go my
Lion, shouting (to the fight).”

When the hero had bathed the saintship descended on
him from heaven.

He spake prayers with his lips and ecstasy entered the
bridegroom.

- 135 Hūris put on the cosmetics and fairies rubbed in tho oil.
When the bridegroom went to the army the maidens
brought the ārtā.§
Handsomely was he dressed in saffron garments. ||
To whem the Imām¶ gives help his lamp is in the
hidden (heavens).
-

* For 'arash.

† For shīrīn.

‡ This great Sikh hero flourished 1675-1708 and is by the bard placed anterior to Gūgā !

§ Reference to a ceremony for reeceiving the bridegroom at the
bride's house.

|| These are all metaphors drawn from the marriage ceremony : Gūgā
the hero going to join the army being likened to a bridegroom going
to his bride's house.

¶ Probably meant for 'Ali, the successor of Muhammad.

Jab dal ke dâhan chhuṭe balî bharc hankâr.

140 Kâheñ Sitâbî se :—dhanî phauj lîe lalkâr.

Bâven ko lakh dâhne, aur dahine chhatr amîr.

Lakh bâis Bâssâh charhe, pânc pach Pîr.

Hâth joṛ Jâhir kahe :

Gûgâl kî 'Arzî.

“ Arjî hamârî mân !

Tû Bârî Tâlâ mirâ ; tu mirâ Pâk Subhân !

145 Kadhi na dekhâ jang ; kadhi na bhâyâ bhâlâ !

Maiñ bâlak nâdân : râṛ na jânûū lâlâ.

Hâth kangan, sir sehrâ, gal muttîn kî mâtâ.

Ab kâ jang jitâc de ; tu dhan mirâ Bârî Tâlâ !”

Dal umage dariyâo, jñâñ âte jaṛc aswâr.

When the hero, the slayer of armies, went out he raised
a great cry.

140 Saith Shitâbî :—the hero challenged the army.

On tho left were a hundred thousand men and on the
right the (royal) umbrella-bearing chief.

Twenty-two *lâkhs* had the king : about five had the
Saint.

With joined hands prayed Zâhir :

Gûgâ's Prayer.

“ Hear my prayer !

Thou art my God Most Holy ; Thou art my Wise and
Holy One !

145 Never have I seen a fight : never have I used a lance !
I am but an ignorant child : knowing nought of bloody
quarrels.

On my wrists are bracelets, round my head a chaplet,
and on my neck a garland of pearls.*

Win me this fight ; and glory to Thee, my God Most
Holy !”

When the warriors collected the army surged like the sea.

* i.e., a child's dress.

Gûgâ.

150 "Choṭ chhatar par kijyo: pahilî kî terî wâr."

Bâlâ kînâ bal, jâdî jâ bâg uṭhâî.

Kâd paṭâ dal bîch, phatî jhû jâl se kâî.

Jâ mîrâ Sultân tek* mastak par bhâî.

Dekhat rahe amîr aur sârâ Turkâî.

155 Kaṭhâ pukâre dal Bâlâ, aur dhîrî dhare na ko.

Bâlâ Ghâzî.

"Paltâ le Sultân kâ, koî terâ jo dal ho!"

Gûgâ.†

150 "Strike down the umbrella-bearer :‡ thine is the first
(turn to) attack."

Bâlâ (Ghâzî) took up his reins and used his strength.

When he leapt into the army, it scattered like the scum
on the waters.

He struck the forehead of the Prince§ with his sword.

All the nobles and the Turks (Mughals) saw it.

155 Bâlâ (Ghâzî) cried out to the army, and none had cour-
age (to face him).

Bâlâ Gâhzî.||

"Be revenged on the Prince, if thou have an army!"

* For *tegh*.

† Speaking to Bâlâ Ghâzî: see introduction.

‡ i.e., the King.

§ i.e., the son of Firoz Shâh. Sultân was the title of the Dehlî Royal Princes.

|| To the King.

Firoz Shâh Bûdshâh.

“ Bhîm, Bhiwânî ke dhânî, chet Jâtû Bhân,
Iklâ dal Bâlâ lare, mirâ mân liâ Sultân.”

- Chetû Jâtû Bhân Miyân se sanmakh diyâyâ,
160 Giyâsi lînî hath tabal* ghoṛâ chhaṭkâyâ.
Nek na lâyâ dhlî, hankâ Bâlâ par âyâ.
Kewar se dîno kât, bân âatak dikhâyâ.
Âbhî kaisî bijlî bah gaî ik hî sâth :
Phaljhar to mayyar gire, kabje rah gae hâth.
165 Phenk dîe kabje mayyar nn donoi aswâr.
Kahein Sitâbî :—par gaî donoi ke khâlî wâr !
-

Firoz Shâh Bûdshâh.

“ Up Jâtû Bhân, lord of Bhiwânî strong as Bhîma,†
Bâlâ (Ghâzî) fights my army and hath slain my (son)
Sultân.”

- Jâtû Bhân the hero faced the Miyân (Bâlâ Ghâzî),
160 And took a spear and an axe in his hand and galloped
his horse.
He lost no time and rushed on Bâlâ (Ghâzî).
Split on his bracelet tho arrow seemed as nothing.
And then (the swords) flashed all at once like lightning.
The blades fell to the ground and the handles remained
in their hands.
165 Both horsemen threw the handles on the ground.
Saith Shitâbî :—The attack of each came to nought !
-

* For *tabar*.

† Bhiwânî is an old town in the Hissâr district, which district was formerly called Hissâr Firoza after Firoz Shâh, with whom it is intimately connected both by history and tradition.

‡ Reference to Bhîma the Pâudava, the conventional strong man of Indian fable.

Bâlâ Ghâzî.

“ Man meiñ dhubdâ mat karo : dil bich rakho karâr.
 Â, Jâtû, donoñ lareñ, kamaroñ bich katâr.”

Jâtû Bhân.

“ Sile palto dal meiñ aur bano dîn ke yâr.
 170 Âkbakhat* ham tum mileñ, yahî kalam galî Kartâr.”

Gûgâ.

“ Kaho, Bâlâ, kaisî banî ? Kyûn khâli pañ gañ wâr ?
 Bhûp lare, man ghâ gae, toe dagâ daî tarwâr !
 Woh Dillî kâ Bâssâh ; maiñ ugdi Chauhân.

Bâlâ Ghâzî.

“ Have no hesitation in thy mind, but keep courage in thy heart.

Come, Jâtû (Bhân), let us fight with the daggers at our waists.”

Jâtû Bhân.

“ Change sides in the army and become the friend of thy slave.

170 We two shall meet at the Last Day, as hath been ordained of God.”†

Gûgâ.‡

“ Say, Bâlâ, what hath happened ? Why was thy attack fruitless ?

Kings fight and hearts tremble when thy sword deceives thee !

He is King of Dehlî, and I a true Chauhân.

* For *'aqibat*.

† According to the bard at this point the fight was brought to an end for the day by the darkness, under cover of which Jâtû Bhân fled altogether.

‡ To Bâlâ Ghâzî on his return to the camp.

Bare laṛenge sūrmā, bare pāreñ ghumsān.
 175 Chūrā pahṛī dānt kā ; kaun us kā uṭhe sarāp ?
 Jā, Bālā, ghar apne, Rāṅghar kī kartī jāp !”

Bālā Ghāzī.

“Māmā, man merā bujh giā, bich kātak amboh.
 Pher madat merī karo, moe dagā dikhāyā loh.”

‘Bismillah’ kar teg lī, rākh Dhanī se dhyān.

Bālī Ghāzī.

180 “Aj bakhat īmāu kā ; bakhat shahidī jāu !”

Paṛhke nek salāh Pīr kā hūā isārā :
 Chaṛhiā bālā bhūp ; hāth meh līe dudhārā.

Great warriors shall fight and terrible shall be the trouble.

175 She weareth ivory bracelets, and who can bear her curse.*
 Go, Bālā, home, the Rāṅghar’s† daughter awaiteth thee.”

Bālā Ghāzī.

“Uncle, my heart was agitated in the midst of the army.
 Help me again, for my aim failed me.”

‘In the name of God’ he seized his sword, and put his trust in God.

Bālā Ghāzī.

180 “To-day is a day for the faith; a time for martyrdom !”

Saying the prayers for safety the Saint gave the sign,
 And the young king‡ advanced with a two-edged sword
 in his hand.

* i.e., thy wife at home will curse thee for not winning the fight.

† See line 51.

‡ i.e., Bālā Ghāzī.

- Kûd paṛā dal bîch, paṛā lâkhoū par bhârâ.
 Bagad uṭhâe bâg, kîâ lothoū ambârâ.
 185 Haude kî hadd toṛke Adalî liâ Pathân.
 Dal bich Sâh Piroj ke Bâlâ dâlâ ghân.

Bâlâ Ghâzî.

“ Woh nar to jag meñ sahe, suno, Pirohaj Sâh !
 Ikle dal Bâlâ larûn : tere dekhe lâkh sipâh !”

- Phire Bukhârâ Pîr Bâssâh tânâ mâtâ.
 190 Khotâ-khânî hâth, kamar se jaṛe nidân.
 Sahaj gaî samser, gagan jûn tûtâ târâ.

- He leapt into the army, into the hundreds of thousands.
 Taking the reins he made a heap of corpses.
 185 He threw down 'Adalî the Pathân* from his (elephant)
haudâ.
 Bâlâ caused a massacre in the army of Firoz Shâh.

Bâlâ Ghâzî.

“ Hear, Firoz Shâh, that man has distinguished himself
 in the world !
 I, Bâlâ, fight the army alone : behold thou hast a
 hundred thousand soldiers !”

- Then the king taunted the Saint of Bukhâra.†
 190 He took a large spear in his hand and fastened a dagger
 to his waist.
 His sword flashed like a star shooting through the
 heaveus.

* This probably represents Muhammad 'Âdil Shâh Sâr of Dehlî, who played a prominent part in India about the time of Akbar's accession and who reigned 1554-1556. He is generally known as 'Adalî.

† i.e. Bâlâ Ghâzî : see introduction. But it should be remembered that to the bards Bukhâra, like Balkh, stands for all the lands west of India.

Pakaṛ pakaṛ bhujle, paṛe khanjar ik sârâ.
 Bhîm bhîm tan ho gae donon jere ân.
 Hûr piyâlâ de gaîn, done kî le gaîn jân.

Gûgâ.

- 195 “ Baṛe baṛe kunjar khare, âge khare harel.
 Nar Singh, terâ jâng hai ; tum pûre kar do kel.*”

Singh charhe Nar Singh : singh kar dîne belâ.
 Bamman charhe bapkâr, Bhûp dhâr liâ ruhelâ.
 Chaukî paltî châr laṛe sânwant akelâ.

- 200 Kunjar dîe girâe : lie bâssâhî chelâ.
 Muṇḍ dhule ; ghînwar gire ; chele lînî mâr.
-

Seizing each other's arms, they thrust their daggers at
 the same moment.

Their bodies went apart when the pair came (together)
Hûris gave them the cup (of death)† and took the lives
 of both.

Gûgâ.‡

- 195 “ Huge elephants are standing (there) and before them
 the standard-bearers.
 Nar Singh, it is for thee to fight, and fulfil thy promise.”§

Forward went the lion Nar Singh : the lion did valiantly.
 The Brâhmaṇ went forward shouting and attacked the
 king.

- Against four divisions the warrior fought alone !
 200 The elephants fell down and the royal followers took him.
 Headless he fell to the ground and the followers slew him.
-

* For *qaul*.

† Muhammadan warriors who die on the battle-field are presented just before death with a cup of *ab-i-Kausar*, water of Paradise, by *Hûris* to enable them to enter heaven at once.

‡ To Nar Singh Brâhmaṇ, who now joins the fight.

§ This according to the bard refers to a promise to Gûgâ made by Nar Singh that he would on this occasion make an exhibition of great strength.

Firoz Shâh Bâdshâh.

“Tumheñ balî ke ans ho, mirâ phiro, Sayad Jauhâr.”

Phire Sayad Jauhâr Bâssâh mârâ tânâ.
 Turkî saje kumet, turt dhar liâ nisânâ.
 205 Teg Sayad Jauhâr, kar dîâ sahîdî bânâ.
 Nar Singh sâng chalâe : laje bin sir kâ dâna.
 Jab Nar Singh khanjar ghâ, ulat gîâ tan chîr.
 Bâheñ gal meñ bâhke, hûe jîûte pîr !

Gûgâ.

“Teg gaho, Bhajjû balî : uthro balî ke ser.
 210 Mutâ ñhaleñ ; ghînwar girei ; dal ko deo bakher.”

Firoz Shâh the King.

“Thou art a son of mighty warriors, now charge, my
 Sayyid Jawâhir.”

Theu the King taunted Sayyid Jawâhir.
 Mounting his bay Turkish (horse) he quickly upraised
 his standard.
 205 Sword (in hand) Sayyid Jawâhir put on the robes of
 martyrdom.
 Nar Singh hurled his javelin, for headless he fought on.
 Then Nar Singh thrust his dagger, and it entered his
 body.
 It fell into his arms and they became living saints !

Gûgâ.

“Seize thy sword, O warrior Bhajjû* : up thou warrior
 lion.
 210 Let heads fall off and fall to the ground, and disperse
 the army.”

* Bhajjû Chamâr : see introduction.

- Bhajjū uṭhe bhunjag teg bāndhē baldhārī.
 Kūd parā dal bich ; phauj Mugaloñ kī bhārī.
 Sis dhare thā khud Turk kī takī ambārī :
 Bāñhen gerā, bān līā Dāūd Hajārī.
 215 Bhāl dā bapkārke, aur girwar kampehār.
 Mugaloñ meñ halchal parī is Mirzā līā Kamār.
 Gir gae kāl Kamār Khān ; dhale kit ik namūd.

Firoz Shāh Bādshāh.

“ Phiro, Sayad Brahīmjī, mirā mār līā Dāūd.”

- Phire Sayad Brahīm dekh Mugaloñ kā khārā.
 220 Khotā-khānī hāth, kamar se jaṛā kaṭārā.
-

Up gat Bhajjū hastily and fastened on his mighty sword.
 He leapt into the army, the mighty army of the Mughals.
 He aimed at the head and quilted (elephant) litter of
 the Turk.

- He encompassed (Sayyid) Dāūd, the Hazārī,* with his
 arms and seized him.
 215 He shouted the war cry and the mountains shook.
 There was confusion among the Mughals when Mirzā
 Kamāl was captured.
 Death fell upon (Mirzā) Kamāl Khān and many of his
 companions.

Firoz Shāh the King.

“ Come up, Sayyid Ibrāhīm, they have slain my (Sayyid)
 Dāūd.”

- Then Sayyid Ibrāhīm viewed the Mughal forces.
 220 He took a large spear in his hand and fastened a dagger
 to his waist.
-

* Probably a vague reminiscence of Dāūd Khān Pannī, a celebrated warrior of the last century whose exploits are still fresh in the popular mind.

Mall laṛen bhuj-bang, mall jñān muṇḍhā akhāṛā.
 Jhapat ik ko ik lage, aur pal meū dukh bāṛhā.
 Bagad bagad bāhe balī : khurag khā gae ang.
 Kaheū Sitābī :—se dhanī do gire ik hī sang.

Gūgā.

- 225 “ Dekh, surkh yeh pālkī ; āge khaṛe harol !
 Fatteh Singh, yā dal meū tū bhale nibhāo kol ! ”

Fatteh Singh Chauhān baṛā dil bhūp gumānī.
 Bastar palte kos Rājā kī phauj amāuī.
 Singh chalāī sang : pālkī bhī utānī.

- 230 Liā bair se jodh, arth* meū kūkī Rānī.
-

The warriors wrestled, as wrestlers in the field.
 They seized each other at once and then the trouble increased.
 The warriors fought together and the bodies were wounded.
 Saith Shitābī :—both the warriors fell together.

Gūgā.†

- 225 “ Behold, yon red (royal) litter with the standard-bearers in front !
 Fatteh Singh, it is well that thou fulfil thy promise in this field ! ”‡

Fatteh Singh was a great and proud king.
 He changed his dress and entered the Rājā’s§ army.
 The lion hurled his lance and the litter was broken.
 230 The warrior seized the enemy and the Queen|| cried out in her chariot.

* For *rath*. † To Fatteh Singh Chauhān : see introduction.

‡ Compare line 196.

§ Apparently meant here for the Mughal King’s army.

|| i.e. the Mughal Queen.

Jâjire sirohi sîs jab kîa Fatteh Singh wâr.
 “Par gae dal meñ tit Fatteh Singh liâ mirâ itbâr.”*
 Jodhâ liâ bapkârke aur dal kâ ghatâ gumân.

Firoz Shâh Bûdshâh.

“Tumheñ balî ke ans ho, mire phiro Sayad Burhân !”

- 235 Phire Sayad Burhân ; uthe be-jân sipâhî.
 Ut̄he balî ke ser sūnt lî miyânâ sâhî.
 Bhûp laṛe maidân, daloñ meñ rahî nâ kâhî :
 Jodhâ sakal bahû bîr gire gire iklâhî.
 Bagad bagad bâhe balî, khurag khâ gaî ang.
 240 Kahen Sitâbî : se dhanî do gire ik hî saug.
-

When Fatteh Singh attacked the enemy's head trembled.
 “There was trouble in the army when Fatteh Singh seized my pride.”*

The warrior gave the war cry and the courage of the army failed.

Firoz Shâh the King.

“Come, my Sayyid Burhân, thou art a descendant of warriors.”

- 235 Up came Sayyid Burhân and the lifeless soldiers stood up.
 The lion warrior came up and drew the sword from the royal scabbard.
 The King† fought in the field and none remained in the army (to fight him),
 For all the warriors, and many heroes fell together.
 The warriors fought together and their bodies were wounded.
 240 Saith Shitâbî :—the two warriors fell together.
-

* Said by the Mughal mentioned in line 230.

† That is Fatteh Singh.

Aisâ jag meñ kon nâ hai mâyâ ko châhe ?
 Bin mudh lâlach kâm kon barâhe ?
 Woh birle sansâr jiû parmârat khœn :
 Har dam râkhen dhyân jatî woh dil ko dhoen.
 245 Jin ke jiû hirde nahin, ândhî gineñ na dhûp.
 Kahen Sitâbî :—He Dhanî, taiñ bhale banâe bhûp !

Firoz Shâh Bâdshâh.

“ Kahâñ woh dâyedâr ?* Kahâñ mâyâ kâ lâhâ ?
 Sote singh jagâe: aulion kînâ bâhâ !
 Kahâñ woh khâñ amîr ? Kahâñ woh lashkar merâ ?
 250 Kahâñ woh lâl nisân ? Kahâñ bâssâhî derâ ?
 Merâ to châyâ nahin : woh thârâ upgâr !
 Jâhir karo piyân, nahin to jî se dârûn mân.”

Who is there in the world that desireth not riches ?
 Without greed of wealth who is there that worketh ?
 Few are they in the world that would give their lives for
 others :

That every moment give their hearts to contemplation
 and holiness.

245 Who feareth not for his life heedeth not storm nor sun.
 Saith Shitâbî :—it is well that God hath made kings !

Firoz Shâh the King.†

“ Where are the claimants ? Where the lusty after wealth ?
 Ye have waked the sleeping liou : roused the saint !
 Where are the *khâns* and the nobles ? Where my army ?
 250 Where my (royal) red standard ? Where my royal camp ?
 I had no desire for this : it is your doing !
 Slay ye Zâhir, or I will slay you.”

* For *da'wedâr*.

† To the Twins.

Jore.

“ Jo Jâhir ham mân leî, Bâgar dîjo moe :
Jâhir jo ham mân le, lâj kûtam kî toe !”

Firoz Shâh Bâdshâh.

255 “ Bâgar tumhârî ho chukî: lo, Joro, tarwâr.
Jo Jâhir ko mân lo, to biswe likh dûn châr.”

Sârat* kînî Sâh ; chaṛhe gînwar hat tânkâ.
Bâje turhe bam : chaṛhe Ainat Khân bânkâ.
Châr aur chaunkî chaṛhe, bîch Jore bapkâr :

Jore.

260 “ Ab chetû Jâhir Jatî, tire âe dâyedâr !”

The Twins.

“ If we slay Zâhir, give us the Bâgar land :
If Zâhir slay us, the duty of (supporting) our families is
on thee !”

Firoz Shâh the King.

255 “ Yours is Bâgar : seize your swords, O Twins,
If you slay Zâhir, I will give you four† shares.”

The King gave the signal, and they drove forward their
chariots.

Drums were beaten and the noble 'Inâyat Khân went
with them.

Four divisions also came up and in the midst shouted
the Twins :

The Twins.

260 “ Have a care, Holy Zâhir, the claimants against you are
come !”

* For *ishârat*.

† i.e., a double share each.

Gūgā.

“ Suno, bhâî mansîr, tum kaise kirpâe !
 Dillî kâ dal joç bhale milne ko âe !
 Bhale dikhâe daur ; kiâ Mugalou kâ châyâ !
 Kahâ mile jâgîr ? Kahâ kuchh mansab pâyâ ?
 265 Merâ to châyâ nahîn, woh thâre upgrâr.
 Man dhokâ rah jâegâ ; tum karô pahil kâ wâr !”

Sarjun lînî sâng, sûrmâ sanmukh chhûtâ.
 Jâe lîâ Dâvîd, tang tâjî kâ phûtâ.
 Dûj wâr so bhan gîâ khainch khainch man sâe :
 270 Kar le châbuk Pîr, tîr dîno gagan uçâe.
 Kabje dhare kumân gor Arjun lalkârâ :

Gûgâ.

“ Hear, O sons of my aunt; ye have done me a kindness !
 In that ye have collected the armies of Dehlî in order to
 visit me !
 A good disposition have ye shown in urging on the
 Mughals !
 What lands have you received ? What rank have ye
 attained ?
 265 I had no desire for this : it is your doing.
 The deceit will remain in your hearts : make ye the first
 attack !”

The warrior Sarjun seized a spear and rushed forward.
 He seized Dâvîd, and the girths of his horse broke.
 His next aim failed when he drew :
 270 For the Saint sent the arrow to the heavens with his
 whip.
 The warrior Arjun adjusted his bow and cried out :

Arjun.

“ Ājoñ hî bhum bâñt : mân le kahâ hamârâ.”

- Sir se bândhâ tîr, khainch Lîlî ko mârâ.
 Surkhî âî na ang, dudh kî chhûtî phawârâ.
- 275 Dûjâ bân so bhan gî khainch khainch man sâe.
 Kar le châbuk Pîr, tîr dîno gagan uṛâe.
 Jâb kopke Dâvîd kamar se lînâ khândâ.
 Lîne jor girâe, dhalâ nâhakk we tâṇḍâ.
 Sîs kate Joṛe gire, rau bâje tarwâr !
- 280 Ainat Khân bânkâ lîâ, aur chaunkî bach lî châr.
 Bhak bhak nain baleñ Joṛoi ke, mûchhe rahe bał khâo.
 Donoñ sîs uṭhâe, Pîr lîe hâne laṭkâe.
-

Arjun.

“ Give us the land to-day : hear my say.”

- He drew the bow to his head and struck Lîlî.
 No blood came from her body, a fountain of milk
 gushed forth.
- 275 His next aim failed when he drew :
 For the Saint sent the arrow to the heavens with his
 whip.
- Then Dâvîd in his wrath drew his sword from his waist,
 And with force threw him down, and so the family was
 broken up for nothing.
- With severed heads the Twins fell and swords were
 used in the field.
- 280 ’Inâyat Khân the brave was slain, but the four divisions
 escaped.
- The eyes of the Twins were wide open and their
 moustaches stiff.
- Lifting up both their heads he hung them to his saddle.

- Nautankî Multân, bhâu sobhan sâ dhyâyâ.
 Hâthî dînî hûl, sabhî umrâo jhukâyâ.
 285 Le le misrî hâth chhuṭe Sayadâne jâyâ.
 Sil, tabil, bandûk, bân, ghoron garmâyâ.
 Lakh bâr Arjun khaṛâ kûk pahârî bân.
 Sâin, Sitâbî, sak nahîn rakhanhâr Subhân.

Firoz Shâh Bâdshâh.

- “ Main Dillî Bâssâh ; jag meñ phire dohâî.
 290 Terî kyûn kînâ jûjh ? Tirâ kyûn sâmat âî ?
 Hâth bândhke na milâ, aur na pûchhî salâe.*
 Dal ke bândhe à phaïnsâ : ab kahân bhâjkar jâe ?”

Taking his bow of Multân† he sped like the sun's rays.

Goaded on the elephants all the (Mughal) nobles were conquered.

- 285 Sword in hand the son of the Sayyids went forth (to the fight)

With battle-axe and spear and gun and arrow he galloped his horse.

A thousand times Arjun cried out, and sent forth his arrows.

Of a truth, saith Shitâbî, the Lord was not with him.

Firoz Shâh the King.‡

“ I am King of Dehlî and my power is throughout the world.

- 290 Why hast thou opposed me ? Why hath (the time of) thy trouble come ?

With joined hands thou hast not come to me, nor asked my advice.

Thou art caught in the net of my army: whither shalt thou flee now ?”

* For *saldih*. † i.e. one of special excellence. ‡ To Gûgâ.

Gūgā.

“ Takht dîâ Kartâr : kaisâ tû niyâo chukâve ?
 Bâgaṛ bâlû ret ; yehâni kyâ mâyâ pâve ?
 295 Kare pîr se jûjh : tire kyûn sâmat âve ?
 Ulat ab bhî pher : hon ko mat kaṭwâve.
 Bâg kûd ghîuwâr karûn : mirâ aur pâs lakh châr.
 Man dhokâ rah jâegâ ; tu kar le pahilî wâr.”

- Nautankî Multân karaṛ khainchî hankârî.
 300 Pîṭâ paṭke kât kamar kî uṛî kaṭârî.
 Dûjî wâr Wajîr kâ khainch khainch man sâe ;
 Kare châbuk Pîr, tîr dîno gagan uṛâe.
 Kînî chet kumet kamad se kînâ jhaṭkâ :
 Sagan pat sânwant jâe ghinwar se atkâ.
 305 Mastak bâje pauṛ, Pîr ko âwâ laṭkâ.
-

Gūgā.

- “ God gave thee a throne and how hast thou dealt justice ?
 Bâgaṛ is a land of dust ; what riches wilt thou find here ?
 295 Opposing the saints : why hath (the time of) thy trouble
 come ?
 Better turn back now and cut not short thy fate.
 I will leap upon thee and throw thee down, for I have
 four *lâkhs* more (of men).
 The deceit will remain in thy heart : do thou make the
 first attack.”

- The owner of the bow of Multân drew it and shouted ;
 300 Taking off his belt he drew the dagger at his waist.
 The (Mughal) Minister made the next attack with
 drawn bow,
 But the Saint with his whip sent the arrow to the
 heavens.
 Galloping his bay horse he hurled his lasso,
 And threw his opponent suddenly to the ground.
 305 His face beamed and the Saint was pleased.

Gall men ger kamân chat haude se paṭkâ.
 Bhujâ tor Pathân kî, bichal gae umrâo.
 Champe charhâñ sîs pîth de bhâje kunjarâo.
 Jatî jagâe jot kiâ, kiâ Jâhir ne jhanjar.

- 310 Jâ pakarâ Dâvîd, hâth men le liâ khanjar.
 Lakh bâis bhaj gae aur bhaj gae woh lakh khâi.
 Dekh sakal Jagdîs ke larjâ man Chauhân.

Gûgâ.

- “Mujh ko nibâlâ jânke tû charhâñ sah jor.
 Sâin gat jâne nahin : bîtâ gae kuchh hor.
 315 Lâ mirî surhî sât sau ; Mohan Jaimal mat râkh.
 Jab chhoṛungâ, Bâssâh, moe likh dîe tîn talâkh.”
-

Putting the lasso round his neck he threw him from the
 (elephant) litter.

The arms of the Pathân were broken and his nobles dis-
 persed.

There being trouble on their backs the elephants fled.

The Saint awakened the goddess (Jatî)* and Zâhir.

- 310 They seized Dâvîd and took their swords in their hands.
 Twenty-two *lâkhs* of men and a *lakh* of nobles fled.
 The Chauhân’s heart wondered seeing the doings of
 God.

