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THE LEGENDS OF THE PANJÂB.

BY

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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 revival 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 Panjáb, for those who may interest themselves therein.

Roughly Prepared for Publication.

LX. — The Legend of Rājá Harākās.
LXI. — A Miracle of Bāwā Fārid.
LXII. — Story of Shāh Bahāwal Shēr.
LXIII. — Story of Dullā Bhāṭṭī.
LXIV. — Aurangzēb and Gurū Gōbind Singh.
LXV. — Ranjit Singh and Muzaffar Khān of Multān.
LXVI. — Rājā Rattan Sain of Chittāur.
LXVII. — The Song of Bhūrā and Bādal of Chittāur.
LXVIII. — The Marriage of Shiv.
LXIX. — The Story of Bandā Bairāgī.
LXX. — The Legend of Adham Faqīr.
LXXI. — The Story of Rāi Mōrnī.
LXXII. — A Song of Guggā.

Not yet Translated.

LXXIII. — The Story of Jarāsandh.
LXXIV. — Brij Rāj of Jammūn and Ghamandā of Gular.
LXXV. — The Story of Māndēv of Jammūn.
LXXVI. — The Ballad of Hari Singh Nalwā.
LXXVII. — The Song of Khawās Khān,
PREFACE.

LXXVIII.—The Legend of Dholá and Sammài.
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 Jódhpûr.
LXXXIII.—The Song of Mîrzâ Sayyid Hussain Wâlâ.
LXXXIV.—The Story of Hari Chand.
LXXXV.—The Story of Dàûd Bâdshâh.
LXXXVI.—Shiv and the Weaver.
LXXXVII.—The Story of Râjâ Jóbinâs.
LXXXVIII.—The Legend of Mîrzâ and Sâhibâû.
LXXXIX.—A Story about Aurangzêb.
   XC.—The Legend of Râjâ Amar Singh.
   XCI.—Akbar and Jâmîl Bêg.
   XCII.—The Legend of Râjâ Kârâg.
   XCIII.—The Song of Târâ Âzîm.
   XCIV.—Dâûd Khân of the Dakhan.
   XCV.—Râjâ Mân Singh of Âmbêr.
   XCVI.—The Wars of Rajaure.
   XCVII.—The Story of Ranjît Dêv of Jammûû.
   XCVIII.—The Song of Suchêt Singh of Jammûû.
   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 Dàyâ Râm Gûjar.
   CIV.—A Version of Râjâ Jagdêo.
   CV.—The Song of Jaimal and Fatteh.
   CVI.—The Story of Bhàô.
   CVII.—The Story of Khêlûû.
   CVIII.—The Wars of Jaimal and Fatteh.
   CIX.—The Story of Chandarbhân.
CX.—Râni Nautankî 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 Khân.
CXVI.—A Legend of Râjâ Nal.
CXVII.—The Story of Râjâ Chaud.
CXVIII.—The Story of Râjâ Bhartari.

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 Punjab*, 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.
2. Substituted child.
3. Predestined child.
   (a) Avenging hero.
   (b) Imprisoned hero.
4. Calumniated child.
5. Acts and endowments.

6. Identification.
   (a) Signs of the coming hero.
   (b) Fulfilment of prophecy.
7. Companions, human and animal.
   (a) Unrequited faithfulness.
   (b) Community of birth.
8. Sons.
   (a) Nostrums for procuring sons.
1. Immortality.
   (a) Reappearance.
   (b) Saints.
   (c) Ghosts.
   (d) Spirits.
   (e) Gods.
   (f) Godlings.
   (g) Warriors (birs).
   (h) Demons and devils.
      (i.) Exorcism.

2. Second sight.

3. Miracles.
   (a) Delegated power as to miracles.
      (i.) Miracles by proxy.
   (b) Restoration to life.
   (c) Restoration to health.
      (i.) Cures.
      (ii.) Benefits.
         (1) Sons.
         (2) Rain.
   (d) Inexhaustible supplies.
      (i.) Voracity extraordinary.
   (e) Miracles for injury.
      (i.) Curses.
      (ii.) Nightmares.
   (f) Stock miracles.
   (g) Native view of miracles.
   (h) Secret miracles.

   (a) Sympathetic magic.
      (i.) Effigies.
      (ii.) Ceremonial cannibalism.
      (iii.) Life-index.
         (1) Life token.
         (2) Token-trees.

5. Enchantments.
   (a) Prophylactic charms.
      (i.) Snakebite.

   (a) Faith.

7. Invocation.
   (a) Summoning the absent.

8. Propitiation.
   (a) By abuse.
   (b) Offerings.
   (c) Libation.
      (d) Ceremonial generosity.
         (i.) Charity.
         (ii.) Alms.
            (1) Self-sacrifice.
   (e) Sacrifice.
      (i.) Asceticism.
      (ii.) Penance.
      (iii.) Austerity.
      (iv.) Slavery for debt.
   (f) Vows and oaths.
      (i.) Ceremonial oaths.
         (1) Antidotes.
         (ii.) Vowing and swearing thrice.


10. Metamorphosis.
   (a) Disguise.
      (i.) Change of skin.

11. Metempsychosis.
   (a) Sati.

   (a) Hagiolatry.
   (b) Demons.
   (c) Godlings.
   (d) Ogres.
   (e) Giants.
   (f) Sea-monsters.
   (g) Mermaids.
   (h) Serpents.
      (i.) Characteristics and powers.
      (ii.) Miracles.
      (iii.) Origin.
   (a) Humanised animals.
      (i.) Talking.
      (ii.) Grateful.
      (iii.) Revengeful.
   (b) Humanised things.
      (i.) Talking.
      (ii.) Enchanted things.
         (1) Circles.
         (2) Lines.
         (3) Necklaces.
         (4) Rosaries.
         (5) Arms.
         (6) Magic numbers.
         (7) Holy water.
            (a) Blood.
            (b) Milk.
            (x) Ambrosia
               (amrita).
            (γ) Sacredness of
               water.
         (8) Miraculous vehicle.

(a) Heroic leap.
(b) Flying through the air.
(γ) Winged animals.
(δ) Winged things.
(e) Migrating images and tombs.
(9) Magic music.
   (a) Magic instruments.
(10) Hair and its powers.
   (a) Sacredness of the beard.
(11) Invisibility.
(12) Procedure for enchantment.
(13) Priests.
   (a) Possession.
   (β) Exorcism.

(II.) Heroine.

A. Qualities.

1. Counterpart of hero.
2. Native view of women.
3. Tabu.
   (a) Delicacy.
   (b) Attraction.
5. Identification.
   (a) Fairies.
      (i.) Celestial messengers.
      (ii.) Foreign brides.
7. Maleficent heroines.

(a) Calumniators.
(b) Co-wives.
(c) Stepmothers in polygamy.
(d) Witches.
   (i.) Wise-women.
   (1) Powers.
   (2) Attributes.
   (e) Ogress.
      (i.) Serpent heroine.
8. Foundling.
   (a) Egg heroine.
   (b) Sleeping beauty.
      (i.) Foreign or irregular brides.
B. Peculiarities.

1. Chastity.
   (a) Male versus female.
   (b) The zone, male and female.

2. Virtue.
   (a) Male versus female.
   (b) The zone, male and female.


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.

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.) Bar-borning.
   (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 Rājā Rasālū alone; one relating to his step-mother, Lōnān, and the other to his wife, Kōkilān. 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, Rājā Pārag (Parikshit) has a falcon that saves his life. Rājā Rasālū has a parrot who on more than one occasion helps him to a mistress. Rājā Jagdēō 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.
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 Râjâ Jêwar in the Gurû Guggâ 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 Râni Bâchhal:—"O Râjâ, listen to the thoughts in my heart. Without a son I am uneasy as a châkâvi at night. Like the châkâvi at night, Râjâ, I am restless day and night. No child plays in the yard and my heart is very full." In the Râjâ Dhrù (Dhruva) Legend the point is still more powerfully put:—"There was a well known Râjâ Uttânpat (Uttânapâda) of Ajudhiâ. 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:—"Râjâ, we have no son and the palace is therefore empty. The garden is dry and hath no gardener.' Râni, a cowife is an evil and burneth the heart. Thou wilt understand when thy heart burneth. Râni, if thou wilt and sayest it from thy heart, I will bring (home) another (wife) and be at peace.' Râjâ, marry and I will say naught against it. Let there be a son in the palace to succeed to the throne. Râjâ, 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, Râjâ, 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 Baloch hero, Járó, in the Mir 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 (bhúta) 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 Hindu Gurú 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 supremacy between a Musalmân saint and his rival and counterpart a Hindu jôjî 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 sectarian 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 (Zähir Pîr) being by no means limited to the mixed Hindu-Musalâmân canonised warrior Gurû Guggâ, and in these pages we have a case in which the opposing saintly personages, Hindu and Musalâmân, on both sides of a sectarian struggle kill each other and all become living, i.e., immortal, saints (jiutê 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 Gûrakhnâth. And vice versa even such gods, par excellence as Siva and Pûrâbât, 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 Pîrân dâ vêlâ" 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 jòjí 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 Rájá Jagdéò, 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 khalat nân bättîn tê gołtan kardâ jinn bhút dé ñôj, 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 popular notion of the lover miraculously disappearing alive into the tomb of the dead and buried beloved. It occurs in the great love tale of Hir and Rânjhâ, borrowed, I fancy, from an identical incident in the older and equally famous tale of Sassî and Punnûn, where Rânjhâ, 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 Hir) opened and Rânjhâ 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:—
"'Shër 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 restor eth 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 Qumes. In yet another instance the legal remarke 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 Jagdêò had stabbed him], so they were afraid to refuse also, and accompanied the servant to Râjâ Jagdêò'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 Jagdêò 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 Singh 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 necesarry 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 Qumês, 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 Râni'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 dúb-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 Panjab, 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 cupiditv 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 Gōrakhnāth, is an act thoroughly to be appreciated in a dry and thirsty land like the Panjāb. So also would the hungry and greedy Panjābī peasant appreciate the force of the method employed by Sakhī 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: Dhannā, the Bhagat, is always connected with the story of making a god out of a stone; Rōḍē Shāh with the well-known greenness of the ḍūb-grass in the dry weather; Gurū Guggā with speaking from his mother’s womb; Sakhī Sarwar with several performed at his shrine; and Gōrakhnāth with a whole string of them performed in “the Land of Kārū.”

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 Fīrozpur in the Panjāb 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 Sakhī Sarwar for Dānī Jattā, now the heroine of a popular Panjābī 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 Rām Singh Kūkā, 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 Firōzpūr 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 Jālandhar, we are specially treated to a relation of the "open and secret miracles of Sūfī Ahmad of Jālandhar," and of the severe physical punishment of a woman for disclosing a secret miracle of another Jālandhar saint. In other instances, disease, and even hereditary madness, are attributed to divulgence of miracles secretly performed by Shāh Qumes. 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 Lāl Bēg, 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 Darvêšh turns grey hair black, by prayer Shâh Quînes creates a well, by prayer Râjâ Rasâlû restores a corpse to life, by prayer to God (Khudâ) Kaukâlî the Hindu witch vivifies the headless Hindu Râjâ Jagdêò. 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 Achhrau 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 Panjab 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 Panjab, 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 Pāran 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 promis- cuous propitiation, there is a variety of terms in the vernac-ulars, 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 Nôdhban-dagh 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 jôğı 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.

"Râni Sundrâni 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 Râni, ‘I sent you a plate of jewels and a plate of sweets. If these have not satisfied you, will your meal off your pupil satisfy you?’ ‘I do not know,’ said the 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 Râni, and she jumped into the [jôgî’s] sacred fire and became satî 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 Quràn 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 Quràn," 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, *tîn 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 *tîn 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 (jôgî’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 folktales, we also find another indication of the fundamental identity of the hero, the saint or surpernatural 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 saints 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 rākhās 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 rākhās 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 rākhās in its varying forms, I have adhered to the usual term ogre, 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 Sassì and Punnūn, 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 Hašham Shâh, and for the present purpose I will quote the original:

Adamkhôr jandwar jal dé, râkas vûp sardâñ;
Majarmachh, kachhû, jal-hûrî, sarp, sansâr baldâñ;
Tanduê, kahar, zambûrañ-wâlê, lâwan zôr taddâñ.
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 nág 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 dhāyā, 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 mainā, 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 (kitté Rabb agé 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 Hîrâ the Deer in the Rasálû 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 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 quaintier 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:

Kirpd hāt hai Sakat kt: hād Qudr at hā khyāl:
Apt unglē chērkē amrtē Vā nikēl.
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 miraculous. 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 Panjâb 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 Râni Lônân in the Râsalû Cycle. But of maleficient 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 vindicative action, that the story of the calumniated wife may be looked upon as a special variety of Indian folk-tale, 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 stepmothers, 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 Rája Rasálô, a hero essentially of gallantries of every kind, is repeatedly called "jati satî, 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 Himalayas 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 manoeuvre 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 Panjâb, 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 beggar 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, soothsaying, 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.” 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

5 “Tainâ golî je laqî víchh tawirôn;
Jând ojnê karnâ pît, wâðh jinê takdîrôn.”
ideas as to the causes of the events of everyday life—is by an examination of the *ipsissma 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 encompassed..."
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 (Nānak) 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 peradven-
ture, 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: “Chief-
ship was written in Chûchak’s fate and lordship in Michrû’s.
In my (Kaîdâ’s) fate was written saintship; it was the writ-
ing 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 hunters, 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 Sâhibânu is witness. Briefly Sâhibânu, 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 Sâhibânu. 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 (Silà Dâî), 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 Rājpūt 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 Lālbēgi scavengers and into various sects of jōgis and faqirs, 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-
Beliefs 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, hûris 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 Musalman 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 Pathân 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; 'sliay 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, nowadays in civilised Europe attributed solely to kindliness 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 sākā 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
ture 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 inadvert-
ently omitted the names of any friends that ought to have
been included amongst those of my acknowledged co-adjudors,
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 tho-
roughly 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 pass-
ing years, as with them, the conditions of Government service
in India, obliged me to part with it for ever lengthening pe-
riods, 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.

MIRZÁ AND SÁHIBÁN,
AS SUNG BY SOME JĀTTS FROM THE JĀLAN DHAR DISTRICT.

[This is a very celebrated tale in the Jhang and Montgomery Districts, and thenoe throughout the Panjáb, because of the feuds which the elopement of the heroine, Sáhibán, with her cousin Mirzá led to between the Mahnis (Siyáls) and the Chadhars of Khiwá in the Jhang District and the Kharaḷs of Dânábâd in the Montgomery District. The story generally told is as follows:—Mirzá was sent to his relative the Mahni Chief of Khiwá, who had a daughter Sáhibán. Sáhibán was betrothed to a youth of the Chadhar tribe, but before she could be married to him she eloped with Mirzá towards Dânábâd. Before they reached, however, their pursuers, the Mahnis and the Chadhars, overtook them, killed Mirzá and strangled Sáhibán. The Kharaḷs thereupon attacked the Mahnis and the Chadhars, defeated them and recovered the corpses of Mirzá and Sáhibán, which they buried at Dânábâd. 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 Sáhibán’s death. As regards the Kharaḷs, this was only put down by the English within the last forty years. The Siyáls to the present day resent a reference to Sáhibán as they do to Hir, the heroine of the tale of Hir and Bânjhá given in the previous volume.]

[The date of Hir was in the previous volume referred to the 16th century A.D. and that of Sáhibán 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 Khiwe de Sáhibán jamíd Mangalwár :  
Dom suhelí gáwande Kháň Khiwe de bár.  
Raj doān dittháñ sohane parwår,  
Ral tadbírán baṇḍián ; ohhair hoí muṭiār,  
5 Sáhibán nál suhelíán kúrī rís kár.  
Ghar Bânjál de Mirzá jamíd karaře bár.  
Janam ditte mái-báp ne, rúp dittá Kartář :  
Aisá Mirzá súrmáñ Kharalán dâ sardáñ.  
Sáhibán pâhe pâttháñ, Mirzá pâhe Kurán :
10 Bich Masît* de lagiān, jāne kul jahān.
"Na már, Kājī chhamkāu, nā de tati nun tao.
Paṛhnā sadā rah gīa, le ae ishk Likhā."

Sāhibān gaṅi tel nūn, gaṅi pasārī de haṭ:
Phar nā jāne tākhṛī, hār nā jāne waṭ.

15 Tel bhulāve bhulā Bāniān, dittā shahit ulat.
Banajīgaṅvā le Bāniān; balad gaṅvāe Jāṭī.
Tin sai Nāgā pir rihiā, ho gae chor-chapat.
Mirzā Sāhibān di dostī raho bich jagat.

Ghar se Sāhibān ṭur pie karke parhne kī nīt:

20 "Kājī sāḍā mar giā, sunī pie Masît."

"Tān sun, Karmū Bāhmanān, kadhī na āiā kām.
Ghorī deān tere chaṛhan nūn, sāne kāthī lagām:
Hāthōn dii dewān churpaṅ, sonā karda dān:
Jhoṭī deān dūkh pīn nūn, hal di zamīn inām.

25 Jad lag jiye Sāhibān, rakhe terā ahsān.
Chauthe nūn Chaṇḍar biyāh le jānge, phir kī karogā ān?"
Agion Karmū boldā: "Sachī deān sunāe.
Chālās kohān dā pandā hai; kann āve? kann jā?
Ghar Mirzā dii hor istri, sunī dii burī balāe.

30 Saukan utte sauken pai mare leve ādī batāe,
Chhaḍ de purāne Jāṭī dii dostī, nawīn Karmū bal lā.
Ghar bich lā, le dostī bahke ishk kamā."
Āge Sāhibān boldā: "Mūnī tere suhāe:
Mārān chaupār tere gajab dī, deān akal gaṅvāe.

35 Khabar ho jā mere bāp nūn, tainūn shaharon den ujār:
Tān khabar ho jā bīr Shumer nūn, tainūn karan már:
Je khabar ho jā piṇḍ de muṇḍiān nūn, karde temān di már.
Bhulke srādh, Dāḍā, āwange, neude khān te jā?
Lagīān main terī potrī, bāh giā ran baṅāe.

* For Masjid.
40 Lago Kachahri Khīwe bāp de, tainū baṁhke lūṁ
mangwāe.”

“Eh gunāh merā bakhsh le, Sāhibān, jithe ghalle uthe
jān.
Dorā lagā aṁif dā, sāde akal ḥīkānā nān.
Maṁ to bholā gharīb hān; meri rakh dhauliān dī āj,
Baṟī rātoṁ uṁtike ṭur pawoṁ Khaṟalān dī rāh.”

45 Siyālān te Bahman ṭur piā, piā Khaṟalān dī rāh.
Kol Mirze de āke das dittī sāhe ṭe pā:
“Mehndī Sāhibān de biyāh de chalke ḥāthoṁ ṣapne ḥār.
Bhejā Sāhibān ṭā ḥār; chheti ho tayyār.”

Charhde Mirzā Khān nūṁ Chhaṁī kare ṭabāb:

50 “Ḥatke baṁteṁ, Mirzā, ghar vichh karīṁ salāh.
Utte palang te bahke mere hathīn ḥāj suṁwār:
Bḥulke ṣwange Ḡaṭṭī Sandal Ḡar de, Sāhib Sundē Ḡar.”

“Merā jān zarūr dā, pīchhe bhāṁchār:
Achhī karīṁ ṣapne ṭak nūṁ: naṁūṁ, Khariḷān nūṁ ṭo hār.

55 Merā jānā zarūr dā, jānde nūṁ ṭoṛ na pāe.
Kāj bahūnān̄ maṁ phirān, maṁnūṁ kī kisī kājān nāl ?”

Charhde Mirzā Khān nūṁ matā deve mān:

“Bure Siyālān di muʿǎmlā; burī Siyālān dī rāh;
Burī Siyālān dī aʊrataṁ: jādū len pā.