Gûgâ.†

- “Knowing me to be alone thou hast come up in force.
 Thou dost not heed the Lord, thinking something else.
 315 Bring me my 700 cows and retain not Mohan and
 Jaimal.‡
 Then will I release thee, O King, when thou dost give
 me thy oath.”§
-

* Observe that she also was on his side.

† To Firoz Shâh.

‡ His herdsmen.

§ See line 62.

Firoz Shâh Bâdshâh.

"Le le surhî sât sau ; Mohan Jaimal mat râkh.
Jân bakhsh, mire Auliâ, toe likh dûn tîn talâkh.
Sikh sunî thi Joñ kî : dhoke dûbâ âe.

- 320 Ab kî gunâ bakhsh de, Jâhir : tû Bâmhan, maiñ gâe."
Dhartî to dehlâ parî, lakhtar râche ang.
Kahen Sitâbî :—se dhani pâi Auliâ jang !

Harî bâg kî wañ par kamtâ Gorakhnâth manâe.
Mahil charhî Kâchhal dekhî thi ; woh Joñon kî mâc.

Râni Kâchhal.

- 325 "Gûgâ re, Joñe bhî dekhe ? bewar un kâ à batâ."
-

Firoz Shâh the King.

"Take thy 700 cows : I keep not thy Mohan and Jaimal.
Spare my life, my Saint, and I will give thee my oath.
I listened to the teaching of the Twins and have been
undone by deceit.

- 320 Forgive my fault, Zâhir : thou art as Brâhmañ, I as thy
cow.*"

The Earth shook and was dyed with blood.
Saith Shitâbî :—(thus) the noble Saint took the field !

He went round the garden green and worshipped
Gorakhnâth.†

Kâchhal‡ went up the palace and looked around : she,
the mother of the Twins.

Râni Kâchhal.

- 325 "O Gûgâ, hast seen the Twins ? Tell me news of them."

* A common Hindû expression in asking forgiveness, meaning—
treat me as well as a Brâhmañ would treat his cow. See Vol. II. p.
103.

† The scene completely changes here and Gûgâ has returned home.

‡ The mother of the Twins : see the story in Vol. I.

Gūgā.

"Mausî, main kal to dekhe the : âj kâ bewarâ nâ."

Rânî Kâchhal.

"Main jânâu tain Jore mâre, chele Gorakhnâth.
Dohâi Gorakhnâth kî, moe sânc batâ de bât!"

Lîlî ke hânî sîs lîe mausî ko dikhlae.

330 Bhak bhak nain baleñ Joroni ke, mûchh rahiñ bal khâe.

Rânî Kâchhal.

"Charhte kâte bel ; tain Joroni ko mâtâ lâ.
Dohâi Gorakhnâth kî, mâtâ ko mukh nâ dikhâ!"

Gûgâ.

"Aunt, I saw them yesterday : to-day I have no news."

Rânî Kâchhal.

"I think thou hast slain the Twins, thou disciple of
Gorakhnâth.

By the justice of Gorakhnâth, do thou tell me the truth"

He showed the heads on Lîlî's saddle to his aunt.

330 The eyes of the Twins were wide-awake and their
moustaches stiff.

Rânî Kâchhal.

"Thou hast cut the growing shoots ; thou hast slain the
Twins.

By the justice of Gorakhnâth, show not thy face to thy
mother!"

Gûgâ.

“ Burî karî; taiñ dohâî dînî: phir âñngâ nâ !
Jâ Dhartî maiñ soñngâ; pachtâvegi mû.”

335 Bâg pakâr Siriyal kharî kahe :

Rânî Siriyal.

“ Suno, Jangal ke Râo !

Mâî-bâp tû man se bisâre : merâ kaun niyâo ?
Tumbî bin râwal nahîn : binâ birch nahîn chhâe.
Tum châle pardes, sâth maiñ chhorûngî nâe.”

Gûgâ.

“ Mahil jude banwâe le, tire mahiloñ âve Pîr.

340 Mâtâ bolî bolnî : mire lagî kalijâ tîr.

Gûgâ.

“ Thou hast done evil and hast claimed justice (from Gorakhnâth), and I come no more !
I will go and sleep in the earth and my mother will grieve.”

335 Siriyal seized his reins and said :

Rânî Siriyal.

“ Hear, thou Lord of the Wilds !
Thou hast put away thy father and mother from thy mind, who will do me justice ?
A mendicant is nothing without his begging bowl : a tree is nought without shade.
Thou goest abroad and I will not be left behind.”

Gûgâ.

“ Take a separate palace and thy Saint will come to thee there.*

340 My mother† hath spoken evil and the arrow hath entered my heart.

* i.e. miraculously. There is a well-known story in which Gûgâ visited his wife, after “sleeping in the Earth,” by night for 12 years : See *Indian Antiquary*, Vol. XI., p. 34. † i.e., aunt.

He, Dharti Mâtâ Jagat, yeh thârâ bastâr.
Kirpâ kare, Karîmjî, bistar ham ko darkâr.”

Dhartî Mâtâ.

“ Kol* bhare maiñ Rasûl se ; Hindû jhilñ nâ !
Jât janam Hindû tirâ : Kâlima bharkar â !”

- 345 Phaṛ phaṛ Kâlima bharâ ; Dhartî hûî udâe.
Kirpâ kare Karîmjî : son Lîlî gae samâe.
Parîyân lâîn achrâ, aur hûrîn lâîn hâr.
-

O Earth, Mother of the World, this (body) is (of) thy
bulk.

Have mercy, O Thou that art merciful, I have need of
rest.”

Mother Earth.

“ I have given my word to the Prophet (Muhammad) that
I will not tolerate a Hindû !
Thou art a Hindû by birth : fulfil the (Muhammadan)
Creed and come !”

- 345 He learnt the Creed† and the Earth opened.
The Merciful had mercy and he went to sleep with
Lîlî.
Fairies brought him a chaplet and *hûris* brought him a
necklace.
-

* For *qaul*.

† This bard says that it was Gorakhnâth that taught Gûgâ the Muham-
madan Creed ! A very clear instance of the manner in which Islâm
and Hinduism are now mixed up in the vulgar Indian mind.

Hûr Part.

“ Pahro, Jâhir Auliâ, Bahist kî bâg bahâr.”

Sammat terâ sau unhattarân yeh sâkhâ Chauhân.

350 Kahte Shitâbî :—Meo kâ jag jag jio gawân.

Hûrs and Fairies.

“ Don them, O Saint Zâhir, (and enjoy) the spring garden
of Heaven.”

It was in *Samvat* 1369* that the Chauhân died.

350 Saith Shitâbî :—May the hearers of the Meot live for
ever.

* 1312 A.D.

† i.e., the bard is a Meo by caste.

No. LIII.

THE MIRACLES OF SAKHÎ SARWAR,

AS RELATED BY BARDS IN THE JÂLANDHAR DISTRICT.

[These three short ballads each have their own interest and play a part in the elucidation of the story of this great Saint.]

[The first is remarkable for the specific date it gives to Sakhî Sarwar's death, *viz.*, 1174 A.D., and also for the reasonable account it gives of his doings and of the causes that led to his death;—a family squabble over land. The Khors, so often mentioned in these Sarwar legends as his 'brethren,' are probably the Khokhars, into which tribe the Saint's father married (see Vol. II., p. 118), and the quarrel seems to have risen thus. The headman of the Khokhars at Shâkhôt, near Multân, had two daughters, one of whom he married to the Sayyid, Zainu'l-'Abidîn, Sarwar's father, probably for the social position thus gained, and the other as usual into his own tribe. On his death a dispute must have arisen over the division of the property inherited through these two daughters: the Sayyids and the Khokhars both claiming a share. This feud ended in the murder of the Sayyids and in the extirpation of their line.]

[The second, while repeating in other words much that is to be found in the first, gives a fairly full account of the matters hinted at in the fragments about Sarwar in Vol. I., p. 91 ff.]

[The third is a 'mixed' legend, and while purporting to give the story of Pherû the Brâhman given in full in Vol. II., p. 104 ff., it repeats mainly that of Dâni Jatti, (Vol. I., p. 66 ff.), who here appears as Devî the wife of Pherû. As might be expected in an incomplete and obviously muddled legend such as this, portions of more than even two stories have found their way into it. Thus, part of the well-known tale of 'Isâ, the restorer of Sarwâr's shine at Nigâhâ, re-appears (Vol. I., p. 210 ff.), especially that portion (Vol. I., p. 214) which relates to the three invalids cured at the springs there, from whom the present *mujawirs*, or shrine attendants, claim descent. Again, in the name Bhâî Pherû, and in the fact of his marrying among the Sikhs, there is an allusion to quite a distinct story. Bhâî is a common title of the holy men among the Sikhs and there was in the beginning of this Century a Bhâî Pherû, whose tomb or shrine is at Miânke, near Chûniân, in the Lâhor District, and who is frequently invoked in the well-known sentence "*Bhâî Pherû terî kdr*, may Bhâî Pherû protect thee," used as a charm on seeing one of the small whirlwinds so common in the Panjâb. For an explanation of this phrase see *Indian Antiquary*, Vol. XI., pp. 81, 32.]

I.

TEXT.

Khâlak sab dâ Allah haigâ Rabb, Karîm, Ghaffâr.
 Rasûl Nabbî se is ne bheje bandon meñ har bâr :
 Fazal, inâyat, bhakhshish-bârî sabhnâñ nûn jâ dasan ;
 Kahir-kahârî, Jabar-jabbârî, lokân nûn â dasan.

5 Bande oh de amar nahî nûn khûb tarah se janeii :
 Jo koî us tou muîh nûn moye Dozakh kareñ thikâne !
 Khalkat gunâ-gûn banâe, sab jâ hoe pukâr !
 Rizâk sab nûn rozî dendâ oh Walî Kartâr !

Pânc Sadî de awal, yâ ki Châr Sadî de âkhîr,
 10 Mulk Arab meñ fitna uthkar, kâim ho gaî âkhîr.
 Khûnrezî dî hoî sî kasrat ; mâr lût chauperâ :
 Aman, salâmat, sukhchain ne apnâ pat lîâ derâ.
 Zainâbdîn,* bâp Sayyid Ahmad, tarak watan tad kîtâ :
 Arab chbaq Panjâb meñ Shaikoç sâih sâ lîtâ.
 15 Sayyid hone in Sâhib meñ shubah na shakk hai mûl :
 Sayyid Hussainî in ko jâno ; mâno âl Rasûl.
 Mukaddam Pîrâ Shaikoç ne sidak yakîn de nâl,
 Lañkî badî biyâhke, Shâh se hoiâ khushhâl.
 Chhotî lañkî Pîrâ ne châ Khorâi† vichh biyâhi :
 20 Us gâun meñ rahinde sî, aur karde sî oh bâhi.
 Pîrâ dî aulâd te bâkî donoñ sî eh dhiâni :
 Apne apne hisse par eh donoñ kâbiz thâni.

Shâh Sâhib de ghar de andar Sayyid Ahmad jad jâiâ,
 Khâlazâd bhâlân dâ tad hasad hoiâ sawâiâ.
 25 Sakhî Sarwar to bhâlân nâle khulak marwat karde :
 Bughz wa adâwat dil apne vichh har vele oh bharde.
 Lâchârî nûn watan chhaq Baghdâd Shahr wal chale :
 Barkat sohbat Pîr Pîrân te bhar bhar lîte palle.
 Shahâbu'ddîn Soharwardî, Shekh wakat kahâve,—

* For Zainu'l-âbidîn.

† This throws light on the word *khordâh* in Vol. I., p. 91, translated, no doubt wrongly, as "enemies" in p. 94.

- 30 Un kî sohbat bâ barkat se bahut fâida pâve.
 Maudûd Chishtî ns vele sâ, Jagat-pîr kahâwandâ ;—
 Un kî khidmat bâ azmat se faiz bâtanî pâwandâ.
- Hubb watan dî Sayyid Ahmad dil meñ bahut jo âî,
 Baghdâd Shahr chhođ-chhadke Dhaunkal jhuggî pât.
- 35 Kashf karâmât Pîr Sâhib dî jag meñ hoî mashhûr :
 Bahut khalâik faiz bâtanî pâkar hoe bharpûr.
 Shaikot jad âe Sarwar bhâîân kahir machâîâ :
 Hasad jabilî un lokân dâ pher josh par âiâ.
 Khorân milkar us jâge par matâ eh pakâiâ :
- 40 “Sarjâ mâran in ko bhajo : khud mûà yâ mîr âiâ.”
 Dhâdâ Pîr kahre nûn märke sarjâ jind gañwâî !
 Bhâîân dî tad âg darûnî dûnî hoî sawâî.
 Khorân Hâkim pâs jâeke kîtâ yûn pukârâ :
 “Sayyid Ahmad nûn kaid kar lo, tân sâđâ ho chhuṭkâiâ.”
- 45 Hâkim Shahr Multân kol jad eh gâl galâiâ,
 Hazrat de pakaîawan kâran ahdi turt blijwâiâ.
 Sayyid ne jad had Shahr meú apnâ kadam takaîâ,
 Hâkim nûn tad shauk milan dâ jî meñ bahut samâiâ :
 Kyûnke Hâkim wakat nûn eh bishârat hoî :—
- 50 ‘Sayyid dî be-adabî kâran sharûrat jâû khoî.’
 Pîr Sâhib Darbar meñ âkar dâkhil jis dam hoî,
 Darbârî lokân, adnâ âlâ, sir kadamân par dhoî !
 Hâkim wakat ne azmat karke gale turt lagâiâ :
 Ghoṛâ Tâzî, joṛâ shâhî, nazarâne dâ lâiâ.
- 55 Pîr Sâhib ne nazar lene meñ nzar bahut sâ kîtâ :
 Hâkim ne az râh khushâmad is de gal maph dîtâ.
 Sakhî Sarwar ne izzat pât : Khor hoe sharminde.
 Khorân de ghar mâtam hoî ; Sayyidân de ghar chande.
- Râste meñ ik tolâ fakîrân oh nûn âkar miliâ,
 60 Darbâroñ jad, rukhsât hoke, Sayyid apne gâunî nûn chaliâ.
 Sawâl kiâ ; “Ham bhûke hainge ; sâñûn knchh khilâ !
 Nahin, asâđâ jîwanâ haigâ sakht baïâ.”
 Pîr boliâ : “Jangal bârhî ; nân kardâ maiñ paj ;

- Nâl mere Shaikot chalo, aur khânâ khâo raj.”
- 65 “Lakhdâtâ terâ nâm hai, Chau Kûntâñ vichh mashhûr :
Ghorâ joñâ bakhshke sâñûn kar masrûr.”
- Mânga un kâ de dîâ, aur ghar de jânib turiâ.
Fakirâñ ghorâ zibah kar chulhiâñ utte dhariâ.
- Laham ghoře dâ khâkar, joñâ lîrâñ kariâ :
- 70 Kalima shukar Sayyid Ahmad Sâin us vele jâ paṛhiâ.
Khorâñ eh dekhkar Darbâre bhânî mânî:
“Sayyid tusâđe bakhsh dî zarâ kadar na jânî.
Ghořâ terâ dîâ hoiâ fakirâñ nûn khilwâiâ.
Âge ham kyâ kaheñ, jo kiâ Sayyid jâiâ ?”
- 75 Shâh* ne ahdi bhajke Sayyid Ahmad bulwâiâ.
“Ghorâ Tâzî nâl là !,” eh Sâhib* farmâiâ.
- Pîr Sâhib ne jis gharî eh hukm sun pâiâ,
Donoñ hâth uthâke boliâ bâr : “ Khudâ yâ,
Tâñ Kâdir Karîm hai, maiñ miskîn nimâna.
- 80 Is ghoře nûn zindâ kar, kuchh merâ nahîn thikânâ !”
Ghořâ zindâ ho gîâ ; Sayyid hoiâ kushhâl.
Shukar Khudâ dâ bhajiâ hoke bahut nihâl.
Tâzî ghořâ leke jad Darbâr jâ wariâ,
Sâbadâr Multan ne kadar bahut sâ kariâ.
- 85 Eh karâmât dekhke, aur nâ kuchh ban âi,
Apni betî Bâi dî us se karî sagâi !

- Sayyidzâdâ biyâhke Shaikot meñ âiâ,
Khorân ral mil baithek eho matâ jad lâiâ :
“Jad tak eh hai jîwandâ sâñûn nahîn àrâm.
- 90 Âo, is nûn mân deñ, te hove achhâ kâm.”
Abdu'l-Ghanî bhâi thâ Hazrat dâ ik khûb :
Surâju'ddîn nân lajke dâ, oh har ik dâ mahbûb.
Sarwar jân de khauf ton watanon se hath dhoë ;
Makâm Nigâhe jâke kheme zan phir hoe.
- 95 Khorân pichhiâ chhađiâ othe bhî nân mûl :
Sane kabile Shâh nûn kîtâ jâ maktûl.

* Observe that *Shâh* and *Sâhib* here mean the Governor, elsewhere in this poem they mean the Saint.

San shahâdat Pîr dâ haigâ panj sau satar.
Sahîh is nûb mân le, ua kar tûn kuchh chalitar.

- Makâm Nigâhâ piñd hai pahâre par âbâd :
100 Andar us de kabar hai ; Sayyid Ahmad ne yâd.
Niche oh de khad hai barsâtî be-kâl.
Melâ us meñ hondâ hai Baisâkhî nûn har sâl.
Pânî wahâñ kam yâb sâ ; tihâfân kîti zârî :
Hazrat dî doâ te chashmâ ho gaî jârî.
105 Sidak wa yakîn se jo koî jâkar is meñ nahâvè,
Fazal Ilahî, yaman Walî te, jald shifâ un pâvè.

- Ik same ik ghâr jâ Hazrat majlis kî.
Dhig phaṭkar sir utte jhab girne nûn thî ;
Hath apnâ Pîr Sâhib ne niche se jâ dhariâ,
110 Shikâf wahâñ dâ jitnâ hoâ sâ, utnâ hi rah ghariâ.
Shakal musallis ab hai ghâtî men maujûd :
Uparoñ bahut farâkh hâi, âkhir jâ mafkûd.
Panjâ dâ nishâu hai is dâ khûb ayân.
Jo châhe, so dekh le, hor shak ua ân.

115 Sayyid Ahmad nâm âp dâ wâlidain ne rakhiâ ;
Lakhdâtâ, Lâlâiwâlâ, lakab hûâ hai achhâ !
Sakhî Sarwar bhî âkhde jag vichhâni log :
Sarwar Sultân kah mânude Jatt Chamâr har log.
Bhañâñ eh dê Sayyid dî jân se karan kabûl :
120 Wâli apnâ jânde eh firkâ majhûl.

'Abdu'llah eh hî nazm banâi : oh hundâ hai âsî.
Allah oh de hâl par rahmat bhajeñ khâsî !

TRANSLATION.

The God of all creatures is the Lord, Merciful and
Forgiving.

He hath sent His prophets to His servants at all times,
To show to all His grace and gifts and kindness,
To show them that He is Almighty and Omnipotent.

- 5 His servants know well His orders and iuterdicts,

And he that turneth his face from Him shall dwell in Hell!

He made His creatures of different kinds that all might call on Him!

The Lord, the Creator, giveth their daily food to all !

In the beginning of the Fifth Century, or at the end of the Fourth,*

- 10 Disturbances arose in Arabia and afterwards became general.+

There was much bloodshed and robbery on all sides,
And peace, security and happiness struck their tents.

So Zainu'l-âbidîn, the father of Sayyid Ahmâd, left his country,

And leaving Arabia settled‡ at Shaikot§.

- 15 There is no doubt nor suspicion at all as to the Saint having been a Sayyid :

Know him to be a Hussainî Sayyid, and of the female line from the Prophet.||

Pîrâ, the head-man of Shaikot, in his faith and assurance,

Gave his elder daughter in marriage to the Saint (Zainu'l-âbidîn) with gladness.

* i. e. A. H.; this gives us the beginning of the XIth Century A.D.; See Vol. I., p. 66.

+ This reference is intelligible : A.H. 467 to 512, or A.D. 1075 to 1118, the period covered by the reigns, more or less nominal, of the 'Abbâsî Khalîfas of Baghdâd, Al Muqtadî B'illah and Al Mustazâhir B'illah, under the real sway of the powerful Saljûqs, Jalâlu'ddin Malik Shâh (1072-1092) and Sultân Barkayâraq (1092-1104), was indeed a period of disturbance. It saw the rise of the Crusades in Syria owing to the excesses of Malik Shâh at Jerusalem, the struggles there under the Fâtimî Khâlifa of Egypt, Mustâ'âlî B'illah Abû'l-Qâsim Alîmad (1094-1100), the decline of the great Saljûqî Empire on the death of Malik Shâh, and the rise and power of the Assassins or Ismaîlias under Hasan Sabbâh, the Old Man of the Mountain (1089-1124).

‡ Lit., drew breath.

§ Should be Shâhkot; see Vol. II., p. 118.

|| i. e. a descendant of Hussain, son of 'Alî, and grandson of Muhammad through his daughter Fâtima; see Vol. II., p. 154.

His younger daughter Pîrâ gave in marriage to the
Khors.*

- 20 (The Saint) dwelt in the village and took to ploughing.
Pîrâ's only descendants were through those two daughters,
And they all took their shares through those two.

When Sayyid Aḥmad was born in the Saints' house,
The jealousy of the cousins increased apace.

- 25 Sakhî Sarwar had kindly feelings towards his brethren,
But they continually kept enmity in their hearts.
In despair (the Saint Sarwar) left his home and went
to the City of Baghdâd,
And was filled with the blessing and communion of the
Saints.

Shahâbu'ddîn Soharwardî, whom they call the Saint of
the day,

- 30 Benefited him much with his blessing and companion-
ship.

Maudûd Chishtî lived then, whom they call the World-
saint;—

From serving and honoring him he obtained grace in
his heart.†

When an eager desire for his home came into his heart
Sayyid Aḥmad

Left the City of Baghdâd and pitched his tent at Dhaun-
kal.‡

- 35 The miracles and mysteries of the Saint became known
to the world,
And the hearts of many people were filled full of grace.
When the Saint went to Shaikot his brethren raised up
a disturbance,

* See introduction.

† Shahâbu'ddîn Soharwardî of Baghdâd, flourished A.D. 1145-1232.
Khwâja Maudûd Chishtî died at Chisht in 1153.

‡ Near Wazirâbâd in the Gujrânwâlâ district.

And the natural jealousy of those people again gathered strength.

- 40 The Khors assembled at that place and made a plan,
(Saying) : "Send him to slay a lion : he will slay or be slain."

The great Saint slew the lion with his slipper!*

Then the inward fire of the brethren increased doubly.

The Khors went to the Governor and thus cried out :

"Put Sayyid Ahmad into prison, that we may be rid of him."

- 45 The Governor of the City of Multân, on hearing these words,

Sent a messenger quickly to seize the Saint.

As soon as the Sayyid put his foot within the boundary of the City,

The Governor was seized with a great desire to meet him :

Because a sign had been given to that Governor of the day,

- 50 That he would lose his prosperity if he showed any disrespect to the Sayyid.

When the Saint put his foot in the Court,

The courtiers, great and small, laid their heads at his feet !

The Governor of the day honoured him and quickly embraced him,

And brought him as a gift an Arab horse and royal robes.

- 55 The Saint greatly objected to taking a gift,

But the Governor persuaded him with sweet words.

Sakhî Sarwar was honoured and the Khors ashamed.

There was weeping in the house of the Khors and joy in the house of the Sayyids.

On the road a band of *faqîrs* met him,

- 60 As the Sayyid was returning home from the Court.

* Cf. Vol. I., p. 95.

They begged (of him, saying) : " We are hungry, give us something to eat ! "

Else it will be very hard for us to live."

Said the saint : " It is the wide jungle, but I hesitate not ;

Come with me to Shaikot and eat your fill."

65 " Thy name is Lakhdâtâ, known to the Four Quarters (of the Earth),

Grant us thy horse and robes and make us happy."

He gave what they desired and went homewards.

The *faqîrs* slew the horse and put it on their hearths (to cook it).

They ate the flesh of the horse, and made themselves breeches of the clothes :

70 And then they repeated the prayers for thanks to the Lord Sayyid Ahmad.

When the Khors saw this they went and told tales to the Court (saying) :

" The Sayyid did not at all value the (Governor's) gifts.

He has given the horse to *faqîrs* to eat.

What more can we say of the doings of the Sayyid's son ?"

75 The Governor sent a messenger to fetch the Sayyid.

And the Governor said : " Let him bring the Arab horse with him ! "

When the Saint heard the order,

He raised his hands and said again and again : " O God,

Thou art Mighty and Merciful, I am but poor and miserable :

80 Raise this horse to life; I have no resources (but in thee) ! "

The horse became alive and the Saint was happy.

Giving thanks to God he became very happy.

When he entered the Court with the Arab horse,

The Governor of Multân greatly honoured him.

85 Seeing this miracle, he had no alternative

But to give him his own daughter Bâi in marriage !*

After the Sayyid's son had married he came to Shaikot,
And the Khors met together and made this plan :

"As long as he is alive we shall have no peace.

90 Come, let us slay him and we shall prosper."

The Saint had a good brother 'Abdu'l-Ghanî,
And Surâju'ddîn was the name of his Son, beloved
of all.

Sarwar from fear of his life washed his hands of his
house,

And went and pitched his tent at Nigâhâ.

95 Even there the Khors did not cease to follow him,
And slew the Saint with his family.

The date of the Saint's martyrdom is five hundred and
seventy.+

Know this for truth and doubt it not.

Nigâhâ is a village in the hills :‡

100 In it is his tomb :remember, Sayyid Aḥmad's.
Beneath it is a ravine in the rains.

Every year in Baisâkh a fair is held there.

There was a scarcity of water and the thirsty (pilgrims)
cried out ;

And a spring arose by the prayer of the Saint.

105 Who goes and bathes there in faith and assurance,
By the grace of God and the favour of the Saint, will
quickly be cured.

Once the Saint held an assembly in a ravine,
And (the rocks) were ready to fall on his head ;
When the Saint placed his hand beneath them,

110 The ravine remained as it was made.

The triangular appearance of the pass still remains;

* See Vol. I., p. 95; Vol. II. p. 116ff. and 131.

+ i.e. 570 A.H. or 1174 A.D.

‡ See Vol. I., p. 66.

Wide at the top and narrow at the bottom.
The mark of the (Saint's) hand is clearly visible.
Those that wish can see it and have no doubts.

- 115 Thy parents called thee Sayyid Ahmad,*
Lakhdâtâ and Lâlâiwâlâ are thy noble titles!
The people, too, call thee Sakhî Sarwar in the world,
And all the Jatts and Chamârs worship thee as Sarwar
Sultân.
- 120 The bards acknowledge thee for a Sayyid with their lives,
The poor bards knowing thee for their patron.

'Abd'ullah made these verses, thy sinful servant.
May God have special mercy on him !

II.

TEXT.

Awal gâwân Sache Allah :
Hazrat lendâ Bahisht muhalla :
Maullâ mânēn jeh dî gallâñ :
 Oh Pîr maiñ phariâ.

- 5 Sarwar Dhadâ donoñ bhâî
Nâl Khorâñ de sânj rachâî ;
Nadî kinâre kanak bijâî.
Viyâh Nadî de utte rahinde.
 Khet Pîrâñ dâ hariâ.

- 10 Kanakâñ pakiâñ Chet Basâkhî.
Khorâñ Pîrâñ ghalle râkhe.
Khorâñ de sab râkhe mâre ;
 Sarjâ zor kariâ.

- Khorâñ milke matâ matâiâ :
15 "Râkh ghallo Sayyid jâiâ ;
Sarjâ us nûn mâr mukâve :
 Sâdâ mantar phuriâ!"
Pîr kharâwâñ, hath musallâ,
 Pîrâñ pâhrâ kariâ.

* The bard now invokes Sakhî Sarwar.