60 Kadāṁ kāliye khāndīlān; mere ḥāṭe tel na pāe.
Ran de khāṭe karīṁ chaliā, āveṇ jān gaṅwāe.
Ākhe mere lag jā; āge ṭair na pāe.”

“Ghar Khīwe dī kāj hai: ṭāgī bhājīa mere Ḡar.
Ghar mere ānke das dittī sāhe ṭe pāe.

65 Oh nānke maṁ doṁtā; jānde nūṁ ṭoṛ na pā.
Panj rupae ik ḍatā maṁnūṁ dā pāṁgā jā.”

Mirzā ne ḍhorī ṣingār ṭī, ḍasān baṁṭhā jā.
Charhde dā palla aṭakīa; chhīṅk sāṁhne ā l
Mirzā Siyālān nūṁ chaliā, Khṛe ne ṭiṅāke sīs.
70  Kāḍḍh kalīje le gāf Khān Khīwe dī dhī. 
   "Gaz gaz lamān mondān, rang jo gori sī; 
   Je deve pīlā zahar dā, maiṅ, Mirzā, laīndā pī: 
   Je māre burchi kaske, Mirzā kadhī na kārūngā sī: 
   Apnī maut maiṅ marāṅ: mero nāl tuhā nūṅ ki?"

75  Charhdē Mirzā Khān nūṅ Banjal dendra mat: 
   "Bhaṭ ranāṅ dī dostī; khorī jinhāṅ dī mat. 
   Hanske lāwandī jāṛāṅ, roke dendra das. 
   Jis ghar lāṅ dostī mul na ghate lat. 
   Sathī hāth nā āwandī dāṁishmandāṅ dī pat.

80  Sāhibāṅ āṅi na chhaḍke, sir nā raho sāḍī pat. 
   Rājā jhore rāj nūṅ, budiā nūṅ jhore chor. 
   Gorī jhore rūp nūṅ, pairāṅ jhore mor."

Charhdē Mirzā Khān nūṅ mā mat dindī khaṛī: 
   "Sapāṅ sherāṅ dī dostī nā kar, bhāṅ, āṛī. 

85  Tāpī kāṛāṅ hai tel dī, sir par lāṭ jalī. 
   Mūsā bhājīā Maut te, us de āge Maut khaṛī; 
   Parbat bharde tukreṅ lengan kehre gali. 
   Rondī Bibī Fāṭima karke bāhaṅ khaṛī. 

"Mainā kī, Rabbā, terā phārīā, mērī jori khāṅ rali?"

90  Āj dā wār bīchāle, bhulke Siyālāṅ jā bāṛīū."
   "Biyāṅ hove chhaḍḍi dewāṅ, mang na chhaḍḍi jā. 
   Jekar mang main chhaḍḍi dewāṅ, lage Khaṛālāṅ nūṅ lāj. 
   Pāt Mirzā, nūṅ Sāhibāṅ, sāḍī tāṅī jag vich wār."

Charhdē Mirzā Khān nūṅ mā mat dindī khaṛī. 

95  "Jāṛāṅ chorāṅ vichh baṅhke gal na karīye khaṛī, 
   Āj dā wār bīchā, bhulke Siyālāṅ jā bāṛīū." 
   Āge Mirzā boliā: "dewāṅ sach sunā; 
   Ghar Banjāl de jamāṅ ditte kul saṅwār. 
   Sadiā Sāhibāṅ Siyāl, kīkar dewāṅ jābāb?

100  Jiwandā rahā tāṅ ā milāṅ; mat chhoro ās." 

Mirzā Siyālāṅ nūṅ tūr piā, chaliā hūṅ sawār. 
Mirzā puchhā Pīlā sha'ir nūṅ; "dasāṅ shagun vichār."
MIRZÂ AND SÂHIBÂN.

Pilâ baîthâ khû te karke lakh tadbîr.

“Kânjan bandhâ takulâ, takulâ bandhâ tîr;
105 Latî pilânâ mîliâ, karâre ghat zanjîr.
Kabiañ mudh dhaturiân, jiweñ badshâhân mudh wazîr.
Kathâ hat hat kar râhâ, jiweñ dâr vichh kharâ fakîr.
Tiûdâñ giram giriân, bhar bhar dhaulan nîr.”
Âge Mirzâ bolîâ: “tainûn deñ suñâ:
110 Terî gallân jhûtîân; ik bhî mandî uâ.”

“Ehnâñ charhke-wâle admi kabareñ já pie;
Je bhale châhunâ zindagi gâhân pair na de.”

“Raste pe jáo, râhto, dandî pair na ghat.
Jis din sâhâ sădhia lágî dinde ghat,
115 Ghar Mirzâ de âke pàwandâ sâhâî de das,
Panj rupae ik patiâ, na wâdâ jânâ ghat.
Tuhâde bâr ghifar, merî Bakkî mà patîâ lak.
Â, leo rupae, salâm dâ tûhânûñ âge na âe mat.
Sum Bakkî di khaârakde, jo lohe pain dhaûân:
120 Dum Bakkî di in phirt, jaisî chauûrí karê ghulâm.
Muûñ nàl làheñ págarñân, phatke site anjâñ:
Bakkî lâhîân págarñân, vekhî na kisî dî làj.
Nàî merà màriâ, sharbat dîttâ ðhol.
Puchh na painde mu’âmle, na ho na lagde chhor.
125 Gallân karan sukhaâliân, aukhî pàlne bol.”

Mirzâ Siyâlân much à giâ, ran Sâhîbâñ dà chor.
Hor ânde hâtshen barchhânî, Mirzâ di sabz kumân.
Dahine kane âwandî merâ Mirzâ sher jawnâ.
Mirzâ ghar Bibo dî à già, charhkhà diûnd thghrâ:
130 “Je túñ màst dharm di Sâhîbâñ núñ le âke milâ.”
Ghar te Bibo tûr pè mohorân leke châr:
“Uûshen, Sâhîbâñ sutie, uûshke deûñ didâr
Chîrewàlà chhokrâ Bibo andar kaun parà?
Mirzâ phûl gulûb dà merî jholûñ tûñ phât !”

135 “Na phar, bañiâñ ghuûkë, bangûñ jândî phât !
Kal chir charhîân, pahîn na dekhî jajr !”
Bheri galî, kuthîaîn ghar, mûrakh dhûlî gad.  
Khabar hove Khâns Shumer nûn, lahu pivegâ raj!  
Le chal Dânábâd nûn, je sir haigî pag;  
140 Tainûn már gañwâvegî; tún rakh Khañlalûn dî laj."

Âge Mirzâ boldâ: "tû sun, Jâm* Lohâr!  
Kyâ sutâ ? kyâ jâgdâ ? ki gîa pawâr ?  
Majûrî le lieû apnî, kiliân dîer hazâr.  
Je tû bhât dharm dâ Sâhibân ùtiri tên nal."

145 Mirzâ kiliân gañjân, Panj Pîr mânâ:  
Paurî paurî Jatî chârî gîa, úpar chârhiâ já;  
Uparon Sâhibân utari, pai gal chhinkâr :  
Sâlû dâ palla atakiâ. "Ratak Bakkî nûn pher!"  
"Âge ghar, Sâhibân, báp dâ nau lakkhâ. Lâ dûn sâllâûn dâ ðher."

150 Chañhî rah Bakkî dî bel te, sakh Mirzâ dî loî."  
"Mârî terî òrkî, Mirzâ, lâiä kidharoon òor?  
Sukkâ ahîdâ chaukaâta; kâwân khâde kamroî!  
Je ghar na sî tere báp de, mang le ðawandâ ðor!  
Ghorî Khîwe Khân dî bârî murâtab-khor!"

155 Bhajiân nûn jân na denge, udhal ghasiân dë chor;  
Bich ñûrî de mûrde, tere sat de ðhoî maroî!"  
"Kan lambî, khor patî, dum Bakkî dî siyâh;  
Dekhke mârî tîr nûn jhori chit na pâ.  
Bât Ðogar jinhân de bahan pawânde â:  
160 Báp de khatiân chârke Bakkî ne liân banâ.  
Das mahiân dâ ghiân dittâ Bakkî de didh pâ.  
Bakkî te ðaran farishte, maiton ðare Khudâ!  
Chobhê bich Patâl; urke chañhi Agâs!  
Chañhnâ apne shauk nûn, Bakkî nûn lâj na lâ!"

165 Bûhe nûn tamak bajiâ, Sâhibân ghate tel.  
Andar baithe nânakî, bûhe baithâ mel.  
Thâli batwâ rah gîa, kûpe atar phulel,  
Gahne sane patârîân, chhânjan sane hamel !  

Paroz Ðogar kûkiân: "Sunûn, Khân Khîwâ, bût.  

* A title used towards the caste.
170 Sâhibânu nûn Mirzâ le gîa ronndî Kûnde de Bâr!
Là gîa lâj Siyâlûn nûn, gîa sî dâgh lâ.
Ghoîre pâo pakarân, paidal, ho jâon aswâr!
Raste pavo, paidalo, muûnd mallaûn aswâr!
Sâwânu Mirzâ mûrnâ, karke kaul karâr !”

175 Ishk litâre âdmî, baraf litâre rukh ;
Nînd na âwandû chor nûn, âshak na lage bhukh.

“Sâhibânu Mirze dî dostî jag na rahmî luk.
Le chal Dânâbad nûn, jân lukâve mukh.
Janđ de heṭh, Jaṭṭâ, so rahâ, uṭh sust sambhûl.

Bakkî tainûn chhaadîke uṭh gâî, jis de utte baṟâ aitbâr !
Nârad chhaadîke uṭh gîa, terâ muûnd kadimân dâ yâr,
Maran Sâhibânu nûn â gîa, jeh dâ kardâ nû sî aitbâr !”

“Mere ûpar na koî didhâ sûrmâ, jere merâ parwâr kare.
Mûr kohûn tere, jin ne pâs tere bîr kare.

180 Jhattak jhûtâ jaṇḍ heṭh lain de, jere Khudâ kare !
Aj dî gharî so lain de, dûjî gharî baṟân Dânâbad.”

“Janḍ de heṭhânu, Jaṭṭâ so riḥâ lâl dushâl tân,
Wahi chalâîn kâniân Maut ne dinde jân.
Mathe bich kaljognâ, fatteh na dinde hon.

185 Likhiân Ðâdhe Rabb ; deîän meṭan-wâlâ kon ?
Uṭhan, Mirzâ sutîa ; khabe âe aswâr !
Hatheûn teghânu rang liân, karde mûr-o-mûr !
Mere bâbal wargiân ghoṛiân ; bûr mere sawâr !
Ki dhunḍhâwan asûn de ? Ki mûr-shikâr ?

190 Janḍ de jatorîa, tûheûn kareûn niyâûn.
Hoio dûnâ phale, chaugunâ terî mehûndî mâne chhâûn.”
Muthiânu bhar jagâwandî yâr nûn : “Jâğıye, Rabb de nâm :
Dhur na âprît ran Sâhibânu ; merî bichâloûn tûti lân.
Je na sî or nabhânu, mere kâh nûn pârî bâheûn ?

200 Bachâ dendâ, âshakâ*, nû âge milnâ tainûn thûûn.”
8 LEGENDS OF THE PANJĀB.


Chandar Siyāl chāṛh pie, rāṅī ghat bhir: Fauṅāṅ gherā ghatiṅ kārke bāre tadbīr.
235 Karākar chalan gollān, Mirzā núñ bahotī painde tār.  
Oh sūtā nahīn jāgdā, kāim nahīn houdā sarīr.  
Dekh jaṇdre di chhatrī sir par boli kān:  
"Tāngoñ bāje Malikū'1-Maut de; kīte nahīn dinde jān."

"Chandar Siyāl mārange bāre sūrne jawān.

240 Uth, Mirzā sutiā, kyūn piā bāre gumān?  
Ghorī awandā bīr Shumer dī, awandi haiṅ bāre tān.  
Sūtā hi tū uth khar, je Rabb rakhe sidak imān."  
Mirzā awandā dekhīā Sāhibān dā bīr Shumer,  
To Mirzā ne goshe vichoṅ kaḍīhīā karaṛī nukhī dā tīr,  

245 Kar Bismī'llah māriā, bhaundā wāng bhābīr,  
Ghorī uthoun lah liā Sāhibān dā bīr Shumer.

Āge Sāhibān boldī: "Mān, Mirzā, merī salāh.  
Chhar Bakkī núñ pawan rāḥ Kharalān dī, le chal Dānābād.  
Siyālān dī ghorīān ādam-khānān, nit rok lainān rāḥ.  

250 Jo tū, Mirzā, sūrmā, meri Sāhibān dī or nabhān."  
Mirzā vich bārā ghumān thā, phir son gīs jaṇḍore de pās:  
"Main balbal baḍ dāṅgā surmeṅ, deṅṅ pār khapā.  
Main jhiṭak dhaunkā là lain de, sute núṅ nā jagā.  
Din chaṛhde núṅ chalāṅge, tainān le chalāṅ Dānābād."

255 Honī Mirzā dī kūḍ pie, ralī Siyālān de nāl.  
Chhutī kāṅī ghasab de le gīeṅ Mirzā núṅ nāl;  
Rāḥ Mirzā dī nikal gai, lagī jaṇḍorā nāl.  
"Mandā kīṭā, Sāhibān, tū ral gāṅī Siyālān de nāl."

"Kāṅī gharī kamgarāṅ, phal ustākār.

260 Dhoke māre merī Sāhibān ne nā ār nā pār."  
Khainchke khāṇḍe Mirzā jawān ne, kar gīe Mirzā núṅ pār!  
Āge Sāhibān boldī: "Mirzā, man merī arjā.*  
Honī bartī pagambarāṅ; Honī Mirzā te gaṅ ā.  
Bete Shāh Allī de, Hasan wa Hussain bharāṅ,

* For 'arzā.
“Larde nål Yahûdi ditto pûr khapû.
Dar vich rondi Bibi Fâtima: ‘mu'ke na æe mere pás.’
Mirzâ ede pagambar mûrí lîe, tà kî då pânî-hâr?
Ik araz meri man le mainûn, Sâhibân, le chal nål!”
“Mandâ kitâ san, Sâhibân, merâ tirchhâk tangia jaând.
Tin sau kânî Mirzâ jawân dî dindâ Siyâlûn nån baând.
Pâhile mârdà bir Shûmer de; dûje kulle de tang;
Tîje mûràûn joûke, jêde hai tû mang.”
Sir te mudâsâ uâ gà; gal bich pie jaând;
Bâjh bharâwâûn Jaṭṭ màrià; koû na Mirzà de sang.

Pîlà pûchhe shâír nåû; “kowal gà jahân.
Lag lag gaiàn mûjîsàûn, beh beh gae DIwân.
Mirzà màrà Maliku’l-Maut då, kuchh màrà unhoûn ghû-
 mâûn:
Bich kabaron de khap gà Mirzà sohanà jawân!”
Yeh kissà Mirzà Sâhibân då joûû Pîlà shâír ne, je nåû
jâne jag jahân.

TRANSLATION.
Sâhibân was born on a Tuesday* in the house of (the
Chief of) Khiwà:
And the singers sang songs of rejoicing at the gate of
the Chief of Khiwà.
The kindred congratulated him with auspicious prayers
And made presents; and as she became beautiful and
buxom,
5 Her maidens emulated Sâhibân.
Mirzà was born in the house of Banjal on an inauspicious
day.
His parents gave him birth, but God gave him beauty:
So that Mirzà became a hero and a leader among the
Kharâls.
Sâhibân learnt her letters and Mirzà read the Qurân:
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,
And so the fascinated trader forgot the oil and gave honey instead.
The trader forgot his trade and the Jaṭṭ his oxen; Three hundred Nâgas* fell in love and were undone:† But the loves of Mirzâ and Sâhibân live on in the world.

Sâhibân went out to learn.‡
(Said she) : "My teacher is dead, the school is empty."§

(Said Sâhibân): "Hear, O Karmu 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.

As long as Sâhibân lives she will remember her obligation to thee.
In four days will Chaṇḍar come to marry me and then what will he (Mirzâ) do ?"
Then said Karmu: "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.

Co-wife with co-wife will divide half (the property).
Let go thy love for the old Jaṭṭ and take anew to Karmu.
Come home and be my love."

† 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 Sâhibâû: “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 wouldst 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, Sâhibâû, 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 Sâhibâû on
thy hands.
Sâhibâû hath sent for thee, get ready quickly.”

Said Chhahtît† 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 Bhattî 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 Musal-
mân.
† His sister.
†† i.e., at thy ease.
§ i.e. her betrothed was a Bhatti 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.

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." t

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 Khan 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.
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.

Bring Sâhibâni 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.
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.‡
Bibi Fâtima wept and wailed, (saying):
'What have I done to thee, O God, that thou hast laid my pair (of sons) in the dust?'§

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:

"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 sârâs of the Qurân.
§ 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 Siyal, who hath sent for me?

As long as I live I will come to see thee; be not downcast."

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;
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,
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
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.
Bakki’s tail whisks like a fan in the hands of a servant. She will tear off turbans unknowing:
Bakki 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.

It is easy to say but difficult to fulfil.’’

The thief of Sâhibân, Mirzâ, hath come to the Siy’îs. 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 Bibo and stopped her spinning her wheel (and said):

“If thou be my real aunt then bring Sâhibân to me.”
Came Bibo from her house with four gold mohars, and said:

“Up, sleeping Sâhibân, and show me thy face.
What turbaned youth is in Bibo’s house?
Mirzâ, (as beautiful as) a rose, has fallen into my skirt!’’

(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 Dânâbåd,
(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
elopéd 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; "Khân of Khîwâ, hear my words.

170 Mirzâ 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 Mirzâ!"

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

(Said Sâhibân): "The loves of Mirzâ and Sâhibân are
not hidden in the world.
Take me to Dânâbâd, this life irks me.
Arise, O Jâtt, 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 wouldst 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 Jâtt 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 fourfold."
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 Kânîâ.

205 Jaimal Fattah had the piebald one, that refused his beautiful daughter in marriage.
Dûlû, the hero, had the bay one, who plundered Akbar.
Sarwar (Sultân) had Kakki and conquered the four quarters (of the world).
Last of all was Bakki 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 Bakki do not disparage her!"
(Said Sâhibân): "I hear Sherâ and Kaliyar barking; I see the dust of the men.
As pilgrims look to Makkâ, so do I look to thee.

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 Duldul 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 Rasâli and his grey horse: the story of Jaimal is a Râjput 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 Sakhi Sarwar (See Vol. I., p. 96).
† And said to Sâhibân.
‡ i.e., the Chadhars of Khîwâ 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.

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.

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

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 Sâhibâñ’s brother Shumer coming,

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

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

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

Then said Sâhibâñ: “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) “Thou 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, Were destroyed in the fights with the Jew.*
At the door wept Bibi 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 Jaṭṭ died and his brethren were not there (to help him).

275 Said Pilû 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!”
Pilû the poet hath composed this story of Mirzâ and Sâhibân, celebrated throughout the world.
No. XL.

A VERSION OF SASSĪ AND PUNNŪN,

AS TOLD BY A BARD FROM THE HUSHIĀRPŪR DISTRICT.

[This bardic version of the very celebrated tale of Sassī and Punnūn, which properly belongs to Sindh and Southern Balūchistān, is specially valuable as showing a folk-tale, after becoming a literary story, in the process of returning to the people. In this case it is the literary Panjabi version of the tale by the poet Ḥāsham 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.]

[ timespec'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 Bhambor there was a king called Jām Ādām to whom was born a daughter named Sassī. 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 Ḥāsham, 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 Punnūn, the son of the king of Kecham,* and fell in love with it. Some merchants too from Balūchistān told her all about him and said they were his brethren. She thereupon locked them up in the hope that Punnūn would come to rescue them. Two cameleers of the party escaped and told Hot 'Alī†, Punnūn's father, what had happened. Punnūn 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 Sassī. Finding this out she went off after him on foot and died in the deserts.‡ At her death her spirit visited Punnūn and called him to her grave, and he resisting all entreaties went there, when it opened and he entered it.]

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* Kech in Makrān.
† Ḥāsham 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.

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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 utår najāmt, bāt kāht man bhānt:

“Kūmil ishk Sassṭ nūn host, jād hog jawān siyānt.
Mast be-hosh thalāt vichh mares, darā fərāk na jānt.
(Hāsham) dāgh lagāwag kul nūn ; faj vichh hog kahānt.”

At last the astrologer overcame his fear and spake what was in his heart.

“Sassṭ 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

Be-takstr kahāwan kantūn ; nasht kare kul sūrt.
Is thūn pōp kt hor parere ? Kaun hove hatiārt.
(Hāsham) pāe sandāk prīhā, mul chulk khar-khwārt.”

Said the Minister, “What fault is it of Sassṭ ? God hath written it in her fate.

The maiden shall be called blameless, though she disgrace the whole race.

Is there any greater ein than this ? Her race will be disgraced.

Put her into an ark and float her away and thy fears shall be destroyed.”

22

Kor tadbr ktī tin chhānde, charkh dittā kar nāle.
Tis de milk hoṭā ik chhāndā, shār pikhōwān-wāle ;
Dūjā dōj-dōj Sassṭ nūn ; hor pakhōwān-wāle.
(Hāsham) likh tāvīs haktīt, harf Sassṭ gai qāle.
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.

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.

They put Sassi into the ark and floated her off: a very storm of Noah blew.
Basak Nag could not stay her and the black dust flew.*

Horror wandered on both sides and demons and devils dwelt there.
Behold, could Sassi's fate do any more?

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.

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

* See notes to Text, p. 34, post.
Shakroh bāhir ko pattron dhobā dhondā nađi kindāre.
Ātā nām, misdārī farishta, buzurk nek satārtā,
Diṭṭā ḍe os sandāk durādā, dīl vichh kauf chidāre.
(Hāsham) gai rosh hosh dimāghoī, wekh sandāk sitāre.
Without the city was a washerman washing by the river-bank.
Ātā 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.

Attā'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 Ātā's house, like unto a princess."
Called out the wicked men: "She is worthy of thee."

Sending a servant to Ātā Jam Ādām 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 Jam Ādām saw this he was much ashamed.
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."

Sassi's soul left her body and went to Punnäh, And wakened the love-stricken Punnäh 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."

* i.e. the river.
Wâh kâlam nasta Sassî de, nâm lâân did ārdā.
Takhtoân châhe sîte sultânân, khair pâve dar dar ā:
Baiâ gharti ba-kâbîl jihâ châe samîn sir dharûdā.
(Hâsham) jâne ba bolân Wâlî, jo châhe so kardā.
The heart fears to mention the fate of Sassî.
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.

Aiyar chhod Sassî wal turid, dârdâ rah pakardâ.
Sârat vaekh ânwâl Sassî dâ, chârhâd josh kahar dâ.
Dil toî shauk gaiâ uth sârâ: mâl, aurât, put, ghar dâ.
(Hâsham) jân dîloñ jag fânt de yeh faktê pharâdâ.
Leaving his flock he went to Sassî, taking the way with fear.
Seeing Sassî’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.

Thal vichh gor Sassî dî karke, baiâhâ gor sirhâne.
Gal kajhât, sir pâ barahkâ, wâng yatîm nimâne.
Ik gal jân lat—jag fânt;— hor kâlâm na jâne.
(Hâsham) khâs faktê shâ, par kot vîrâl jâne.
He made a grave for Sassî 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.

Pahutâ dîn Sassî dî gore akal shutar waztron.
Tåtx gor ñîthi shahzûde; puchhiâ os faktron.
(Hâsham) “kaun buzurg samûâ? Wâkif kar is pтроН !”
Praise be to the camel’s pace that went as swiftly as wing of bird!
The camel, wiser than a minister, reached Sassî’s grave.
The prince saw a fresh grave and asked the faqîr:
“What saint is buried here? Tell me about this saint!”

Åkhe os faktron Punnûn nân, khol hakhat sârt:
“Aht nal part dî strat, garmt már utârt:
Jupât nâm Punnûn dâ âht, dârd ishût dî mûrt.
(Hâsham) nâm makân nê jândûn, aht kaun vichhûrt.”

* For explanation see the text on page 37.
Said the faqir to Punnūn, saying all he knew:
"Beautiful was she as a fairy and borne down by the heat:
Calling on Punnūn's name was she, stricken with love.
I know not her name, nor home, nor who she was."

126

Gal sun Hot sam'n te āgā, khāe kaltīhā kānt.
Khul gāt gor, piā vichh kabare : pher mīt dil-jānt.
Khātrī ishk gāt ra'l mīṭhī, sārat, husan, jawānt.
(Hāsham) īshk kamāl Sassī dā jag vichh rahe kāhānt!

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 Punnūn 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. Bambhor or Bambūr is a ruined site on the road
between Karāchī and Ghārā, and was probably on an old mouth of the
Indus. It is one of the places fixed on as the Barbarikē emporium of the
Greeks. The name of Sassi appears also in the form of Sasswī, and of
Punnūn as Punhū and Pannūn. The story is naturalized in the Panjāb and
Kachh, besides being indigenous to Sindh.]

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

TEXT.

I.

Orak khaump* utār najūnī bāt kare mān bhāni:
"Ishkhou kamāl Sassi dā, jad hove jawān siyāni.
Mabbal mast thalān vichh marsī, dard farāk rijhāni.
(Hāsham) dāgh lagāve kul nūn tere: pawe jahān kāhāni."

II.

Kahe Wazīr: "kī dosh Sassi nūn? Likhiā lekh likhāri!
Be-taksīr kāhāve kanīān: tere nisht ho jā kul sārī!
Is te pāp nā hor badhere, tere kaum ho jā hatiāri!
(Hāsham) pā sandūk rīhāve; e ċī mul chuke kar-
khwāri."

† For kauf.
A VERSION OF SASSI AND PUNNÜN.

III.
Kar tadbir kîte tre chhânde, kharch cîttâ kar nâlê:
Tis de milk hoîâ ik chhândâ, shîr chugâhan-wâle;
Dûjâ dâj-dahej* Sassi nûñ; hor pârhâwan-wâle.
(Ĥâsham) Likh tâbez† hakikat, harf Sassi gal dâle.

IV.
Channan chîr madânî siîţïâ, baiţh karigar ghâriâ.
Bûţâ bel sunâhrî karke, ël jawâhir jarîâ.
Pâe zanjîr chaupahre pinjre, baiţh be-dardân ghâriâ.
(Ĥâsham) bolan di châh kujhnâ, ân dukhân lař phařiâ!

V.
Sassi pâe sandûk rîhâ lië, jêkar Nûh tûsân bagaindâ.
Bâsak Nâg nûñ hâth na âve, Dhaul pânâh mangaindâ.
Pât urâr balânî burîân, jîthe deo dâño țhil rahindâ.
(Ĥâsham) dekh nasib Sassi då! Aje kî kujh hor karaindâ?

VI.
Tûriâ tor zanjîr sabar då; châhîân rizak mûhârânî:
Gard vichh falâk hoîâ sir-gardânî, bâz mallah kahârânî.
Sûrîj vekh hoîâ jal khûnî, pain lashkân chamkârânî.
(Ĥâsham) dekh Sassi vichh gherî, jîthe dushman lakh hazârânî.

VII.
Âdam-khor janâwar jal de, râkhas rûp sarâün,
Magar-machh, kachh, jal-hûî, nâg, sarâr balânî,
Tandue, kahar, jambhûrânî, bolan lâwan zor uthâmîn.
(Ĥâsham) maut likhî vichh thal de; mâre kaun uthâmîn?

VIII.
Âţţâ nûûñ, mashâl farishta, buzurg nek sitârî.
Dekhâ un sandûk dârîde, man vichh khauf chitârî,
(Ĥâsham) gae oh de hosh țimâkû† dekh sandûk sitârî.

* For jâhez. † For ta’vta. ‡ For dimâghoñ.

IX.
"Beṭī jawān Aṭṭe ghar janamī; oh de sūrat shakal shahzādī:"
Badshāhān nūn chug boldeal "Lāik hai kul tuāḍī!"

X.
Ghattiā nafar Aṭṭe de ghar nūn, pās Aṭṭe de āiā:
"Kah kahān, beṭī; ki kariye āpān? Likhīā Huzūroī āiā."
Khol tabīz Sassi ne gal ā, Ħāsham de hatth pharāiā.
"Bānch le, be piū, likhīā: merā (Ĥāsham) jām parāiā."

XI.
Lahū garam hoīā, dil bhādīā, orāk aulād piārī.

XII.
Mattān den Sassi nūn māpe: "Āo, dhī, pavāhīn.
Dhobi zāt kamīn karke, tainūn chhaḍ gai tujh tāhīn."

XIII.
"Dhobi zāt Jhūwe janēdī: main dhī bādshāhān dī.
Karmī likhā, kadhī nahīn tāldā: honīhār nahīn jāndī."

XIV.
Sassi nūn khoj Punnūn dā laj piā magarī jāndī bhāje.

XV.
Jaun jaun khoj agārī jāndā, bāl pāṭe-pāṭ sitdī.
Sassi dī goṭak wāng kabūtarāū, laṭak laṭak jīnd tutdī.
"Nitdiān nitdiān kajīān nālo, mainūn kar jā chukdī-
mukdī.
(Hāsham) bolan dī chāh kujh nā mere nard jorīōn tutdī."

XVI.
Urīā bhawar Sassi de tarfōn, phir Punnūn bal dhāiā.
"Lakhān, ār, asān sang tere, kaul karār nibhāiā.
Sassi mar gai bich māṛū thal de; rūḥ rukhsat lekar āiā."

XVII.
Bāh, kalam nasīb Sassi de nām liān dīl dārdā.
Takhtōn chāh sītē sultānāū, khāir mangāve dar dar ā, .
Bāl gharib nakāwal* jīhā, chāh zamin sīr dhārdā.
(Hāsham) bolan dī chāh kujh nā; Rabb jo chāhe so
dārdā.

* For nā-qābil.
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."
II.
Said the minister: "How is Sassî 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 Sassî's dowry; and (one) for her education.
They wrote her story in an amulet and put the writing round Sassî'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.
Sassî 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 boatman (to steer it).
The water became blood-red at sight of the sun, shining with his light.
Behold! thousands upon thousands of horrors have surrounded 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 Aṭṭā.
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 Aṭṭā, beautiful as a princess:"
Said the backbiters to the king: "She is fit for thy family."

X.
A servant was sent to Aṭṭā's house, and came to Aṭṭā* (Said Aṭṭā): "Tell me, my daughter; what shall we do? His Highness' letters have come."
Sassi opened the amulet at her neck and Hāsham* 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 Jhinwar 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 Punnuṅ. 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 Punnuṅ.
"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 Punnûn telling the whole story:
"A woman came, fair as a fairy, worn down by the heat.
Calling on Punnûn 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. XLII.

PIRTHI RÁJ AND MALKÁN,
AS TOLD BY A WELL-KNOWN BARD OF BHARAUT IN THE MEṢAṬH DISTRICT.

[This story belongs to the well-known cycle of the Álkhand, a popular collection of poems relating to the doings of Álhd and Údal (or Rúdal) two warriors engaged by Rája Parmál (Paramárdi Deva) the Chandel ruler of Mahóbá in Bundelkhand to defend him against Prithiví Rája of Dilll, or more properly Dilll. Prithiví Rája, who was the great Ráj Pithaurá of Dehlí and Ajmer, defeated and slain by Sháhábuddín Muhammad Ghori in 1193 A.D., overcame Parmál in 1182 A.D. and reduced the Chandels of Mahóbá to the rank of petty princes from which they never recovered. This is all the history that is connected with the Álkhand cycle, the rest of which is merely a confused popular tradition of a memorable fight between the Chandels of Mahóbá and the Tuñwar—Chauhán dynasty of Dehlí.]

[The Álkhand is divided in the ordinary recensions—that by Chandhrí Ghás Rám of Bhátipurá, printed at Meṣaṭh, being the best known in the Panjáb 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 Malkhá (Malkán in the bard’s text) respectfully made representations to Parmál (of Mahóbá) 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 (Parmá) replied that Prithiví Rája of Dillí had encroached on his territory and that he had invited him and the neighbouring kings to meet him at Mahóbá and settle the dispute. He was prepared to give Malkhá what Prithiví should return. The meeting took place and Malkhá charged Prithiví with the encroachment and demanded the territory back on pain of war. Prithiví finally refused to give up the disputed land and war ensued. Parmál first laid siege to Saresmá (Saraswá in the bard’s text) and in the first battle defeated Párañ¡ (of Saresmá, who is (?) the Páras of the bard). Then a larger army was sent from Dillí, but it also be defeated. Thus the king of Mahóbá got possession of Saresmá and giving it to Malkhá returned to his capital.” I would mention that the bard’s version, which makes out that the powerful ruler Prithiví Rája, who was strong
enough to make a long stand against Shahābu'ddīn, on this occasion merely suppressed a refractory baron for ravaging his borders, is more likely to have preserved the correct tradition than Ghāst Ram’s version.

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

Bāsdeo of Mahobā.

| Malnā d. m. | Diwālī d. m. | Tilkā d. m. (Kop) |
| | | |
| Ālhā. | Ātal. | Malkā by a slave m. Gajnā, girl Parsā d. of Gaj or Pāras of Kusaudī.

The relationship in the bard’s version differs from the above, but not materially. As to Gajmodhni: she is evidently the Gajnā of Chapter vii. of the Ālhkhānd, who was the daughter of Gaj, king of Kusaudī in Gujarā. Her brother was Motī, and it seems that in the bard’s version these two names have been merged into one. Motī figures in Chapters vi. and vii. of the Ālhkhānd as a great hero.

Saresmā or Saraswā seems to have been a fort in the old Indīn district or division of Sambhal or Sambhalpūr, now in the Murādābād District.

TEXT.

QISSA LĀRĀI RĀJĀ PIRTHĪ RĀJ.


I.

II.

Sun Rājā ke zor ko, ān Țikkā Malkān:
“Jagah batāo, Rāojī, mujhe mile asthān.
Charsā bhar ik jagah mujh ko dīje.
Rakh lenā mān, karam apnā kīje.
Rājā ke dharam karam, jītne sāre,
Mujh ko manzūr aur bartāũ piyāre.”

III.

“Us Sambhal ke sarhad pe mujh ko hai manzūr.
Jagah bānāo, khush raho,” bole Sadr-sadār.
“Us par makān karō khātir rahnā;
Āge, Malkān, rahnā terā labhnā.
Nekī har wakt karō; sobhā pāo:
Rahnā hoshiyār; bādī mat na laō.”

IV.

Sis niwāyā Rāo ko pahuchā āpne dhām.
Kīlā bānāū sarhad pe aur karan lagā bisrām.
Hāṭ aur bazār kare baithak niyāri;
Mahiloū mēn rahan lagīt us kī nāfī.
Bāghāt das bīth lekar ṭolī;
Lūṭe aur khāe; phīr bal ko tolī.

V.

Pāras.

“Taine dīnī thi jagah aur us ne kari anek.
Be-imān Malkān to āve nahiū babek.
Woh to balwān hūā, lūṭe, khāve.
Badhā hāi gharāūr; nahiū hāzir āve.
Apnā hi zor-shor ghar ghar tole.
Māyā mēn mast hūā andhā ḍole.”

VI.

Pirthī Rāj.

“Pāras, us ko jāke kaḥ denā samjhāe.
Dher dīlāsā sab karō, aur lāō use bulāe.
Us ko bulwāo, chale abhī jāo;
Leke sitâb khabar ulte ao:
Pichhe bisrâm karó khânâ khâao.
Mat karo avîr, chale jaldi jâo.”

VII.
Sun Râjâ ke bachan ko Pâras pahunchâ jâe:
“Chalo pâs Pirthî Râj ko, kahûn tumheî samjhâe.
Râjâ ne yâd kiyâ tujh ko, Bhaiâ.
Nahûn ho mallah ter î kaisî naîû.
Nekî to dûr, badi kartâ doli.
Resam kî gântî kaun is ko kholî ?”

VIII.
Malkán.
“Maini apne makân pe nà kuchh liâ kasûr.
Jis ke dil ko shak hûâ, kyâ nêre kyâ dûr,
Râjâ ke pâs badi kisî ne kîni.
Jitnâ thâ hukm maine utne linî.
Kaptî ho, mitr nahûn, us pe jâe.
Gere to dût pâs, phir mat na âe.”

IX.
Sunke itnî bât ko Pâras bharâ gharûr.
Tab âyâ Pirthî Râj pe ; kahûn lâgû huzûr :
“Woh to Malkân nahûn bas meî âve.
Mâyâ meî mast hûâ, lûte, khâve.
Kijo ilaj koî us kà kàrî,
Mujh ko bhî, Mahârâj, hûâ rahnû bhârî.”

X.
“Ik lâkh neza, aur sawâ lâkh talwâr !
Top dharo boh-bhânt kî ab mat karî awâr :’”
Râjâ ne hukm karâ faujâû âî.
Pâras ik bâr dihal dil pe khâî.
Jangài lie fauj charhî sâump sârî.
Râjâ Pirthî Râj charhe, bal ko dhârî.

XI.
Saraswâtî ko gher liâ derâ kinâ :
Jab to ik bâr hukm Râjâ dînâ.
Mahiloō ke Rāṇī khaṛi dekh rahī chhaun oṛ; 
Jab to lo aisi lagī, jaisī chand chakor:
“Jangal men ghāṛ kisi dhobī ne-lāyā?
Kyā phūleū meū kāūs? Baṛī Har kī māyā!”

XII.
=Rāṇī Gajmodhṇī ki Mā.=
“Fauj chaṛhi Pirthī Rāj ki, sunīye Rājkaṃwār;
Sutā sher jagā de, ab mat kare awār.
Beṭī, mat der kare, māno merī.
Akal kis des gaṛ, sunīye, terī?
Marne kī kāl ghaṛī sir pe āi!
Pāṇī kē āg bīch kis ne lāī?”

XIII.
Jab Rāṇī Gajmodhṇī pahunch gaṛ darbār,
Pahīlī us ne jāke thā lie hathiyār.
Thāo hathiyār aur us se bolī;
Jītnī thī bāt sābhī ālī se kholī:
“Dushman kī fauj sajī tujh par āī!
Uṭhō, Mahārāj, main to tujh pe āi!”

XIV.
Sunke itnī bāt ko uthe Rājkaṃwār.
Edī se choti lagī, jaisī jhamak rahi talwār.
“Mere hathiyār kaho kis ne thāe.
Dushman koī pās nahīn mere āe!
Acharāj kī bāt fikar man meū khāyā!
Main thā be-dāgh ; dāgh kis ne lāyā?”

XV.
Hāth joṛ Rāṇī kahī: “eh lījō hathiyār.
Dushman tere sis pe āpar khaṛā tayyār.
Rājā Pirthī Rāj tere āpar āyā.
Dekhke ahwāl merī kāmpī kāyā.
Saraswā ko ghar liā faujān garjain.
Dekho, Mahārāj, tere bāghī larjain.”

XVI.
Pāṇchon phare kapṛe, bāndh lie hathiyār.
Pirthī Rāj kī fauj pe Rājā hāū tayyār.
Denī lalkār uthe bāghī āe;
Bandhā hathiyār khare āge āe.
Das hazār sāth charhe ran pe dhāe:
Saraswā ko chhoṛ nikal bāhir āe.