- 20 Kar 'B'ismi'llah' khaṛān ik mare ;
 Sarjâ dhere kariâ.
 Kanak pakîān; hâle paindi :
 Khorân Pîrân de pâs jânde :
 " Bâdshâhân de daftar bharnî ! "
- 25 Shâh dâ pallâ phaṛiâ.
 Ralke Khorân dittâ tânâ :
 " Nâl sâde chalo, Sultânâ ;
 Bâdshâhân dâ bharo khazânâ ;
 Dastak sânûn phaṛiâ ! "
- 30 * Âbî, Jodhâ, Sânwan, Kakku,
 Chauhân bâr, uṭhâiâ Makkû :
 Pîr nûn pharke nâl le chale.
 Eh kî auguu kariâ ?
 Gaṛh Multânoñ Pîr chale ;
- 35 Chham chham barsan nûr tajale.
 Bâhlâu Khorân dâu na chale :
 Maullâ hondâ jeh de Walî.
 Nâl Khorân de turiâ.
 Darbâr vichh jad rakhiâ pair :
- 40 Jithe pair te ohte khair.
 Nahânî nazaroñ Ghanân Pathânâ :
 " Gajjâ Pîr hai, raṭak sadânâ.
 Barâ karam kîtâ, Sultânâ."
 Uthke Bâdshâh bhî miliâ.
- 45 Ghan Pîr baheñ barâbar :
 Hor rahan sab khaṛiâ !
 Bol Khorân dâ raddî paindâ :
 Sayyid ghore charhiâ.
 Tâzî ghoṛâ te nâl joṛâ
 50 Pîrân age dhariâ.
 Sayyid kahindâ : " Suno, Bâdshâhâ,
 Mainûn Maullâ de parwâhâ.
 Maiñ kî jânâ tûṭâ lâhâ ?
 Tâzî Allah bakhshe :

* This line explains the allusions at p. 95, Vol. I., and at Vol. II., p. 118.

- 55 Kam Sâin dâ kariâ !”
 Fakîrâu ghatte ân sawâlân :
 “ Ghoṛâ deh Bâdhshâhanwâlâ.”
 Tâzî ghoṛâ te nâl joṛâ
 Pîr te Malangân phariâ.
 60 Sakhì Sarwar dî ‘dhan dhan’ hoī :
 Malangân mile munâ mangî dhoī.
 Shukar Khudâ dâ karke Sarwar
 Watan des nûn turiâ.
 Kar ‘B’ismi’llah,’ paṛh takbîrâu,
 65 Fukrâ hukm Sharâ dâ kariâ.
 Degân bhariâ uṭhe jawâne :
 “ Sar-mukh tere dûheñ jahâne !”
 Langân lîâñ phâṛ dîwâne ;
 Rajje fakîr deñ doâñ :
 70 Darûd Nabbî par paṛhiâ.
 Khor chughal Darbâre âiâ :
 “ Tâzî terâ Pîr khilâiâ.
 Terâ dittâ yâd na lâiâ :
 Chit kisî na dhariâ.”
 75 Sayyid utte âhdî thâve :
 Sayyid Râo nûn Bâdshâh bulâve.
 Kakkî cbaṛhkar Pîr phir âve ;
 Oho ghoṛâ tân ban âve :
 Nîlâ Tâzî hariâ !
 80 Ralke Sayyid karan pukârâ :
 “ Sunîye, Muhammad, Châron Yârâ,
 Eho ghoṛâ hoe sârâ,
 Nîlâ Tâzî hariâ !”
 Had cham chun kîtâ dherâ :
 85 Jânde kalam Malâik morâ.
 Azrâl phir ândî jindri :
 Sâbit ghoṛâ baniâ !
 Oh ghoṛâ le âiâ :
 Bâdshâh kahe : “ O Khudâ yâ ! ”
 90 Ghaniâu wazîrân Shâh nûn samjhâiâ :
 Bâdshâh ne dôlâ dekar,

- Niyat khair phir paṛhiā.
 Bol Khorān dâ raddî paindâ :
 Sayyid ghoṛe charhiā.
- 95 Shakar waṇḍî, hoī shâdî ;
 Niyat khair paṛhiā Pîrzâde,
 Bâi bakhshî kaul zabâni.
 Sayyidzâde Bâi dî banî joṛî,
 Jo rang sabhî baniâ !
- 100 Lâl, jawâhir, motî, hîre,
 Lâgîān nûn pahinâe chîre.
 Sayyid dî jad shâdî hoī,
 Dhol damâmâ dhariâ.
 Shâdâ bharâîn nazam banâî :
 105 Bhâlân vichhoî hurmat pâî.
 Nau nidh, bârâîn sidh ho gaiâî :
 Har sâl Nigâhe turiâ !

TRANSLATION.

- First I sing the True God :
 (Secondly) the Prophet* that dwelleth in Heaven :
 (Thirdly) whose prayers God heeds,
 I worship that Saint.†
- 5 Sarwar and Dhadâ,‡ these two brothers,
 Made a partnership with the Khors,
 And planted wheat by the river bank.
 They dwelt on the banks of the River Biyâs.§
 The field of the Saints prospered.
- 10 The wheat ripened in Chet and Baisâkh.||
 The Khors and the Saints sent their field-watchmen.
 The watchmen of the Khors were all slain,
 For the lions were furious.
 The Khors met and made a plan, (saying) :

* i.e., Muḥammad.

† i.e., Sakhî Sarwar.

‡ Dhadâ was own brother to Sarwar : see Vol. I., p. 75, &c.

§ A gratuitous assumption on the part of the Jâlandhar bard, who seems to know of no other important river.

|| i.e., in March and April.

- 15 "Let us send the Sayyid's son as a field-watchmen,
 That the lion may slay him,
 And our charm prosper!"
 The Saint with his sandals on and his praying-carpet
 in his hand,
 Kept the watch.
- 20 Saying, 'In the name of God,' with one blow of his
 sandal
 He overthrew the lion.
 The wheat ripened and the tax was due,
 And the Khors went to the Saint (saying):
 "Pay (the taxes) to the King's office!"
- 25 And they seized the Saint's skirt.*
 Together the Khors reproached him, (saying):
 "Come with us, (Sakhî Sarwar) Sultân,
 And pay into the King's treasury,
 For the summons has reached us!"
- 30 Âbî, Jodhâ, Sânwan, Kakkû,
 The four brethren, took Makkû (with them), †
 And seizing the Saint took him (also) with them.
 How great a sin they committed!
 The Saint went to Multân fort, and
- 35 Heavenly glory shone upon him.
 The plan of the wicked Khors did not flourish
 Against him whose Lord was God.
 He went with the Khors.
 Wherever in the Court (the Saint) placed
- 40 His feet, there was blessing.
 Ghanâ the Pathân cast a side-look at him saying :
 "The Saint is a warrior and hath called up a host.
 O Sultân, thou hast done me a great kindness."
 And the King got up to greet him.
- 45 Ghan and the Saint sat down together,
 While all the rest remained standing !

* i.e., pressed him to make all the payment.

† These five were the Khors and cousins of Sakhî Sarwar.

The words of the Khors were thrown away,
 And the Sayyid mounted a horse,
 An Arab horse and a suit of apparel
 50 Were brought before the Saint.
 Said the Sayyid : " Hear, O King,
 I heed (only) God.
 What know I of loss or gain ?
 God hath granted this Arab horse :
 55 It is God's doing ! "

A crowd of *faqīrs* came and begged (of Sarwar, saying) :
 " Give us the Royal horse."
 The Arab horse and the suit of apparel
 The Malangs* took from the Saint.
 60 They spake well of Sakhī Sarwar,
 And the Malangs obtained what they asked.
 Giving thanks to God, Sarwar
 Returned to his native land,
 Saying ' In the name of God' and the (proper prayers)
 65 The *faqīrs* acted according to the Law.†
 Filling the cauldrons they stood up, (saying) :
 " Mayest thou be honored in both worlds (O Sarwar) ! "‡
 The estatics tore up the raiment,
 And being satiated the *faqīrs* gave thanks,
 70 And prayed to the Prophet.
 The Khors told tales in the Court, (saying) :
 " The Saint hath eaten thy Arab horse.
 He hath not remembered thy gift,
 Nor valued it at all." †
 75 Messengers were sent to the Saint,
 And the King sent for the Lord Saint.
 The Saint came back on (his mare) Kakkī†
 And then the horse was restored ;
 The grey Arab was flourishing !

* Properly a sect of mendicants who, through one Jaman Jatī, are followers of Badiū'ddīn Shāh Madār of Makkānpur (1350-1433 A.D.)

† i.e., they killed the horse for food in the orthodox way.

‡ See *ante* in all the legends of Sarwar, *passim*.

- 80 The Sayyids had met and called out :
 " Hear O Muhammad, and ye his Four Friends,*
 May this horse be made whole,
 And the grey Arab flourish!"
 They collected the bones and skin into a heap,
- 85 And the pen of the Angel (of Death) turned back.
 Azrâîl † gave him back life,
 And the horse was made whole !
 (The Saint) brought the horse :
 Said the King : " O my God!"
- 90 The ministers together explained to the King (what
 he should do),
 And the King gave him (his daughter) in marriage,
 And married her to him lawfully.
 The speech of the Khors came to naught,
 And the Sayyid mounted the horse.
- 95 The sugar was distributed‡ and the marriage com-
 pleted,
 And the descendant of Saints performed it lawfully.
 (The King gave his daughter) Bâî§ according to his
 spoken promise.
 A match was made between Bâî and the Sayyid's son,
 The fairest match of all !
- 100 Rubies, jewels, pearls and diamonds,
 And bright turbans were given to the hangers on.
 When the Sayyid was married
 The great and small drums were sounded.
 Shâdâ the bard made this poem,
- 105 And obtained honor among his brethren.
 He obtains the nine riches and the twelve enjoyments,
 That goes yearly to Nigâhâ !

* See Vol. II., p. 502.

† The Muhammadan Angel of Death.

‡ In token of the completion of a marriage it is usual to hold a feast, but when this for any reason is not practicable, sugar or dates are distributed among the relatives and guests instead.

§ See former stories of Sarwar, *passim*.

III.
TEXT.

- Bhâî Pherû Bahman thiâ ;
 Na oh dâ put, na oh dî dhâ.
 Kangâl kalânc hō jâne kâran,
 Man vichh nazar manâwandâ :—
- 5 “Je Mere ghar dhan put hove,
 Terî jag vichh, Pirâ, ‘dhan dhan’ hove.
 Makâm banâwân :
 Nit dîve jalâwân :
 Eh mere mau âwanda.”
- 10 Jad Allah oh dî âs puchhâî,
 Pîr Sâhib ne hurmat pâî.
 Jhañdâ gadîâ : makâm banâiâ :
 Sohle nit oh gâwandâ.
 Bare put dâ biyâh rachâiâ :
 15 Sikhâî de ghar biyâhan âiâ.
 Kurmâî oh nûn tânâ mâtî :—
 “Bâjh Sat Gur kyûn sîs niwâwandâ ?”
- Daulat dî gharûr se
 Na sújhî oh nûn dûr dî.
- 20 Dhîmâî gârâ dhuwâke,
 Makâm dâ bûhâ chanwâwandâ.
 Ghar vichh Devî nâr, jî :*
 Deve matâî tân kari pukâr, jî.
 “Oh tân jodhâ Pîr hai,
- 25 Jeh dî tûn kâr miñâwandâ !”
 Munde kahinde : “Bâpûâ !
 Kâh nûn kandâî piteñ, pâpîâ ?”
 Dhodâ châbuk märke,
 Pherû nûn chit âwanda.
- 30 Bahman dî akal mâtî gaî :
 Har dam oh nûn phaṭkâr paî.
 Jad oh dî dehî phaṭ gaî ;
 Kâyâ dâ rang batâwandâ.

* *Jî*, Sir, addressed to audience has not been translated : see in many previous legends.

- Raṛdâ pairoñ gî :
 35 Ujâre jâke piâ, jî :
 Jânde sang dekhkar,
 Sangân dî wal oh âwandâ.
 Âiâ mâm sujâl, jî :
 Sangân dî paindî châl, jî.
 40 Tobâ kîtî badkâr te :
 Sharm âiâ bahut phaṭkâr te :
 Darbâre sîs niwâwandâ.
 Âwâz âî : “ Bâhmanân,
 Nâ pâpî honde jâwanân.
 45 Chashme jâke nahâ tûn :
 Kâyâ dâ rang banâ tûn :
 Apne karne dâ phâl pâwandâ.”
 Jâd Bahman achchhâ hoîâ,
 Phir zârî karke roîâ :
 50 “ Maiñ khwâr hondâ bahut sâ, jî ;
 Tuhâ nûn raham hun âwandâ.”
 Phir jab tak rahiâ jiû dâ,
 Pîr dî sifat karniû dâ.
 Oh dî sev karan bahir na thiûdâ :
 55 Har sâl Darbâr meñ jâwandâ.
 Nihâlâ, khûb banwâiâ makâm, jî :
 Âve mulk jahâñ, jî.
 Tîrath baniâ is dâ thân, jî :
 Lâhor ilâkâ jâwandâ.

TRANSLATION.

Bhâî Pherû was a Brâhman,
 That had nor son nor daughter.
 As he was poor and hungry,
 He made a vow in his heart :—
 5 “ If a good son be born in my house,*
 Thy praises shall resound in the earth, O Saint
 I will build thee a shrine,
 And light thee perpetual lamps :
 This is in my heart.”

* Prayer addressed to Sarwar.

- 10 When God granted his desire,
 There was honor to the Saint.
 He raised up a standard and built a shrine,
 And songs of praise were perpetually sung.
 He arranged for the marriage of his elder son,
- 15 And married him among the Sikhs.
 His brother-in-law reproached him (saying):
 “Why bowest thy head to any but the True
 Gurû.”*
- In pride of wealth,
 He could not see ahead.
- 20 Collecting bricks and mortar
 He closed up the door of the shrine.†
 He had a wife at home called Devi,
 And she called out to him advisedly:
 “He is a valiant Saint,
- 25 Whose worship thou art blotting out !”
 Said his boys: “Father !
 Why dost pull down the (shrine) walls, O sinner ?”
 Dhodâ beat him with a whip,‡
 And made Pherû remember (his vow).
- 30 The Brâhman lost his senses,
 And was cursed at every breath.
 Then his body broke out (into sores),
 And his body changed color.§
 He crawled on his feet,
- 35 And went into the wilds.
 He saw a party going (to Sarwar’s shrine)
 And he joined the party.
 It was the cold season,
 And the party went on their way.
- 40 He repented of his sin,
 And was much ashamed of the curse (upon him),
 And bowed his head in the shrine.

* i.e., Gurû Govind Singh, the founder of the modern Sikhs.

† That he had built to Sarwar, i.e., he became a Sikh.

‡ Cf., Vol. I., p. 76. § i.e. he became a leper.

There came a voice, (saying) : “ O Brâhman,
Be no longer a sinner.

45 Go and bathe in the fountain,*
And the color of thy body shall be restored,
 And thou shalt win the fruit of thy deed.”

When the Brâhman became well

He again wept bitterly (saying) :

50 “ I was a great sinner,
 And now thou (O Saint) hast had mercy.

And now as long as I live,

Will I praise the Saint.

I will do nought but serve him,

55 Going yearly to his Shrine.”

O Nihâlâ,† well did he build the shrine,

Whither all the world goes.

The (Saint’s) home he made into a place of pilgrimage

Whither the people of Lâhor‡ go.

* Cf., Vol. II., p. 214. The bard explains that to the North-west of Nigâhâ are two or three small springs rising out of the water made by the Saint’s horse !!

† The bard addressing himself; see Vol. I., p. 66.

‡ i.e., of the Panjâb.

No. LIV.

THE FOUNDING OF BASTÎ SHEKH DARVESHP AS RELATED BY A BARD FROM JÂLANDHAR.

[This is a typical legend of local history and serves to confirm much that has been already said at pp. 158-159 and p. 175ff of this volume as to the history of the Saints of Jâlandhar. It is to be noted that the date of the foundation of Bastî Shekh Darveshp is here given as A.H. 1026 or A.D. 1617, and that this agrees with the usual historical date.]

[The poem also gives a list of the Jâlandhar Bastîs past and present, which is worthy of note.]

TEXT.

KAIFIYAT ÂBÂDÎ BASTÎ SHEKH DARVESHP.

Awal hamd Khudâwand dâ, lâkh darûd Nabbî nûn;
Hâl âbâdî Bastî Shekhâñ pher sunâwâù tainûn.

- Shekh Darveshp, Pîr Pathânâñ, Kânîyûn hoe udâsî;
Pîr Walî te rukhsat le Jâlandhar hoe bâsî.
5 Hazîra Bijli Khâñ de pâs jo jangal sâ ghanerâ,
Ethe âke Shekh Sâhib ne apnâ kîtâ derâ.
Lođî log, sharîr admî, un se larne lâge :
Shekh Sâhib ne apne derâ rawân karde âge.
Theh Lohârî, jis jâ utte hun haigî âbâdî,
10 Malikâñ pâson mol leke dil men kîtî shâdi.
Malikâñ log sharârat-peshâ aisâ kahir machâiâ,
Jitnâ makân din nûn bandâ, râtî âke duhâiâ.
Shekh Sâhib kî naubat nâlish hâkim tak jab âi,
Siâsat shâhi pâkar Malikâñ akal thikâni âi.
15 Jahângîr dâ ahad sî, aur san sâ das sau chhabbi :
Târikh âbâdî Bastî Shekh dî Tazkira vichhoñ labhf.

Jahângîr dâ bañâ shahzâdâ jo sâ Shâh Jahân,
Wazîr Azam sâ us dâ, yâro, Miyân Sâdu'llah Khâñ.
Murîd sachâ sâ Hazrat dâ eh bandâ Musalmân :

- 20 Bâdshâh kî khidmat vichh yûn kîtâ us bayân :
 “ Murshid kâmil merâ haigâ Hazrat Shekh Darvesh ;
 Jâlandhar de ilâke vich rahindâ oh hamesh.”
 Bâdshâh fakir-dost ne us vele farmâiâ :
 “ Shauk milan kâ un kâ mere dil vich bahut samâiâ.”
- 25 Dêrâ shâhî jin dinoñ Jâlandhar âiâ neye,
 Wazîr Âzam ne araz karî, jâ Hazrat wakt sawere.
 Bâdshâh ne hukm hazûrî Shekh Sâhib nûn bhejâ :
 Shekh Sâhib ne araz kiâ ki, “ ânâ merâ be-jâ.
 Manne hukm Hazûr Anwar te sânuñ nahîn inkâr :
 30 Darbâr Khudâ da chhađnâ buh haigâ dushwâr.”
 Nuktâ mauzûn fakîr dâ jo suniâ Shâhanshâh,
 Jâgîr muâfi bakhshish kîtî us dam khâtirkhwâh.
 Mughalân shâhî ahad tak ba-hâl muâfi rahî :
 Sikhân shâhî daur meñ muâfi jâtî rahî !
- 35 Rauza masjid Shekh dî umdâ hai tâwîr :
 Zâir log âkhde : “ Hainge be-nazîr.”
- Pahile Hazrat âe the sane kabile âp :
 Murid barâdar â gae, karke bahut shitâb.
 Basti Hazrat Shekh vich jad na rahî sarmâi,
 40 Bâhir nikal har ik ne, Basti naî basâi.
 Bârâh Bastiân gird Jâlandhar jâg vich hain mashhûr.
 Tîn dâ kujh nishân nahîn, nau maujûd zarûr.
 Babâkhel te Dânishmandâi, Basti Ghazâi pachhân :
 Basti Naî te Shâh Kulî, Pîr Dâd dî jân :
 45 Satvîn Basti Bahrâm Khân ne apne se basâi :
 Matthû Sâhib dî athvîn, navîn Shekh dî âhi.
- Sarbuland ne nazm banâi, Sâhib hukm sâ kariâ.
 Rabbâ us nûn jînudâ rakhâ hazaroñ wariâ !
 Eh mere doâ hai : ‘ Ai Miyân Shekh Darvesh,
 50 Sidkâ jiviâ us dâ kâim rahe hamesh !’

TRANSLATION.

STORY OF THE FOUNDATION OF BASTI SHEKH DARVESH.

First praise to the Lord and a thousand prayers to the
Prophet (Muhammad),

And then I will tell you the story of the foundation of
Bastî Shekh (Darvesh).

Shekh Darvesh, the Pathân Saint, wearied of Kâniyâñ,*
So he took leave of Pir Walî † and settled at Jâlandhar.

- 5 There was a great jungle near the tomb of Bijlî Khân,
And going there the Saint pitched his camp.
The wicked Lodîs began quarrelling with him,‡
And the Saint started onward with his camp.
The ruins of Lohârî,§ which are now populated,
- 10 He bought from the Maliks,|| and was happy in his heart.
The quarrelsome Maliks raised such a disturbance,
That they threw down at night as much as he built up
in the day.
An opportunity of complaint to the ruler came to the
Saint,
And the Maliks owing to his punishment came to their
senses.
- 15 This was in the days of Jahângîr, in the year one thou-
sand and twenty-six.¶
The date of the foundation of Bastî Shekh (Darvesh) is
written in the Annals.**
Jahângîr's elder son was Shâh Jahân,

* i.e., Kâni Kurâm : see Vol. III., p. 179.

† For this saint see Vol. III., p. 175.

‡ By "the tomb of Bijlî Khân" is probably meant the ruined mosque at Kot Bâre Khân, a deserted suburb of Jâlandhar, formerly belonging to the Lodîs in the District. The Lodî Pathâns of the Jâlandhar District were formerly a family of much importance and undoubtedly did sell lands to the present proprietors of those parts.

§ Meaning the lands of the Lohârî Pathâns.

|| The Maliks are Muhammadans claiming Râjpût descent and
belonging to Jâlandhar town. ¶ i.e. A.D. 1617.

** The book meant is the *Tazkirât-i-Raushanâd*, translated in the *Journal of the Asiatic Society of Bengal* for 1878. This book, however, refers to the doings of another branch of the Ansârî Shekhs, to which family Shekh Darvesh belonged. See the genealogy at p. 159 *ante*.

And his Chief Minister, friends*, was Miyân Sa'adu'llah Khân.†

He was a true follower of the Saint, was this Musalmân servant (of God),

20 And he thus spake to the King :

“ My perfect guide is the Saint Shekh Darvesh,
That ever dwelleth in the Jâlandhar District.”

The King, the friend of *faqîrs*, said at once :

“ I have a great desire to meet him in my heart.”

25 On the day that the royal camp approached Jâlandhar,
The Chief Minister came early to the Saint to talk with
him.‡

The King sent a command of invitation to the Saint,
And the Saint answered : “ It would be wrong for me
to come.

I have no intention of disobeying the commands of
Your Illustrious Highness,

30 But it is an evil thing to leave the Court of God.”

When the Emperor heard the appropriate reply of the
Saint,

He at once became his supporter and gave him a free
grant (of land).

During the Mughal rule the grant remained free,
But under the Sikh rule it went in a raid !

35 There is a fine mosque and tomb built to the Saint,
And visitors say that it is unequalled.

First the Saint himself came (to Jâlandhar, only) with
his family ;

- * Addressed to the audience.

† Sa'adu'llah Khân is otherwise said to have been a follower of Shekh Bazid, or Pîr Raushan, a relative in the previous generation of Shekh Darvesh and much better known : see genealogy at p. 159 *ante*. For Pîr Raushan's descendants he procured a feof near Âgrâ, and one of them restored much later the shrine of Shekh Darvesh. That is all the historical connection there really appears to be between Shekh Darvesh and Shâh Jahân's great minister.

‡ This means that he paid him special honor according to eastern custom.

Then his relatives and supporters quickly followed.
When the Bastî of the Holy Saint could not hold
them,

- 40 They all went away and founded new Bastîs.
There are twelve (such) Bastîs round Jâlandhar famous
in the world.
Three have disappeared, but nine remain.
Bâbâkhel, and Dânishmandân, and Bastî Ghazân,
Bastî Naî and Shâh Qulî's, and Pir Dâd's;
45 The seventh Bastî Bahrâm Khân himself founded;
The eighth is Matthû Sâhib's, and the ninth is the
Saint's.

Sarbuland * made this poem, as the Saint directed him.
May God keep him alive for a thousand years !
This is his prayer ! "O Miyân Shekh Darvesh,
50 Mayest thou ever remain in prosperity !"

* The name of the bard.

No. LV.

SAYYID ÂSMÙN OF BÂRHÂ BÂVÍN, AS RELATED BY A BARD FROM THE KAPURTHALA STATE.

[This legend evidently has reference to the doings of some member of the celebrated Bârhâ Sâdât, or Sayyids of Bârhâ, but which particular Sayyid is here meant I have been unable to find out. It is more than probable that the bard has mixed up several stories.]

[The story in this legend is shortly as follows: Sayyid Âsmûn, son of Sayyid Akbar Shâh, Governor of Sarhand (Sirhind), who appears with the alias of Mîrân or Mir Sayyid Bukhârî, was summoned to Court by his master, the Emperor Shâh Jahân (1628—1658 A.D.), on account of his having been absent therefrom for 12 years. A courtier named Qutb Shâh was sent to fetch him, and on the road managed to make him believe that the Emperor was about to imprison him for centumacy. This resulted in a disturbance being created at the Court at Dehli, and ending in the death of Sayyid Âsmûn. The hero is described by the bard as coming from Bârhâ Bâvîn near Sarhand.]

[This tale in its general outline is one told properly of Khân-i-'Âzim or 'Âzim Khân, otherwise Mirzâ 'Aziz Muhammad Kokâ, or Kokaltâsh, the foster-brother and friend of the Emperor Akbar. 'Âzim Khân was Governor of Gujarât, and after he had been 10 years absent from Court, Akbar sent for him in 1592, but on his way thither he was persuaded that the Emperor was unfriendly, so instead of proceeding onwards he went to Makka. After a while he returned and was received back into favour, and on the death of Akbar opposed the succession of Jahângîr in favour of the latter's son Khusrav. In 1623 Jahângîr had him imprisoned at Gwâlior, but he died eventually at peace at Ahmadâbâd in his old Government of Gujarât in 1624.]

[Historically Sayyid Mîrân Bukhârî was a scion of the Bukhârîs, a quite distinct family to that of the Bârhâs, being the son of Sayyid Muhammârik. His son Sayyid Hâmid was a firm supporter of 'Âzim Khân, and his grandson Sayyid Kamâl supported the Sayyids of Bârhâ, and in fact helped to save them from destruction, when they attacked Khusrav at Bhairon-wâl near Jalandhar in 1605 on behalf of Jahângîr. This is the fight which is apparently alluded to by the bard, the chief hero of which was Shekh Farid Bukhârî Mortaza Khân. The Bârhâ Sayyids in command that day were Sayyid 'Ali Asghar Saif Khân and Sayyid Jalâl. Sayyid Jalâl was killed.]

[The mention of Qutb Shâh as the deceiver of Sayyid Âsmûn takes us to another story of the same time. Qutbu'ddin Khân Chisti Shekh Khûbû, the foster-brother of Jahângîr, was sent in 1607 by the Emperor to induce 'Alî Quli Istaljû Sher Afkan Khân to come to Court from Bardwân, so that the Emperor might seize his wife, Nûr Jahân, whom he coveted. It was intended to murder Sher Afkan, but a mistake was made in the plan, and Sher Afkan made a thrust at Shekh Khûbû and cut open his stomach (see legend, line 16). Both Sher Afkan and Shekh Khûbû were killed and the Emperor obtained Nûr Jahân.]

[Reading between the lines of the confused tale presented in this Legend of Sayyid Âsmûn we seem to find allusions to all the above facts.]

*The Insurrection (Juddh) of Sayyid Âsmûn of
Bârhâ Bâvîn in Sarhand.*

Sayyid Âsmûn's father, Sayyid Akbar Shâh, was appointed Governor of Sarhand (Sirhind) by Shâh Jahân, King of Dehlî, and when Sayyid Akbar Shâh died, Sayyid Âsmûn was appointed in his place, though only twelve years of age.

For twelve years he did not go to the King to pay his respects. At the Royal Court there was a Nawâb, Qutb Shâh by name, who told the King that Sayyid Âsmûn had not come to pay his respects from the date of his accession twelve years since: nor had he paid any tribute. The King thereupon ordered him by some means to arrest the Sayyid. Qutb Shâh accordingly went to Sarhand and after a while induced Sayyid Âsmûn to visit him, and told him that out of friendship for his father he warned him that certain persons were speaking ill of him to the King for not having visited the Royal Court from the day that his father had died.

On Qutb Shâh's advising him to accompany him to the Court, Sayyid Âsmûn asked him: "Suppose I go there and there is a disturbance, what then?" On this he swore an oath on the *Qurân* that no harm should come to him. But a pigeon's egg had been put into the *Qurân*, so that the oath was rendered valueless.*

Sayyid Âsmûn took 500 horse with him and set out for Dehlî with Qutb Shâh, and when he had reached Karnâl Qutb

* This is a noteworthy superstition.