XVII.
Jab dekhā Pirthī Rāj ne mārā bānjī tūr.
Charho ūdhar se garajke: "Suniyo saūwat-sūr."
Pāras tab bikāṭ āge dhāyā:
Dekhan balwān balī kāmpi kāyā.
Sūnte talvār pāre jodhā ran men,
Jaisi ik bār āg lagī bhārī ban men.

XVIII.
Mahā krodh tan men uthā yāū bolā Malkān:
"Sanmukh se haṭnā nahiū, chāhe jāte raho prān,
Kat-kaṭ-ke sīs nahi īpar aveīn.
Mārūn har wakht; nahiū jāne pāveīn.
Sūnto talvār, barho āge, māro.
Dushman se wār karō, lījā tāro."

XIX.
Pāras ne dhāwā kiyā: "dekh hamāre hāth!
Āge se nahiū jān dūū, aur diū se karūn rāt."
Māre talvār ik Pāras bāṛhke,
Dhāl pe sambhāl lie āge bāṛhke.
Jab to mukh mōr dīā us kā, bīrā,
Bhūlā īgā hosh, nahiū dhāre dhīrā.

XX.
Teg lie Malkān ne; sanmukh dhāyā dhīr.
Badhke māre beg de; kāṃpaṇ lagā sarīr.
Rājā ne wār kiyā, ran pe dhāyā;
Māre das bīs; phir us pe āyā.
Rājā talvār hāth le rahā nangāī;
Chau tarfoū fauj kharī dekhan jangī.

XXI.
Pāras ne tegā līā; bal bāḍh īgā upār.
Tegā mārā sūntke; karū dusrā wār.
Hāne pe teg lagī, tuk ke māre.
Kalghí ghoré kî kást niche dáre.
Jhukke talwâr phir tije mâre:
Jab to Malkân dher dil pe dhâre.

XXII.
Ghoré ke châbuk dâ; agin lagí balwân.
Sîs kást niche dharâ, kabhi na ubhrat prân.
Pâras ko mîr aur dhâwâ kînâ.
Rahnâ nahiû, yâr, sadá jag meû jînâ.
Bâje talwâr jawân iko bârî:
Râjâ kî fauj tarâsh deke mârî.

XXIII.
Pâras ká marnâ sunâ uþh Kop Bachhrâj.
Âu parâ Malkân pe, jûn tîtar pe bâj.
Goli bandûk chaleû, bâje barchhî.
Tuktuk-ke jawân sang mâreu tarchhî.
Lothon pe loth pe re faujân sârî;
Pëe nahiû hosh, mân aisî mârî.

XXIV.
Agan pari ran bîch meû, pâve nahiû shumâr;
Jab Malkân mahâhalî sûnt rahâ talwâr.
Nangî lie teg sûnt dhâwâ kînâ;
Bhâgî sab fauj, hûâ mushkil jînâ.
Das hazâr fauj khapî ran meû aisî,
Bâdal ke bîch chhipî bijî jaisî.

XXV.
Sûng lie jab hâth meû, dhâwâ kînâ hûl;
Mâre jab Malkân ke sanmukh dar sà kûl.
Sanmukh se kûl dekh us ko âyâ;—
Aisû nahiû aur bali ran meû pâyâ;—
Dekhî chau taraf, teg sontî nangî,
Jab to koi nahiû rahû så ho sangî.

XXVI.
Sûng lie Malkân ne aur mário Bachhrâj.
Ran jitâ, faujû bhâgî, aur pûran ho gîâ kûj,
Pîchhe se phîr ik dhâwâ màrû;
Das hazâr fauj khapî kampû* sârâ.
Bhûlã lîe sab dhám charhe jitne bagi;
Dekhâ Malkân fauj âge bhâgî.

XXVII.
Bârâh kampû* bandhke charhe âp Pirthî Râj:
Kampeñ sûrmâ balî, charhe bîr ransâj.
Ghan† kà bandûk chalen bâjeñ golî,
Rang ki phuár, jaise kheleñ Hoff.
Jab to Pirthî Râj âp barekhe ñyâ;
Mârâ Malkân; ñâm us ne páyã.

XXVIII.
Darwâzâ ko ñørke liâ Saraswâ lût.
It ut bhâge sûrmâ, par gai ran meû phût.
Lûte dhan mût aur hâthi ghorâ.
Dhâm dhâm haul kâl sir par ghorâ.
Jab to Pirthî Râj fattah aisi ñâi:
Sâunt ko jît fauj dal meû ñâi.

Kishn Lâl Shibkañwar nê bhûkà kahî banâe,
Jaisi mîn samundar kî jît cháhe ut jâe.

TRANSLATION.

STORY OF A FIGHT WITH RÁJÁ PIRTHÍ RÁJ.

Malkân, a land-owner, obtains some land from the Rájá and builds a fort thereon and Páras tells tales of Malkân. Then there is war between Rájá Pirthí Ráj and Malkân, and Malkân slays Páras and his relative Kop Bachhráj, and then Rájá Pirthí Ráj himself attacks Malkân and kills him.

I.
Rájá Pirthí Ráj’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.

\textit{Páras.†}

“Thou gavest him a place and he has made encroachments.
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.

Pirthê 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 Pirthê 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 Pirthê 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 lákh 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 kâns grass flowering?" § It is an illusion (made) of God!

XII.
*Rânî Gajmodhni'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 Gajmodhni 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 Ālkhand and Malkân’s fort.
† Gajmodhni, the wife of Malkân.
‡ The chakor, partridge, is commonly supposed to be in love with the moon.
§ The kâns grass has a conspicuous white flower.
|| i.e., Malkân.
¶ Idiom—who hath spoken evil against us?
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?"

With joined hands said the Princess: "Take these arms.
Thy enemy is ready to be upon thy head.
Râjâ Pirthî 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."

He took his five (sorts of) clothes and fastened on his arms.
The Râjâ Malkân was ready for Pirthî 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.

When Pirthî 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.

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 Holī (festival).
Then Pirthī Rāj came up himself,
And slew Malkàn 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 Pirthī Rāj won the victory,
And having beaten the enemy the army returned home.

Kishn Lâl and Shibkañwart† 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 HARİ CHAND.
AS TOLD BY A CELEBRATED BARD FROM BAṑAUT
IN THE MERĀTH 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.]

[Bīswāmitr 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 Kṣatriya (soldier) who became a Brāhmaṇ (priest) by virtue of his austerities. He incurred the animosity of the Brāhmaṇ Vasishṭha (Bīśishtḥ) 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 Harī Chand.

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

TRANSLATION.

The Story of Rājā Harī Chand.

I.

Virtuous was Harī Chand and virtuous was his wife Tārā; Virtuous was his son Rohtās, whose virtue had no bounds.
'Sat kā ār na pār!' kahtā parjā sārī.  
Bed aur kitāb parheī bedāchārī.  
Pichhe se jag kare aise bhārī,  
Indar ke lok gāf sobhā sārī.

II.  
Indar kahe, "Nārad, suno, mere larze prān.  
Mirth lok ke bīch mein baqẖā kaunsā dān?  
Kaunsā woh dān baqẖā? Kaunsā rājā?  
Eh to ahwāl sunā ham se tājā.  
Mātkaro ābir; chale abẖā jāo:  
Sat ko bismār karo; ultē āo."

III.  
Biswaṁitr Brāhman.  
"Rājā, dutētā nā karo; dil kī na karo andesh.  
Bidiyā koī dhāraū karūn, aur metūn terā klesh.

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

II.  
Said Indra, "Listen, Nārad,† 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.  
Biswaṁitr, the Brāhman.  
"Rājā (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.  
† Nārada was the messenger of the gods. Here he is meant to be Viśvāmitra, cf. Vol. II., p. 222.  
‡ The point is that Indra fears that the virtue of Hari Chand's austerity and good works will oust him from heaven.
THE LEGEND OF HARI CHAND.

Meț duń klesh, dekh Har ki máyā.
Sat ko bismār karūn, paltūn kāyā.
Jodhīa Nagarī meñ khēt aisā dārūn,
Rājā kā man ik pal meñ mārūn."

IV.

Rājā Indar.

"Hāthī, ghorā, rath le, rāj, pāt, dhan, māl!
Chāhīye, le to Indarpaḍ; hīrā, līje lāl!
Hīrā aur lāl, ratan, muktā līje!
Itnā ahsān ik mujh pe kīje;
Merī to lāj rākh, Paṇḍit Bhāī.
Merī to āj haul dil se āi."

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 Ajhudhīa City,
That I will destroy the Rājā's credit in a moment."

IV.

Rājā Indar.

"Tako 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.

Bowing and taking his leave the wily Biswāmitr
Blocked the park in the gardens of Awadhpurī.†
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 baghichā. † i.e., Ajudhiā in Awadh (Oudh). ‡ To his wife.
THE LEGEND OF HARî CHAND.

VII.

Mûlan.

"Jânwar ko mat chhepîye, mere kanth sujîn.
Åg lago is bâgh meû, tujhe na detî jân.
Jânwar ke pâs nahîn jâne detî.
Chho-ro rozgâr, karo khâo kheti.
Jânwar to zor-shor aîsâ kartâ.
Bin âî maut mare kaise, bhartâ!"

VIII.

Mûî.

"Jas jiwan, âp jas maran; kal meû upje do.
Kyâ Lankpat le gâ? 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
Kârâ,*

* 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 Draupadî at her swayamvara would not allow Kârâ, 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.

vol. iii.—8
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.

"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.

"Nothing is left, but the whole garden is destroyed.
I will go and tell the Râjâ all about the matter."
Kahna hai ahwāl, khiyāl guzrā sārā.
Be-wāris māl giyā jitmā nīyārā.
Janwar to kūd kūd āpar āve,
Dahle sab bhawan, nahīṁ rastā pāve."

XI.
Mālan.
"Ugme, soī, utne, janne so mar jāe.
Chhunne soī gir pare, phāle so kamlāe.
Pand ko bichār, bāgh lāve mālā,
Kartā gulzār jagah nahīṁ khāli.
Birwe būntōn ko kare nīyārā nīyārā,
Sinche sab peṭ; rahe sab se piyārā."

XII.
Mālī bāghān se chalā Rāj-sabhā meū jāe,
Jo hawāl* hūā bāgh meū, dīnā sabhī sunāe:

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 ahwāl.
† This speech is a mere string of platitudes in rhyme thrown in for effect.
"Kina bismár bhâgh jitâ sârâ.
Gondâ, gulzâr, kât-kât-ke dârâ.
Chhoři ná ik kalâ sabit dôle;
Aisâ ahmân hââ, bal ko tole."

XIII.
Râjâ Hari Chand.

"Terî akal kahâû gaî, re Máli mat-hîn ?
Parbat âpar, bâware, kaise baiythe mîn ?
Jal bin to mîn kahûn dôle.
Rit ko pahchân, jhût mat nà bole.
Parde kî bêt rahi paragat khole.
Tû to be-hosh yûnhîn martâ dôle."

XIV.
Mâli.

"Râjâ, merî bêt kâ måno tum aitbâr.
Bâkî te chhoři nahûn, karâ bhâgh 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 Hari 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.
Aisi bismâr kari dâli dâli.
Dekhke ujâr pâs āyâ Mâli.
Lajjâ ko râkh mere, Chhatardhâri.
Bândho hathiyâr, karâ jaldî tayyârî.”

XV.

Râjâ Hari Chand.

“Bikaṭ bândh, Jodhâ, chaṛho, karâ bâgh men jang.
Jânwar to balwân hai, bigâr gîâ hai rang.
Bâghhoñ ke âs pâs jaldî jânâ;
Chhatrî kâ dharm sîs bândho bânâ.
Sanmukh se aur nahîn haṭke ânâ;
Karke ashnân, pher khâo khânâ.”

XVI.

Mâli.

“Sabhâ-dhyâñ, thaḍe 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 Hari 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.
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
Hathi par wär karā, ghore márā.
Jānwār to tej khet chhōden sărā.

XIX.
Hari Chand Rājā kahe, badan ģā ġhābrā:
"Leke tegh tarâsh dûn, jo koī hațke jā.
Jis ke ľūpar ko kûd jānwār jāve,
Us kī to ľâj gale phānsī āve!"
Nagarī mēn shor machā āisā bhārī:
'Rājā kī lâj ľik jānwār târī!'

XX.
Jānwār ne dhāwā kiyā; ľūpar kīnā wâr:—
Jab Rājā ke bāgh ko bahut kiyā bismār:—
Dînā dâr dâr, pair ľir par mārā.
Pahîlī ģī bâr paran Rājā ģârā:
Man mēn to soch kare Chhatardhârī:—
'Kyā karûn ľâj? Parī biptā bhârī!'

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

XIX.
Rājā Hari Chand 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.

Mâli.

"Râjâ, merî bêt kâ karâ nahîn aitbîr!
Jatan banâo kyâ bane?  Gîâ paran ko hûr!
Paran ko baḍâr diâ, hârî bâjî!
Âge, Mahârâj, rahe terî râjî.
Main ne jo bêt kahi âge âî.
Tum ne, Mahârâj, daghâ kaise khâî!"

XXII.

Râjâ ko dosht hûî:—"Kîje kaun ilâj?
Bêt gai Darbâr ki sabhî bigârâ kâj!"
Ban ke bîch gîâ Râjâ bîrâ,
Sûraj pargâsh badan sundar hûrâ.
Mîrg kâ bichâr kare Râjâ bole;
Brâhmaṇ 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 Brâhmaṇ to tell him the truth.*

* 'The beast' has now become 'a deer,' and in that form speaks as the Brâhmaṇ Visvâmitra to the Râjâ.
XXIII.

Biswâmitr Brâhman.

"Mirgâ to dekhâ nahû; sun, Râjâ parbin;
Ik arzî merî suno, kahtâ bûû parâdhu.
Ajodhâ ko ãj lâgi merî tayârî;
Râjâ Hari Chand sunâ satâdharî.
Izzat ki káj mahâ biptâ bhare:—
Kauñi nahiû pâs, byâh kaise kare?"

XXIV.

Râjâ Hari Chand.

"Ajodhâ kâ rahnû giâ aisâ âtkâ kâm:
Phaûsâ paran ke lîch meû. Merâ Dâtâ Râm!
Atkâ hai kâm, paran kînâ bhûrî;
Mîthâ jal âj lage mujh ko khûrî!
Ab to kuchh dân diâ nahiû jûtâ,
Bîpr, maîn sach kahûn tum se bâtâû."

XXIII.

Biswâmitr, the Brâhman.

"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 Brâhman, 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.

BiswaMITR, 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.

Biswámítr Bráhman.

"Sáth bhrár swarran mujhe, Hari Chand, kar dán.
Niche ko mat dekhiye, kar Gangá ashnán.
Kar Gangá ashnán paran dháran kíje;
Swarran ke sáth bhrár mujh ko díje.
Duniyá ke bích baje terá bájá;
Tab to ánand suphal bolúñ, Rájá."

XXVIII.

Rájá Hari Chand.

"Chálís bhrár men líjiye is guñthí* ká mol;
Bis bhrár men basat le: díne tum se khol.
Main ne sab khol díe jítuñ sárñí.
Áge, Maháráj, rahí manshá tháñí.
Sáth bhrár dán díe maiñ ne sáré.
Ab to ghar báití, mere Bráhman piyáre."

XXVII.

Biswámítr, the Bráhman.

"Give me dues of sixty loads of gold, Hari 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, Rájá."

XXVIII.

Rájá 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 Bráhman."

* For angúthi. † Idiom: do it quickly.
XXIX.

Biswâmitr Brâhman.

"Râjâ, tû sarb ans de dachnâ dekar piyâr. Yeh prabhe ke same hai, kar bege ko pâr: Berâ kar pâr, mero Râjâ gyânî, Satiyâ kâ kambh sunî terî Rûnî. Dachnâ de aur bane pûran âsâ; Terû Baikûnîth dhâm hovegâ básâ."

XXX.

Râjâ Hari Chand.

"Ik Râni Târâwati, ik beṭâ Kaũwar Rohtâs: Ik Râjâ Hari Chand hai kharâ tumhâre pâs. Hâzir main pâs kharâ, lîje arjî: Kah de, Mahârâj, kaisî terî marjî? Jodhiâ meî châl, aur lîje birâ. Mat karo abîr, karo man meî dhîrâ."

XXIX.

Biswâmitr, the Brâhman.

"Râjâ, 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 Râjâ. 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.

Râjâ Hari Chand.

"I have a Queen Târâwati and a son Prince Rohtâs, And I Râjâ Hari Chand stand before thee, I stand before thee, hear my prayer: Tell me, my Lord, what is thy desire? Come to Ajudhiâ and take thy dues. Make no delay and have patience in thy heart."

* To obtain salvation.
XXXI.

Ban men se chal pare, Jodhiapur meni acab.
Woh Râjâ Hari Chand ke baiyha åsan lae;
Åsan to là diâ Bipr piyâre.
Râjâ ke månu'ik pal meû mûre:
“Lâyâ taiû bâgh khili dûli dûli,
Dachnâ bin dûn châlâ sagrâ khâlli.’’

XXXII.

Râjâ Hari Chand.

“Sun, Râni Târâwati, dâu dîa sarb ans.
Dachnâ meni tinoi bike, na râkh liâ kuchh ans.
Chhatrî kâ ans râkh mâin uê nahû linâ.
Marnâ bar-hakk, nahû sat ko dînâ.
Râni, dhâr dhîr, karam kâran niyârâ.
Bidhnâ ki dât nahû metanhârâ.’’

XXXI.

They left the forest and came to Ajadhiâ City.
Râjâ Hari Chand took his seat there,
So also did the friendly Brâhman.
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 Hari Chand.

“Hear, Râni Târâwati, 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 Chhatrî. *
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.

He took his son and his Queen with him
And said to the Brâhman : “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 raṇḍî ne die aur Râṇî lînî mol;
Bâki to chhođe nahûn; die tarâzû tol.
“Bis bhâr dâm, Bipr, mnjh se bharnâ,
Is meû takràr koî nâhûn karnâ.
Mujh ko rasîd áp dil se dîjo;
Pichhe Râṇî ko sâth mere kîjo.”

XXXVI.

Us raṇḍî ke hâth se Bipr lînî dâm.
Raṇḍî ko rukhsat kiyâ, sabhî bane subh kâm.
“Sabhî subh kâm kare Dâtâ mere.
Kartâ ke ank nahiû jâte phere.”
Pichhe se Bipr ik bânî bole :
“Lârkâ ik aur bike, dil ki khole.”

XXXVII.

Baijnâth Seth.

“Lârkâ 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 Brâhmaṇ,
And will not quarrel over it.
Gladly give me a receipt for it,
And then give me over the Rânî.”

XXXVI.

The Brâhmaṇ 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 Brâhmaṇ :
“I freely offer this lad for sale.”

XXXVII.

Baijnâth, the Merchant.

“Give me the boy, hear me, my Lord Brâhmaṇ.
Fix the price and say truly, Brâhmaṇ, for pity’s sake.
Sat kí ik bát kaho, Bipr bháí.
Sat kí mirjád Bed chároň gáí.”
“Eh lârká tujhe díá bís bhár, Mahárajá.
Abhí díjo tolke, tujhe sunáuň kájá.”

XXXVIII.

*Baijnáth Seňh.*

“Lârká mujh ko díjo, suno, Bipr Maháraj,
Abhí díjo tolke, tujhe sunáuň áj.”
“Tuñh ko main áj kahí sachí bâňí.
Bís bhár bích díe Tárâ Râñí.
Saudâ sastâ hai, is se hanske lîjo.
Is kâ kuchh bhed kahí mat ná díjo.”

XXXIX.

Bís bhár swarran díe; lârká lînâ sang.
Saump díe sab lachhmí, nirmal kíni ang.

Say one true price, friend Brâhman.
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.

*Baijnáth, the Merchant.*

“Give me the boy, hear, my Lord Brâhman.
I will weigh it out now, to-day I tell thee.”
“I have told thee truth to-day.
I have sold the Râñí Tárâ 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 bani, Har ki mayâ.
Seth ko jawâhir, lâl, kundan payâ:
Bhogî sukh chain, drab mayâdharî:
Biptâ sab dûr gaî jîtnî sârî.

XL.
Kalvâ Chandâl.

"Mol kaho Hari Chand kâ, lijo ham se mâl.
Châhe soî lijiye, tujhe sunâyâ hâl.
Tuji ko maiî hâl kahâ sachû bûnî.
Kahûnî kî jog nahuû, so nahuû kahûnî.
Kah denâ mol tol ikâ bârî:
Rît rît bât karâjî jîtnî sârî."

XLI.
Biswâmitr Brâhman.

"Eh Râjâ satwant hai, sat kî bole bât.
Beûa bikâ bazâr meû, got ginû nahuû 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.
Kalvâ, 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 partāp tajā saṅgrī māyā.
Sat ke partāp bikan Kāṣī men āyā.
Bīs bhrā swarran ke mujhe ābhi denā:
Rājā Hari Chand pās āpe lenā.”

XLII.

Swarran dīnā tolke, bīs bhrā kiyā mōl;
Sāth liā Mahārāj ko, karke pūrā tol.
Bīs bhrā dām āye, baje bājā.
Marghaṭ ke rākh diā chaukī men Rājā.
Baniye se roz ser sattā letā,
Rājā Hari Chand nahīn sat ko detā.

XLIII.

Gangā Rāndī.

“Bīs bhrā main ne āye, Rānī, tere mōl.
Peshā karnā pāregā; dīnā tum se khol.

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

XLII.

He weighed out the twenty loads of gold for price,
And took the Rājā with him, after paying the full price.
He paid the twenty loads and beat the drum (of his
glory).
He placed the Rājā as guardian over the burning-place.*
Daily he procured a ser† of coarse flour from the trader.‡
Still Hari Chand gave not up his virtue.

XLIII.

Gangā, the Courtezan.§

“I bought thee, Rānī, 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 Rānī Tārā.
Turn se main khol die dil ki Rānī.
Gangā se nīr bharo merā pānī.
Māt kāre andesh, āp khānā khāo,
Gangā ashnān karō, abhī jāō.”

XLIV.

Ik ausar pa chalī Rānī dil mēn Gangājī ke nahāne ko.
Tap tej barhā aur sil charhā, lagī mukat silā pe jāne ko.
Pāt khol die detā tajke, kuchh gham na rahī sarmāne ki.
Rājā ke soch kare Rānī; ‘tajvīj kare kyā khāne ki?’
[Kishn Lāl Shib Kaṅwar], sang Hari Chand nazār paīā
Rānī ki.
Atamrām ko chin liā, rahī bat nahīn samjhānī ki.*

I have told thee; Rānī, 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 Rānī 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 Rānī left the water and began to think how the
Rājā was obtaining his food.
[Say Kishn Lāl and Shibkāṅwar†] her glance fell on
Hari 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.

Râni Târâ.

"Râjâ, apne chit kî bhûl kho mat ko.
Jab lag bât na bhûkhe, tab lag kâraj ho.
Râjâ, maiî araz kari tum se soî.
Tâjub kî bât: kahâû kâyâ khoî ?
Sâkh gîâ badan, hûî pinjar kâyâ.
Kaise tû soch kare? Kyûn na khâyâ?"

XLVI.

Râjâ Hari Chand.

"Rânî, Bipr wahi hai; sâbit mâuge dân.
Lâj gai, to jân de; sat nahîn donâ jân.
Sat ko na jân dîâ, merî piyârî.
Sat kî partâp hûî ham se niyârî.
Sat ke hi kâj gîâ beţâ ham se.
Sat kâ sat saug kahâ maiî ne tum se."

XLV.

Râni Târâ.

"Râjâ, tell not the secret of thy heart.
As long as the secret is not out, thou wilt prosper.
Râjâ, 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.

Râjâ Hari Chand.

"Rânî, it is the Brâhman’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.

Râni Târâ.

"Râjâ, mujh ko bhî biptâ paâî raâ nºi ke darbâr.
Bolan kâ tûâ hûâ, ron zâr-bazâr.
Kartâ kî dât nahîî jâte phere.
Âge takdîr rahe, kauîhâ mere.
Raâ nºi ne zor zulam mujh par kînâ.
Peshâ karne ko kahî, mushkil jînâ!"
XLIX.

*Rānī Tārā.*

"Chhātī tak jal mein bāro, aur gharā lije thāc. Sat Nām ke ūck hai, ab tu ghar ko jāe."
Ghare ko to thā līa, bhangī ke āvo:
Baniyā se pher ser sattā lāve.
Jab to khāne ko lagā Bipt āyā;
Sābit līa māng; nahīn khāne pāyā.

L.

Gangā ke āpar khaṛī, Rānī dhārī dhīr.
Soch kare maṅ maṅ khaṛī, nain se ā giā nīr.
Nainoṅ se nīr hūā us ke jāre:
"Lājjā kī bāt mare sat ke márē.
Duniyā meṅ āj nahū mērā koī."
Biptā ko yād kar Rānī rōi.

XLIX.

*Rānī Tārā.*

"Go breast deep into the water and lift up the pitcher.
Trust in the True Name (God) and go to thy home."

Ho 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 Brāhmaṇ 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.

Rānī man meū jhurī thī, gū wahūn seth :
"Tū gharā kaisī bharī? Kahāū lagī karam ke hēth?"
Betī kā bachan kahā : "Mukh se bolo,
Apnā to bhēd kaho, sat ko tolo.
Tujh ko chhuṭwāke jabhi khānā khānī ;
Ab to maiū nāhūn palaṭ ghar ko jāūn."

LII.

Pānī bhar Rānī chalī raṇḍī ke ghar jāc.
Pichhe āe sethjī aur kahan lage samjhae.
Kahte samjhae : "Suno, raṇḍī piyārī,
Rānī kā mol kaho khātīr mahārī.
Bīs bhār swarran ke mujh se lije,
Rānī ko āp mujhe dil se dije."

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. Baijnāth, who had bought her son.
LEGENDS OF THE PANJĀB.

LIII.

_Gangâ Raṇḍī._

"Bis bhâr swarran diâ, suno, sêth gunwân.
Râṇî ham se lîjo, tujhe nahîn dûn jân.
Râṇî ko sâtth karûn, kuchh na lenî.
Tujh ko jawâb nahîn ulîâ deni.
Yeh to, Mahârâj, kare âge tere.
Mat karo aubîr, le jâ apne ðere."

LIV.

Râṇî linî sêth ne, aur bete se dêe milâî.
Marne se to bach gâî, aur kînî Râm sahâî.
Bete ke pâs gâî Târâ Râṇî,
Jab to yeh bât gâî jag meû jânî.
Mâtâ aur putr mile, bâtân kholi.
Ânkhoû se nur chalâ, deke koli.

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.
Râṇî 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.
THE LEGEND OF HARÅ CHAND.

LV.

Rânê Târâ.

"Beṭâ, jåo bågh meû, phûloûn kî dekh bahâr:
Un ko lo jåo sâth meû jîrne tere yâr.
Lârkon ko sâth leke bâghhoûn meû jåo;
Gajre phûloûn ke gând ulê àô.
Dâliyâ phûloûn kî ik dil se bharâfye;
Àunû shitâb, der mat uâ kariye."

LVI.

Gale bâûnh dâlke piyârâ, woh bâghhoûn meû dhâyâ;
Bâghbânoûn se yûn bolâ, "barg lene ko maûn áyâ."
Dhârâ jåb dast phûloûn pe, nikalke nâg no khâyâ.
Nashe meû ho giû ghâtûl, jatan koi pesh nahiû áyâ.
Parà tab gardiyâû khûke, zard nîl hûû kâyâ:
"Merî mâtû se kahnâ, mujhe sine se nahiû layâ."

LV.

Rânê Târâ.

"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 basket 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.

<Proper Human Name> Rohtās.

"Merā piyārā hai jo koī, mere bedān kaho soī.
Nahīn jīne kā main, sākī; nahīn rah āgā dam koī,
Burē kar de mujhe āke, merā dil milne ko chāhā.
Milā hai gul se gul, jāke daskar woh sāmp ne āke mārā."

<Proper Human Name> palāte kāyā sunā mātā se yūn bole:
"Rohtās kī nayā pari manjhdār meū ðole."

LVIII.

Bete kā marnā sunā Rānī kiyā andes.
Bāl bakherī mahil meī, aur Jōgin kā kiyā bhes.
Jōgin kā bhes-bharā, tajā sab kā nātā.
Aisā to dukh sahā nāhī jātā.
Bete ke pās gal, chhātī se lāyā.
Umar thī nadān, nāhī bilsā khāyā.

LVII.

Prince Rohtās.

"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 Brahmāṇ changed his form and spake to his mother:
"The boat of thy Rohtās 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 Jōgin.

Putting on a Jōgin'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.
Prince Rohtás.

"O Mother Tarawati, 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.*

"Pâncch take parbat hâe, kauḍî nahï nâs.  
Betâ terâ mar giâ; sun merî ardâs.  
Yeh to ardâs suno, kanthâ mere.  
Kaisî aurît hûï dil meñ tere?  
Pânch tâkâ, bol, âp kis se lîtâ?  
Mujh ko beûte ko kyûn na phûnkan detâ?"

LXII.

*Râjâ Hari Chand.*

"Us Kalwâ ke hukam ko kaise karûn adûl?  
Jiuâ to bhârî hââ, lenâ mujhe mahsûl.  
Us ko jawâb, kaho, kaise dije?  
Bîpr anrît kare haûnske lije.  
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 Hari 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 Brâhmaṇ that gladly doeth unlawful things.  
Thou must give me the five pieces.  
Answer me this, Râni."
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 Brāhmaṇ came up
And saw the Queen's naked body.‡
The Queen ashamed went into the satī's hut
And the Brāhmaṇ took off the corpse and set fire (to the pyre).

LXIV.
"A witch hath gone into the satī's hut, hear, O Kalwā. Cannibal she is and is making a disturbance. She has eaten up the son of Baijñāth, the merchant."
Then Kalwā went to the Rājā, (and said) :
"Take thy sword and go quickly,
Kill the witch and return."

* In lieu of the fee.
† i.e., to commit satī : see above stanza LX.
‡ By 'naked' understand 'unveiled.'
LXV.
Harî Chand talwâr sont dhâyâ nangî:
"Aisâ kiyâ zulâm merî chaukî changî!"
Satî se nikâl lie apnî Rânî,
Jab to Harî Chand ik bolâ bánî:
"Laîke uthâo, suno, ñadamkhânî;
Marnâ kâ wakt pâs, bâitho, Rânî!"

LXVI.
Hâth jor Rânî kharî; "Ai mere Kartâr,
Aisâ teghâ márîye, tînou ke ho jâ pâr!"
Râjâ shamsher sont ûpar âyâ;
Rânî ki ik bâr kâmpî käyâ.
Râjâ shamsher sont mâran lâge,
Jab to âsман zamîn kâmpan lâge.

LXVII.
Dâtâ ne tîr sunî us ki bhûrî!
Aisâ Mahârâj kare pûran sârî!

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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 Hari 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)!
THE LEGEND OF HARI CHAND.

Dâtâ ne darshan diâ sat ke kâran:
Jab to Mahârâj pâr âve târan!
Nagari pâr ân kari jîtnâ sârî.
Râjâ Hari Chand, âj terî bârî!

LXVIII.

Nagari chalî, Gangâ chalî, Kalwâ bhangî, sâth.
"Mere to kul sab tareñ, suno hamârî bât!"
Dekhke ahyâl sabhî Bîpr dhâyâ.
"Lâkhon, Mahârâj, rache main ne mâyâ.
Râjâ ne sat mujhe nahiîn diâ.
Tâjub kî bât merâ larze hiâ."

LXIX.

Bîpr ne jîtnî kahî sunt Indar man lâe.
"Râjâ ne tâjub kîâ, 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.
Rājā ne jīt lā mujh ko, piyārā.
Chhoda sab rāj; nahī sat ko hārā.
Māyā aur māl taje jītne sāre.
Apne sab chhōr die dil ke piyārē.”

**LXX.**

Rāni apne sūt ko linā god uthāe.
Laṅkā to jiwat milā; kīnī Rām sahāe.
Jodhīā ke bīc phir Rājā āyā;
Jitnā sab rāj, wahī pāyā.
Rānī mandar ke bīc āsan lāve;
Māyā ke bhog kare khele khāve.

Kishn Lāl Shibkānwar ne bānī kahī apār.
Rājā Rānī ral mile, sat ka kīyā adhār.

* The Rājā 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 Rānī took her son* into her lap.
Through the mercy of God she found him (still) living.
The Rājā went again to Ājudhari,
And obtained again all his kingdom.
The Queen went into the palace
And enjoyed all wealth and luxuries.

Kishn Lāl and Shibkānwar† made this great story.
The Rājā and Rānī met again and lived on virtuously.

* Restored to life in the interim!
† The authors: see Vol. III., p. 52.
THE LEGEND OF SHAMS TABREZ,
AS TOLD BY A BARD FROM JĀLHANDHAR.

This story in a garbled way relates the usual legend of this celebrated Sūfī 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 Muḥammad Tabrezī, i.e., of Tabrez, was the Sūfī tutor of the Maulānā Jalāluddīn Mawlī Rūmī, who dedicated a work to him under the title of the Divān-i-Shams Tabrezī. In disputes between the opposition parties of Sūfīs led by Shams Tabrezī and 'Alān’uddīn Maḥmūd, the son of the Maulī Rūmī, Shams Tabrezī was killed by being thrown down a well at Qunia in 1247 A.D.]

[There is in Multān an important Shi’ā 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 confounded with his great namesake to the profit of the shrine and its owners.]

TEXT.

Zikar Karâmât Shams Tabrez Sâhib.

Maulâ di razâ dâ dam jo mâre,
Allah oh de bigare kam saûwâre.
Faizouâ se jahan jin ki labrez,
Hai, yâro, oh pîr Shams Tabrez.

5 Multân meû buzurg jehre mashhûr;
Un meû hai bayân in kâ mazkûr.
Multân meû sâ Ḣawâ hoiâ;
Iklotâ pisar thâ oh dâ moiâ.
Nawâb ghamûn jo ehe ne pîâ,

vol. iii.—12
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.

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,

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.’

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.

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;

And prepared to broil it,

But the people of the básár 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

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 SHĀḤ QUMĒS,
FROM ACCOUNTS PROCURED IN SĀDHAURĀ TOWN AND IN THE KOTĀHĀ HILLS, BOTH IN THE AMBĀLĀ DISTRICT.

[This legend is about a local saint of much celebrity in the Ambālā District, whose shrine is at Sādhaurā and who is said to be a descendant of 'Abdu'l-Qādir Jilānī, (flourished in Baghdād between 1078 and 1166 A.D.) through a son 'Abdu'r-Razzāq, apparently not otherwise known to history. For an account of 'Abdu'l-Qādir Jilānī see p. 153, Vol. II.]

[The legends make out, according to a genealogy, that the birth of Shāḥ Qumēs occurred about 1423 A.D., and that his arrival at Sādhaurā for the first time took place in 1454 A.D. But in another place they make out that Alūn’dīn Husain Shāḥ of Bengal, who reigned 1493—1524 A.D., offered his daughter in marriage to Sayyid Shāḥ Tāj'ū’dīn, the saint’s grandfather, and that this marriage was accepted for Sayyid Shāḥ ‘Abdu’l-Ḥayāt, his father. His mother was apparently according to the legend this Bengal princess. His brothers are connected with the wars of Nasīb Shāḥ alī’s Nusrat Shāḥ of Bengal, the son and successor of Alūn’dīn Husain Shāḥ, 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 Humayūn in recovering the Panjāb from Sikandar Shāh Sur in 1555 A.D., and says, too, that his brother-in-law, Sayyid ‘Abdu’llah, lost his life in the expedition against Burhānpūr 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 Shāḥ Qumēs 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 Bihār and Gorakhpūr, as stated in the legends.]

[The language of the stories as given to me being current Urdū I have not recorded the originals.]

I.

The Saint of Sādhaurā.

His name is Shāḥ Qumēs and he was a follower of Shekh 'Abdu'l-Qādir Jilānī, 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 Qumès at Lodînâ and Sadhaurâ and in Bihar. He was
buried at Sadhaurâ and performed his devotions at the other
places, hence the fairs. They usually take place in March.

II.

The Legend of Shâh Qumès according to Pir Muhammad
of Lâhor.

I am a follower of Shâh Qumès, whose pedigree is as follows:—
Shâh Qumès, son of Sayyid Shâh 'Abdu'l-Hayât, son of Sayyid
Shâh Tâju'ddin, son of Sayyid Shâh Bahâu'ddin, son of Sayyid
Shâh Jalâlu'ddin, son of Sayyid Shâh Dâ'îd, son of Sayyid
'Alî Nasîr, son of Sayyid Shâh, son of Sayyid Salâhu'nnasâr,
son of Sayyid Shâh 'Abdu'r-Razzâq, son of Sayyid Shâh
Muhayyu'ddîn 'Abdu'l-Qâdir Jîlânî.†

One day Sayyid Shâh Tâju'ddin was sleeping in the Mausoleum† of Sayyid Shâh Muhayyu'ddîn '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 Baghdad, and in the end they were married in due
form.

Soon afterwards Sayyid Shâh Tâju'ddin left for Baghdad 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 Qumès to have been
about 1425 A.D. which corresponds fairly with the rest of the tale.
‡ i.e., in Baghdad, see below.
§ In the Paţiâlâ 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 moved, 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 Qumês to them, whom they could follow. He then went away.

Sayyid Shâh 'Abdu'l-Ḥayât had three sons, viz., Shâh Qumês, Sayyid Shâh Muḥammad Zâkîrî and Sayyid Shâh 'Abdu'l-'Aẓîz. One day Muḥammad Zâkîrî 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-'Aẓîz suffered martyrdom when his mother's brother, Nasîb Shâh, was fighting to extend his dominions.

Shâh Qumês 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 Sâdhauerdo, 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 Sâdhauerdo, so he took up his abode there under a dried up tree. This immediately became green and under it he lived. This was in
THE LEGEND OF SHĀH QUMĒS. 95

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 Qāzī of the place became his follower along with many other residents. Soon after this the saint went to Pirpūr, which is close by, and there married the daughter of Sheikh ʿAbduʾl-ʿAzīz,† and then returned to Sādhuārā.

At this time (1555 A.D.) the Emperor Humāyūn was making his conquests and among other doings he made prisoners of many of the saint’s followers at Sarhind,§ so he went to Humāyūn at Shāhābād || and asked him to release them. As the Emperor had heard of the saint’s miraculous power he came with his Minister Bairām Khaṇ and paid his respects to him, and he in his turn prayed that the Emperor might succeed in obtaining the throne of Dehli. In reward for this the Emperor and his Minister made a vow, that if they should succeed in winning Dehli, no follower of Shāh Qumēs should be again molested, and that the revenues of Sādhuārā should be remitted to the saint for the entertainment of faqīrs. The Emperor then marched on and conquered Dehli, and not long afterwards was called away from this world and was succeeded by Jalālu’d din Muḥammad Akbar, (in January 1556).