Shâh became faithless to his oath. He placed a pair of silver fetters on a china platter (*chinî kî rikâbi*) before the Sayyid and said to him: "You had better put these on when you appear before the King."

"No," said Sayyid Âsmûn, "I will not put on the fetters. You must let me go on, even as you induced me by your promises to come so far."

"You have been in fault," said Qutb Shâh, "and without the fetters you will never have audience."

Said Sayyid Âsmûn: "If you had said this at my house I would have shown you that there are other kings (than Shâh Jahân), but by the grace of God I have still 500 horse by me."

So he went on towards Dehlî and had a fight with the Royal forces; but they were many, and, despite his bravery, Sayyid Âsmûn became a martyr.

KABIT.

Râkhe tain láj jab sakal Sahadâd ki, áp raushan hûe, Mîrân
Sayyid Bukhârî.*

*Áp raushan hûe, kalas sab ko dîe; kare târif, Mîrân, khalk
sârî.*

*Æ Pâthânu; Qurân áye dhare; khâî hai kasam, mil Chur
Yârî.*

*Dîn aur dunîd meñ sâch Qurân hai: bandhkar kamar kinî
tayyârî:*

5 *Sáje jawân Darbâr ke chalan ko dekhe hai bât mardon
thârî:*

*Jurâ sanjâe, aur râg, bakhtar jhûlen, morichâ laren sipâhî sâre.
Kot dâkhil hoë: samajh man meñ; parî karam kî rekh ná
tale târî!*

*Sayyid Âsmûn kahe: "Suno, Nawâbjî, aur mat karo ham
se ar bichârî.*

*Ham ále Rasûl, aulâd haiñ Alî kî: atal ná talenge Sayyid
Bukhârî.*

* For *Sâddat* (!)

- 10 *Tegh kî dhâr par mál bhar dûngâ, hovegî soû jo honhârî."*
*Chhû Sayyid kiá Ali ne bar dîd ; kamar se kâdh, lie kar
 kaṭârî.*
*Dîen do chár jab kaṭak Nawâb pe, hûe hai hayatî, aur lagî
 kârî.*
*Khalkat dekh kharî : Sayyid aisî kari ; bhâgo Nawâb le
 jân piârî !*
*Jahâñ bahut thî bhîr, tâhâñ chhîr-chhin men karî kyû : nâ
 le saki áñch thârî.*
- 15 *Pinjrá phût aur chhot sûrê parê hûi ; Darbâr men mâr
 bhârî.*
*Sanmukh lieñ aur dîen mil, âran ke khul gae pet, jaise pitâre.
 Shahîd hûe Mirâñ Sayyid Âsmûñ : balî kâb kî sifat qhâdi
 sañvârî.*

VERSES.

When thou didst preserve the honor of all the Sayyids,
 thou becamest thyself honored, O Mîrâñ Sayyid
 Bukhârî.

Thou wert honored and gavest gifts to all, and all the
 people praise thee, O Mîrâñ.

Came the Pathân, and placed the *Qurân* before him, and
 swore an oath (by it and) the Four Friends.*

The *Qurân* (makes an oath) true iu both worlds (and so
 the Sayyid) fastening on his sword made ready (for
 the journey),

5 And the people gazed at the great warrior going to the
 Court,

With chained falcons and music and flags flying and all
 the soldiers with their guns.

They entered the fort : and understand in your minds
 that the lines of fate cannot be blotted out !

Said Sayyid Âsmûñ : " Hear, my Lord, make no more
 plans with me.

* See Vol. II, p. 377.

I am of the house of the Prophet (Muhammad) and of the line of 'Alî: the powerful Sayyid Bukhârî draws never back.

- 10 I will fulfil my tribute on the edge of my sword, happen what may."

'Alî favoured the Sayyid, and drawing his dagger from his waist he took it in his hand.

He gave the Nawâb four or five blows, which endangered his life.

The people saw that the Sayyid so fought, that the Nawâb fled for dear life.

The crowd quickly fled from where it had collected, for it could not stand the (Sayyid's) attack.

- 15 The fort was broken and the warriors fell wounded, and there was a great fight at the Court.

They met and mixed and warriors' bellies were broken open like boxes.

Mîrân Sayyid Âsmûn became a martyr, and the bard sings his prowess in verse.



No. LVI.

SISPÂL AND PARDUMAN,

AS TOLD BY A WELL-KNOWN BARD OF BHARAUT
IN THE MERATH DISTRICT.

[This and the two following legends belong to the Kṛishṇa cycle. This one purports to relate a fight between Pradyumna, the son of Kṛishṇa by Rukmiṇī, and his kinsman Siśupāla, king of Chedi, resulting in the defeat of the latter. I do not know that this particular incident has the support of the classics in any way].

{Rukmiṇī, the daughter of Bhishmaka, king of Vidarbha (Berār), was betrothed to Siśupāla, and was carried off by Kṛishṇa; hence the life-long enmity between Siśupāla and Kṛishṇa. Kṛishṇa was the son of Vasudeva, a Yādava, and Siśupāla was the son of Damaghosha by Śrutadevā, sister of Vasudeva.]

[Dwārakā on the coast of Kāthiawār, and now in the territories of the Gāikwār of Barodā, was in Kṛishṇa's possession at the time of his escapade with Rukmiṇī, and is or should be the scene of all these legends.]

[The following genealogy will show the relationship between the principal actors in the two Kṛishṇa legends about to be given, and it will also help to explain the sides they took in the family quarrels. It will further help to prove that the tendency of Indian legendary heroes to become related by blood as time goes on, explained in the preface to Vol. II. (p. ix.), is no new matter. The names in the genealogy which actually occur in the legend are marked in italics.

1) Rishi Parâsara = Satyavati = (2) Śântanu = Gangâ.

Kṛishṇa

Dvâipâyana

Ambâ = Vyâsa = Ambâlikâ.

Dhṛitarâshṭra.

(2) Mâdrî = Pânḍu = (1) Kuntî.

The Kauravas.

Nakula
(Pânḍava).

Sahadeva
(Pânḍava).

Bhîshma.

Śûra, Yâdava king at Mathurâ.

King of Mathurâ.

Devaka.

Ugrasena.

Śrutadevâ (2) Rohîṇî = Vasudeva = (1) Devakî Kansa of Mathurâ = two d. of Jarâsandha.

Damaghosha,

king of Chedi.

Balarâma

Kṛishṇa =

king of Magadha.

(Baldeo).

Rukmiṇî d. of

Bhîshmaka, king

of Vidarbha (? Badarsâl).

Pradyumna.

Yudhiṣṭhîra
(Pânḍava).

Bhîma or
Bhimasena
(Pânḍava).]

Arjuna
(Pânḍava).]

TEXT.

QISSA LARÂÎ RÂJÂ SISPÂL WA RÂJÂ PARDUMAN.

Sau jojan mei Dwârkâ, kile banâe tîn.

Parduman Râjâ hûâ, khel kare parbîn.

Sone ke mandir bane, hîrâ lâe :

Muktâ aur ratan ja e âge pâe.

5 Swarranî ke kalas cha he niyâre niyâre,
Ambar ke bîch, jaise chamakte târe.

Sau jojan mei Dwârkâ; darwâza hain châre.

Sangal lâgen sâr ke : ka han kile ke bâr.

Râjâ to jît lîa jinne sâre :

10 Sab kâ bal chhîn, hûâ kaid mei dâre.

Bâkî Sispâl rahâ iko Râjâ,

Jis ke Darbâr bâje mîrû bâjâ.

Parduman ne pâtî likhî: bâkî likhâ hawâl.

Khatt Râjâ Parduman kâ.

“Jor zulam karnâ nahi  ; rît bhânt se châl !

15 Rît rît bhânt karo jitni sârî.

Terî kyâni aj ga  akal mîrî ?

Bâkî hushiyâr adab karke rahnâ.

Râjâ Sispâl, mân merâ kahnâ.”

Kâsid le pâtî chalâ, Chanderî mei jâe :

20 Parduman Mahârâj kî kathâ kahe samjhâe.

Kathâ kathâ samjhâ, bât jitni sârî :

Qâsid.

“Râjâ ne bayân likhî niyârî niyârî.

Chalnâ hai sâth âp, Râjâ, mere.

Âge kis taur rahe marzî terî ?”

25 Pâtî dekhî Râo ne, bandan gi  gabharâe.

Jawâb Râjâ Sispâl kâ.

“Jo karnâ Mahârâj kâ dûngâ use dikhâe.

Tû to balwân hûâ kab kâ, bhayyâ ?

Acharaj kî bât! Suniye, merî dayyâ !

Zât kâ Ahîr aur nâche gâve :

30 Râjâ kî rît bhânt kaise pâve ?”

Râjâ Sispâl.

- “ Kahnâ us ko jâke mere man kî bât.
 Mârûngâ maidân meñ ; din se karûn rât.
 Din se maiñ rât karûn ; aisî mâyâ.
 Mujhe bhî shikâr ik ban meñ pâyâ ;
 35 Ki tû, Mahârâj, âp chaṛhke ào.
 Rahnâ hoshiyâr ; nahîn jâne pâo.”

Bidâ lîe, kâsid chalâ ; khatt likh dîâ nidân.

Khatt Râjâ Sispâl kâ.

- “ Tû bhûlâ kis rît meñ ? dekhe nahîn maidân.
 Sone ke mandir dekh bal ko tole.
 40 Tiktâ hî bachan aur mukh se bole.”

Kâsid ko kahâ :

Râjâ Sispâl.

“ Jâke gero arzî :
 Snne sawâl merî kâyâ larzî.”

Dwârâpûr meñ â ṭakâ ; kâsid kahe banâe :

Qâsid.

- “ Râjâ, châhîye jang ko, haṭke kabhî na jâe.
 45 Bahut hai samân ; nahîn bas meñ âve.
 Pânî ke bîch âg baiṭhâ lâve.
 Sankâ nahîn ik kare, Râjâ gyâni.
 Kah rahe anek, nahîn us ne mâni.”

- Parduman Râjâ uṭhe ; sâj lîe gaj bâj.
 50 Hukm dîâ sab phauj ko milke karnâ kâj.

Râjâ Parduman.

- “ Mil-milke kâj karo ; sat ko jâno.
 Sab kâ ik rang rahe ; merî mâno.
 Milne ko anr koî tum se ào,
 Mâro bar wakt : nâm aisâ pâo.”

- 55 Châr bhânt ki phauj ko karâ balbir.

Râjâ Parduman.

- “ Merî mansâ kîjo, jûtak bândho dhîr.
 Bândho sab dhîr aur sir pe bânâ.
 Rahnâ hoshiyâr ; nahîn haṭke jânâ.
 Dakhan ke des karo jaldî tayyârî :
 60 Laṛne kî rît karo jitnî sârî.”

Tab Râjâ ran pe chaṛhâ, nikat bahe nishân.
 Sakal des kâmpe khaṇâ, aise mârû bân.
 Assi hazâr phauj kînî jârî :
 Jitne balwân charhe iko bârî.
 65 Râjâ to Sabar milâ, sarnâ lînâ.
 Pahile sab bhîṭ balî âge dînâ ;
 Tabhî sâth Râjâ chaṛhâ kampû* ek lînâ.
 Chanderî meñ jâ ṭake bâje bajeñ anek.
 Phaujâñ to ân pare derâ kînâ ;
 70 Jab to Mahârâj hukm aisâ dînâ :

Râjâ Parduman.

- “ Dushman kâ des ; nahîn koî bas kâ :
 Mil-milke kâm karo, jitnâ bas kâ.”

Khabar hûî Sispâl ko ‘Râjâ chaṛhe anek ! ’

Râjâ Sispâl.

- “ Mârûngâ, chhoṭûn nahîn : kahe lakh kî ek.”

75 Pingal aur Rang pâs us ke âe :
 Dekhî sab phauj fikar man meñ khâe.
 Râjâ se kahan lage jitnî sarî :

Pingal aur Rang.

- “ Ab to, Mahârâj, karo ran pe tayyârî.”

Râjâ Sispâl.

“ Kaho tû ; maiñ uṭhke milûn ? Kaho tû ; karnâ jang ?
 80 Jo tum karo sahâî, tâ sunîyo, Pingal wa Rang.
 Pingal aur Rang, mere dil ke piyâre,

* For the English word *camp*.

Dushman ne jor kare jitne sâre ;
 Kîjo samân aur dârû golâ.
 Râjâ Sispâl hukm mukh se bolâ.”

- 85 Pingal aur Rang kabue lage :

Pingal aur Rang.

- “ Jang karo, Mahârâj,
 Yeh Râjoñ kâ dhârm : ab kuchh kar na lâj.
 Lâj kî jo bât karo, Râjâ mere,
 Kile ko chhoñ, karo bâbir dere.
 Bandobast khûb karo jitnâ sârâ.
 90 Bhâi aur band, dekho apnâ piyârâ.
 Mâl khizânâ bahut se bâhir dîe nikâl.
 Jîne kâ shak hai nahîn ; âj mâro, châ kâl.”

- Phaujân to nikal bâhir pûr se âî,
 Bâdal kî ghor ghañâ jaise chhâi.
 95 Garje chhaun aur bajे mâtû tûrâ :
 Sanmukh se choñ karo sâdat sûrâ.
 Parduman Mahârâj se kahan lage Sispâl.

Râjâ Sispâl.

- “ Tû to pût Ahîr kâ, Râjoñ kî châlî châl !
 Râjoñ kî châl-châl aisâ karnâ ?
 100 Nû-hakk, Mahârâj, tujhe âyâ marnâ.
 Bânjenge bân, pape bhârat bhârî.
 Terî to âj kahâu akal mâri ?”

Râjâ Parduman.

- “ Hañke jânâ nahîn : ab kuchh karnâ lâj.
 Kâl achânak mâre, jûn tîtar ko bâj.
 105 Tîtar pe bâj pare bal ko dhâre :
 Dushman kî choñ khañâ sanmukh mâre.
 Mere ab hâth dekh iko bârî.
 Rahnâ hoshiyâr : kahî tujhe sârî.”

Râjâ Sispâl.

- “ Din bîtâ, rajnî hûî ; hone de parbhât :
 110 Mahân jang tum se karûn ; dekh hamâre hâth.

Mere to hâth dekh iko bârî :
 Karnâ nahîn der ; sâjo phaujâni sârî.
 Dekho maidân ; dharo dhîraj man meñ.
 Bâkî nahîn ik rahî mere tan meñ.”

- 115 Battîs hazâr phaujâni sajî ; chaṛh gae Pingal Rang.
 Do dal khaṭî barâbarî ; hone lâgâ jang.
 Hone lâgâ jang ; Rang chaṛlike âyâ.
 Pingal ne katal karî sab kî kâyâ.
 Kat-kaṭke sis kare, sanmukh dhâveñ :
- 120 Sanmukh se choṭ kareñ, sobhâ paveñ.
 Uṭhâ Giddh jab kopke, gadâ sambhâle hâth.
 Mahâ ghor ran meñ hûâ ; din se sûjhî rât.
 Din se to rât hûî, jodhâ mâre ;
 Kât kât sis mahî ûpar dâre.
- 125 Pingal aur Rang bândh liâ bâna.
 Bâje hathiyâr, nahîn haṭke jânâ.
 Kitne ek mâre ? Wâ bas kare aur sût rahe talwâr.
 Nâlî chal gaî rûdhar kî, sanmukh kare parhâr.
 Sammukh se choṭ kareñ, ûpar dhâveñ.
- 130 Bânjeñ hathiyâr baṛi sobhâ pâveñ.
 Pingal aur Rang Giddh ne donâi mâre.
 ‘Hâ hâ’ to kâr paṛâ ran meñ, piyâre.
 Badî debal Râjâ karî, mâre Pingal Rang.

Râjâ Sispâl.

- “ Ab to merî bât meñ ân paṛâ hai bhang.
 135 Ân paṛâ bhang ; sis de de mâre.
 Dushman ke hâth kaun ûpar dâre ?”

- Jab to Sispâl chaṛh mâyâdhârî.
 Bajat hain bân, paṛâ bhârat bhârî.
 Parduman Mahârâj ne bândh lie hathiyâr ;
 140 Jab Râjâ Sispâl ke sanmukh karû parhâr.
 Mârâ ik bân, jaisâ bâdal garje.
 Chau taraf shor hûâ, duniyâ larze ;
 ‘ Jab to Sispâl hosh bhûlâ sârî.

Rājā Sispāl.

“Achraj kī bāt ! Gae sanīān māre !”

145 Mahā ghor bhārat hūā ; kahan lagā Sispāl :

Rājā Sispāl.

“Parduman Mahārāj ke sanmukh darsā kāl !”

Jab to Sispāl bān aisā lāyā,
Toṛ dīā dhans. Lagī Har kī māyā !
Tūte hī dharan paṛā, murcha khāī.

150 Jab to yeh kāl ghaṛī sir par āī !
Agin bān aisā dīā, jwālā badhī apār !
Bhujā sīs kaṭke gireñ barseñ bāram bār.
Sanmukh se choṭ kareñ, ûpar dhāven :
Māre bar wakt nahīn jāne pāveñ.

155 Jab to Sispāl chaṛhā iko bārī.

Rājā Sispāl.

“Achraj kī bāt ! Gae sanīān sāre !”

Parduman Mahārāj ne sūnt līe talwār ;
Us Rājā Sispāl ke sir par rahā ubhār.
Mārī talwār, lagī us ke tan meñ.

160 Bhūl giā hosh ; paṛā mundhā ran meñ ;
Bhūl giā rīt bhānt jitnī sārī.
Ho giā behosh, mān us kī mārī.
Das hazār phaujān paṛē pūr meñ ik bār.
Mahā ghor biyāpāk hūā ; sūnt rahe talwār.
165 Darwāzā toṛ dīā pūr meñ dhāe :
Lākhoñ ke māl lute māre khāe.
Garjen ik bār, khaṛe aggyā-kārī.
Kāt kāt sīs zamīn ûpar dārī.
Kuchh māre, kuchh bas kare, dīnā hukm ‘biḍār’
170 Mahā ghor bhārat paṛā, pāve nahīn shumār.
Bhūl gaī rīt bhānt jodhā sārī.
Rājā kī mān gaī aisi mārī !

Chhûtî sab dhâm ! Same aisî âî !

Râjâ liâ jît ; fateh âge pâî.

- 175 Ratan padârath bhar lîe, swarran ke lîe thâl :
 Hâthî, ghoڑâ, khachrâ aur lakhîne mäl :
 Bharke sab mäl pûre bâhir âyâ ;
 Dekhâ sangrâm, lagî kampni kâyâ ;
 Râjâ ke pâs gîâ mintî kînî :

Râjâ Dhamgos.

- 180 “ Main to, Mahârâj, saran terî lînî.
 Tum to âp mahâbalî, yeh lairkâ nidân.
 Kah rahâ maiñ, mânâ nahîn ; ab do us ko jân.
 Jâne do âj, saran tere âyâ.
 Is ne, Mahârâj, so hî pâyâ,
 185 Jitnâ yeh râj pât, sagrâ lîje.
 Bakhsho taksîr un se, jâne dîje.
 Hâthî, ghorâ, rath, gahne, bhûkan basan apâr.”

Dâs dîe, dâsî dîe, mintî karî nihâr.

Âdar sat kâr aisâ bhârî,

- 190 Ho gîâ nidân, khapî phaujâñ niyârî !
 Kahtâ Dhamgos ik mukh se bânî :

Râjâ Dhamgos.

“ Ab to yeh bât gaî mulkoñ jânî ! ”

Râj pât us ko dîâ, karnâ karî nisang.

Sabhî jît Râjâ lîe, rahâ na iko ang.

- 195 Râj pât sab dîâ, sobhâ dînî !
 Râjâ Dhamgos sâth aisî kînî.
 Jît liâ jang ; chale mâyâdhârî :
 Dwârkâ ke bich gae iko bârî.

Gangâ Jamnâ mudh meñ Bharatkhanq hai nâm !

- 200 Kishn Lâl Shib Kanwar sang atî pavitr nijdhâm !

TRANSLATION.

STORY OF THE FIGHT BETWEEN RÂJÂ SISPÂL AND RÂJÂ PARDUMAN.

Dwârkâ occupies a hundred leagues* and has three forts in it.

Its Râjâ was Parduman, who was very glorious.
He built palaces of gold, studded with diamonds,
And set with pearls and gems.

- 5 He mounted golden pinnacles on each,
Shining like stars in the sky.
Dwârkâ occupies a hundred leagues, and has four gates,
Fastened with chains of iron ; and strong are the fort gates.
He had defeated all the Râjâs (of the neighbourhood),
10 And taken away their power, and put them in prison !
But one, Râjâ Sispâl, remained,
Who beat the drums of victory in his Court.
Parduman sent him a letter, and after writing the salutations (he said) :

Râjâ Parduman's Letter.

- "Thou shouldest not exercise tyranny and force, but walk according to the (royal) customs.
15 Perform all the (royal) customs.
Why hast thou lost thy senses to-day ?
For the rest be careful and respectful (to me).
Râjâ Sispâl, mind my words."

- A messenger took the letter and arrived at Chanderî, †
20 And explained the message of Mahârâjâ Parduman.
He explained all that there was to explain.

The Messenger.

- "The Râjâ has written each point of his meaning.
Come with me thyself, Râjâ.
For the rest, what is thy pleasure ?"

- 25 The King read the letter and his body became agitated.

* *Jojan* for *yojana* : a space of 8 miles.

† This ancient site is now in the territories of Mahârâjâ Sindhiâ.

Râjâ Sispâl's Answer.

“ I will show him what the King can do.
 Since when hast thou become powerful, friend ?
 This is a wonderful thing. Hear it, my nurse !*
 Ahîr by caste,† a dancer and a singer ;
 30 How shall he know the ways of Kings ?”

Râjâ Sispâl.‡

“ Go and tell him the desire of my heart.
 I will slay him in the field, and turn day into night.§
 I will turn day into night ; such is my power.
 I, too, have found a quarry in the forest :
 35 Do thou, my Lord, come with me.
 Be careful ; I will not let thee go.”

Taking leave, the messenger went, and the fool wrote a letter.

Râjâ Sispâl's letter.

“ Why hast thou forgotten thyself ? Thou hast never seen a (battle) field.
 Seeing thy golden palace thou wouldest try thy strength,
 40 And hast spoken evil words with thy lips.”

And he said to the messenger :

Rajâ Sispâl.

“ Go and throw him my letter.
 Hearing his request, my body trembles (with rage).”

Stopping at Dwârâpûr|| the messenger told his tale :

* Idiom : something very unexpected.

† A sneer at Krishna, for having been brought up as a cowherd, i.e., of the Ahîr caste, by his foster-mother Yasodhâ.

‡ To the messenger.

§ Idiom : create a very great disturbance.

|| i.e. Dwârkâ.

The Messenger.

- “Râjâ, it must be war ; he will never draw back.
 45 He has made much preparation, and comes not under authority.
 He sits in water and sets it on fire.*
 Have no doubt, my wise Râjâ.
 I tried to explain the right, but he would not hearken.”

Up gat Râjâ Parduman with his elephants and his hawks.
 50 And he gave an order to all his army to collect.

Râjâ Parduman.†

“Work all together, and be mindful of your honor.
 Be all of one colour :‡ hearken to my words.
 If any one (of the enemy) approach you,
 Slay him at once and so obtain a great name.”

- 55 The hero collected an army of four arms.

Râjâ Parduman.§

“Do my desire and fasten on courage as a yoke.
 Fasten on courage and the (war) turbans on your heads ;
 Be careful and turn not back.
 Make ready quickly for the Southern land,
 60 And make all preparations for war.”

- Then the Râjâ took the field and his banners ever floated (in the air).
 All the country stood trembling at his murderous arrows.
 He went forward with eighty thousand men,
 And all the heroes advanced together.
 65 Râjâ Sabar|| met him on the way and did homage.

* Idiom : professes to be most powerful.

† Proclamation to the army.

‡ i.e., work together.

§ Proclamation to the army.

|| Râjâ of Kachh according to the bard.

First he placed all the gifts before the hero,
And then he joined him with a camp.

They went to Chanderî and beat well the drums (of
defiance).

The army arrived and made a halt,

70 And thus the Mahârâjâ gave an order to all :

Râjâ Parduman.

“It is the enemy’s land ; you have no power here :
So work together with all your might.”

Sispâl got news that the Râjâ had advanced !

Râjâ Sispâl.

“I will beat him, and I will not let him escape : one word
will do for thousands.”

75 Pingal and Rang came to him,*

And seeing all the army became anxious in their hearts.
They spake to the Râjâ all that was in their hearts :

Pingal and Rang.

“Be ready now, my Lord, to take the field.”

Râjâ Sispâl.

“Say you : shall I up and meet him ? Say you : shall I
fight ?

80 If you would help me then listen, Pingal and Rang.
Pingal and Rang, beloved of my heart,
The enemy hath brought all his force ;
So make ready preparations and powder and shot.
Râjâ Sispâl hath given the order with his lips.”

85 Said Pingal and Rang :

* Ministers of Sispâl.

Pingal and Rang.

“Fight him, my Lord.

This is the way of Kings ; bring no shame upon thyself now.

If thou wouldst bring shame upon thyself, our King,
Then leave the fort and take up thy abode outside.
Make well all the arrangements.

90 Behold, thy brethren are thy beloved (friends).
Bring out much store and money.
Life is uncertain : we die to-day or to-morrow.”

The army came out of the city,
As the thunderous clouds cover the sky.

95 They roared on all sides and the battle drums were beaten,
And heroes and warriors were wounded in front.
Said Sispâl to Parduman the Mahârâjâ.

Râjâ Sispâl.

“Thou art an Ahîr* and wouldst tread the ways of Kings !
Should the ways of Kings be trodden thus ?

100 Thou hast come to thy death for nothing, my Lord.
Arrows will fly and there will be a hard fight.
Why are thy senses gone to-day ?”

Râjâ Parduman.

“I will not go back, and I must do honourable deeds.
Death strikes suddenly as doth the hawk the partridge.

105 The hawk falls on the partridge with great force,
And an enemy should strike in front.
Thou shalt see my power to-day once for all.
Be careful : I have told thee all.”

Râja Sispâl.

“The day is spent and night hath come : wait till dawn,

110 And I will fight thee hard, and thou shalt see my power.

* See above, line 29.

Thou shalt see my power once for all.
 Make no delay and prepare all thy army.
 Behold the field and have courage in thy heart.
 I have no other desire in my heart.”

- 115 With an army of thirty-two thousand Pingal and Rang advanced.
 The two armies confronted and began to fight.
 The fight began and Rang advanced.
 Pingal slew everybody (that came in his way).
 Cutting off heads he rushed forward,
- 120 And giving wounds in front he obtained glory.
 Then up gat Giddh* in wrath with a bludgeon in his hand.
 There was a great disturbance in the field, and day was turned into night.+
 Day was turned into night, as the warrior slew,
 And cutting off heads threw them on the ground.
- 125 Pingal and Rang drew their arrows.
 Arms clashed and there was no giving way.
 How many they slew! They used their might and they drew their swords.
 Streams of blood ran, and faces were not turned.
 Giving wounds in front they rushed forward.
- 130 Clashing their swords they obtained great glory.
 Giddh slew both Pingal and Rang.
 There were cries of grief in the field, my friends.
 Rājā (Sispāl) was greatly grieved at the death of Pingal and Rang.

Rājā Sispāl.

- “Ruin hath now fallen on my fortunes.
 135 Ruin hath fallen on me and I dash my head (in grief).
 Who will now lay hands on the enemy?”

* Minister of Kishn. In the classics Gada is the younger brother of Krishnā.

+ A common idiom in ‘battle pieces,’ meaning:—it was a terrible time.

Then the powerful Sispâl advanced.

Arrows hurtled and there was a great fight.

Pardumân, the Mahârâjâ, fastened on his arms,

140 And confronting Râjâ Sispâl struck him.

He struck him with an arrow like a thundering cloud.

On all sides there was a roar and the earth trembled,

And Sispâl lost his senses.

Râjâ Sispâl.

“It is wonderful ! my heroes are slain !”

145 There was a great roaring fight and spake Sispâl :

Râjâ Sispâl.

“It is death to be in front of Parduman, the Mahârâjâ !”

Then Sispâl drew an arrow,

So that he broke his bow. It was the work of Hari
(God) !

It fell upon the ground in pieces.

150 Then the hour of death* came upon him.

(Then Parduman) shot an arrow, a fiery arrow whose
flames burst forth greatly !

Heads and arms were cut off and fell one after the
other like rain.

Giving wounds in front he advanced.

He slew them at once and did not let them escape.

155 Then Sispâl suddenly advanced.

Râjâ Sispâl.

“It is wonderful ! all my heroes are gone !”

Parduman, the Mahârâjâ, drew his sword,

And sprang at the head of Râjâ Sispâl.

The blow of his sword struck his body.

* This is here a bardic exaggeration : Sispâl was not killed on this occasion.

- 160 He lost his senses and fell on his face in the field,
And forgot all that he ought to have done.
Losing his senses he lost his honor.
Ten thousand men suddenly entered the city.
There was a great disturbance and swords remained
drawn.
- 165 They broke open the gates and entered the city,
And robbed and destroyed *lākhs* (worth) of goods.
Roaring together they waited for orders.
Heads were cut off and thrown on the ground.
Some they slew, some they overcame; and orders
were given to drive out (the enemy).
- 170 A roaring fight took place beyond computation.
All the warriors forgot their customs.
So greatly was Rājā (Sispāl's) glory destroyed !
They left their homes! Such a time had come upon them!
Rājā (Parduman) won and gained a victory.
- I75 (Rājā Dhamgos*) took jewels and presents in a golden
platter:
Elephants, horses, mules and valuable goods :
And taking all the goods he went out of the city.
Seeing the fight his body trembled,
And he went to Rājā (Parduman) and besought him.

Rājā Dhamgos.

- 180 " I am come to pay thee homage, my Lord.
Thou art a great warrior, he is a foolish boy.
I warned him and he would not listen : let him live now.
Let him go to-day, I am come to do thee homage.
He hath had his deserts, my Lord.
- 185 Take all this realm and this empire.
Forgive him his fault and let him go.
(Here are) elephants, horses, chariots, jewels and clothes
beyond telling."

* For Damaghosha, the father of Siśupāla.

Slaves he gave him, maids he gave him, and besought him much.

So great honor and respect,

- 190 And all his forces (Sispâl) lost by being a fool !
Spake Dhâmgos a speech with his lips :

Râjâ Dhâmgos.

“This matter hath now gone through (all) the lands !”

(Râjâ Parduman) gave him back land and rule, and did an uselfish act.

He conquered all the Râjâs, leaving not one remaining.

- 195 He gave him all his land, and rule, and gave him honor !
Thus did he treat Râjâ Dhâmgos.
He won the fight and went on in glory,
Returning at once to Dwârkâ.

The land of Bharatkhand* is between the Ganges and the Jamnâ.

- 200 Kishn Lâl and Shibkañwar† dwell together in their glorious home.

* Bharatavarsha in the classics meant India generally, as being the kingdom of Bharata, the common ancestor of the heroes of the Mahâbhârata. It was divided into nine divisions or *khanḍas*. The bard here probably makes a confused allusion to this and means merely to say that the ‘Holy Land’ of India lies between the Ganges and the Jamnâ. This, however, is not the fact.

† See *ante*, Vol. III. p. 157.

No. LVII.

SISPĀL AND KISHN,

AS TOLD BY A WELL-KNOWN BARD OF BHARAUT
IN THE MERATH DISTRICT.

[This legend, closely related to the last, purports to relate a story well known in the classics as *Sisupāla-badha*, the Slaying of Siśupāla, which is the title of a separate poem by Māgha, called also the *Māghakāvya*, and of a portion of the *Sabhaparva* of the *Mahābhārata*. The present version, however, takes a line of its own.]

[Chedi, the home of Siśupāla in the classics, is the modern land of the Chandel Rājpūts or Bāghelkānd. Chanderī, as the bard calls it, is a town in Sindhiā's territories.]

[Bhishma in this poem turns up as the minister of Siśupāla and the enemy of Krishṇa. In the *Mahābhārata* Bhishma brought up his relatives, the Kauravas or the sons of Dhṛitarāshṭra and the Pāṇḍavas or the sons of Pāṇḍu, and when these fell out and fought, he took the side of the Kauravas. Krishṇa took that of the Pāṇḍavas, and hence probably the appearance of Bhishma in this legend and the portion assigned to him. See genealogy at p. 332, *ante*.]

[All the Pāṇḍavas are frequently mentioned in the legend, and the scene of it is laid at Mathurā. In the *Mahābhārata* the scene is the great royal sacrifice (*rājasūya*) held by Yudhishtīra at Indraprastha (Dehli). Sahadeva offers the first *arghya* or oblation to Krishṇa, which action Siśupāla strongly resents. This brings on a disturbance, in the course of which Siśupāla becomes abusive to Krishṇa about their old quarrel over Rukmini. Krishṇa thereupon much enraged strikes off Siśupāla's head in the assembly with his *chakra* or quoit, a weapon well calculated for such a purpose. It will be seen that the classical story is a far better one than the bard's.]

TEXT.

QISSA RĀJĀ SISPĀL DAR BAYĀN LARĀĪ RĀJĀ KISHN.

Shahr Chanderī bich meñ Rājā bhae Sispāl :
Sab desoñ ke garhpati us se chārhāven māl.
Māne sab ādab Rājā jīte :
Hāzir har wakt hukm us se līte.
5 Mulkoñ meñ nām hūā us kā jārī :
Māneñ sab adab : raheñ agyā-kārī.

Wazīr Bhīkham.

- “ Ik Mathurâ meiñ Kans hai, mahâ-balî balwân.
 Us se ûpar Kishn hai : tum se karûn bayân.
 Râjâ, sab nazar tere âge deveñ :
 10 Mâneñ sab adab aur âge raheñ.
 Jâdoú ke bans hûâ Kishn Ghanayyâ :*
 Ik hai Baldeo pâs us kâ bhayyâ.”

Râjâ Sispâl.

- “ Us ne chhorâ áwanâ, bal bhar gîâ gharûr.
 Bhikham, us ko jâeke lão mere hazûr.
 15 Us ko samjhâeke pâs mere lânâ :
 Karnâ nahîn der aur jaldî ânâ.
 Bharte nahîn rît bhânt jitnî sârî.
 Rahtâ behosh ; badî kartâ niyârî.”
- Hukm mân Bhîkham chalâ, Mathurâjî† meiñ jâg.‡
 20 Jab to us ko jâeke, kathâ kahî samjhâe :

Wazīr Bhīkham.

- “ Râjâ Sispâl ne tujhe beg bulâyâ :
 Tere lene kî kâj maiñ Mathurâ meiñ âyâ.
 Bhayyâ Baldeo sâth apne lenâ.
 Sab suno hawâl aur utar denâ.”

Râjâ Kishn.

- 25 “ Maiñ us ko jânûn nahîn. Kaun des kâ râj ?
Ham se lâgâ bolnâ use na âî lâj ?
 Âi nahîn lâj ? Karam kâran niyârâ !
 Kar le woh sab jatan : kaun kahanhârâ ?
Ham to mahsûl use nahîn dête.
 30 Aise Sispâl phireñ jag meiñ kete ?”

Itnî sun Bhîkham chalâ : karî Râjâ se ardâs :

* For Kanhayya.

† The anthropomorphism here is interesting.

Wazîr Bhîkham.

- “ Bal bhar giâ gharûr se : woh nahîn âve pâs.
 De nahîn mahsûl, na woh kuns mâne.
 Kartâ hai mân ; nahîn tujh ko jâne.
 85 Karnâ, Mahârâj, jaise dil pe tere.
 Jang kâ sâmân karo : bândho dere.”

Itnî sun Sispâl ne man meñ karî bichâr :
 Aisâ magrâ ho giâ, dîâ lâj dar dâr.

Râjâ Sispâl.

- “ Bhikham, tum hukm suno : aisâ karnâ ;
 40 Phauj kâ samân chahîye ham ko bharnâ.
 Kijo sâmân aur khânâ dânâ :
 Le lo hathiyâr aur bândho bânâ.”

Sunâ hukm Mahârâj kâ bhartî bharî âpâr :
 Hâthî, ghoṛâ, rath ghane ; pâve nahîn shumâr.
 45 Hât aur bâzâr bhare jitne sâre :
 Chhattîs hazâr jawân bhare niyâre niyâre.
 Lînî sab bast, aur apne piyâre,
 Chandâ ke gird jaise hoven târe.
 Bâkî to kuch h na rahî : sabhî bharî samân.
 50 Ik lâkh sanîyân chaî ho, tan ke pûre jawân.

Râjâ Sispâl.

- “ Barchhî, bandûk, tîr, sabhî lîjo.
 Mat karo abîr; kahan merî kîjo.
 Ghankâ to sâth karo jaldî tayyârî.
 Le lo sab phauj, haigî jitnî sârî.”

55 Itnî sîn Bhîkham uṭhâ, bândh lîe hathiyâr.
 Ik lâkh phaujân chaṛhî; dîâ sabau dar dâr.
 Hâthî aswâr hûâ Râjâ aisâ,
 Abar ke bîch garje bâdal jaisâ.
 Kampû* aur bikiṭ† saje phaujân dhâî :

* For the English word *camp*.

† For the English word *picket*.

- 60 Mathurâ ke nikaṭ chalke jaldî âī.
 Jagah jagah tambû tane aur pharkein khaṛe nishân.
 Jagah jagah jodhâ khaṛe, bândhe dhans aur bân.
 Garje sab sûr, bîr bal ko toleñ:
 Tursh ho, bâr bâr mukh se bolen:

Phauj Râjâ Sispâl kî.

- 65 “Ab to, Mahârâjâ, hukm ham ko dije:
 Dushman ke sâth jang hanske kîje.”

Kâsid ko bulwâ lîâ aur karne lagâ bichâr.

Râjâ Sispâl kâ khatt.

- “Kîkar jang samâlke ab nahîn kîje wâr ?
 Yâ nahîn, mahsûl âj ham ko denâ ?
 70 Yâ yeh juddh paṛe tujh ko lenâ ?
 Bajegî talwâr; paṛegâ bhârat bhârî.
 Taine be-adab hayyâ kaise dârî ?”

Pâtî le kâsid chalâ, Mathurâjî meñ jâe:
 Jo kahnâ Sispâl kâ jâke diâ sunâe.

- 75 Arjun balwâu, Bhîm jodhe bhârî,
 Nakul, aur Sahdeo, aur agyâ-kârî,
 Dehlî meñ chhatr phire jin kâ kârî,
 Baiṭhe balwân aur Bed-âchârî.

Arjun.

- “Jâ, Kâsid, apne gharoñ, aise mârûn mekh,
 80 Râjâ ko chhoṭûn nahîn : kahî lâkh kî ek.
 Lâkhoñ kî ek kahî maiñ ne tujhe.
 ‘Dete nahîn kharâj,’ jâke kahnâ us se.
 Karnâ bai jang, nahîn hatke jânâ:
 Úpar dushman ke paṛâ mujh ko ânâ.”

- 85 Bachan sun kâsid chalâ; Râjâ se karî jawâhir:

Qâsid.

- “Larne ko mustâid hai, sanîyâñ khaṛe tayyâr
 Ab to mat der kare, Chhatrdhârî;

Phaujoñ ko hukm karo, hove tayyârî.
Charhke Mathurâ ko katal karnâ châhîye.

90 Maiñ to hûn âdhîn ; araz mere leiyê.”

Sunte hî Sispâl ke lagî badan meñ âg :
Honî to hoke rahe : âge sab ke bhâg :
Râjâ ne hukm diâ :

Râjâ Sispâl.

“ Sajke âo :

Dushman ke ik bâr ûpar dhâo.

95 Karke kamar band chalo milke sâre:
Pahilî karo wâr, sabhî mere piyâre !”

Sanîyân châle kopke aur Jamnâjî ke tîr.
Jûn pargâs sûrij kare sab sânewat balbîr.
Bândho hathiyâr, khañ phaujâu jangî :

100 Lâkhoñ talwâr lîe ûpar nangi.
Lag rahî umed ;—koî dushman âve,
Mâre ik bâr, jabhî sobhâ pâve.
Assî hazâr jodhâ chařhe Arjûn lînî sâth.

Kishn chařhe, bhayyâ chařhâ aur din se kînî rât.
105 Chalke Jámñâ ke nikat Arjûn âyâ :
Tab to ik bân us ne aisâ lâyâ ;
Aguñ se khel gañ phûtiñ kâyâ.
Dusrâ phir wâr karâ Arjun dhâyâ.

Dantbakar Jarâsandh ne gajjâ sambhâlî hâth :
110 Kop chale Baldeoñi laqne un ke sâth.
Mârâ Baldeo bân un ke tan meñ :
Dantbakar donoñ gire âge ran meñ.
Das hazâr aur us ne jodhâ mâre :
Kat kat sîs un ke nîche dâre.

115 Jarâsandh dhâwâ karâ, sînt lîe talwâr :
Ûpar us Baldeoñi ke sir par kînî wâr.
Lagtoñ talwâr, khabar na rahî tan kî.
Dekho, us wakt kaun jâne man kî ?
Ik hazâr jawâu Zarâsand* ne mâre :

* For Jarâsandh.

- 120 Ghoroi ke sawâr paṭak nîche dâre.
 Dhans bân dhâran kare Kishn uthâ ghanghor :
 Jarâsandh ke bhujâ ko diâ bân se ṭor.
 Pânc bân aur dîe iko bârî :
 Tijî talwâr ik aisî mîrî,
- 125 Jarâsandh mîr lîe, bal ko tole.
 Jodhâ ik bâr nahîn mukh se bole.
 Jarâsandh marnâ hûâ aur paṛâ phauj meñ shor.
 Badarsâl dhâwâ kiâ ; aisâ kînâ zor,
 Golî bandûk chaleñ, ghankâ* garjeñ.
- 130 Sunke ghanghor phauj sârî larzeñ.
 Lothen par loṭh pare, loṭheâ dholeñ.
 Sîdhî hûî nazar, nahîn mukh se boleñ.
 Bân lagâyâ Kishnjî aur dhajâ chhatr diâ ṭor.
 Jaisî bijlî karaktî hûî dhans kî ghor.
- 135 Leke talwâr Kishn ûpar dhâyâ :
 Mârâ Badarsâl : karî chhedan kâyâ.
 Do hazâr jawân aur us ne mâre :
 Kât kât sis mahi ûpar dâre.
 Madanî bân kar meñ liâ aur jwâlâ uthî apâr :
- 140 Jaise bâdal Indar ke barseñ mûsaldhâr.
 Hâthî gajbâj aur ghoṛe mâre :
 Dînî das bân aur badan sab jhâṛe.
 Jojan meñ khet paṛâ aisâ bhârî :
 Barchhî, bandûk, bân, tan meñ mâre.
- 145 Gajjâ sambhâlî hâth meñ uthâ Bhîm balwân :
 Mârâ Madan taṛak de, wahâni se diâ na jân.
 Gajjâ ko jo hâth liâ aisî mîrî,
 Bhâgî† ik bâr gire jitne sâre.

Bhîm.

“ Chhattrî kâ dharm nahîn hatke jânâ :
 150 Â koî aur, sis bândho bânâ !”

* Cf. line 53.

† Probably meant for Mada, the monster whose exploits are detailed in the *Mahâbhârata*.

‡ For *bâghî*.

Dekho tamâshâ jang kâ rath men hûâ sawâr :
 Tab Râjâ Sispâl ne karâ Kishn pe wâr.
 Mârâ ik bân dhajâ niche dârî :
 Kate haiñ turang donoñ iko bârî.

- 155 Rath kâ jo chakar karâ chhedan ran meñ.
 Dûjî ik bân dîâ us ke tan meñ.
 Dûjâ rath mangwâke hûâ Kishn aswâr.
 Mahâbân bâjan lage pâve kuchh na shumâr.
 Sarkar ik bâr ureñ ; bhûtal larzeñ :
- 160 Ran ke jo bîch jaise kahrî garjeñ.
 Chhoṛâ ik chakar agin ran meñ jârî ;
 Jab to Sispâl hûâ jîuâ bhârî.
 Sabhâ dhyân Sispâl hûâ ; rath ko dîâ phirâ :
 Patkaṭ dîâ jab medanî bhû, bal kahân jâe ?
- 165 Ik jojan pe rath paṛâ us kâ jâke.
 Mârâ hai khaṛak, phir ultâ âke ;
 Pakaṛî hai bânh, chakar us ko dînâ ;
 Jojan pe phenk dîâ : aisâ kînâ.
 Bhûtal pe lotे paṛâ ; aisâ ho gîâ hâl.
- 170 Sab kâyâ kâmpne lagî, pâve nahîn sambhâl.
 Rath meñ sawâr hûâ, sanmukh âyâ :
 Tab to ik bân joṛ us ne lâyâ.
 Toṛâ hai dhans bân chhedan kînâ !
 Kâmpe sab badan hûâ mushkil jînâ.
- 175 Chakar phirâyâ Kishn ne, dînâ sis udâ.
 Jeh parbat kundrâ paṛî, gaî phauj dholâ.
 Bhâgî chau taraf rahî senâ sârî :
 Râjâ kî phauj gaî ran meñ mîrî.
 Padmoñ ke mîl luṭe, kampû sâre,
- 180 Jab ke Sispâl gae ran meñ mîrê.
 Arjun jîtâ, Bhîm Sen aur bhâi Baldeo :
 Jîte ran ko Nakul bhî aur jîtâ Sahdeo.
 Mathurâ ke bîch Kishn kînâ bâsâ :
 Mârâ Sispâl, hûî pûran âsâ.
- 185 Pânchoñ Pânđoñ ne gawan Dehlî ko kînâ :
 Jitnâ sab râj pât us kâ lînâ.

Kishn Lâl Shib Kaiwar ne kînâ ân bhî g yân ;
Sukh bilâs anand karen ; aisâ upjâ gyân !

TRANSLATION.

THE STORY OF THE FIGHT BETWEEN RÂJÂ SISPÂL
AND RÂJÂ KISHN.

Sispâl was Râjâ of the City of Chanderî,
And the owners of forts* in all the land brought him
tribute.

The Râjâs obeyed all his orders with respect,
And always held themselves ready to take his com-
mands.

- 5 His name ran throughout the land :
All obeyed him with respect, and were obedient to his
commands.

Wazîr Bhîkham.†

“There was one Kans in Mathurâ, a very powerful warrior ;
After him is Kishn, I tell thee.‡

Râjâ, all bring tribute to thee ;

- 10 All obey thee with respect and remain in thy presence.
Kishn Kanhayya§ is born of the Jâdû house,
And he hath a brother by name Baldeo.”||

Râjâ Sispâl.

“He hath left off coming (to Court), proud of his might.
Bhîkham, go and bring him to my presence.

- 15 Make him understand and bring him to me :
Make no delay and return quickly.
He carries out none of the (royal) customs.
He remains without his senses, and does evil every day.”

* i.e., Râjâs.

† To Sispâl.

‡ Kansa, King of Mathurâ, cousin of Krishnâ, (see *ante*, p.332), tried to destroy Krishnâ soon after his birth by a general massacre of infants. Krishnâ afterwards slew him.

§ Kanhayya is a common title for Krishnâ.

|| For Balarâma: See p. 332, *ante*.

Obeying the command Bhîkham started and reached Mathurâ;

- 20 And there going to him (Kishn), explained all the message to him.

Wazîr Bhîkham.

“Râjâ Sispâl hath sent for thee early,
And I am come to fetch thee from Mathurâ.
Thy brother Baldeo is also to come with thee.
Listen to the whole story and make a start.”

Râjâ Kishn.

- 25 “I go not to him. What land does he rule ?
Hath he no shame that he should speak to *me* ?
Hath he no shame ? Doing a strange thing !
Let him make all his plans : who is to stay him ?
I at least will give him no tribute.
30 How many such Sispâls are there wandering in the world ?”

Hearing this Bhîkham said to Râjâ (Sispâl) :

Wazîr Bhîkham.

- “He is proud in his might, and will not come.
He gives no tribute, nor recognizes (thy) authority.
He is proud and will not come to thee.
35 Thou must do, my Lord, as thy mind desires.
Make preparations for war and pitch thy camp.”

Hearing this Sispâl thought in his heart,
And became so haughty that he laid aside shame.*

Râjâ Sispâl.

- “Bhîkham, hear my order : thus must thou do ;
40 Thou must prepare for me necessaries for the army.
Make ready the necessaries, the food and fodder :
Take up the arms and fasten on the arrows.”

* To wage war against Krishnā is, of course, in bardic eyes downright sacrilege.

Hearing the king's orders he made vast preparations ;
Elephants, horses, innumerable chariots without number.

- 45 He filled all the shops and *bázârs*,
And got together 36,000 men, each and all.
He provided all the arrangements, and even his own
favourite (troops),
Like stars surrounding the moon.
There remained nothing, for he prepared all the
necessaries.
- 50 A *lakh* of warriors advanced ; fully grown men.

*Râjâ Sispâl.**

"Take spears, guns, and arrows and all.
Make no delay and obey my command.
Make cannons also quickly ready.
Take all the army, all that you have."

- 55 Hearing this up gat Bhîkham and fastened on his arms.
A *lakh* of men advanced, all of whom laid fear aside.
The Râjâ rode his elephant,
Like a thunderous cloud in the heavens.
Placing camps and pickets the army advanced,
60 And quickly came near to Mathurâ.
The tents were pitched in their places and the standards
floated (in the air).
The warriors stood in their places with bows and arrows
fastened on.
The warriors shouted and the heroes vaunted their
strength.
In their excitement they continually shouted with their
lips :

Râjâ Sispâl's Army.

- 65 "Give us the order now, Mahârâjâ,
And we will gladly fight the enemy."

(Râjâ Sispâl) sent for a messenger and began to think.

* To Bhîkham.

Râjâ Sispâl's letter.

- "Being prepared for war why dost thou not attack me ?
Or else pay me thy tribute to-day ?
70 Or go through with the fight that hath fallen on thee ?
Swords will clash, and there will be a hard fight.
How camest thou so disrespectfully to challenge me ?"

The messenger took the letter and went into Mathurâ,
And explained what Sispâl had said.

- 75 Arjun the hero, Bhîm the great warrior,
Nakul and Sahdeo and the obeyers of orders,
Whose umbrella* was powerful in Dehlî,
Heroes and expounders of the *Vedas* were sitting (in
the Court).

Arjun.

- "Go, Messenger, to thy home, I will so strike the nail,†
80 That I will not leave thy Râjâ (alive) : one word is as
thousands.

I have told thee one word that will do for thousands.
Go and tell him that we give no tribute.
There will be a fight and no turning back,
And I will fall upon our enemy."

- 85 Hearing this the messenger went and made obeisance
to Râjâ Sispâl :

Messenger.

"They are ready to fight and the warriors stand prepared.
Make no delay, O thou bearer of the (royal) umbrella,
And give the order to thy army to make ready.
Thou must go and spread death in Mathurâ.

- 90 I make obeisance; listen to my say."

As soon as he heard this the fire (of wrath) burned in
Sispâl's body.

* i.e., symbol of royal authority. † Idiom : to put to death.

What is to be will be : fate is before (us) all.

The Rājā gave the order :

*Rājā Sispāl.**

“ Be ready :

Spring suddenly on the enemy.

- 95 Girding your loins advance all together,
And make the first attack, all ye who are my friends !”

The warriors (of Sispāl) went wrathfully along the banks
of the Jamnā.

All the brave warriors shone like the glorious sun.

The warlike army stood with arms fastened on,

- 100 And drew its thousands of naked swords on high.
They were in hopes that the enemy would come,
That they might slay them at once and obtain glory.
(On the other side) Arjun had with him 80,000 warriors.
Kishn advanced and his brother† advanced, turning day
into night.

- 105 Arjun approached the Jamnā,
And drew such an arrow,
That its fire‡ destroyed bodies.
And making a second attack on went Arjun.
Dantbakar§ and Jarāsandh took clubs in their hands,
110 And Baldeo in his wrath advanced to fight them.
Baldeo hurled an arrow into their bodies,
And (Jarāsandh) || and Dantbakar both fell in the field.
He also slew 10,000 other warriors,
And cutting off their heads threw them down.
115 Jarāsandh advanced with drawn sword,
And made an attack at Baldeo’s head.

* Proclamation to his army.

† Most likely meant for Baldeo or Balarāma. See genealogy at p. 332, *ante*.

‡ Compare preceding legend, line 151.

§ Dantavakra was classically a king of Karūsha (Mālwā) who was killed by Krishṇa in a fight.

|| The bard anticipates a little here : see line 115ff.

- The blow fell and no sense remained in him.*
 Behold, at such a time who knows what his mind was ?
 Jarāsandh slew a thousand braves,
 120 Throwing down horsemen instantly.
 Preparing his bow and arrows up gat Kishn roaring,
 And broke Jarāsandh's arm with an arrow.
 He shot five more arrows at once ;
 And next he dealt such a (blew with his) sword,
 125 That he slew Jarāsandh, showing his might ; and
 Suddenly the warrior said nothing with his lips.†
 Jarāsandh was dead and there was a cry in the army.‡
 Badarsâl§ made an attack with such force,
 That gun bullets flew and cannons roared.
 130 Hearing the noise all the army trembled.
 Corpse fell on corpse, and corpses writhed about.
 Their eyes were open, but no word was spoken with
 their lips.||
 Kishn shot an arrow and broke the nmbrella standard
 (of Badarsâl)
 The noise of the bow was like crackling lightning.
 135 Taking his sword Kishn rushed forward,
 Slew Badarsâl and pierced his body.
 He slew two thousand other warriors,
 And cutting off their heads cast them on the ground.
 Madan took an arrow in his hand and its flames spread
 afar,
 140 As when Indra's¶ clouds rain down pestles,**
 He slew elephants and falcons and horses.
 He shot ten arrows and pierced the bodies of all.

* Lit. he had no knowledge of his body. † i.e. he died.

‡ Jarāsandh, King of Magadha, (South Bihâr), was father-in-law to Kanśa, in revenge for whose murder by Krishna, he drove the latter to Dwârakâ from Mathurâ. He was killed eventually by Bhîma (*not* Balârâma) over a quarrel arising out of Yudhisthîra's great sacrifice.

§ Meant apparently for Bhîshmaka, King of Vidarbha, (Berâr) and father of Rukminî.

|| i.e. they met with a sudden death. ¶ As god of the sky.

** Metaphor from the heavy rain of a thunderstorm, like the English 'raining cats and dogs.' For Madan, see note to p. 354, *ante*.

So great was the battle-field that it spread for a *jojan*,*
And he slew bodies with spears, guns and arrows.

- 145 Then up gat the hero Bhîm with a club in his hand,
Slew Madan incontinently and let him not go thence.
With his club in his hand he struck so,
That all the rebels fell.

Bhîm.†

- “ It is the duty of the Chhatri never to retreat ;
150 Come on, any one who will fasten a turban on his head !”

Seeing the condition of the fight (Sispâl) entered a
chariot,

And then Râjâ Sispâl attacked Kishn.

With one arrow he hurled down his standard,
And his horse was cut down at the same time.

- 155 He (also) pierced the chariot careering in the field.
Next he shot an arrow into his body.
Kishn sending for another chariot entered it.
Great arrows began to hurtle beyond counting,
Suddenly straws arose (in the air), and the earth
trembled ;

- 160 It was as if lions were roaring in the field.
(Kishn) hurled a fiery quoit‡ in the field,
And then Sispâl found it hard to live.
Sispâl recovered himself and turned Kishn’s chariot.
He threw it over on the ground with great force.

- 165 The chariot fell at the distance of a *jojun*§ away.
(But) coming back (Kishn) gave (Sispâl) a sword cut,
And seizing him by the arm whirled him round,
And threw him a *jojan* away : thus did he.
He fell as a corpse on the ground ; thus it happened to
him.

* See *ante*, p. 340.

† This is a general challenge to Sispâl’s side.
‡ Allusion to the *vajranâbha* or magic discus of Krishnā.

§ See above, line 144.