About this time a child was born to Shāh Qumēs, who would not suck in the day time; and it was the daily custom

* This was probably before his adventures in Bengal.
† The Muḥammadans of Sādhuārā say that in the time of Shahābu’d din Ghori (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 Qāzī, Wasti, Abā-ḥalim, and Siāniā. To this a fifth was afterwards added called Pīrzhādā, where the descendants of Sayyid Shāh Qumēs congregated. Curiously enough their story is that Shāh Qumēs came to Sādhuārā in 1008 A.H. or 1599 A.D. The ‘chief Qāzī’ of the text means the leader of the Qāzī mahalla of Sādhuārā. 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 Ambālā District.
† This is the Bairām Khaṇ, Khān Khāṇān, who was the great general of Humāyūn 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 Burhānpur ‡ Sayyid 'Abdu'llah was captured by the enemy, but called on Shāh Qumès 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 Ḥātim 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 Ḥātim 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 'Alī 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 'Alī 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 Shāh Qumès to test his miraculous power and the saint accordingly went to Dehli. 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 Sādhaṛā. Soon after this Shāh Qumès left for Bihār, where he died. When he was dying he requested his disciples to bury him at Sādhaṛā, which they did.

* Apparently in Humāyūn’s wars.
† Son of the ‘Abdu’l-‘Aziz, whose daughter Shāh Qumès married.
‡ Burhānpur was taken by storm for Akbar in 1562.
XLV.

SARWAR AND NİR.

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

[I have been unable to find out who the heroes of this legend were in real life. Rājā Ambā of Pāṇā and Satārā, with his wife Amli or Ambali and his son Sarwar and Nir, after various mishaps, end life happily in Ujjayini, of which place Ambā finally becomes Rājā. Such is the legend and in all probability Ambā is a Rājpūṭ hero, and not a Marāṭhā 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 Ambā may yet be tracked down. When I gave the Story of Rājā 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 Rājastrāhān, Original Ed., Vol. II., p. 302ff, as a very prominent Rājpūṭ hero and founder of the Kachhwāhā State of Amber or Dhundhār. 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 Māroni, daughter of the Rājā of Ajmer. Dhol and Mārwan in Tod are known as Dholā Rāi and Māroni.]

[Rājā Ambā is a well known name in the Panjāb and connected with the Rasālā legends, having been one of his opponents, and as such had possessions, according to the legends, at Ambakāpī in the Lahore District and at Māṇikyālā in the Bāval Pindī District. He is also credited with being the founder of Ambālā. There is a well known verse quoted by Cunningham in his Ancient Geography of India and in his Archaeological Survey of India which runs thus—

\[
\text{Ambā Kapā paī larāt ;} \\
\text{Kālpī bahin chhurāwan āt.}
\]

This Cunningham has rendered with fair accuracy by

When strife arose 'twixt Amb and Kap, 
Their sister Kālpī made it up.

But whether this Rājā Ambā has any connection with the Rājā Ambā of the tale now given I cannot say.]

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TEXT.

Qissa Sarwar Nir.

I.

Ik Ambâ, ik Amli, ik Sarwar, ik Nir.
Pûne kâ Râjâ hûâ; wahân âyâ ik fâkîr.
Ang pe bhabût, mukh se nâdh bâjâve.
Âyâ bâgh menî; baith 'âlakâh' jagâve.
Bistar diâ lâe, dhare dhîraj man meû.
Gall bîch paîî sîlî; soch kînî man meû.

II.

Mâlan ne dekhâ; us se aur kînî ardâs :
"Apne man se jo kah, lâûû tere pâs.
Bhojan chhattîs tujhe khâne ko lâûû.
Kar dûû teri khabar Râjâ pe jâûû.
Rânî se bayân kahûû, Phakar, terâ.
Rahnâ hoshiyâr; mân kahnâ merâ."

TRANSLATION.

The Story of Sarwar and Nir.

I.

There were Ambâ and Amli 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 'âlakâh.'*
He brought out his bed and began to meditate in his mind.
His (faqîr's) necklace was round his neck as he meditated 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 baseû, din uth chaleû; aur baso tumhârâ gâm!  
Bastî abâd raho, Mâlan, terî.  
Dhûnî pânî meû rahe ichhâ merî.  
Râjâ se jâke khabar jaldi kâriye.  
Ho gû diyâl, kahâ merâ kâriye."

IV.

Bâghoûn se mâlan chalî aur ghatâ rahe ghan chhâe.  
"Râjâ, tere bâghoûn meû jogi utara âe.  
Khânâ nahîn khâe, nahîn pânî pîve.  
Râjâ, kis taur, kaho jogî jîve?  
Râni, tû chal, abhî darshan karnâ.  
Jogi 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 jogî hath come into thy garden.  
He eats not food and drinks not water.  
Râjâ, say, how can the jogî live?  
Râni, go at once and visit him.  
There is nothing to fear in the jogî."
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.

Rájá Ambá.

"Phakar, tum dil kī jo jo apnī bāt,
Jo mānge so tujhe dān au r baḥut er bāt.
Ādar se bāiṭh, abhi khānā khāo.
Apnā lo sukhan, pīchhe jāo.
Jo jo, Mahārāj, tere dil pe āī,
Main ne bhi ik bāt dil kī pāī."

VIII.

Faqīr.

"Rājā, tū sarb ans de, ke sat jāo hār!
Yo bērā maujdhār meń, karna is ko pār.
Is ko jo pār karō sobhā terī.
Hovegā nām; mān kahnī merī.
Koi nahnī pās; merī jān akeli.
Dījo sat bhāo; terā Dātā beli!"

VII.

Rájá Ambā.

"O Faqīr, 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, Mahārāj,*
I would find out but one matter."

VIII.

Faqīr.

"Rājā, 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 faqīrs.
IX.

Râjâ Râni bâgh meû donoû karen 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, abhi denâ:
Phakar kâ sukhan ik dil kar lenâ."

X.

Tab Râjâ sarb ans diây as phakar ko dân :—
"Sat kî bândî Lachhmi; phir milegâ ân."—
Râjâ ne dân diây, jogî lînâ.
Jitnâ sarb ans, râj sârâ dînâ.
Sarwar aur Nîr râkh dil se lâe;
Rânî ko râkh lîâ; 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 fâqîr's desire with all thy heart."

X.

Then the Râjâ gave every portion as alms to the fâqîr :—
(Saying) : "Lachhmi* 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 fâqîr.

* i.e., wealth personified.
XI.

The Râjâ and Rânî went away with Nir 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.

“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 nahû wâr.
Âge us ko mil gâ Kûndan Sâhûkâr.
Kûndan ko jâke us ne angiyâ dikhâi:
"Bechne kî manj mere dil par âî.
Angiyâ kâ mol kahûn, is ko lenâ.
Apne râkh pâs, dâm mujh ko denâ!"

XIV.

Râjâ ko bithlâ liâ aur pûchhan lâgâ bât:
"Râni chhorî tû Kâhân? Kyûn nahû lâyâ sâth?
Lâyâ na sâth; terî akal màrî!
Kaise tain âj kari dil se niyârî?
Dhoke meû âke kahû mârâ jâve:
Râni kâ khoj phir nahû pâve!"

XIII.

The Râjâ took the bodice and made no delay.
Presently he met Kûndan the Merchant.
He showed the bodice to Kûndan, (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 Râni? 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 Râni!"
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XV.

Rájá Ambá.

"Ráni baiṭhī bar tale, ik Sarwar, ik Nîr.
Mol karo, angiyā dharo, suno, hamāre bîr.
Das hazār dām us ke mujh ko denā:
Pîchhe se āp merî angiyā lenā.
Saudā sastā hai, āp mujh se lije.
Mat kare andesh, dām mujh ko dije."

XVI.

Us se biṭhāyā dûkān par āpne ghar ko jāe.
Jaldī jākar shahar mein ḍolā lâ khichāe:
Ḍolā khichwâke pās Rânî ke āyā.
Angiyā dikhlā dîe: "chalo, tujh ko bulāyâ."
Ḍole biṭhlā lîe, Rânî piyârī:
Laṭke lîe āp karâ ḍolâ jârî.

XV.

Rájá Ambá.

"The Râni 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 Râni in the litter,
And taking the boys (aside) started off the litter.
XVII.

Larkon ko chhorke ayâ Sâhûkâr;  
Jâke apne mandir meû Râni die utûr.  
Râni ko utûr pûs Râjâ ke âyâ:  
"Angiyâ kâ mol nahîn ghar pe pûyâ.  
Angiyâ ko leke yehân se ghar ko jânâ.  
Becho kahiûn aur; jào khâo khânâ."

XVIII.

Angiyâ le Ambâ chalâ, larkon âyâ pûs:  
"Ammân thârî kit gâû? Suniye arâs!  
Ammân kâ bhed abhî ham se kahîye.  
Ammân bin, tum kaho, kaise rahîye?  
Sachi bât batlâo, Beûâ, mujh ko.  
Dil meû mat râkho, kahâ mainî ne tum ko."

XVII:

He left the boys there and the Merchant returned,  
And going to his house put the Râni down.  
Putting down the Râni 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 áyâ shahar se ammáñ lie biâthâe.
Ham ko to dhokâ diâ, giâ badan ghabarâe.
Ham to ghabrâ gae dil se, Pitâ.
Angiyâ dikhâ die, aîsâ kitâ!
Mâtâ ko án kahâ: 'tujh ko bulâyâ.'
Dôle biâthlâke le giâ, pher na áyâ.'

XX.

Sun lañkoñ kî bât ko man meû karâ andesh :
"Biptâ kis se sunâîye ? Ân ñake pardes !
Bhûk piyâs tan meû, nahîn khânâ khâyâ!
Kartâ ne dât likhâ, soî pâyâ.
Betâ, nahîn âj koî jag meû thârâ.
Kâran Bidhnâ ke nahîn meñânhârâ.'

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 gai? Mujhe batâo hâl!
Honî to hoke rahî, ân merî be-kâl.
Mâtâ se chalke, Pitâ, mujh ko milâo:
Pichhe se phir âp khânâ khâo.
Dil pe kuchh aur lâgî mere sansâ!
Marne kâ taur chalî merî hansâ!"

XXII.

Râjâ Ambâ.

"Ammââ mâmâ ke gai, suno, Sarwar Nir.
Ammââ tumheîn milâ dûû, jo âûk bâндho dhûr.
Ammââ ke pâs tumheîn leke jâûñ.
Mat na ghabarâo, us se tum ko dikhâûñ."
Kandhe pe biûhâ lîe donûn bhâî:
Kâran Dâtâ kâ, nadi îge âî.

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 Nir.
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 Rājā kharā; "kis bidh tārūn pār?
Jo na detā rāj ko gā thā paran ko hār!"
Nīr to biṭhā dīā, Sarwar līnā:
Bar gā nadī men, gawan Rājā kīnā.
Laṛko ko pār biṭhāke ultā āyā:
Gāh ne garās liā! Har kī māyā!

XXIV.

Chakwā chakwī kī tarah, ut Sarwar, it Nīr!
Jo Bidhnā ne likh dī, kyā kare tadbir?
Ho gā andesh baiṭhe rowan ban men:
Mātā ko yād kareṅ apne man men:
"Ham se te bīchar gā mahārā pītā!
Jogī ne zulm baṛā ham se kitā!"

XXIII.

The Rājā stood thinking: "how shall I cross over?
Had I not given up my kingdom I should have broken
my word."

He put down Nīr and took Sarwar:
He went into the water and the Rājā used his strength.
He put down the boy and came back:
When an alligator seized him! It was the will of God!

XXIV.

Like chakwā and chakwī* Sarwar was on this side and
Nīr 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 faqīr's cruelty to us!"

* See Vol. I., p. 125.
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 Nir into one house,
And a Brâhman 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 dhobî is of much lower caste than a Râjput or Chhatri.
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.

Mr. "Our mother was Ambali 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 karoñ rât dinoñ rakhwâl.
Diu soveñ, naisâ same jûgen bâram-bâr.
Bândhenî talwâr, aur pahrâ deveñ:
Bâki kuchh aur hukm us se levê.
Râjâ ke bahut hûe dil ke piyâre.
Hâzîr har wakt, nahûn hoveñ niyâre.

XXXII.

Jhiûwâr ãyâ nadi par, rok diâ hai jîl.
Gâh phaûnsâ, woh ãuke linâ bûhir nikât.
Peñ ko jo chûk karâ aur us kî kâyâ,
Us ke andar se Râjâ Ambâ pâyâ!
Râjâ ke pûs gû, us ko leke,
Donon kar jor 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 Râjâ ne dekhke âpe liâ bîthâe,
To: "Bhâiyâ, kis taur se giâ jâl meû âe?
Aisi biptâ pârî kyûnkar tujh pe?
Kis tarah yeh pakaṛ tujh ko lâyâ mujh pe?
Kahnâ bayân hâl niyârâ niyârâ.
Ban ke taiû bich karâ kaise guzârâ?"

XXXIV.

Râjâ Ambâ.

"Pûne kâ to janam aur Satârâ pâs.
Pun-dân bahute kare, sab kâran the râs.
Jogi ne mûng liâ mujhe aisâ,
Jitnâ sarb ans dîâ jaisâ taisâ!
Chhoṛâ sab rûj, pât, jitnî mâyâ:
Rûni ko sâth liâ ban meû âyâ."

XXXIII.

When the Râjâ saw (Râjâ Ambâ) he sat him down be-
side 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 Rûnî with me I went into the forest."
XXXV.
Rájá Ujjain kā.
“Rāni terī kit rahī? Guzrā kaun hawāl*?  
Tū kaise is meū phaūsā, ān marā be-kāl?  
Bhāī aur band taje tainī ne sāre.  
Ab main kī taur karūn, mere piyāro?  
Main kī jo bāt sabhī ham se kahnhā.  
Biptā hūi dūr, pās mere rahnhā.”

XXXVI.
Rájá Ambā.
“Rāni bāhir bitkhāke main ī ī Banāras Gām.  
Ik Sarwar, ik Nīr thā,—yeh laṅkoū kā nām.—  
Angiyā main pās lī bechan dhāyā;  
Kundan Sāhūkār mere āge āyā.  
Angiyā kā mol kahā main us se.  
Sunke itni, lī us ne mujh se.”

XXXV.
The līvā of Ujjain.
“Where hath thy Rāñī 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.
Rájā Ambā.
“I sat my Rāñī outside† and went into Banāras City.  
Sarwar and Nīr 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 āhwāl. ❧ i.e., in the forest.
XXXVII.
Rajâ Ambâ.

"Us Rânî ko jâke angiyâ dî dikhâe.
Laîke chhoîe bâr tale; lâyâ us se bithâe.
Mandir meû bithâ mujhe angiyâ dînî.
Rânî ko rákh liâ, aîsî kînî!
Angiyâ ko leke main pâs laîkoî ko âyâ;
Rânî kâ khoj kahîn mujh ko pâyâ."

XXXVIII.
Rajâ Ambâ.

"Leke laîkoî ko nadî úpar âyâ:
Gâh ne girâs lie merî káyâ.
Aisâ to pech pârâ mujh pe bhârî:
Is gun se chhuît gaî merî nârî.
Châhe so âp karo khâtir mere:
Mainî ne sab bût tere âge gerê."

XXXVII.
Rajâ Ambâ.

"He went to the Rânî 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 Rânî!
I came back with the bodice to the boys,
And could find no trace of the Rânî."

XXXVIII.
Rajâ Ambâ.

"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 betâ kar lââ: yeh Kudrat kâ khel!  
Bis baras bit gae us ko, bhâî;  
Râjâ kî kâl gherî, sir pe ât.  
Râjâ kâ marau hûâ, us ne gaddî páî.  
Râjâ ko aur same aise âe!

XL.  
Râñî se kahne lagâ Kundan Sâhûkâr:  
"Bahut dinâû tum ko hûe, ab bâso gharbâr.  
Bâso gharbâr; karo rahnâ-sahnâ.  
Dil kâ tum bayân sabhî ham se kahnâ.  
Duniyâ ki rit-bhûnt 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 Râñî (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.
*Râtî Amlî.*

"Gangâ mujhe nahlâ de, jab bâsûn gharbâr.
Ab to merî dil kâ tujh ko hai ikhtiyâr.
Gangâ de nahlâe, karo khâtir merî:
Phir to main karângi, jaisi marjî terî.
Ab tû mat der kare, mâno merî.
Terî bhî bât nahn jâgî pherî."

XLII.

Hâthî, ghore, rath lie, aur bhare lakhîne mâl.
Rânî baithî rath meî, ñîe wahân se châl.
Jab ke Ujjain Nagar chalke âe,
Tambû dîe tân aur ñere lâe.
Kundan Sâhûkâr chalâ Râjâ ke ñyâ:
"Tere darbâr main ne ñerâ lâyâ."

---

XLI.
*Râtî 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 *lakhâs*
of property.
He sat the Râñî 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.

Rājā Ambā.

"Jo kuchh tere kahan hai ham se de tū khol.
Jo mānge so dūn, tujhe na kuchh letā mol.
Rahnā hoshiyār, āp ḍerā lāo:
Chāhe jis taur āp khānā khāo.
Aur kaho bāt koī apne man ki.
Malke ashnān karo apne tan ke."

XLIV.

Kundan Sāhūkār.

"Pahrā mujh ko dijiye, lagī andherī rain.
Pichhe to dukh bahut sahā, rāton pari na chain.
Gangā ashnān kāran ham ko jānā;
Dān-pun aur kareū khānā-dānā.
Ham to, Mahārāj, saran tere āe:
Ghar se te māl bahut bharke lāe."

XLIII.

Rājā Ambā.

"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 Brāhmans).
I am come, Rājā, to salute thee,
Bringing many things from my house."
XLV.

He sent Sarwar and Nir 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 lakhs of property are gone!"
The Rani 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 pakaṛwâ de donoṅ Sarwar Nir.——
Dekho Râjâ Ambâ kî sudhî hûī takdir!——
Donoṅ girafar kîye Râjâ pe làe :
"Mere to chor yeh hî donoṅ bhâî.
Kar de insâf âj merâ, Râjâ :
Sab kâ ik bâr baje milke bâjâ."

XLVIII.

Râjâ Sabhâ lagâke pûchhan lâgâ bât.
"Kah denâ ham se sabhî kyâ kuchhî guzrî rât.
Kitne kâ mûl gûâ terâ, piyârî ?"
Râjâ ne soch kare man meû bhârî :
"Kar dûngâ insâf tere dîl se, bînâ.
Terâ to mûl gûâ, merâ tarphe sinâ."

The Râni had both Sarwar and Nir 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."

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 Râni kahne lagî: "Mâno madan gind!
Chamkat âveñ bijlî, jhuk-jhuk barse ind.
Is ne kahâ Nîr: 'Suno, Sarwar bhâtyâ,
Jâne kis des gaî mahâri mâiyâ?'
Pûtoû ko pahchân, ros dil pe âyâ.
Main ne is taur, Râjâ, yeh phail machâyâ."

L.
Uthke Râjâ Ambâ ne chhâtî se lî lagâe.
Amlî Ambâ ral mile; kar dî Râm sahât.
Kundan ko hukm dîå: "Phânsi lâo:
Leke jallâd is se abhî jào.
Yeh to badmâsh baådâ, mårâ jâve.
Kar do bismâr, nahîn jîne pâve."

XLIX.
Then said the Râni: "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.

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 Râni 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 Râni 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.
Rājā Rānī se kahe: "Biptā pari upār.
Hirā, lāl, jawāhir kī nahin koī jāne sār.
Rānī, kis taur tū ne khānā khāyā?
Kaḥānī kahānī kā pānī tere pīne ko āyā?
Kar de bayān hāl niyārā niyārā:
Biptā kā hāl kaho ham se sārā."

LIV.
Rānī Amlī.
"Jīs ko Sāū rang diā kadhī kuriang na ho:
Lākh baīrī sir pe baso, bāl na bingā ho.
Jīs po, Mahārāj, khushi hoven Sāū,
Sat ke partāp nikal wahān se āen.
Bete bhi phir mile, bākī sāiyān:
Dāta ne Āp merī pakārī bāūhiyāū!"