- 170 All his body trembled and he could not control it.
 (But) mounting his chariot he (again) came to the front,
 And drew an arrow with force.
 His bow broke and the arrow was pierced !
 His body trembled and he found it hard to live.
- 175 Kishn (then) hurled his quoit and struck off Sispâl's head.
 As a hill slips away, so (Sispâl's) army dispersed.
 All the army rushed away on all sides,
 And Râjâ (Sispâl's) force was beaten in the field.
 Millions (worth) of goods were robbed and all the
 camp,
- 180 When Sispâl was slain in the field.
 Arjun and Bhîm Sen, and (Kishn's) brother Baldeo won,
 And so did Nakul and Sahdeo.
 Kishn dwelt in Mathurâ,
 And when Sispâl was slain, his hopes were accomplished.
- 185 The five Pâñdavas started for Dehlî,
 And took over all the kingdom and power.
- Kishn Lâl and Shib Kaiwar,* having obtained know-
 ledge (unto salvation),
 Dwell in happiness and joy: so greatly hath their know-
 ledge prospered them !

* See *ante*, p. 157.

No. LVIII.

THE LEGEND OF BÂNÂSUR, AS TOLD BY A CELEBRATED BARD OF BHARAUT IN THE MERATH DISTRICT.

[This legend is a bardic version of one of the most celebrated stories of the Krishṇa cycle, which has been dramatized over and over again. The outline of the tale is that Aniruddha, the grandson of Krishṇa, of course a Vaishṇava hero, falls in love with Ushā, the daughter of the Śaiva King Bâna or Bânâsura, whom he carries off from her home at Sonitapura to Dwârakâ, after defeating her father. The celebrity of the story is no doubt due to the sectarian struggle it relates, and the interest in it to the oft-repeated incident of the love of a girl of one party for a member of the other.]

[It is never easy to fix the locality of a Krishṇa legend, as places both in Southern and Northern India claim to have been the homes of the heroes of the cycle, and in the present instance the familiar names occur in their usually garbled form. The scene of the legend as told by the bard is, however, clearly meant to be somewhere in the Himâlayas, probably the neighbourhood of Nâdaun in the Kângâ District. It is to be noted here that the Râjâs of the Bashahr State in the Simlâ District claim to be descended from Pradyumna, father of Aniruddha, whom Krishṇa is said to have left in the Himâlayas as ruler after the defeat of Bânâsura.]

[As in the former legends of this cycle the Pâñdavas are found helping their kinsman Aniruddha against Bânâsura.]

[It will be as well, for the sake of general clearness, to supplement the genealogy given at p. 332, Vol. III., by the following :—

Hiran̄yakaśipu
|
Prahlâda
|
Virochana
| Krishṇa = Rukminî
Bali
|
Bânâsura Pradyumna = Kakudmatî, d. of
| | Rukmin, brother of
Ushā = Aniruddha Rukminî.]

TEXT.

QISSÂ RÂJÂ BÂNÂSUR WA ÜKHÂ KÂ.

Sunantpûr woh shahr hai aur Badram woh des.

Bânâsur Râjâ mânge jang hamesh.

Mângtâ hai jang.

Râjâ Bânâsur.

“ Suno, Kartâ merâ,

Râjâ koî aur nahîn kul meñ terâ,

5 Aisâ balwân bhujâ de de mâre ?

Aisâ koî balî bhâr merâ târe ?

Udayast kahne lagâ :

Râjâ Udayast.

“ Bholâ hove diyâl.

Chalo, araz us se kare ; pal meñ kare nihâl.

Pal meñ nihâl kare mâyâdhârî.

TRANSLATION.

THE STORY OF RÂJÂ BÂNÂSUR AND ÜKHÂ.

Sunantpûr was his city and Badram his land.

Râjâ Bânâsur ever wished for war :

(Ever) wished for war.

*Râjâ Bânâsur.**

“ Hear, my Creator,

Is there no Râjâ, in thy family,†

5 So strong as to break my arms ?

No warrior to withstand my might ?”

Udayâst‡ said :

Prince Udayâst.

“ Bholâ§ will be kind.

Come and pray to him and he will favour thee in a moment,

The wondrous one will favour thee in a moment.

* Prayer to Siva.

† i.e., among thy followers.

‡ Second son of Bânâsur : see below line 229. § A name for Siva.

10 Mânge soî degâ : gatî us kî hai niyârî.
 Karegâ nihâl merâ Shambhû Bholâ :
 Nâdiyâ sawâr bail us ke dholâ !”

Sunke itnî bât ko Râjâ kîâ yakîn :
Râjâ Bânâsur.

“ Is wakt chalnâ wahân, kahtâ ho âdhîn.
 15 Kahtâ âdhîn, dekh us kî mâyâ.”

Tab to Mahârâj pâs us ke dhâyâ :
Râjâ Bânâsur.

“ Râj, pât, mäl maiñ ne tujh se lînâ :
 Mujh ko, Mahârâj, jang koi na dînâ !”
Mahâdeo.

“ Betî tere mahil meñ, Ûkhâ us kâ nâm :
 20 Jo mânge soî degî, karo âp bisrâm.

10 He will give what thou askest ; he hath special favour
 (towards thee).

He will favour thee, will my Shambhû* Bholâ,
 That wandereth riding on his bull Nâdiyâ !”

Hearing this Râjâ (Bânâsur) believed in it, and said :
Râjâ Bânâsur.

“ Let us go to him now and beseech him humbly :
 15 Beseech him humbly and see his power.”

So the Mahârâjâ went (to Sîva, and said) :
Râjâ Bânâsur.

“ Kingdom, rule and goods hast thou given me,
 But thou hast not granted me a war, my Lord !”

*Mahâdeo.**

“ There is a daughter in thy palace, whose name is
 Ûkhâ ;

20 She will grant what thou askest, so be at rest.

* Names for Sîva.

Kîje bisrâm, dhîr dharke rahnâ.
 Itnâ sawâl jáke us se kahnâ.
 Mat kare andesh, mere chhatrdhârî,
 Taiñ ne barbâd kare nagarî sârî.”

25 Bânâsur ne ânke betî se kiâ sawâl :

Râjâ Bânâsur.

“ Mahâdeo mujh se kahe, mile jang tatkâl.
 Mujh ko to jang mile, sobhâ pâûn.
 Bândhûn hathiyâr aur lañne jâûn.
 Betî, yeh araz merî sunîye, bînâ ;
 30 Karne ko jang merâ taraphe sînâ.”

Râni Ûkhâ.

“ Jâe, pitâ, ghar baith le ; jatan karûn, Mahârâj.
 Pûjûn Bholânâth ko, bane tumhârâ kâj.”

Be at rest and keep patience.
 Go and tell her what I say.
 Be not anxious, my (royal) umbrella-bearer :
 Thou shalt destroy a whole city.”

25 Bânâsur went and said to his daughter :

Râjâ Bânâsur.

“ Mahâdeo told me that I should obtain a war presently :
 That I should obtain a war and become glorious.
 I will arm myself and go to the fight.
 My wise daughter, hear my say ;
 30 My heart trembles (with excitement) for a fight.”

Princess Ûkhâ.

“ Go, father, and rest at home : I have a plan, my Lord :
 I will pray to Bholânâth* that thy desire be fulfilled.”

* A name for Śiva.

Sunke sawâl chalî Ûkhâ piyârî :
Shankar ke pâs gaî, sundar nârî.

Rânî Ûkhâ.

35 “Pitâ ko jang mile; mujh ko pîâ,
Tain ne, Mahârâj, nahin mujh ko dîâ !”

Mahâdeo.

“Sahans lâkh das jojanâî, nikat samundar tîr,
Tujhe terâ piâ mile ; tuk ik bândho dhîr.
Mâgh mahîne, badî dwâdas hoî,
40 Tujh ko bardân milâ, beti soî.
Râjâ to phâr bhujâ nîche dâre :
Sukh jâe tâlao ; mân us kâ mâre.”

Khushî mân Ûkhâ chalî :

Hearing (her father's) say the lovely Ûkhâ went (away),
And the beautiful girl went to Shankar.*

Princess Ûkhâ†.

35 “My father hath obtained his war, but a lover to me,
My Lord, thou hast not given !”

Mahâdeo.

“At a thousand and ten lâkhs of *jojans*‡ on the sea-shore,
Wilt thou meet thy love : (so) be patient awhile.
It will be on the 12th of the waning moon of Mâgh§ .
40 That thou wilt meet my boon (of a lover), my daughter
(He will be a) Râjâ that will break arms and throw them
down,
And dry up the (very) ponds|| and (at last) his pride
shall be destroyed.”¶

Ûkhâ went away joyfully :

* A name for Sîva.

† Prayer to Sîva.

‡ See *ante*, p. 340. This merely means a very long way off.

§ January-February. This date would be at the end of January.

|| Conventional phrase, meaning that he will be so powerful as to dry up the very ponds through fear.

¶ All this is a kind of prophecy relating to the tale that follows.

Rānī Ûkhā.

“ Chirinjio, Mahārāj !

Tum samān dūjā nahīn parmārat ke kāj !
45 Kīnān parmārat taiū, Nāth, hamārā !
 Sobas basiyo, Jī, Kailās tumhārā.
 Aisā bardān sadā mujh ko deiyo :
 Nādiyā sawār sadā hote rahīyo !”

Bachan māng Ûkhā chalī ; āi apne dhām.

Rānī Ûkhā.

50 “ Mere Bholānāth ne pūran kar dīe kām !
 Pūran yeh kām karā, sobhā dīni !
 Pitā ko jang dīā ; aise kīnī !
 Mujh ko bardān dīā Shambū Bholā :
 Māyā, dhan, māl, dīā sundar dolā !”

Princess Ûkhā.

“ Blessings on thee, my Lord !

Thou hast no second in blessing !

45 Thou hast given us the blessing, Lord, (that we
 sought) !
 Be happy, Lord, in thy Kailas.*
 Mayest thou ever bless me thus,
 And mayest thou ever ride thy (bull) Nādiyā !”

Having got her oracle Ûkhā went home.

Princess Ûkhā.

50 “ My Bholānāth hath fulfilled my desire !
 He hath fulfilled my desire and honored me !
 He hath granted my father a war, thns hath he done !
 He hath granted me a gift (also), hath Shambhū Bholā :
 Wealth, goods and riches, and a beautiful (marriage)
 palanquin !”

* Mount Kailāsa in the Himālayas is the peculiar home of Śiva.

- 55 Kushi guzârî Râo ne, faujâu kâ kâ samân.
Jang milâ, sobhâ milî. Dînâ gâdî nishân :
Sûboñ ko hukm dîâ :

Râjâ Bânâsur.

“ Bhartî kîje :

- Bândho hathiyâr : jang haüske lîje.
Shankar ne hukm dîâ aisâ bhârî :
60 ‘ Bhânt bhânt bhed karo iko bârî ? ”

Adhî rât ke wakt meü sove thi parbîn.
Larkâ âyâ khwâb meü : kahtî hûî âdhîn.
Kahtî âdhîn hûî :

Râni Ûkhâ.

“ Bândî merî,

Pûran kar kâm, jaisî marzî terî.

- 55 The King was very pleased and got ready his army.
He obtained a war and he obtained honor. He planted
his standard,
And gave orders to his generals :

Râjâ Bânâsur.

“ Collect (your forces) :

- Fasten on your arms and go gaily to the war.
Shankar hath given me this strict order :
60 ‘ Make up your divisions at once.’ ”

The wise (Ûkhâ) was sleeping at midnight.*
She dreamt of a youth, and spake bashfully,
And said bashfully :

Princess Ûkhâ.

“ My Maid,

Fulfil my desire† in what way thou canst.

* Scene altogether changes.

† To meet the youth she had dreamt of.

- 65 Chande mahtâb jawân mujh ko pâyâ.
Dil pe afsos khwâb aisâ âyâ !”

Kalamdân lîâ hâth meñ aur kahan lagî sat bhâî :

Bândî Chitrlekhâ.

“ Sât dîp nau khañd kî rachnâ rachî banâî.”

Rachnâ rachî banâî Chitrlekhâ piyârî.

- 70 Jitne khalak tumâm, sûrat sab ke târî.
Bharatkhanî Pâñdûn, Srî Kishn apârâ,
Jâdûn kâ bans, likhâ niyârâ niyârâ.
Naksha âge rakh lîâ, dekh rahî man lâ :
Martlok meñ Dwârkâ pahunchî, us meñ jâ.
75 Dekhî chau taraf baith Ûkhâ piyârî :

- 65 I have met a youth (as beautiful) as the moon (in my dream).

I grieve that such a dream came (to me) !”

(The Maid) took a pen in her hand and spake truthfully (saying) :

Chitrlekhâ, the Maid.

“I draw the picture of the seven worlds and the nine divisions.”*

The lovely Chitrlekhâ drew the picture.

- 70 She drew the portraits of all the world :
The Pâñdûns of Bharatkhanî, the glorious Srî Kishn,
The race of the Jâdûns,† she drew each separately.
She laid the picture before (the princess), who examined it carefully.
Through it she reached Dwârkâ, (situate) in the mortal world.
75 The lovely Ûkhâ sat looking all over it,

* Of the whole world.

† See *ante*, p. 356.

Kartī pahechānī sūrat niyārī niyārī.
Dekhā jab Kālwār, lāj dil pe āi.

Rānī Ükhā.

“Bāndī, sun bāt; jagah mujh ko pāi!”

Bāndī Chitrlekhā.

“Burī kērī yo pakaiyān! Âyā kâl pukâr!

- 80 Chhappan karōṛ Jādūn badhe; dal kā ant na pār.
Dâl kā na pâr; parjâ kâmpe sârī.
Râjâ mahbûb,* bare Chhatrdhârî,
Arjun anr Nakul, Bhîm jodhâ bhârî:
Khâk meñ milegî terî nagarî sarî!”

Rînî Ükhâ.

85 “Bāndī, us ko lâ de, na to gae prân!

Honî ho, to hovegî: yeh nische kar jân.
Jaldi se lâo; karo kâraj merâ:

Examining each portart separately.

When she saw the Prince (of her dream) shame came into her mind.

Princess Ükhâ.

“My Maid, hear me; I have found the place!”

Chitrlekhâ the Maid.

“It is not well that thou hast taken this one! Death cometh roaring!

- 80 The Jâdûs have increased to 56 karôrs and their armies are innumerable.

Their armies are innumerable and their people tremble (at them).

Their Râjâ is brave, and a great King.

Arjun and Nakul and Bhîm are mighty warriors, And all thy city will meet the dust!”

Princess Ükhâ.

85 “My Maid, bring him (to me), or I shall die!

What will be will be; know this for certain.

Bring him quickly and do my bidding:

* The sense of this word in this poem seems to be *brave*.

- Itnâ ahsâu bhalâ hove terâ.
 Merî surî lagî, Bândî, aisî,
 90 Chand kî chakor châh kartâ jaisî !”

Kar juhâr bândî chalî, aur gagan-panth meñ jâî ;
 Martlok meñ Dwârkâ utarî hî wahâu âî.
 Utarî hî âî, ik darsan pahchânâ.
 Dekhî tadbîr, nahîn khâyâ khânâ.
 95 Bhûk piyâs dûr hûî bândî tan kî.
 Yeh to pardes, kaun jâne man ki ?
 Mâlan âî bâgh mein, dekhî pañî nidân.

Mâlan.

- “Kanu des se âunâ hîâ ? Kahan hanâre mân.
 Kaunsâ hai des ? Kyâ hai maksad terâ ?
 100 Kahnâ bayân : mân kahnâ merâ.”
-

- And thus lay me under a great obligation to thee.
 I so love him, my Maid,
 90 As the partridge desires the moon* !”
- Making obeisance the Maid went and took the path of
 the sky,†
 And descended to the land of mortals at Dwârkâ.
 She descended and made an inspection.
 Making her plans she ate not her food.
 95 Hunger and thirst were far from the maiden's body.
 This was a foreign land and who knew the desires of her
 heart ?
 The gardener's wife came into her garden and found
 her lying helpless (there).

Gardener's Wife.

- “From what land hast thou come ? Hear my say.
 What is thy country ? What is thy desire ?
 100 Tell me thy story : hearken to my say.”
-

* See Vol. II, p. 57.

† i.e., flew through the air.

Bândî Chitrlekhâ.

“Badram to woh des hai ; Bânâsur hai Râo ;
 Ûkhâ to betî hûî, zâlim burâ subhâo.

Itnî to ik araz merî lîje ;
 Us kâ jawâb phir mnjh ko dije.
 105 Sove thi mahil bîch merî piyârî ;
 Dekhâ hai khwâb, ishk tan meñ jârî.
 Jis ko Anrudhar kaho, lene âî.
 Kar denî khabar, kasm terî khâî.”

Mâlan.

“Terî kaisî kâmni darsan us ko rât.

110 Lâkhoñ tabîb bulâ chuke us lañke ke sâth.
 Lañke ne bahut dawâ dârû khâî ;
 Dûnâ bimâr : nahin fursat pâî.
 Rove din rât, nahin khâve khânâ ;
 Mâtâ bhî bilak rahî, maiñ ne jânâ !”

Chitrlekhâ the Maid.

“The land is Badram and Bânâsur is its King.
 His daughter Ûkhâ is of a cruel wicked temper.

Hear my petition,
 And then answer me.

105 My beloved (princess) was sleeping in her palace,
 And saw (a lover) in a dream and love came into her
 body.

I am come to fetch him they call Anrudhar.*
 Tell me of him, I ask thee by an oath.”

Gardener's Wife.

“He (too) saw in the night a beauty like thy (princess).

110 A lâkh of doctors have been called to the youth.
 Much medicine and drugs hath the youth taken,
 But his malady (of love) hath doubled and hath no
 relief.

Weeping day and night he eateth not his food.
 His mother (too) I know is weeping !”

* Aniruddha, son of Krishña, so called throughout this poem.

- 115 Jab Mâlan lekar chalî, gaî mahil darmiyâu,
 Larkâ us se milâ diâ ; yeh nische kar jân.
 Sûrat pahchâu lie us kî niyârî :
 Man kî jo bât kahî us se sârî.
 Kaul aur karâr kare jitne sâre :

Bândî Chitrlekhâ.

- 120 " Mat karo âvîr ; chalo, dil ke piyâre."

Pânchoñ pahiue kapre, bândh lîe hathiyâr.
 Same jo âdhî rât thi larkâ hûâ tayyâr.
 Palang par biñhâ liâ Râjâ gyânî ;
 Leke akâs uñî dil kî jânî.

- 125 Tîsâ to Mahil bîch leke âî.
-

- 115 Then taking (the maid) with her the Gardener's wife
 went into the palace,
 And know this at once,* she brought her to the youth.
 She recognized him apart (from the rest),
 And told him the desire of her heart.
 She made him all promises (saying) :

Chitrlekhâ the Maid.

- 120 " Make no delay, but come, my heart's beloved.†"

He put on the five (manly) garments and fastened on
 his arms.
 It was midnight when the youth was ready.
 She sat the wise Prince on a couch,
 And took her beloved‡ flying through the air.
 125 She came to the Tîsâ Palace.§

* To the audience.

† i.e., he was beloved by the maid on account of her mistress.

‡ See above, line 120.

§ The name of Ûkhâ's dwelling throughout this poem.

Ūkhâ kî ik soch dil pe âî.

Sundar sakhî bulâ lî aur man meñ kiâ babek.

Rânî Ûkhâ.

“ Bandobast karo mahil kâ ; kahe lâkh kî ek.

Bâbal ko khabar karo mat nâ koî.

130 Kartâ ke ank likhâ, barte soî.

Mahil bîch ik sis bândho bânâ !

Rahnâ ik thaur, nahûn phirke jânâ !”

Assî hazâr jodhâ râhen aur sab ko lîâ bulâe :

Rânî Ûkhâ.

“ Honî thi so ho gaî : kîjo merî sahâî !

135 Kîjo sahâî merî, sâwat sâre,

Jitne mahbûb khare, dil ke piyâre.

An idea came into Ûkhâ's mind.

She called her beautiful maids and made a plan in her heart.

Princess Ûkhâ.

“ Make arrangements as to the palace ; let one word do for thousands.*

Let no one give news of this to my father.

130 The Creator hath written the line (of fate), let it be fulfilled.

Let the turbans (of war) be fastened on in the palace !

Let each remain in his place and let none turn back !”

She had 80,000 warriors and she sent for them all (and said) :

Princess Ûkhâ.

“ What was to be hath been : be ye my helpers !

135 Be my helpers, all ye my heroes,

As many brave friends as stand here.

* See *ante*, p. 359.

Merâ to hukm mân, bhâî, lîje.
Rahnâ hoshiyâr, kâm aisâ kîje.”

Parwânâ Ûkhâ likhâ, dînâ bândî hâth.

Râni Ûkhâ.

- 140 “ Merî to mintî* kaho us mâtâ ke pâs !
Mâtâ ke sâth bhed merâ kahnâ : ”

Râni Ûkhâ kâ Parwânâ.

“ Pâyâ ik lâl mujhe, sundar gahnâ.
Sûrat mahbûb ik larkâ âyâ :
Ûkhâ ne fikar barâ man meñ khâyâ ! ”

- 145 Hukm mân bândî chalî Sunatpûr meñ jâe :
Us Ûkhâ ke lâl kâ dînâ hâl sunâe.
-

Friends, here my orders.
Be wide awake and do as I say.”

Ûkhâ wrote a letter and gave it to her maid.

Princess Ûkhâ.

- 140 “ Go and tell my prayer to my mother,
And tell my mother all my story.”

Princess Ûkhâ's Letter.

“ I have found a ruby, a beautiful jewel.
A warrior-like youth hath come,
And a great dread hath come into Ûkhâ's heart ! ”

- 145 Hearing the order the maid went to Sunatpûr,
And told the story of Ûkhâ's ruby.
-

* For *bintî*.

Bândî Chitrlekhâ.

“Betî ne bhaj dî : tujh pe âî.
 Pânî ke bich âg aisî lâî.
 Râjâ ko phând liâ barâ jorî.
 150 Kînî nahîn sharm : lâj us ko thorî !”

Râjâ se Rânî kahe :

Rânî Râjâ Bânâsur kî.

“ Sun merî ardas.

Deo, dant, dânv koî us Ûkhâ ke pâs :
 Betî ko phând liâ ; bîdiyâ kînî :
 Dâran to bahut ik us ko dînî.
 155 Darwâzâ band kîe jitne sâre,
 Assî hazâr giraftâr jodhâ niyâre !”

Râjâ sabhâ lagâ dîe ; kahan lagâ sat bhâe :

Chitrlekhâ the Maid.

“Thy daughter sent me : I am come to thee.
 Thus hath she set water on fire.*
 She hath entrapped the Prince with great force.†
 150 She hath no shame, and small is her sense of honor !”

The Queen said to the Râjâ :

Râjâ Bânâsur's Queen.

“Hear my say.

Ûkhâ hath a demon, devil or spirit (in her),
 That hath entrapped our daughter and is doing evil,
 And is giving her much trouble.
 155 He hath closed all the doors (of her palace),
 And seized each of her 80,000 warriors !”

The Râjâ held an assembly and spake to them the truth :

* i.e. created a great disturbance.

† Allusion to the classical story in which Ûshâ brings Aniruddha to herself by magic arts.

Râjâ Bânâsur.

“Hai koî jodha balî, us ko pakare jâe ?
 Jangî to jawân chaṛho laṛnehâre !
 160 Pakaṛo ik bâr use, mere piyâre.
 Merî to lâj gaî, sobhâ khoî !
 Yeh to ik bel aj bikh kî boî.”

Jab uṭhke Kachhrâj ne bîrâ liâ uṭhâe.
 Battis hazâr faujâñ chaṛhî ; laṛâ mahil pe jâe.
 165 Chau taraf mahil gher lînâ, piyâre ;
 Sâwat balbîr khare niyâre niyâre.

Râjâ Kachhrâj.

“Mahil mei kaun balî sanmukh âo ?
 Karnâ nahîn der : barâ mansab pao !”

Râjâ Bânâsur.

“Is there any warrior who will go and seize the prince ?
 Let some warlike fighting youth come forward !
 160 Seize him at once, my friends.
 My honor hath gone and my glory is lost !
 Surely it is a poisonous plant that hath been sown
 to-day.”

Then up gat Kachhrâj * and took up the betel leaf.†
 An army of 32,000 advanced to fight at the palace.
 165 They surrounded the palace on all sides, my friends,‡
 Every brave warrior standing in his place.

Prince Kachhrâj.§

“What warrior will confront me from the palace ?
 Make no delay to obtain a high office !”

* Râjâ Bânâsur’s eldest son. † See Vol. I., p. 43, etc.
 ‡ Addressed to the audience. § Challenge to the palace guards.

- Sun Chhatri Anrudhar ne bândh lîe hathiyâr :
 170 Darwâzâ ko kholke gîâ mahil se bâhir.
 Mahil se bâhir gîâ Chhatri bole :

Râjâ Anrudhar.

“ Sanmukh se choṭ karo, bal ko tole.
 Chhatri ran chhoṛ nahîn hatke jânâ :
 Karnâ hai lâj : sis bândho bânuâ.”

- 175 Dhans bân Râjâ lîâ, mârâ iko bâr.
 Dhujâ tut rath kî paṛî ; jaung hûâ bisiyâr.
 Dâran ik bân dîâ Râjâ ran meñ :
 Bâki koî nahîn rahe us ke tan meñ.
 Murchhâ to khâi Anrudhar piyârâ.
 180 Karm ke lekhe ko nahîn metanhârâ !
-

- Hearing this the Chhatri* Anrudhar fastened on his arms
 170 And opening the gates came out of the palace.
 Coming out of the palace spake the Chhatri :

Prince Anrudhar.

“ Give your wounds in front, showing your might.
 A Chhatri will not leave the field and turn back.
 Be honorable, and fasten on the turbans (of war).”

- 175 Prince (Kachhrâj) took a bow and arrow and made a shot.
 The front of (Anrudhar's) chariot was broken and there was a great fight.
 It was a terrible arrow that the Prince shot into the field,
 And he had no desire left in his heart.
 The splendid Anrudhar fainted ;
 180 For there is no one to blot out the lines of fate.
-

* Chhatri here means that he belonged to the old Kshatriya or warrior caste.

Râjâ Anrudhar.

“Sabhâ, dhyân chaukas raho. Bachan suno, Mahârâj !
Main to âyâ mahil se juddh karan ke kâj !”

Pâñch bân pûr, lîe kampû* sârâ :
Larze sab des khaṛâ jitnâ sârâ.

- 185 Das das to bân dîe sab ke tan meñ :
Pâi nahin khabar ; pare loṭe ran meñ.
Khurag sùnt Râjâ chalâ, sanmukh pahunchâ jâe.
Tegâ mârâ sùntke ; kijo Râm sahâi.

Râjâ Kachhrâj.

“Kijye sahâi ik, Kartâ mere !
190 Åo, balbîr, charho sanmukh mere !”

Prince Anrudhar.

“ My army, be attentive on all sides! Hear my words,
my Lord (Kachhrâj) !
I am come out of the palace to fight !”

He let fly five arrows and took his whole army (with him),
And all the land stood trembling.

- 185 He shot ten arrows each into all their bodies.
They became unconscious and fell corpses in the field.
Drawing his sword Prince (Kachhrâj) advanced and
faced him.
He drew his sword and struck him in the name of Râm
(God).

Prince Kachhrâj.†

“ Be my helper, O my Creator !
190 Come on, my hero,‡ and meet me face to face !”

* See *ante*, p. 351.

† Prayer to Râma, see preceding line.

‡ To Anrudhar.

- Sûntî talwâr, ik tan meñ mârî :
 Râjâ ne aṭ lie iko bârî.
 Dûsrê bhî wâr kiâ aisâ kârî ;
 Dekhe chau taraf khare hai aggyâ-kârî.
- 195 Sanmukh se choṭ kare sâwat sûrâ :
 Bâje har wakt khaṛâ ran meñ tûrâ.
 Âge ko pair dhare, sastar mâre :
 Pichhe ko pair nahîn ultâ dâre.
 Uṭhe Anrudhar mahâ balî, dhans bân lîo hâth :
- 200 Dharin juddh karne lagâ us Râjâ ke sâth.
 Mâre ik bâr bân, faujâñ larjeñ :
 Kat-kaṭke sîs paṛen, jodhâ garjeñ.
 Biyâkul Kachhrâj hûâ ; Har kî mâyâ !
 Dushman balwân hûâ, kâmpî kâyâ.
- 205 Hâthî pe aswâr ho jab dhâyo Kachhrâj :

Drawing his sword he struck at his body,
 But Prince (Anrudhar) warded it off.
 He (also) thus made a second attack,
 And saw (Anrudhar's) followers standing on all sides
 (of him).