LIII.
Said the Rājā to the Rānī: "Great trouble fell upon us.
None know the value of diamonds and rubies and jewels.*
Rānī, 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.
Rānī Amlī.
"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, Rājā, 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.

The Rājā heard and was pleased and very happy in his heart.
The Rānī 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 Rājā and Rānī 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 Lāl and Shib Kāñwar;† '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.
THE LEGEND OF RÁJĀ DHRÚ,
AS TOLD BY A CELEBRATED BARD FROM BHARAUT IN THE MERAṬH 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 Purāṇas. That on which the present seems to be based is found in the Vishṇu, Bhāgavata, Padma, Agni and Nāradīya Purāṇas, and others are in the Matsya, Brahma and Vāyu Purāṇas. It is also to be found in the Hari Vaṃśa.]

[The usual classical legend is that Uttānaṇḍa, the son of Manu Śvāyambhuva, had two wives, Suruchi and Śūnṛītā. The former gave birth to Uttama and the latter to Dhruva. Suruchi was determined that her son should succeed to the throne, and to this Śūnṛītā and Dhruva agreed, the latter declaring he only wanted religious and not worldly honors. He thereupon went through such austerities that Vishṇu raised him to heaven as the pole-star.]

[It will be observed that the present legend differs very much from this—making out that Uttānaṇḍa was King of Ajudhiā and that the worldly Queen was the daughter of a Rājā Mān Pāl of Amarāvatī (Amrāoti).]

[There is a well known saying—Dhrū kē mā pārī mā; Gopī Chand kē mā dāhī mā: Dhrū's mother was a full mother; Gopī Chand's mother was half a mother:—which arises from the story that Dhrū's mother never tried to dissuade him from completing his austerities, whereas Gopī 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 Rājā Dhrū.

I.

Uttānpat Rājā hūā Jodhiā meṇ pargās.
Rāṇī kē sampāt nahīū, beṭā hūā nirās.

TRANSLATION.

The Story of Rājā Dhrū.

I.

There was a well-known Rājā Uttānpat of Ajudhiā. His Queen was barren and he had no hope of a son.
Ho già nirás, soch kíñi bhārī.
Us se har wakt kahi us kī nārī:
"Rājā, koī putr nahiū, mandir khālī:
Sūkhā gulzār, pās nahiū màlī."

II.
Rājā Uttānpāt.

"Ajjā sutā ke khanth men jām rahe than do:
Kāṇṭūn to sobhā gaī, rākhūn to dukh ho.
Rānī, hai sauk burī, dil ko jalāve.
Dekhi jis wakt jalat man men āve.
Rānī, tā hukm kare, aur dil se kahunā:
Lāūn koī aur khushī hoke rahunā."

III.
Pahīlī Rānī.

"Rājā, biyāh karāïye, main nahiū karūn babād.
Beṭā hove mandir men; gaddī hove ābād.

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."*

II.
Rājā Uttānpāt.

"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.
Rānī, a co-wife 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."

III.
First Queen.

"Rājā, 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.
Râjâ, jo dûdh pût ghar men hove,
Nà rahe andesh, barâ sukh bhar sove.
Bete bin râj pât khâlâ sârâ:
Is se gun, Mahârâj, bhalâ hove thârâ.’’

IV.
Râjâ ne pâtî likhî Mân Pâl ke pâs:
“Merî mansâ biyâh kî, putr nahîn koî pâs.
Beṭâ nahîn koî pâs; Rânî rove;
Khânâ nahîn khâi; nahîn sukh se sove.
Mujh pe hukm dâ Rânî piyârî:——
‘Kîjîyo tum biyâh, nasîl hove jârî.’’

V.
Pâtî le kâsîd chalâ, Amrawatpûr men jâ;
Râjâ Mân Pâl ko pâtî dîe dikhâ:
“Dekho, Mahârâj, pâs tere lâyâ.
Rastâ hai kaṭhan, dukh maiû ne pâyâ.

Râjâ, 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, Râjâ, it will be well with thee (to marry).’’

IV.
The Râjâ wrote a letter to (Râjâ) Mân Pâl, (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 Amrawatpûr,†
And showed the letter to Râjâ Mân Pâl, (saying):
“Behold, Râjâ, I have brought it thee.
Rough was the way and much trouble I endured.

* i.e., plenty.      † i.e., Amrâotî.
Is kä jawâb mujhe denâ châhîye.
Pââtî, Mahâráj, khushî hoke lâîye.”

VI.
Parwâne ko dekhke khushî hâe Mahâráj:
“Ichâ pûran ho gai sabhî, banî sab kâj.
Is mën nahîn her-pher ; sachî jâno.
Is mën shak nahîn ; merâ kahnâ mâno.
Beîti hai ik, khushî hoke denî.
Mat kare andesh; terî pâti lenî.”

VII.
Mâgh mahînâ panchâmî, rut basant lagi ân.
“Khân-pân man-jan karo, bhar lo sabhî samân.
Shâdî kâ rào-rang sabhî karnâ :
Sab tarah samân aur berâ bhârnâ.”
Râjâ ne sudh likhâ matlab sârâ:—
“Main bhi kisî 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.

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VIII.
Kâsid wahâñ se chal parâ, Jodhiápûr meû jâe;
Jo jo kharch barât kâ diâ sabhî samjhae:
"Hanske, Mahâraj, meri pâtû lînî:
Us ne to bahût merî khâtir kînî.
Rut likhî basant, kahâ: 'Kâsid, jâo,
Sâjke barât mere dwâre lâo.'"

IX.
Sun, samân Râjâ karâ, gâveî mangalchâr.
Hâthî, ghorâ, pâlki, kînî bâgh bahâr.
Jitnâ gûlzâr chaman raushan jâri.
Bâje bajwâe, git gâveî nârî.
Sâjke barât chali chhatardhârî;
Hâthî gaj-bâj lîe faujân 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 lîâ, bûje bâjâ;
Sâjke barât charhe sundar Râjâ.
Amrâwatpûr jâke ñêrâ kînâ;
Âdar sat kâr bahut bahut kas lînâ.
Tambû tanwâ ñêre ñêrâ lâe:
Leke sab bast khâre hâzir pâe.

XI.
Lagan mahûrat sådhke pheroí kâ kiâ samân.
Râjâ beg bulâ lîâ, pañdit karen bakhân.
Agin to parchaîd kare, såkhâ gâî.
Pheroí ke wakt sabhî kàmnî âî.
Kanîyâû kâ dàn karâ, dil se dînâ.
Phero 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.

Hāthī, ghoṛे, rath, ghane bhûkan basan âpâr:
Dâs dîe, dâsî dî, aur jhuk kare jawâhr.
Rukhsat karî barât, bidâ sab ko dînî:
Râjâ ne aur barî mintî kînî.
Rânî kâ dolâ lia Jodhiâ men âe:
Jitnâ parwâr sabhî dekhan âe.

XIII.

Rânî kâ dolâ lia, ghar men dîa utâr:
Jitnî pûr ki kânnî darśan karei kai nár.
Mil-mil-ke nārî sabhî gâveî bajâveî.
Bahû ko bîthlâ aur khânâ khilâveî.
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 men jab Rânî ke pâs:
"Jo chåhîye, so hî karûn, suno merî ardâs.
Kanchan ke palang aur swarran jhârf,
Mahîloûn 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 uthâ sir par bolâ kâg.
Merî saukan mahil men; dijo us seduhâg!
Dijo duhâg; yeh hî kahnâ merâ.
Is men, 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.

Rājā Uttānpāt.

"Bhalī kari taïn ne; kahi apne dil kī bāt.
Jo jo tere dil pe kar dūn us ke sāth.
Us ko dūn duhāg, karūn khātir tere.
Mujh se to kahan nahiñ jāte phere."
Sun karkar soch barī Rājā kīnī:—
"Dātā, Tain āj bipat kaisī dīnī?"

XVII.

Bařī fajar Rājā uṭhā; man mēn karā andesh:—
"Kaho, kaun se kijīye, nahiñ kuchh āve pesh!"—
Rānī ke pās gīā Rājā bole;
Apnā to bhed sabhī dil kā khole:
"Tujhe dūn duhāg, aisi dil par merī.
Kartā kī ank nahiñ jātī pherī."

XVI.

Rājā Uttānpāt.

"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 Rājā was in great trouble, (and said):
"O God, what sorrow hast Thou given me this day?"

XVII.

In the early morn the Rājā arose and was sorrowful at heart.
(And said): "Tell me, what should I do, I can think of nothing!"—
The Rājā 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.

_Pahlî Râñî._

"Baḍā baṛhâ, Mahârajjî, us Râñî kâ bhâg! 
Binâ dosh, Râjâ, mujhe kaise deve duhâg?
Mere taksâr muâf, Râjâ, kîje.
Kis ke kahne se karam aîsâ kîje?
Mujhe to bahut khushî us kâ ânâ.
Main ne kîâ sabar; pás us ke jânâ."

XIX.

_Râjâ Uttânpât._

"Sûhe kushambe sîs se, Râñî, dharo utâr.
Abran pahro rând ke; mujhe hûâ gul khâr!
Denâ ik mahil aur tujh ko niyârâ.
Mîthâ jâl chhor, pîo pânî khârâ!
Mîleghâ rozîna tujh, Râñî, khânâ:
Bhojan sab dúr kare, jau kâ dânâ!"

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**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._

"Râñî, 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, Râñî;

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 dharâ utâr:
"Yehân merâ koî nahîn.  Kyâ kare, Kartâr?
Bhâi aur band nahîn koî merâ.
Saukan be-îmân, bhalâ hove terâ!
Terâ kyâ dosh?  Burî kismat merî!
Dâtâ ki dât nahîn jâtî pheri."

XXI.
Phûte-tûte mandir men Rânî dîe bhijwâ:
Phûte purâne bistar de, jau khâne ko kahâ.
Rânî ko duhâg diâ Râjâ âyâ;
Rânî se araz kare: "Ab sukh pâyâ!"
Râjâ ne aur bât mukh se boli:
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.

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.

Rājā Uttānpāt.


XXV.


XXIV.

Rājā Uttānpāt.

"I went hunting in the forest, Rānī. 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.

Râñî ke bâje bâjeî; upje pût sapût:—
Jis ghar aise putr hoû kabhî na uljhe sût!—
Râñî ke bâr bâjeî naubat-khâne.
Dekheî sab nagar, gae mulkôn jâne.
Us kâ to mahil kiyâ Râjâ niyârâ.
Kaise shâhzâdâ hââ dil kâ piyârâ!

XXVII.

Dâsri Râñî.

“Us saukan ke mahil men rahe deo ke dant?
Râjâ, tere dil kâ mujhe na pâve ant.
Pâve nahiû ant; hûâ achrâj bhârî.
Râñî ne láj 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.

Rājā Uttānpat.

"Rānī, dhīrat dhāriye, mat na kare andesh. 
Rakhnā us ko hai nahīn, pahunchān pardes. 
Jo jo tain bāt kahi dīl par mere; 
Jitne tain bol kahi, sachī terī. 
Kar dāṅgā jatau, ap khānā khāo. 
Mat karo andesh, rām* talabā pāo."

XXIX.

Us ke bhi lārkā hūā, bāje bājen āpār. 
Dān dāā, sobhā kare, harkhe bāram bār. 
Rājā kī bahut khushī man mēn hove: 
Makte motī ke thāl bhar bhar bove. 
"Khāne ko dān-pān, bākī mewā: 
Dātā ne pār kiyā merā khewā!"

---

XXVIII.

Rājā Uttānpat.

"Rānī, 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 Rājā 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!"

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* For ārām. † To get rid of the first Queen. ‡ Lit., sowed. § i.e., a son. || i.e., given me my desire.
XXX.

Pānch baras ke umar me Dhrū ne bōli bōl:
"Mātā, merī bāp ki bātan mukh se bōl.
Mātā, yeh bāt sabhī ham se kahnā.
Kis bidh se āke huā terā rahnā?
Khānā kis taur mile ham ko, Mātā?
Aisā to dukh sahā nahīn jātā!"

XXXI.

_Pāhīlī Rānī._

"Bētā, tere pītā ne bahut kare anrit.
Bīnā dos mujh ko tajā; ho, Bētā, be-prīt.
Ham se bē-prīt huā bàbal terā.
Us ghar mat jā: màn kahnā merā.
Saukan kī sikh sunī Rājā us se:
Rājā is taur huā ham se ghusse!"

XXX.

_When Dhrū* was five years old he said:_
"Mother, tell me all about my father.
Mother, tell me all about him.
How camest 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 Rājā listened to the teaching of my co-wife,
And so the Rājā became angry with me!"

---

* Dhrū was the son of the first and discarded Queen.
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 Rājā loved him and took him to his heart.

He took his other (son) too and sat him down beside him.

And the Rājā fondled them both,

As the partridge* flieth to the moon.

XXXIII.

Dhrū.

"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!"†

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* See Vol. II. p. 257.

† They are the second Queen and her son: we are the first Queen and her son, Dhrū.
XXXIV.

Rājā ke dil pe chaṛhi, sun bete kī bāt:
Bahut piyār karne lagā us laṛke ke sāth.
Tab woh Rānī ā gaī, kahīn mīlī nahīn bāt.
Bāṛī soch dil meũ īūī, kāmpan lāgā gāt.
Rājā ko haul īūī iko bāṛī:
“Kis bidh se āj rahe izzat mahāṛī?”

XXXV.

Us laṛke ko dekhke jalne lāgā gāt.
Niche gerā takht se, ūpar mārā hāth.
Ūpar hāth diā : “Phir mat ālye!
Jau kā, nirbbāg, jāke khānā khāīye!”
Rājā se kahan lagī hoke ghusse:
“Is ko nā chāhe, kahā maiũ ne tujh se!”

XXXIV.

When the Rājā 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 Rājā 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 Rājā:
“I desire him not, I say to thee!”
XXXVI.
Râjâ Uttânpât.
"Jis din gîâ shikar ko, Rânî, kahâû sunâ,
Us din us ke mahil meû us gun utarâ jâ.
Utarâ main jâe, wahîû khânâ khâyâ;
Hote hî parbhât pâs tere âyâ.
Is tarah yeh putr hûâ, main ne batâî.
Â beṭâ pâs, dayâ mujh ko âî."

XXXVII.
Dâsrî Rânî.
"Us sau kan ke mahil meû jis din upjâ pât,
Merâ terâ âj se is gun bigarâ sût.
Jab tû mukar gîâ ham se bolâ;
Apnâ nahîû bhed koî dil kâ kholâ.
Merâ taiû, kanth, nahîû mânâ kahnâ:
Ab to, Mahârâj, hûâ mushkîl rahnâ!"

XXXVI.
Râjâ Uttânpât.
"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 pahunchå thå takht par, aur kiyå pîtå ne piyâr.
Ghusså mân mâtå uthî, diâ takht se dûr.
Mujh ko dûr aur taktå bolî:
Dekhî anrit, merî kâyå doli.
Rahnâ kå dharam nahiî, Mâtå, merå.
Is meû nahiîn dosh koî, Mâtå, torå."

XXXIX.

Pahîîi Rûnî.

"Beṭå, mukh se bolo Râm; jagat kå Kartå soî.
Likh ank Kartår bhâvegå jag meû soî.
Un kemitshe bachan kokilå birhï rågå:
Hamare bachan khaṭor, tark jyûî bolat kågå!
Jis ghar bâdhe pûp, phûl phal aiså âve;
Ast bhân ho jåe, tabar upar ko chhâve!"

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 Râjå)
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.

_Dhrú._

"Moró pítá to bebak meň barát rahá anrit.
Pará, pání, istrí: kabhi na pā le prit."
Sat āsan kar liā, sail kar jag meň dole.
Kiśí tarah koś kaho, āp mukh se nahin bole.
Baiṭhā āsan lāe surt jin sodhī lái.
Nahin koś dekhe aur, iktā aisī pāī.

XLI.

Sone se kundan hūa aur palaṭ gāi sab sār.
Tīnoū us kī mit gāi, már, dhār, talwār.
Lārke āe pās, bhed kuchh dil kā khole:
"Tū hamāre sāth kheltā nis din dole:
Ab ho baiṭhā mūn, āp mukh se nahin bole.
Rīt-bhānt gāi chhūṭ, iktā sat ko tole."

---

XL.

_Dhrú._

"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 là dââ, aur machâ nagar meî shor.
Ik bêr parjâ chalî, jaisî chand chakor.
Sun-sun-kar nagar gâ jîtnâ sârâ :
Râjâ kâ pût hûâ sab se niyârâ.
Râjâ se kahe duniyâ jâke ;
Bole ik bêr pâs us ke âke.

XLIII.

Sunkar un ke bachan ko Râjâ bolâ yûî :
"Us larke se jâ kaho, jo mûnge so dûû.
Mûnge so dûû mâl jîtnû sârû.
Rakhtâ nahûî kapât ; woh hai merâ piyârû.
Kah do samjhûe abhî us se jâke : —
'Baiûho is wakt gharon apne âke.' "

XLII.

He became a jogî* 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.

Râjâ ne agyâ di aur sunke chalâ diwân;
Us larkhe se ânke karne lagâ bayân:
"Tere pitá ne tujhe pâs bulâyâ.
Le to sab khan-pâu, chahiye mâyâ.
Mere tum sâth chalo, abhi âo:
Chahiye jo bast, sabhî us se pâo."

XLV.

Dhrû.

"Jo sandâsî loh kî, kabhî pânî, kabhî âg,
Aise jìwan maran mën phaîne raheîn nirbhâg.
Mujh ko kuchh mûl darb nahîn chahiye:
Manî to ik rang hûa. Us se kahiye:
Mâuûn nahiû ik koî terâ kahnâ.
Duniyâ maiûn tark karê, ban mën rahnâ."
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.

Dhrú.

"Rit rít asthán sabhī rāiyat ko die:
Jahān koi bas gā chhīn us se nahīn lie.
Jo Rājā kī parjā sabhan ko apnā kīje:
Jaisā kisi kā bhāg, bāṅṭ waisā hī dije.
Jis ghar bārhe dharam, dayā sabhī us ghar āve:
Ude bhān ho jāe, tabar dekhat mit jāve."

XLIX.

Rājā Uttānpāt.

"Sut bhāgī ho jāe pitā ko aisa chāhīye,
Rāj, pāṭ, dhan, māl, sabhī us ko de die.
Jo andhā ho jāe, jot kar us ko dikhāve.
Abhī dān kā pun, ant us kā nahīn āve.
Ab chahīye ghar baiṭh, māu tū kahńī merī.
Aur kahan kuchh kaho, rahe ab ichhā terī."

XLVIII.

Dhrú.

"Every subject should be given his right:
Where a man hath settled he should not be taken thence.
A Rājā 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.

Rājā Uttānpāt.

"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.

"Jaun jaun lóhâ kûte agin mēn, dhar dhar tâve,
Man kâ rah jâgâ ser, mol mēn bahut bikâve.
Jab lóhâ tap jâ håth nahiû láwat koî:
Jab tap namrat ho jâge sab parmat khoî.
Jaisâ páni ik sabhî belan mēn âve,
Jaisi jis kî zât, so waisà ho jâve."

LI.

Beûe ne mâní nahiû us Râjâ kî bât.
Bídà pâe Râjâ chale aur lá nagar sab såth.
Lînâ sab såth nagar pûr mēn åyâ:
Us kà kuchh bhed nahiû Râjâ ko pâyâ.
Gaddî pe baiîth hukm kînà 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.
LEGENDS OF THE PANJÂB.