- 195 The brave warriors gave their wounds in front,
 And all the while the drums were beaten in the field.
 (Prince Kachhrâj) advanced his foot and used his
 arms,
 And never did he turn his feet back.
 Up gat Anrudhar the mighty warrior and took his bow
 and arrow in his hand,
- 200 And began a pious fight with the Prince (Kachhrâj).
 He shot an arrow and the army trembled,
 And heads cut off fell down, while the warriors roared.
 Kachhrâj was helpless : it was the doing of God !
 The enemy was a strong one and his body trembled.
- 205 Then Kachhrâj mounted an elephant and charged
 (shouting) :

Râjâ Kachhrâj.

“ Larne kî mansâ rahî, suno, hamârî âj !”

Karke ik bâl chaṛhâ Râjâ nîche.

Râjâ Kachhrâj.

“ Mâro ik bâr, nahîn jâne dîjo !”

Kampû ko hukm dâ:

Râjâ Kachhrâj.

“ Chaṛhke jâo !

210 Râjâ ko pakar, bândh rath ko lão !”

Jab Râjâ Anrudhar ne bidiyâ lîe banâe :
 Chaṛh mârâ Kachhrâj ko ; gaî fauj gabharâe.
 Jodhâ gabharâ gae, uṭhe, dhâe :
 Jab to sab dhâm nikat uṭhke ae.

Prince Kachhrâj.

“ It is my intention to fight to-day : hear me !”

Thus roaring the Prince went on.

Prince Kachhrâj.

“ Slay (Anrudhar) at once and let him not escape !”

He gave an order to his army :

Prince Kachhrâj.

“ Advance !

210 Seize the Prince (Anrudhar) and fasten him to my chariot !”

Then Prince Anrudhar made a plan,
 And advancing slew Kachhrâj, and the army was taken aback.

The warriors taken aback fled away,
 And all returned to their own homes.

- 215 Pûrî mei jo shor machâ Rânî roveñ :
 Motî ke ṭor kânc h baiṭhî poveñ.
 Jab Anrudhar mahâ balî gîâ mahil darmiyân.
 Ûkhâ ne mangal paṛhî ; kiâ bahut sâ dâu.
 Kiâ bahut sâ dâu ; bahut sobhâ pâi.
 220 Râjâ kî phauj sabhi chaṛkhe âi :
 Sanmukh se sûr bîr bal ko toleñ.
 Man mei anand hûe, mukh se boleñ.
 Bânâsur kahne lage mahâ balî balwân :

Râjâ Bânâsur.

- “ Bâkî to chhode nahîn ; suno, sabhâ, kar kân.
 225 Sunîyo ik bât, bhayyâ mere,
 Kartâ kî dât nahîn jâtî phere.
-

- 215 There was a cry in the City and the Queen wept,
 And tearing off her pearls she made (a necklace) of
 glass.*
 Then the mighty warrior Anrudhar went into the
 palace.
 Ûkhâ sang songs of rejoicing and gave much away in
 charity (to Brâhmans).
 She gave much in charity and was much honored.
 220 Prince (Anrudhar's) army (also) all came up,
 And warriors vaunted face to face with heroes.
 They were happy in their hearts and spake with their
 lips.
 Spake the great hero Bânâsur :

Râjâ Bânâsur.

- “ Hear, O assembled (warriors), with your ears ; nothing
 hath been left (of the old army).
 225 Hear a word of mine, O my friends,
 The decree of God is not to be turned back.
-

* A sign of mourning among Rânîs.

Aisâ balwâu kaun chaṛhke âyâ ?
Mârâ Kachhrâj nâm aisâ pâyâ ? ”

Udayâst sunke uṭhâ :

Râjâ Udayâst.

“ Merâ yeh hî karâr :

230 Charhke jâūn mahil pe, mânûn iko bâr ! ”

Bâwan hazâr fauj chaṛhî, hallâ kînâ.

Râjâ Udayâst.

“ Sanmukh se chot karo, châho jînâ ! ”

Faujâñ ik bâr wahâñ ran pe dhâî :

Kile ko chhoṛ nikal bâhir âî.

235 Udayâst it se chalâ, ut se Râjkañwâr.

Ikîs hazâr sanîyâñ saje, giâ mahil se bâhir.

Who is this hero that hath come upon us ?
And slaying Kachhrâj hath obtained so great a name ? ”

Udayâst* hearing this sprang up :

Prince Udayâst.

“ This is my vow :

230 I will go to the palace and slay him at once ! ”

A shouting army of 52,000 advanced.

Prince Udayâst.†

“ Give your wounds in front, if you would live ! ”

The army at once advanced into the field ;

Leaving the fort they came outside.

235 This side came Udayâst, that side the Prince (Anrudhar).
With 21,000 warriors he came out of the palace.

* Bânâsur's second son, called also by the bard his *dîwân* or minister : see line 7.

† Challenge to Aniruddha.

- Mahil se bâhir nikâl jodhâ âyâ :
 Bândho hathiyâr, nikaṭ kampû dhâyâ.
 Ran ke jo bîch khare sâwat sâre,
 240 Laṛne kâ hukm dîâ, mere piyâre.
 Mahâbîr jodhâ charhe, lagî nek nahîn bâr :
 Un us ke, un us ke ûpar karâ parhâr.
 Bânjen hathiyâr, paṛâ bhârat bhârî :
 Donoñ chau taraf laṛen ik hî bârî.
 245 Kat-kaṭke sis bhujâ nîche âveñ.
 Pichhe pag nahîn dhareñ, âge dhâven.
 Chhattîs hazâr jodhâ mare, bahut paṛâ sangrâm.
 Mahâ ghor bhârat hûâ, kabhî na ubhar prân.
 Jab to Anrudhar bân iko mîrâ :
 250 Kînî sab chhâr, nikat bîtî dhârâ.
 Udayâst mîr, fatteh Chhatrî pâî :
 Râjâ kî fauj rahî ultî dhâî.
-

- Coming out of the palace the warrior came ;
 With arms fastened on he came to the camp.
 To all the warriors assembled in the field,
 240 He gave the order to fight, my friends.*
 The mighty warriors advanced and made no delay,
 And made attacks one upon the other.
 Arms clashed and there was a great fight,
 And both sides fought at all points at once.
 245 Heads and arms were cut off and fell down.
 No one turned a foot back, all went forward.
 There was a great fight and 36,000 warriors were slain.
 There was a great resounding fight and there was danger
 to life.
 The Anrudhar shot an arrow,
 250 That cut all to pieces and made the blood to flow.
 Slaying Udayâst the Chhatrî gained the victory,
 And the Râjâ's army fled away backwards.
-

* To the audience.

Fatteh pâ Chhatri chalâ Tîsâ Mahil samâe.
Ükhâ ko anand hûâ, sukh kahâ na jâe.

255 Jab to Bânâ Râo ko bahut hûâ afsos.

Râjâ Bânâsur.

“ Dushman to is mihil ke thâ nahîn sau sau kos.
Maiñ to bardân ik Har se lînâ :
Dâran yeh dukh dîe : kaisâ dînâ ? ”

Achraj kî bât fikar man meñ khâyâ.

Râjâ Bânâsur.

260 “ Deo dant kaun âj pûr meñ âyâ ?
Merâ bal chhîn hûâ satiâdhârî !
Achraj kî bat : gaî faujâu mârî !
Assî hazâr fauj phire ham se kaisî ?

The Chhatri gained the victory and went into the Tîsâ Palace.

Ükhâ was happy and her joy was untold.

255 Then was King Bânâ* very sorrowful.

Râjâ Bânâsur.

“ There was not an enemy within 100 miles of my palace.
I obtained a boon from Hari.†
But he hath given me a great grief: what hath he given? ”

He was grieved in his heart at this wondrous thing.

Râjâ Bânâsur.

260 “ What demon or devil is this that hath come into the city to-day ?
The power of me, the upright, hath been taken away !
It is wonderful, and my army is destroyed !
How came 80,000 men to turn from me ?

* Bâna, as well as Bânâsura, was a classical name for the hero of this legend.

† Hari is Vishnu: he really got his boon from Siva, Vishnu's rival god.

Chandâ kâ grihan kare Râhû jaise !”

265 Sangrâmjît jodhâ uthâ, kahan lagâ balbîr :
Râjâ Sangrâmjît.

“Sanmukh ran mei âke kine na bândhe dhîr !”

Jîte sab sûr bîr jitne sâre ;
Ik bâr phând lie niyâre niyâre.

Râjâ Sangrâmjît.

“Badram yo des kahîn ?”

Boleñ bânî :

Râjâ Sangrâmjît.

270 “Ab to yeh bât gai mulkoñ jânî !”

Sangrâmjît jodhâ chârhe.

As though Râhû had swallowed up the moon !”*

265 Up sprang Sangrâmjît† the warrior, and thus the hero spake :

Prince Sangrâmjît.

“No one hath had courage when face to face with the field !”

He had conquered all heroes (hitherto,)
And had ensnared them each at once.

Prince Sangrâmjît.

“Where (is gone) this land of Badram ?”

Spake he :

Prince Sangrâmjît.

270 “Now will this matter be known in the world !”

Sangrâmjît the warrior advanced.

* Allusion to the Hîndû belief regarding the cause of eclipses.

† Râjâ Bânâsur’s third son.

Râjâ Sangrâmjît.

“ Jân súrij pargâs,
Tiwâr binasûn; chhink meu karûn shikar binâs !”

- Jodhâ sab âs-pâs lînê sârî :
Bûwan hazâr fauj chaqhî balken sârî.
275 Jugpat ik bâr mahil ûpar âe :
Nikat hî bhân khare âge pâe.
Pânchoñ phire kapre, bândh lie hathiyâr :
Rath sajâe, jodhâ chale, giâ mahil se bâhir.
Mahil se bâr kharî faujâni sâjen :
280 Sanmukh ran dhîr kharî, mâtû bâjeñ :
Garjat haiñ bân, agin jaise ban meu.
Bândhe hathiyâr, khare sâwant ran men.
Ik bâr hukm diâ, aggyâ kînî :
Dhâe sab sûr bîr, sobhâ dînî.

Prince Sangrâmjît.

“ Like the light of the sun,
Removing the darkness, in a moment will I destroy
them all !

- He took all the warriors all about him,
And an army of 52,000 men advanced shouting.
275 The mighty lord at once came upon the palace,
And found the glorious sun (Anrudhar) standing before
him.
He put on the five garments and fastened on the arms,
And made ready his chariot, and (then) the hero went
out of the palace.
His army stood ready outside the palace gate.
280 The lines stood face to face in the field and the battle-
drums were beaten.
The arrows crackled like a fire in the forest.
With arms fastened on the heroes stood in the field.
Suddenly he gave the command and orders,
And all the warriors advanced and won glory.

- 285 Dwâdas to bân dîe sab ke tan meñ :
 Jhûjeñ ik bâr, agin biyâpî ran meñ.
 Pare hain jawân bhujâ kaṭke niyâre :
 Battîs hazâr fauj aise mâre.
 Sangrâmjît sanmukh charhâ, ran meñ parî pukâr.
- 290 Bhân chhipâyâ dhul meñ, pâven kuchh na shumâr.
 Lagî na shumâr fauj aisî dhâî :
 Durgam ke pâs nikat jaldî âî.
 Chhûntî bandûk aur ghankâ garjeñ :
 Sâwant balbîr khare ran meñ larjeñ.
- 295 Assi hazâr jodhâ lîe, hukm karâ ik bâr :
 Jaise sandh samâgte barseñ megh apâr.
 Dhâc sab sûr bîr iko bârî :
 Kâñteñ bhuj sis chhatî ûpar dâre.
 Gir-girkar pher laren, sanmukh dhâven.
-
- 285 He shot twelve arrows into the bodies of all,
 They fell at once and fire flamed in the field.
 With arms cut off each warrior fell.
 There were 32,000 men slain thus.
 Sangrâmjît advanced to the front, roaring out in the field.
- 290 The sun was hidden by the dust (thick) beyond telling.
 An army beyond counting advanced,
 And very quickly approached the fort.
 Guns cracked and cannons roared,
 And very heroic warriors trembled in the field.
- 295 Taking 80,000 warriors (Aurudhar) gave orders suddenly ;
 And they advanced like the sound of heavy rain falling.
 All the warriors advanced at once,
 And cutting off heads and arms threw them on the ground.
 Falling about they fought again and advanced face to face.

300 Mâren das bîs, nahîn jâne pâveî.
 Jab to Sangrâmjít mukh se boleî :
 Jitnâ châlitr, sabhî dal ko kholeî.

Râjâ Sangrâmjít.

“Kis kâ tû putr ? Kaun terâ pîtâ ?
 Lâyâ hai kaun kâm, aisâ kîtâ ?
 305 Kaunsâ hai des ? Kaho maksad sârâ !
 Mât pitâ kaun kaun terâ, piyârâ ?”

Râjâ Anrudhar.

“Kilâ hamârâ Dwârkâ; pitâ merâ Bhagwân.
 Bâbâ Srî Ânand hai, Pandûn kî hai ân.
 Lakh sandânî bân chaleù, sanmukh mâren.
 310 Hâthî, rath, bâj, chûr karkar dâreñ.
 Chhappan hai kot* sage mere tan meñ.

300 Slaying some ten or twenty they did not let them escape.
 Then Sangrâmjít called out with his lips,
 And opened all his secrets to the army.

Prince Sangrâmjít.

“Whose son art thou ? who is thy father ?
 Why art thou acting thus ?
 305 Where is thy land ? Tell me all thy meaning !
 Who are thy father and mother, friend ?”

Prince Anrudhar.

“My fort is Dwârkâ and my father is Bhagwân.†
 My foster-father is Srî Ânand‡ and I am come of the
 Panḍûs§.
 They shoot many terrible arrows and fight face to face.
 310 Elephants, chariots, falcons they grind to dust.
 There are 56 karors of relatives of my body.

* For *karor*,

† i.e., Krishna.

‡ This must mean Nanda, Krishna's foster-father.

§ This is of course not correct : he was, however, a relative of the Panḍavas : see the genealogy, Vol. III. p. 332.

Sunegî nâdân charheñ iko sunke.”

Gajjâ hâth dhâran kare, dhâran kar sangrâm.
Râjâ Sangrâmjît.

“ Sanmukh se nahîn jân dûn, mârûn âthoñ jâm.

- 315 Jo ho balhîn palañ ultâ jâo :
 Jo ho balwân mere sanmukh âo.
 Dekhûn ik bâr âj teri karnî.
 Karnâ hai juddh, bharûn teri bharuî.”

Jab Anrudhar mahâ balî dîo agin kâ bân.

- 320 Ik jojan ûpar parâ, bhûlâ khatâ ûsân :
 Bhûlâ giâ rît bhânt jitnî sârî.
 Larne kî pher karî dûjî tayyârî.
 Sûntonî talwâr Chhatri ûpar âyâ :
 Jab to Anrudhar bân chhâti lâyâ.
-

As soon as they hear I am helpless they will advance together.”

(Sangrâmjît) took a club in his hand for the fight.

Prince Sangrâmjît.

“ I will not let thee go from my face, I will fight thee all day.*

- 315 If thou be weak go back :
 If thou be strong come and face me.
 I will see for once to-day what thou canst do.
 I will fight and fulfil what is to be fulfilled for thee.”

Then Anrudhar the mighty warrior shot a fiery arrow.

- 320 (Sangrâmjît) fell a *jojan* away and lost his senses,
 And forgot all the ways and customs (of war).
 He made him ready for a second fight.
 Drawing his sword he went at the Chhatri (Anrudhar).
 Then Anrudhar struck him in the chest with an arrow.
-

* Lit., during the eight watches.

- 325 Sangrâmjit jodhâ girâ, ran mei paři pukâr.
 Phûl-mâl jyâni kanth se hâthî dharî utâr.
 Jodhâ kâ maran hûâ, sanîyân bhâje.
 Hâthî rath chhoř hâe, khâli tâje.
 Râni ranwâs bîch ghar ghar rovei :
 330 Râjâ to bij burâ bikh kâ bovei.
 Bânâsur dahlâ gîâ, kâmpan lagâ sarîr.
 Chandarbhan sunke uthe, kuchh ik bandhî dhîr.
 Betâ aur bâp chařhâ donoñ kâri :
 Sanîyân Mahârâj lîe iko bâri.
 335 Tisâ to Mahil beg chařhke âe :
 Dekhen chhaun oř bare achraj khâe.
 Ikkîs hazâr sanîyân lîe tab Anrudhar Kaiwâr :
 Ghar se utarî beg, de kar âyadâ sab dhâr.
 Dhare hain karpân, bân chhuteñ kar se :

- 325 Sangrâmjît the warrior fell and there was a cry in the field.
 (Anrudhar threw him) as an elephant would throw a flower-garland from his neck.
 When the warrior was slain the army fled.
 Elephants and horses deserted the chariots.
 The Queens in the palaces wept in their rooms.
 330 The Prince (Anrudhar) had sown an evil seed of poison.
 Bânâsur was frightened and his body trembled.
 Hearing of this up gat Chandarbhan* and was courageous.
 Both father and son advanced,
 And the King took all his army with him at once.
 335 They quickly advanced to the Tisâ Palace,
 And looking all round they were much astonished.
 Then Prince Anrudhar took 21,000 men.
 He quickly came down from the palace, and took all
 his weapons in his hands.
 He took up his bow and shot an arrow from his haud.

* Bânâsur's fourth son.

- 340 Sanmukh se choṭ kareñ, nahīn bhāgeñ ran se.
 Chanchalî se sūr kareñ, bâdal dhâveñ :
 Bâjeñ talwâr, choṭ sanmukh khâveñ.
 Chandarbhan âge baṛhâ, Kâm-bân lie hâth.
 Mahâsûr ran meñ baṛhâ, tiryâ paṭ gaī sath :
 345 We to balhîn hûe jodhâ sâre.
 Tab to ik bân khainch kar se mâre :
 Mâyâ kâ bân dîâ dûjâ kârî.
 Tab to boh-bhânt gae saniyâñ mâre.
 Mogh-bân Chhatri liâ Chandarbhan kî oř.
 350 Mârâ bân taṛakde. Jaisî gahî chand kî kor,
 Chand mâh kî kor gahî Râjâ darse.
 Dhans bân chhût già us ke kar se :
-
- 340 Giving wounds in front he did not desert the field.
 The warrior flashed in the field, as a (lightning) cloud
 advances.
 Swords clashed and wounds were received in front.
 Chandarbhan went forward with an arrow of Love in his
 hand.
 The great warrior advanced into the field and the
 maidens went with him,*
- 345 And all the warriors became weak.
 Then he drew (his bow) and shot an arrow from his
 hand,
 And a second magic arrow did he shoot.
 Then all the warriors were incontinently slain.
 Next the Chhatri (Anrudhar) aimed a terrible arrow at
 Chandarbhan.
- 350 He shot a dexterous arrow. Like the moon eclipsed,
 Like the moon eclipsed the Prince (Chandarbhan)
 appeared.
 His bow and arrow fell from his hand,

* This means that Chandarbhan caused heavenly maidens to mix with the enemy, so that they might lose their virtue. Cf. Vol. I., p. 51.

- Dekhe chau taraf kharî parjâ darse.
 Ran men ghangor, jaisâ bâdal barse.
 355 Nâg bâu Râjâ liâ, bidiyâ dî pahilâe :
 Sanmukh chhorâ ik bâr, girâ rath par jâe.
 Mârâ jab bân dekh Chhattrî larze ;
 Chhode hathiyâr ; kaun us ko parje ?
 Dharm phâns bich phânsâ Râjâ bînâ :—
 360 Nâg-bân pûr dîo, kâmpî sînâ !
 Bândh lîo Râjkañwar aggyâ-kârî.
 Senâ ik bâr chalî pûr ko sârî.
 Mahiloni pe dekh rahî sundar nârî :
 Chande mahtâb liâ Ûkhâ piyârî.
 365 Nagarî sab moh lîo jitnî sarî :
-

And his people standing on all sides saw it trembling.
 There was a noise (of pain) in the field, as when a
 (thunder) cloud rains.

- 355 The King (Bânâsur) took a serpent* arrow with great
 skill.
 He shot it in front at once and it fell on (Anrudhar's)
 chariot.
 Seeing the arrow strike the Chhattrî (Anrudhar) trembled.
 He let fall his arms : who should urge him (now) ?
 Thus was the wise Prince (Anrudhar) caught in a net
 of belief :—
 360 When a serpent arrow was shot at him, his heart trem-
 bled !
 The (King's) followers bound the Prince (Anrudhar).
 All the (King's) army at once returned to the city.
 Beautiful maidens beheld them from the palaces,
 And the lovely Ûkhâ found (a youth as beautiful as) the
 moon.
 365 All the city rejoiced,
-

* The point of this is that Chhattris, considering serpents to be gods will not fight with them. This accounts for what follows.

Dhâm dhâm bîch kharî sundar nârî.
 Nâg bân bâudheu bithâ, Kishn Lâl, hûâ rang :
 So Shib Kaiwar samâgtî :—jît lîo sab jang.
 Nârad ko bulwâ liâ Srî Kishn Mahârâj.

Srî Kishn.

370 “Laṅkâ ghaib ho gîâ, tum se nikale kâj.
 Tum setî kâj bane, merâ bhâi.
 Biptâ kî bât, same aisî âi.
 Deo, ke dant, koî dâna âyâ :
 Sote ko uthâ liâ ; phir nahîn pâyâ.”

Nârad Brâhman.

375 “Main to Utar dasâ ko abhî chalâni, Balbîr;
 Palat âûn beg, tuk ik bândho dhîr.”

And beautiful maidens stood in every house.

(Saith) Kishn Lâl*—the serpent arrow brought a gift
 (of victory) and there were rejoicings.

Saith also Shib Kaiwart :—(the King) won the fight.
 Srî Kishn† the King sent for Nârad. §

Srî Kishn.

370 “My son hath disappeared, do my desire.
 Let my desire be fulfilled through thee, my friend.
 It is a time of great trouble that is come.
 Some demon, or devil, or spirit hath come,
 And taken him off in his sleep, for he hath not been
 found since.”

Nârad the Brâhman.

375 “I will go to the North at once, O Mighty One,
 And come back quickly, so be patient awhile.”

* The bard: see *ante* p. 363, etc.

† The bard's wife: see *ante* p. 363, etc.

‡ The scene completely changes.

§ See Vol. II., p. 222, and Vol. III., p. 152. It is noteworthy that he
 is here called a Brâhman.

Dwârkâ ko chhoṛ gagan ûpar dhâyâ :
 Dekhne se lîp hûe us kî kâyâ.
 Sunantpûr des gîâ mâyâdhârî :
 380 Dhâm dhâm pûchh rahâ Bedâchârî.

Deo.

“Kaise ho gîâ âunâ ? Hameñ sunâo hâl.
 Ham se bithâ lîjîye, jo kuchh châhiye mâl.
 Hîrà aur lâl, ratan, muktâ lije :
 Pichhe asîrbâd mujhe dîje.
 385 Apnî, Mahârâj, kaho ham se bânî :
 Kahânî ke jog nahîn, so nahîn kahânî.”

Nârad Brâhman.

“Beṭâ âyâ Krishn kâ aur dhûnd lîe sab des.
 Yeh parbat dekhâ nahîn, gaî ik nahîn pesh.
 Ik bhî na pesh gaî ; sunîyo, sâkî :

Leaving Dwârkâ he advanced through the sky,*
 And his body disappeared from sight.
 The wonder-worker went to the land of Sunantpûr,
 380 And the teacher of the *Vedas* sought him in every house.

Demon.†

“How camest thou‡ here ? Tell me thy story.
 Take a gift from me, if thou desirest wealth.
 Take diamonds and rubies and jewels in plenty,
 And then give me thy benediction.
 385 Tell me thy story, my Lord :
 Tell me nothing that thou wouldest not tell.”

Nârad the Brâhman.

“I came for Krishn’s son and am searching all the land.
 I have never seen these hills (before) and have no plan
 (of finding him).
 I have no plan ; hear, my friend ;

* Cf. above line 91.

† The meaning here is apparently that Bânâsura’s country was a land of demons.

‡ Speaking to Nârada.

- 390 Rājā ke tān bīch nahīn chhorī bākī.
Rove din rain aur us kī mātā.
Achraj kī bāt, nahīn laṛkā pātā !”

Deo.

- “ Laṛkā Tisā Mahil meñ rahā kare din rain.
Pakarā Bānā Rāo ne, us pare nahīn chain.
395 Laṛke ne jang karā, sobhā pāī.
Kūde sab koṭ aur us kī khāī.
Dhāve to chār kare us ne jārī.
Rājā kā mān haṭā aur sanīyān mārī.”

- Sunat beg Nārad chalā, rāj-sabhā meñ jāe.
400 Bhed-chhed sagrā kahā aur dīnī kathā sunāe.

Nārad Brāhmaṇ.

- “ Rājā, yeh shor paṛā pūr mei kaisā ?
Bīti ik bār kaho ham se aisā.

- 390 And Rājā (Krishn) hath no other (desire) in his heart.
He weepeth day and night and so doth the mother (of
the Prince).
It is a wonderful thing that I cannot find the boy !”

Demon.

- “ The boy remains day and night in the Tisā Palace.
King Bānā hath seized him and he is not happy..

- 395 The boy foughṭ him and obtained glory,
And leapt over all his forts and ditches,*
He made four attacks upon (the King),
And the King destroyed his pride and slew his warriors.”

As soon as he heard (this) Nārad went into the royal
assembly.

- 400 He said all his say and made them understand.

Nārad the Brāhmaṇ.

- “ Rājā, what is this noise in the city ?
Tell me at once what hath happened.

* i.e., those within which Princess Ukhā was confined.

Kañwar ko dikhâo abhî ; sunîye, Râjâ.
Ik to sawâl merâ sunîye tâjâ.”

- 405 Hukm dîâ Mahârâj ne, lañkâ liâ bulâe :
Râj-sabhâ ke bich meñ âge dîâ dikhâe.
Âge dîâ dikhâe : barî mintî kînî.

Râjâ Bânâsur.

- “ Lîjo, Mahârâj, bhît terî dînî.
Kahnâ kuchh aur jaisî marzî terî.
410 Singâsan baith ; mân kahnî merî.”

Khushî Brâhman ho gîâ, chhâtî se liâ lagâe :
Bât pitâ kî jo kahan dînî us se sunâe :
Mâtû kî bipat kahî jitnî sârî.

Show me the Prince now ; hear, O Râjâ.
Hear thou early my complaints.”

- 405 The Râjâ gave an order and sent for the boy,
And showed him to the royal assembly.
He was shown, and (the Râjâ) making a great obeisance, (said to Nârad) :

Râjâ Bânâsur.

- “ Take him, my Lord, I present him to thee.
Tell me if thou hast any other desire.
410 Sit on the throne ; hearken to my say.”

The Brâhman was pleased and took (Anrudhar) to his breast,
Told him all that his father had said,
And told him all the sorrow of his mother.

Nârad Brâhman.

“Âyâ kis bewant ? Kahâù akal mârî ?
 415 Rahnâ hoshiyâr ; abhî ultâ jâûn.
 Nahânâ kis kâm ? Nahîn khânâ khâûn !”

Râjâ Bânâsur.

“Nârad Mun Mahârâjji, suno hamârî bât.
 Maiñ kuchh bal kînâ nahîn is laṛke ke sâth.
 Laṛke ke bahut tarah khâtir kînî bhârî.
 420 Is ne aprâd kiâ, sanîyân mârî.
 Baitho, Mahârâj, abhî mat na jâo :
 Laṛkâ jis taur yahâù khelo khâo.”

Bidâ liâ, Nârad chale ; laṛke ko samjhâe.
 Jaisâ golâ top kâ gagan-panth men jâe.
 425 Chalâ hai shitâb, pûrî Dwârkâ âe :
 Kîâ hai bayân :

Nârad the Brâhman.

“How comest thou here ? where hast thou lost thy
 wits ?
 415 Be awake, for I go back now.
 Why should I bathe ? And I will not eat my food !”*

Râjâ Bânâsur.

“Nârad Muni,† my Lord, hear my words.
 I have shown no violence to the boy.
 I have shown the boy much kindness.
 420 He committed a great fault in slaying my army.
 Sit down, my Lord, and go not now.
 And let the youth amuse himself here as he pleases.”

Nârad took his leave and explained to the youth.
 As a ball from a gun he rushed through the air.
 425 Going quickly he came to Dwârkâ,
 And (there) he said :

* Idiomatic way of saying that he would go quickly.

† See Vol. III., p. 152.

Nârad Brâhman.

“Jagah mujh ko pâî”

Mâtâ se kahan lagâ us kî bolî :
Jitnî thî bât sabhî dil kî kholî.
Khabar hûî Anrudhar kî, rahas rahâ parwâr.

430 Chhattîs bâje bajein, kînâ dân apâr.
Dînî hain dân aur mangal gâe :

Sunke parwâr pâs us ke âe.
Hâthî, gaj-bâj dîe, mâyâ dînî :
Mâtâ ne bahut khushî dil mei kînî.

435 Garur chañhâe sakal dal das jojan ke pher.
Bajâ damâmâ Krishn kâ, kare nek nahîn der.
Nek bhî na der karî, jaldî dhâî.

*Nârad the Brâhman.**

“I have found the place.”

He told (Anrudhar's) mother all that he had said,
And opened out all the secrets of his heart.

All the family rejoiced on hearing news of Anrudhar.

430 Thirty-six kinds of music † were played and much alms
given (to Brâhmans).

The alms were given and songs of rejoicing were sung.

Hearing of him his family went (to Anrudhar).

Elephants and falcons and money were given away,
And (Anrudhar's) mother was very happy in her heart.

435 All the army riding *garurs*‡ covered a space of ten
jojans.

The war-drums of Krishn were beaten and they made
no delay.

Making no delay they went quickly.

* To Krishn.

† See Vol. I., p. 176.

‡ The king-fisher, or *garuda*, the vehicle of Krishn : hence its use here.

Jitne the sūr bîr âge pâe.

Badrampûr des gae sâniwat sâre :

440 Utare sab dhâm dhâm niyâre niyâre.

Parbat ke bîch bajé mâtû bâjâ.

Sun-snake ghor araz kînî Râjâ :

Râjâ Bânâsur.

“ Banjârâ kaun mât bharke lâyâ ?

Mujh ko nahin bhed nek is kâ pâyâ.

445 Lâunâ khabar, abhî jaldî jâo :

Sunke bayân pâs mere âo.”

Halkârâ* pûr se chalâ, Râjâ ko kiâ juhâr.

Faujân dekhîn bahut se, pâve nahin shumâr.

Qâsid.

“ Chau taraf fauj parî, Râjâ, sâri.

450 Ghankâ banduk chhute halkadârî.

All the warriors advanced.

All the heroes went to Badrampûr,

440 And each alighted in his (appointed) place.

The war-drums were beaten in the mountains.

Hearing the noise said Râjâ (Bânâsur) :

Râjâ Bânâsur†.

“ What pedlars are these that have brought goods here ?

I have not understood the real meaning (of this).

445 Go and bring me news about them at once,

And when you have heard it come and tell me.”

The runner left the city and made obeisance to the
Râjâ.

He found a large army beyond telling.

The Messenger.

“ The army are encamped on all sides, Râjâ.

450 Cannons and loaded guns are let off.

* For *harkârdi*.

† To his official messenger.

Hât aur bazâr rache mandir sâre :
Tîrath kare anek, rache thâkurdwâre.”

Pûrakh se kambakh hûâ, rohchak lîe shumâr.
Jagah jagah dekhat phire, nahû kuchh pâyâ pâr.

455 Pâyâ nahûn pâr, dahal dil pe khâî :
‘Râjâ kî kâl-gharî sir pe âî !’

Man men jo soch karî, achhraj khâyâ :
Dekhke tumâm pâs Râjâ ke âyâ.

Qâsil.

“Banjârâ to hai nahûn. Aise dekhe mauj !

460 Sûr bîr garjeu khare, charhî lakhînî fauj.
Lâkhoñ to fauj eharhî !”

Bolî bâni :

All the shops and *bîzârs*, and dwellings* are prepared.
They are making proper pilgrimages, and the temples
are being built.”

From morn till noen, till dusk he counted on ;
Wandering on from place to place he could not get
through it.

455 He could not get through it, and fear came into his
heart :

(Thinking that) the hour of death hath come upon the
Râjâ !

He was anxious in his heart and astonished.
Observing everything he came to the Râjâ.

The Messenger.

“They are no pedlars. I have seen a wondrous thing !

460 They are roaring warriors, for an enormous army hath
come.

An enormous army hath advanced !”

And he said .

* i.e., a completely formed army.

Qâsid.

“Kijo sambhal, mere Râjâ gyânî !
 Mujh ko to pâr nahiû, Râjâ, pâyâ !
 Jâne, yeh kaun Bhûp charhke âyâ ?”

- 465 Bañî soch Râjâ karî, aur man meñ karî bichâr.

Râjâ Bânâsur.

“Kaiwar phând tû ne liâ ; us kâ hai parwâr !
 Chhappan to koṭ chaṛhe sanîyâu âe.
 Pânî ke bîch âg ab ki lâî !
 Bâjegâ bân, paṛe bhârat bhârî !”

- 470 Shankar ke pâs gîâ Chhatrdhârî.
 Din bîtâ, nisâ hûî, ausar pe âdhî rât.
-

The Messenger.

“Be careful, my wise Râjâ !
 I have not been able to get through (the camp), Râjâ !
 (God) knows what King this is that hath come !”

- 465 The Râjâ was very anxious and thought in his heart.

*Râjâ Bânâsur.**

“Thou hast seized the Prince (Anrudhar) and his family
 hath come !
 His fifty-six *karors* of warriors have advanced.
 A fire hath now been lighted in the midst of water !†
 Arrows will hurtle and there will be a great fight !”

- 470 The King went to Shankar.‡
 The day had passed and night had come and it was near
 midnight.
-

* Soliloquising.

† There is coming a terrible time : see above, line 148.

‡ See above, line 34.

Mahâdeo.

“ Kyâ koî dashman charhâ ? Kâmpe terâ gât !
Kâmpe hai gât, hile terî kâyâ .

Dushman hai kaun tere ûpar âyâ ?

475 Kar de bayân, hal niyârâ niyârâ .

Ham se jûdâ hoke kaise kinâ guzârâ ?”

Râjâ Bânâsur.

“ Jag rache hai bhawan meî, aur charh ae bhûpâl .

Ab partangyâ rakhîyo ; suniye, dîn diyâl !

Dîn ke diyâl, karo khâtir mere !

480 Karnâ nahîn der ; lâj, Bholâ, tere !

Taiù ne sab râj pât dînî mâyâ ;

Lijîye sambhâl : pâs tere âyâ !”

Suuke us ke bachan ko Shankar hûâ diyâl .

Charhe Nadiyâ bail pe, uthe âp tatkâl .

Mahâdeo.

“ Hath an enemy advanced ? Thy body trembles !

Thy body trembles and thy form shakes .

What enemy hath come against thee ?

475 Tell me the story bit by bit .

Deserting me what hast thou done ?”

Râjâ Bânâsur.

“ Sacrifices are being prepared in the palace, for a monarch hath advanced (against me) .

Preserve my honor now ; hear me, O thou that art merciful to thy servants !

O merciful to thy servant, favor me !

480 Make no delay ; my honour is with thee, Bholâ !

Thou hast given me all my kingdom and power and wealth ,

Have a care of me (now) : I am come to thee !”

Hearing his words Shankar* was merciful .

He mounted his bull Nadiyâ and got up at once .

* For all these names of Šiva see early part of this legend .

485 Nadiyâ sawâr kile andar âyâ;
 Jab to kuchh pûr dîe apnî mâyâ :
Mahâdeo.

“ Arjun ke sât jang kal ko kijo.
 Darjeñ ko mân, nahîn jâne dîjo.”

Parât kâl Râjâ uthe, bâje mânû tûr
 490 Sawâ lâkh sanîyân sabhî chaṛh gae sadr-sadûr.
 Sane sane fauj chaṛhî, ran pe âî.
 Garjeñ sab sûr bîr tan ke bhâî.
 Ran se jo pîth dîe phânsî pâve :
 Aise koî aur same nahîn âve.
 495 Bânâsur bân dîâ dâran ran meñ.

Râjâ Bânâsur.

“ Kar lenâ fikar, râkh mat man meñ :
 Âge, Mahârâj, rahî terî râjî.

485 Riding on Nadiyâ he entered the fort,
 And then he worked some wondrous things (and said):
Mahâdeo.

“ Have a fight with Arjun to-morrow.
 Slay thine enemy and let him not escape.”

In the early morning the Râjâ was up and the war
 drums were beaten.

490 A *lakh* and a quarter of warriors all advanced with the
 monarch.

Bit by bit the army advanced into the field.

The full-grown warriors and heroes roared.

Let him that turneth his back in the field be hanged,
 For such a time was not to come again.

495 Bânâsur shot a terrible arrow in the field.

Râjâ Bânâsur.

“ Be kind and keep faith in thy heart :
 For the rest, my Lord, is thy pleasure.*

* Prayer to Śiva.

Jis ko de Râm, sof jîti bâje.
 Sanmukh se choṭ karo, bâudho bânâ.
 500 Rahnâ hoshiyâr, nahîn haṭke jânâ !”

Rath aswâr Arjun hûâ, liâ hâth sandâni bân.
 Rukat baran sab ho gîâ, gher liâ maidân.
 Mârâ ik bân ; dekh Râjâ larjâ :
 Ran ke bîch jaisâ bâdal garjâ.
 505 Kate das bîs bhujâu faujâi mârî :
 Lâkhoñ ke prân gae iko bârî !
 Kat-kaṭkar munq bhujâ nîche âveñ.
 Bhûle sab kâm, nahîn jâne pâven.
 Dûje ik bân dîâ mâyâdhârî.
 510 Lâkhoñ balwân tiryâ úpâr jârî.

He will obtain victory to whom Râm (God) granteth it.
 Give your wounds in front, and fasten on the habiliments
 (of war).

500 Be careful and go not back !”*

Arjun was ridiug his chariot and had a mighty arrow
 in his hand.

He became (athirst for) blood and went round the
 field.

He shot an arrow and seeing it Râjâ (Bânâsur) trembled ;
 It was as if a cloud had thundered in the field.

505 Some ten or twenty arms were cut off and the army
 beaten.

Lâkhs of lives were lost at once !

Heads and arms cut off fell down.

They forgot everything and were not allowed to escape.
 The wonder-worker shot a second arrow,

510 And women appeared over the heads of *lâkhs* of
 warriors.†

* These three lines are addressed to the army.

† See above line 344.

- Nâchen, gal bîch parî, mukh se boleñ.
 Nainañ kî choṭ kareñ, bal ko toleñ.
 Agin bân Râjâ dîâ, hil hil charh gîâ tâp.
 Sab loṭeñ hain dharan pe, kyâ betâ, kyâ bâp.
 515 Betâ aur bâp gireñ ran meñ sâre.
 Arjun kî mân mare nîchhe mâre.
 Bhûl gae dhâm, gaî akal mâtî :
 Aisâ sangrâm hûâ iko bârî !
 Sît bân Arjun dâ, hil hil kâmpe gât.
 520 Bhân chhipâ yûn gird meñ, dîn ho gaî rât.
 Jâdâ aur sît lare agin jâgî !
 Dekhe ahwâl sakal parjâ bhâgî !
 Tijâ ik bân dîâ Arjun tan meñ :
 Bânâsur lot gîâ âge ran meñ.
 525 Jab diyâl Shankar hûâ Arjun ke aio pâs.
-

They danced and fell on their necks and coaxed them with their lips.

They wounded them with their eyes, trying their strength.

Then Râjâ (Bânâsur) fired an arrow of fire and they all trembled as with fever.

They all lay on the ground, whether fathers or sons.

- 515 All the fathers and sons fell in the field.

Arjun's pride was altogether humbled.

He forgot his home and lost his senses :

So heavy did the fight suddenly become !

Then Arjun shot an arrow of cold, and all the (enemies') bodies trembled.

- 520 Then were the sun's rays obscured and day turned into night.

Frost and cold began to fight with fire !

Seeing the state of things all the people ran away !

Then Arjun shot a third arrow into (Bânâsur's) body, And Bânâsur fell forward in the field.

- 525 Theu Shankar was kind (to Bânâsur) and came up to Arjun.

Mahâdeo.

“ Chhamâ-chhîr dil pe karo, karo âio râs ! ”

Arjun ko sâth liâ apne Bholâ ;
Amrit ke kalas lîe : mukh se bolâ :

Arjun.

“ Bânâsur bîr, uthro, kahnî mâno.
530 Dûtiyâ ko dûr karo, nische jâno.”

Bânâsur Mahârâj kâ chhin mei gîâ gharûr ;
Sum parkâr mintîn kare ;

Râjâ Bânâsur.

“ Chaliye, Sadr-sadâr ! ”

Mandir ke bîch gae, sobhâ pâî.
Chandan ke rûp bane, sahiyâ âi.

Mahâdeo.

“ Have pity now, thy desire is accomplished ! ”

Bholâ took Arjun to himself.

And gave him a cup of *amrita* ; * and (Arjun) spake with his lips.

Arjun.

“ Up, thou warrior Bânâsur, and hear my say.
530 Put away all evil afar and know (my meaning) at once.”

In a moment Râjâ Bânâsur’s pride disappeared ;
And he humbly begged him in every way (saying) :

Râjâ Bânâsur.

“ Come, my Lord ! ”

(Arjun) went into (Bânâsur’s) house and was honored.
He was covered over with (powdered) sandal-wood † and was revived.

* The drink of the gods: ambrosia.

† To cool him.

- 535 Tab to Anrudhar Kañwar Râjâ dînâ :
Karke san mân aur arpan kînâ.

Râjî Râjâ Bânâsur ki.

- “ Ûkhâ un ko dîjîyo, rît bhânt kar, kanth.
Dân karô hîrâ ratan aur batâo panth.”

- Ûkhâ bulwâe lîe, Râjî bolî :
540 Milne kâ chhâb kareü bhar bhar kolî.
Phûl mât aur gale andar dâle :
Gâven ik bâr khari mangal-sâle.
Ratan-mâi dolâ dîâ ; Ûkhâ dîe biyâhi.
Dâs dîe, dâsî dîe : so chhab kahe na jâe !
545 Kînî sab fauj bidâ. Beçâ aisâ,
Târon ke bîch dîpe chandar jaisâ.
Bhukan aur basan swarran dînâ :

- 535 Then the Râjâ gave up Prince Anrudhar.
He showed courtesy and gave him up.

Râjâ Bânâsur's Queen.

- “ Give him Ûkhâ and do what is customary, my husband.
Give alms of diamonds and jewels and show them the
way (to Anrudhar's home).”

- Calling Ûkhâ the Queen spake (to her),
540 Delighted to see her she embraced her eagerly.
She put the flower garland (of marriage) round (Anru-
dhar's) neck,
And (maidens) standing at once sang in the hall of joy.
A jewelled litter was given her and Ûkhâ was married.
Slaves they gave and maids they gave: their delight
cannot be told !
545 All the army was dismissed. (Anrudhar, as) a son,
Was like the moon shining amid the stars.
(Bâuâsur) gave him jewels and clothes and gold,

- Charnoñ ke bîch parâ, âdar kînâ.
 Jab Anrudhar bidâ kare, anand ho apâr.
 550 Chhappan kañor Jâdû sage ubhî ik sî bâr.
 Garur pe sawâr hûe jitne sâre.
 Ure sab akâs bîch sâwant piyâre.
 Dharam ko bichâr liâ, pun ke pûre :
 Dwârkâ ke bîch ân utare sûre.
- 555 Kishn Lâl, Shib Kainwar ne bânî kahî apâr :
 Ghar ghar pañe badhâiyâñ, gâveñ mangalchâr !

- And (Anrudhar) fell at his feet and paid him respect.
 Then (Anrudhar) took leave and (all) were very pleased.
 550 The 56 *karors* of Jâdû relatives went off at once,
 All riding up *garurs*.*
 All the splendid warriors flew through the sky,
 Thinking on their duty and filled with virtue,
 The heroes alighted at Dwârkâ.
- 555 Kishn Lâl and Shib Kainwar† made this long lay.
 Let congratulations be in every house, and may (the
 people) sing songs of joy !

* See above line 435.

† See *ante*, p. 363.

No. LIX.

THE BEGINNINGS OF MULTÂN,

AS EXTRACTED FROM A PERSIAN MS. BY
LONGWORTH DAMES, Esq.

[This discursive and characteristically fragmentary account of the early history of Multân and the creation, etc., is from the *Kitâb-i-Bayâz*, or Common-place Book, kept by the family of Qânûngos, or local revenue officers, of Shorkot in the Jhang District. They still hold the office of Qânûngos, and though originally Hindus became Musalmâns during the reign of the Emperor Aurangzeb (1658–1702 A.D.) The MS. from which this story is taken dates from the last century.]

[The account is of course quite valueless as history, but it so well illustrates the manner in which the “educated” among the people approach the subjects treated of, and is so characteristic of the confusion of Hindû and Musalmân traditions among them, that it is well worthy of a place here.]

[It is to be observed that the writer seems to have some idea of the traditional ancient names of Multân preserved so long ago by Al Birûni.]

TEXT.

Khabar-i-Âfrînîsh-i-Zamîn wa Âsmân.

Awwal Khudâi-Ta’âlâ Mârij Dev az âtish paidâ kard chunâuchi dar Qur’ân-i-majîd wa Furqân-i-hamîd khaba, mîdihad : “Wa khalqa’ljânn min mâriji’mmîn an-nâr.” Khndâi-Ta’âlâ az pahlû-i-Mârij Mârija biyâfrîd. Har do darmiyân juftî kardand ; az îshân do pisar paidâ shud. Yakî nâm-i-wai Jinn nihâdand, wa az pahlû-i-Jinn zan Jinnî paidâ shud. Har do darmiyân-i-khud juftî kardand : az îshân do pisar paidâ shud ; yakî nâm ’Izrâîl nihâdand ; pisar-i-dûwam râ nâm Mahândev nihâdand. Wa az pahlû-i-Mahândev Korchabarî paidâ shud.

Wa muddat-i-Zamîn wa Âsmân shast do lak wa hashtâd wa panj hazâr sâl shuda. Wa azâu bâr Multân âbâdânî shuda, wa ân chihâr qirân bûda : dar qirân-i-awwal Râhanspur miguftaud, wa dar ân âbâdânî bûdan nawad (nausad ?) bist chihâr lak wa hâzhdha hazâr sâl bûda.

Wa Ísar Mahândev râ dwâzda pisar bûdand. Awwal râ nâm Koîn bûd; dûwam râ nâm Nârâyan bûd; sîum râ nâm Vishan; chihârum râ nâm Kishan; panjum râ nâm Birâhman; shashum râ nâm Parmesar, haftum nadârad, hashtum râ nâm Nârsang; nuhum râ nâm Bhagwân; dahum râ nâm Lât; yâzdahum râ nâm 'Uzzâ; dwâzdahum râ nâm Ísar Jagannâth. Dwazda dukhtarân Ísar Mahândev râ, nâm-i-în bûd; awwal dukhtar râ nâm Mahmâî; dûwam râ nâm Devî; sîum râ nâm Mîsrî, chuhârum râ nâm Parmîsrî; panjum râ nâm Dîvânî, shashum râ nâm Bhagwânî; haftum râ nâm Lankâ; hashtum râ nâm Mathrâ; nuhum râ nâm Jamnâ; dahum râ nâm Totlâ; yâzdahum râ nâm Gharz; dwâzdahum râ nâm Lankâ.

Chûn chandîn guzasht, ba'dahû dar qiran-i-dûwam Multân râ nâm Makpur mîguftand; wa darân âbâdânî farishtagân bûd; hazhda lak wa bîst hazâr panj sâl bûdand. Dar qiran-i-sîum Multân râ nâm Shâmpur mîguftand. Wa dar qiran-i-Bakpur âbâdânî chihl âdam bûd. Wa ba'âze gûyand ki hashtâd âdam bûdand, fa-ammâ az îshân tawâlud wa tanâsul na bûd. Wa dar qarn-i-chuhârum Multân râ nâm Multân shud, wa dar ân âbâdânî aspân bûd; hasht lak wa haft hazâr îshân dar Multân bûd. Ba'd az hasht lak wa hafda hazâr (sâl ?) Mihtar Âdam Paighambar (salatu'llâh'alaihi) âfrîda shud. Az gâh-i-Âdam tâ ïn dam shast hazâr wa nuhsad chihl wa panj sâl ast ki guzasht. (Naql manqûl ast.)

Az Khwâja Hamîdu'ddîn Nâgorî (qaddasa' llâhu sirrahu'l'azîz) mazkûr ast ki Haqq Subhânuhu Ta'âlâ chûn Âdam râ ('alaihi's-salâm) biyâfrîd, wa bâqî gil ki az qâlib-i-Âdam ('ahaihi's-salâm) mând, chihâr chîz âfrîd; awwal, khurmâ; dûwam, angûr; sîum anâr; chihârum rû-i-aspân wa chashm ast. Az lu'âb-i-Hûrân Bihisht biyâfrîd; wa tan-i-asp az Bihisht âfrîd, wa pushti-i-asp az kursî wa 'arsh-i-majîd âfrîd, wa mû-i-asp az tûbâ âfrîd- wa jân-i-asp az 'azmat-i-khud âfrîd. Wa fazîlat ïn ast ki asp râ pesh-i-khud bidârad, wa hawâla-i-dîgarân na kunad; zîrân harâ-i-ân Paighambar (Salla'llâhu 'alaihi wa sallama) madâm pesh-i-khud mîdâsh, wa ba jâma wa ridâd-(? ridâ)-i-mubârak-i-khud sar wa rû-i-û pâk kardê, ham dar ân jâma jau charânîd. Wa ba miqdâr-i-mû-i-asp gunâhân.

TRANSLATION.

Account of the Creation of the Earth and the Heavens.

First God Almighty produced the Dev Mârij from fire, as it is written in the *Holy Qurân* and in the Glorious Scriptures, "And the Jânn were created from smokeless flame from the fire."* God Almighty created Mârija from the rib of Mârij. They mated together, and two sons were born to them. One they called Jinn, and from Jinn's rib the female Jinnî was produced. They mated together, and two sons were born. One they called 'Izrâîl and the second son they called Mahândev, and from the rib of Mahândev Korchabârî was brought forth.†

(Till then) the duration of the Earth and the Heavens was 6,285,000 years. And from that time Multân became an inhabited place, and it went through four ages. In the first stage they called it Râhanspur,‡ and in this it continued inhabited for 92,418,000 years.

* There is a muddle here. In the passage quoted, which is not from the *Qurân* but from the *Hadîs* (see Lane's *Thousand and One Nights*: Introduction, Vol. I., p. 27, note 21), the meaning is that "Jânn were created from *mîrij* (smokeless flame)." Now there are five distinct kinds of *jinns* according to Muhammadan tradition—(1) Jânn, (2) Jinn, (3) Shaitân, (4) 'Ifrit, (5) Mârid (see *ante* Vol. I., p. 544), and the writer seems to have confused the whole subject and to have thought the passage to mean "the Jinn Mârij (should be Mârid) was created from fire." The *Qurân* itself does, however, several times say that these supernatural beings were created from fire, notably in the *Suratu'l-Baqr* and *Suratu's-Swâd*, and by implication in the *Suratu'l-Jinn*. The feminines Mârija and Jinnî formed by the writer out of his "inner consciousness" from the words Mârij and Jinn are as curious as they are wrong.

† 'Izrâîl or 'Azrâîl alias Maliku'l-Maut, the Lord of Death, is the fourth of the Musalmân archangels. Maliku'l-Maut, much distorted, is now adopted into general Indian belief (see *Indian Antiquary*, Vol. X., p. 289), and he also appears in the *Suratu's-Sijda* of the *Qurân*. Mahândev is evidently Mahâdeo or Mahâdeva, i.e. Sîva. The only explanation I can offer of Korchabârî is that the name stands for the two Persian words Gaur Gabr or Gaur Jabr, meaning the old Persian fire-worshippers and thence infidels generally, and should be read Kor Chabârî.

‡ Râhanspur as a name for Multân is, no doubt, meant for Hansapura, which Cunningham (*Ancient Geography of India*, p. 232,) says Abû Rihâû Al Birûnî gives as one of its ancient names. The passage may have been originally read "Multân-râ Hanspur Miguftand."

And Ísar Mahândev* had twelve sons, named :—First Koñ; second Nârâyan; third Vishan; fourth Kishan; fifth Birâhman; sixth Parmesar; seventh wanting; eighth Nârsang; ninth Bhagwân; tenth Lât; eleventh 'Uzza; twelfth Ísar Jagannâth. Ísar Mahândev had twelve daughters, and their names were as follows :—First Mahmâî; second Devî; third Mîsrî; fourth Parmîsrî; fifth Dîvâni; sixth Bhagwâni; seventh Lankâ; eighth Mathrâ; ninth Jamnâ; tenth Totlâ; eleventh Gharz; twelfth Lankâ.*

When so much (time) had passed, in the second age Multân was called Makpur, and angels dwelt in it for 1,820,005 years. In the third age Multân was called Shâmpur. And in the age of Bakpur (? Makpur)† forty men dwelt there (some say that there were eighty men); but there was no begetting nor generation among them. And in the fourth age Multân was called Multân, and horses dwelt in it; there were 807,600 of them in Multân. After 817,000 (years) Mihtar Âdam‡ the Prophet (God's mercy upon him) was created. From Âdam's time till now 60,945 years have passed. (The copy has been transcribed.)

* Ísar Mahândev is beyond doubt for Ísvara Mahâdeva, and nearly all his sons and daughters are readily recognizable. Thus of the sons (2) is Nârâyana, (3) Vishnû, (4) Krishna, (5) Brahmâ, (6) Parameśvara, (8) Nrisinha, (9) Bhagavân, and (12) Ísvara Jagannâtha. (10) Lât and (11) 'Uzza are the well known pre-Islamite idols of the Arabs, and are, I may remark, both *female*. As to (1) Koñ, I suggest Kavî, a sage or patriarch in Hindû mythology, a name or title applied to several of the gods themselves. Of the daughters, (1) is Mahâmâî, *i.e.* Durgâ, and (2) Devî, (8) Mathurâ and (7 and 12) Lankâ are female personifications of the places bearing these names, and so is (9) of the river known in Sañskrit as Yamunâ. (4) is a feminine form of Parameśvara and (3) I take to be a mistaken analogy made to rhyme with Parmîsrî in a way well known in Asiatic nomenclature; but the components of Parameśvara are *parama* and *ísvara*, not *para* and *mîsvara*. (5) Dîvâni I take to be a mere rhymed form of Devî to rhyme with (6) Bhagavâni, a female form of Bhagavan. (10) Totalâ is one of the Mâtâs or minor goddesses of the classics, but (11) Gharz is a puzzle (the word means "ardent desire" or "longing"), unless it be "Persian" for Gaurjâ, *i.e.* Durga.

† Bakpur and Makpur we may fairly take to be the same word, and it seems to stand for Bhâgapura, which according to Cunningham is another name given by Al Bîrûni for Multân. Shâmpur would correspond to Syâmapura, a new name for Multân apparently.

‡ Mihtar Âdam stands for the Adam of the Jews and Christians.

It* has been stated by Khwâja Hamidu'ddîn Mâgorî† (God sanctify his glorious tomb) that when God the Holy and Omnipotent created Âdam (with whom be peace) out of the earth that remained over from the mould of Âdam (on whom be peace) he created four things: firstly, dates; secondly, grapes; thirdly, pomegranates; and fourthly the face and eyes of horses. And from the spittle of the Hûris he created Heaven; and from Heaven he created the horse's body, and from the exalted throne and firmament he created the horse's back, from the *tûbâ* tree‡ he created the horse's hair, and by his own decree he gave life to the horse. And its perfection is such that he keeps the horse in his own presence and does not make it over to the charge of others; wherefore the Prophet (God have mercy upon him and preserve him) always kept it with him, and used to clean its head and face with his own honoured cloak and mantle, and would give it barley to eat in his cloak. Sins are equal in number to the hairs of the horse.

* What follows is apparently a distinct entry.

† The book referred to must be the *Tawâlatu'sh-Shams* by Qâzî Hamidu'ddin Nâgorî, buried at Dehlî, near the great saint Qutbu'ddin Bakhtiâr in 1296 A.D. It is an essay on the essence and nature of the Deity.

‡ A tree in the Muhammadan paradise.

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