LII.
Us jage ko chhor ghare ban mein jâe:
Singh, siyâl, mirgâû phireû, bêta âsan làe.
Âsan ko làke sûrat Har se lâge.
Ban mein koî pâs nahûn us kâ bâgî.
Us ne sab dûr kare kâyâ mâyâ.
Darse nahûn aur, dhyân aîsâ lâyâ!

LIII.
Nârad Mun ban mein milâ, rastâ dîâ batâe:
“Woh Dâtâ tujh ko milc, mat man mein ghabarâê! 
Gîdar aur singh siyâl ban mein dôleû:
Kandhe pe pair dhareû aur mukh se boleû!
Biptâ ik bår sabhû aîsî deveû:
Choît-choît màs terâ mukh mein leveû!”

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 Munit† met him in the forest and showed him the way, (saying):
“God will meet thee, be not afraid in thy heart!
Jackals 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 lagàke māl band ko bāndh;
Mīr dūṇḍ sīdbā karo, aur surt gagan ko sāndh!"
Bistar koī pās nahi, kāyā nangī:
Ab to koī nahi rahā sāhī sangī
kūd kūd sher pāreī āpar āke:
Rakhtā nahi; dhyān āisā āke!

LV.

Jab woh sābit ho glā mile Āp Bhagwān:
Assi hazār saniyā dīe aur phākān khaṛē nishān.
Gaddī sab saump dīe ban mein, piyāre,
Sābā chau taraf khaṛē niyāre niyāre.
Ran ke jo bich baje māro tūrā:
Baktar pahrā dīe sunke pūrā.

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 banners 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.

Hāthī bithlā diā Dhrū ko Apne háth.
Åyā apne nagar men līe fauj sab sath.
Utare haiṅ fauj sabhī pūr men āke,
Sun sun log bhāge, achraj khāke.
Rājā ko khabar karī sab ne jāke :
"Sunīyo, Mahārāj, kān nichhe láke !"

LVII.

Nagar ke Log.

"Dushman tere rāj men ūpar garjā āe !"
Sab nagar kampe kha;ā, badan gae tahrāe.
Jaisī ik kālī ghatā ūpar āī.
Bhāgen kis taraf ? Jagā nahīn pāī!
"Jagāt kā sawāl āp sunīyo, Rājā ;
Is jaugal ke bich bājen mārā bājā !"

LVI.

(God) sat Dhrū 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 Rājā, (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) : "Rājā, hear the cry of the world ;
They are beating the drum of death in the forest !"
LVIII.

Râjâ Uttánpât.

"Larne ki satiyâ nahîn, aîsa guzrâ hâl!"
Jab to Râjâ gale meû lîâ kubârâ dâl.
Kanchau muktâ ke bhare Râjâ borî:
Hâthi gaj bâj lie, do kar jorî.
Le karke bhiî ştirpî âge âyâ:
Dekhâ balwân fikar man meû khâyâ.

LIX.

Dekh pitâ ki sùrat ko gaddî dînî tiyâg:
Mundhâ charnou meû paôa: "Baî tumbhârâ bhâg!
Main to, Mahârâj, putr hoîgâ terâ!
Mâne mat khauf ab to, Râjâ, merâ!
Main to, Mahârâj, saran terî âyâ.
Mâusî ke kûran main ne ohdâ pâyâ!"

LVIII.

Râjâ Uttánpât.

"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.
Pitā aur putr donon mile aur guṇ karā ik bār:
Apne mandir meṅ gae pichihe rāj-dwār.
Dinā sab rāj pāṭ sut ko sārā:
Rājā ik taraf hāñ us se nīyārā.
Gaddī pe baith gāṅ chhatardhārī;
Jab to Mahārāj ki pariā kampī sārā.

LXI.
Mātā ke charnoṅ pariā aur mukh se bōl bōl.
Jo hawāl guzrā us se, dinā us se khol.
Mātā se hāl kahā jītnā sārā:
"Tere partāp hāñ Har kā piyārā!"
Mat na sarmāe; suniyo, Mātā, merī,
Yeh to sab māl mulk jītnā tere!"

LXII.
Baithā āpar takht ke Mātā līō bulāe:
"Main to nipāṭ nadāu thā, taiṅī ne kāri sahāī.

The father and son together left the place,
And went each to his home and palace.
(The Rājā) gave up all his kingdom and honors to his son;
And dwelt on one side apart from him.
The monarch (Dhrū) sat upon the throne,
And all my Lord's subjects were in awe of him.

LXI.
(Dhrū) 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 partāp maiū ban ko dhāyā:
Leke sāmān palaṭ utā ayā.
Nagarī pārān hūī, Mātā, terī:
Pal meū diā rāj, nahīū lāgī derī!"

LXIII.

Dhrū.

"Rāj sukhī, pārjā sukhī, bākī sukhī nadān!
Sat kā dhāran kar lie, mujhe mile Bhagwān!
Mātā, maiū āj karā aisā dhāran,
Āe Bhāgwan Āp mujh ko tāran!
Sat ke partāp hūī pārān āsā:
Chhattis hazār baras mērā bāsā!"

Kishan Lāl Shib Kāiwar ko upjā kewal gyān:
Jaisā golā top kā, aisā kare maidān!

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.

Dhrū.

"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 Kāiwart 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 jogī.    † See Vol. III., p. 125, etc.
THE SAINTS OF JÀLAN DHAR, AS COLLECTED FROM VARIOUS FAQIRS OF JÀLAN DHAR CITY.

The present proprietors of the town lands of the ancient City of Jàlandhar are largely Afghãns, 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 Muhammedan 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 Pathãns of Jàlandhar came over from the Loghãr Valley in Afghanistan with Shekh Ahmad Ghaus, mentioned in the genealogy below, in 1594 A.D. and occupied the wards of Karãr Khãn and the Ikhwãnd Road. In this tribe are included the Guzãns, Aliãks and Bãbãkhãls.

Mention is made in the following pages of the doings of the chief Jàlandhar Saint the Imãm Nãsiru'ddin Shãhrãni with the jogã Jàlandhar. The ancient history of the Jàlandhar District carries us back to the days of the Purãnas and the early history of the Kaãch Bãjãptãs, who once held the Jàlandhar Doãb, but have since been long confined to the Panjãb Himãlayan lands about the Kãngã District. The original legend of Jàlandhara the Hausa being overcome by Siva and hurled down so that parts of his huge body fell over several geographical points extending over the Jàlandhar, Hushãrãprã and Kãngã Districts is related in the Padma Purãna and has thence been repeated with embellishments in many a more modern work. But there is another and distinct legend which connects the jogã Jàlandhar Nãth with Gurã Gorãkhãth (see Vol. II., p. 65f.) and makes him out to be the person who refounded the modern City of Jàlandhar in say the 14th or 15th century A.D., in which case, if the surmise that the Imãm Nãsiru'ddin Shãhrãni was the contemporary of Nizãmu'ddin Anlíã of Dãhli (1236 to 1325 A.D.; see tale No. X. following) is correct, the saint and the jogã were probably contemporaries also. Another local legend is that the samãdãh, or shrine, of this jogã Jàlandhar was pulled down to make way for the mosque erected to the memory of the Imãm Nãsiru'ddin.]
[Basti Dânishmandân and Basti Shekh Darvesh, (called also shortly Bastî Shekh) suburbs of Jâlandhar, were founded by Ansârî Shekhs, who are intimately connected with the Barik or Barîkî Pathânas of Jâlandhar with whom they intermarry. Bastî Dânishmandân was founded in 1609 A.D. and Basti Shekh Darvesh in 1617 A.D., the lands in both cases being purchased. The Ansârî Shekhs claim descent from Khalîd Ansâr of Mādînâ, who died in 55 A.H. or 675 A.D., and the eponymous founder of Bastî Dânishmandân was Maulâna Îbrahim Dânishmand, 15th in descent from Khalîd Ansâr, who migrated to Mîltân and died there in 1270 A.D. From Maulâna Îbrahim we have a kind of genealogy which will partly explain the relative position of the various 'Saints' of this race.

Maulâna Îbrahim Dânishmand ob. 1270

| Shekh Yûsaf, Shekh Surâju’ddin ancestor of the |
| Ansârî Shekhs Shekh Mahmûd of Basti Dânishmandân |
| Zaid ‘Âqa Shekh Bâzîd |
| Shekh Muhammed Shekh ‘Abdî Shekh ’All |
| a son, m. d. | Rahîmîd | Abû Bakr | ‘Abdu'r Bahîm. |
| of Abû Bakr | | | |
| Shekh Bâzîd, a son | | Shekh Pir Walt. Shekh Ahmad Ghausu’l-karm. |
| Pir Rauhan, founder of the Rauhanîs temp. Akbar |
| | Shekh Darvesh ob. 1682, founder of the Ansârî Shekhs of Bastî Shekh Darvesh |
| | | | |
| a son | Shekh Walîdîd and 5 others. |

Jalâlu’ddin Shekh Ahdamîd whose head is buried in Shekh Ahmad Ghaus’s Mādî Shamsâbâd near Agrâ by Sa’adu’llah Khêñ, temp. Shâbhjahân |
| Rashîd Khêñ, a commander in the Dakhan. |

The whole subject of the genealogy is, however, as usual, very confused.]
Shekh Maḥmūd.

TEXT.

Hāl Miyaṅ Shekh Maḥmūd Sāhib sakna lāstā Shekh Darvesh, ko 40 bāras sahrā-nīshānī meū fuqrā se milte rahe: jab wāpīs āe, majzū- bāna ālāt meū āe, in se bahut sī karūmdū sahīr meū āh:—wāste tahvīf qātalāū in ke donō phaloū se do sheroū kā paīdā ho jānā; Sher Shāh kā markar zinda ho jānā aur us kā sahāt-yāb honā; aur Wālī Muḥammad nānhāt kā in ki sahāt se sāhib-i-mīl wa aulād honā; aur ik bāfnā ko daftāna milnā.

Sāhib sijjāda jad te hoe Miyaṅ Shekh Maḥmūd, Murīdān dīān sab āsān pujiān, shukar kīā Mabūd.

Jawānī sakht haiwānī nūn hai, har koī jāneū ākil:
Rāg sunāu nūn Shekh Sāhibījē luk luk hunde māil.

5 Ik rāt meū Shekh Sāhib nūn eh bishārat hoī:—
'Pir kahāveū Soharwardiāū, rāg nūḍ rakheū ḍheī!'
Khvāb yeh dekhā masjid utte charhīnā bul meū chāhiā:
Chāroṅ taraf dī bar ke kārau rastā māl na pāīā.
Yeh jānā, ke 'Pitāū dī kuchh khafgi mujh par hoī.'

10 Masjid de chau phere, yāro, bār lagā de koī!

Watan chhaḍdān dā dil apne vichh irādā kariā:
Bechan kāran asp kharīde rāhi Hind dā phajīā.
Dās vīh manzil rāh chalke ubār rāstā pae;
Naukarān nūḍ ghore bakhshe Kajalī Ban vichh gae.

15 Chālī wariān uthe rahkar khidmat kī faqīrāū:
Ghar-bār meū khabar na bhajī; man liān takdirāū.
Mulk māriāū, bāghiān utte kabzā kīā sharikānū:
Murūn un kā kisi na bhāve, khabarān maran adikānū.
Allah dī eh kudrat dekho:—āe to matwāle!

20 Shāhnawāz Khānī nām kahāwan, gallān karan kuchāle.
Sab murīdān jānān dil te: "Eh hai Pir mukarārā.
Sir sādā tāī jūṭānū in kīāū, is meū uzar na zarā."
Ghāsib lokānī matā matāīnān: "In ko mār mukāveūn.
Bhāī barādar murīdān ham se milkān chhīn dilāveūn."
55 Sher Shâh de hath sajje par zakhm à gâ kârî : Zakhm agarche kaṇḍe dâ sâ bahutâ kar diâ âri. Multân Shahr vichh pahunchâ us nûn aisâ zakhm sitâiî, Kîre paike aisâ wâdhiâ, jàn labâi pe lâiâ.
Kuchh dinān bimār rahā, phir aisā zakhm oh baṛhiā :
60 Nabz tamānī band ho gaṅ, sab ne jānā mariā.
Ali Sher barādar us de kitā araz shitāb:
“Sher Shāh to mar gīā: main kithe ḍīe ḍāb?”
Yeh bhi nāle araz kari ān Hazrat Bāwā Jān :
“Marne jogā mar gīā, hun kariye kī darmiỳān?”
65 Murākba andar jākar Hazrat is dam eh farmaīā ;
“Jitne āe sălim jāo, Allah nūn eh bhāiā.
Jānā tūhā nūi wajīb haigā Kauḍe Shāh de dere.
Oh nūn jāke ākho: ‘Āpan hath jā āpar phere.’”
Ākhir eh vī huḵm māṅkar Kauḍe Shāh wal ∗daure ;
Oh nūn eh paighām sunāk le āe apne dere.
Kauḍe Shāh eh boliā : “Logo, mainu oh dā bardā;
Bāwā Jān hī zindā kardā, sānūn raswā kardā!”
Kauḍe Shāh ne murdā par jad ākar hath pherā,
Murdā vīchh tad jān par gai, ḍīā bhalā chagerā.
Us de pichhe zindā Sher Shāh chālī barsān rihā.
70 Eh riwāyat us ne kitī, horān ne bhi kihā .

Guzriāū haiṅ panjāb ik barsāṅ Hazrat kūnch katoī.
Nazar-niāzāū log chaṛhāwan : is mēn shakkar na koī .

Sher Shāh eh riwāyat kitī :— “Mainuṅ tihāṭ chaṛhdā :
80 Aisā aukhā hoīā is te, jiwaṇdā sā na mardā.
Jīne se nā umed hoīā, tān dīl vich eho dhārā :
‘Jīwane dī kuchh ās nahiṅ, hun bajō kuchh nakārā .’
EH tafkar karde karde, ānkh lag gae, yāro ;
Apne tāṅī pāiā maiṅ ne Rauzā de dārbarāo .
85 Shekh Mahмуd bishārat dittī : ‘Nāī tū hār ausān :
Bahutī hai, ājī, umar tumbārī ; Allah dā fāmnān !’
EH bishārat sun jo pāi, tihāā hoīā kāfūr !
Waliān de mainū sadke jāwān, jin kitā masūr !’

Khalk marwat eh thi, yāro, jis kūṅche vichh jānā,
90 Jēh dā bālak rondā hove leke chupkar jānā.
IK rāt jo ik kūcē vīchh un kā jānā hoīā,
IK Julāhā bārā nitānā Hazrat pā ā roīā :
"'Eh hâlat hai merî, Hazrat, tangî rizak hamesh;
Din nûn milâ, to râtiû nâhûû; hoia hai dilresh.'"

95

Ik rotî châ mângû us te Bâwâ Jân Tanûrî.

Do sînî rotiâû, tin khwândâ, pawe kîkâr pûrî?
Kuchh derî de bâd Julâhe rotî lákar dinû!

Firmâââ: "Kyûû is kâran tâû ituî derî kînî?
Gâdhe nûn jà paît le, tainûn milsi ituû mâl:

100

Allah dî inâyat aisi, ho jâveñ mâlâ mâl!'

Kahê haiû ke paîtde paîtde jad sawerâ hoia,
Ik deghâ rupâiû dâ us nûn chà labhoia!

Araz kiâ, ke "Yâ Hazrat, main hoia bah kushhâl:
Der se kyûû nîliâ mainûn? Eho ik sawâl.'"

105

Bole: "Rotî lâwan' kâran der na kardâ zarâ,
Tainûn vî eh mâl chà mildâ bahutî jaldî mukarârâ.'"

Hor kârâmât Pir Sâhib dî araz kârângâ pher:
Fursat mainûn kam haigî, ho jâvegî der!

TRANSLATION.
The story of Mîyân Shekh Mâhmûd* 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
Shât;† to life and health; he gave miraculously wealth and posterity to
Wâlî Muhâmmad, a baker;§ and he found a hidden treasure for a
weaver.

When Mîyân Shekh Mâhmûd succeeded to the spiritual
chiefship,

He fulfilled the hopes of his followers, who gave thaukas
to God.

Youth lives rudely, as all the wise know:

And Shekh (Mâhmûd) was privately fond of music.||

* See Introduction. Shekh Mâhmûd, being an ancestor of Shekh

† 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.
One night Shekh (Mahmūd) had a warning:—
'They call thee a Soharwardi* 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,
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 Hindūstān.‡
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 Kajali Forest.§

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!

He called himself Shāhnawāz Khān|| 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 'Ajami one of the Châr Pir, (ob. 738
A.D.,) through Shekh Zīā'uddin Abû Najib Soharwardî.
† To the audience.
‡ Afghâns of all kinds still commonly sell horses in India, visiting it
annually for the purpose.
|| 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 (Maḥmûd) had gone some two or three miles that night,
30 The cruel men came out of their ambush lifting their heads.
At first Shekh (Maḥmûd) 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 (Maḥmûd) they ran home.

Shekh (Maḥmûd) then settled at Virowâl.†
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 Saint said to Ghaus‡: "Cook some food:

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* 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.

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 (Maḥmûd) the cauldron
was filled full,

So that a hundred men ate of it and certainly half was
saved!

The Saint went thence and came to Amṛitsar 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.

(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,

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?"

From out of his contemplation said the Saint:

* To the audience.
† Apparently an alias of Shekh Maḥmûd: see line 95.
"All that came will return sound: it is the word of God. Ye should all go to Kauđe Shâh’s* abode. Go to him and say: 'Pass thy hand over him.'"

At last obeying the order they ran to Kauđe Shâh, gave him the message and brought him to their abode. Said Kauđe Shâh, "My friends, I am his slave, it is Bâwâ Jân that restores to life and giveth me the credit!"

When Kauđe Shâh passed his hand over the corpse, then life came into it and he became quite well!

Sher Shah 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 Shah tells this story:—"I had tertiary fever, 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 Mahmûd’s Shrine.

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 disappeared 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 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."

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 shalt find much treasure:
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.'"

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.

Ahmad Ghans Wali Jálándhár jag meû sî mashhúr. Kasf karámát oh dí záhir: kyâ nere? kyâ dûr?
Sab karámát bayán meû kurbán, merá kyâ makdúr?
Mushte az kharwár par mainnû amal karnâ manzúr.

5 Ik sî muríd Shekh dâ safar dûr nûn tûriá:
Ráste meû dariyá te us ná langhúná acha'shák pâriá.
Shâh-manj meû berî pahunchú, lági ghotá khâwan:
Muríd othe kháuf jân te lágâ Pir manâwan.
Nazar muáyan karke othe yùn kíta latkârâ:
10 "Eh kishtí jo kânde lági, ádhá mál tumhárâ!
Mâl sahámát bâhir ákar châkíáu ja kharideí;
Nafá sá milíá aisá, yâro, khushíáí karan murídeí.
Pír Sâhib kafâi hâlat náu sahat-khâne se gae:
Beî de langháne kâran turt mastádîr hóc.
15 Pâ-khâne se bâhir jo nikale retá un ke háth;
Khidmatgár ne puchíá us dam: "Eh haigá kí bát?"n
Asal to dasá us nûû, par tâkid ch kí:
"Eh hál na zâhir karná, is meû hikmat sî."
Us aurat ne jân-bâ'hjke zâhir bi kar dîa:
20 Jis ke kárán mammá us dâ jaldí suk ik gíá.
Kuchh arse de bád muríd jo safar te hokar áîâ,
Nazar muáyan apnî salâm Hazrat pás láíá.
Farmáá: "Jo nafá hói us dâ tû ne hâsîl kíta:
Woh bhí lákar pesh karo; hai hâkk asâdá, Mitá."
25 Pûrá naitâ le ákar us ne Hazrat áge dâháíá:
Bûta oh de nek nûyat dà sütá raẖá sâ hariá.

wol. iii.—22
TRANSLATION.

The Story of a Miracle* by the Holy Shekh Ahmad Ghaus Walî, who came to Jâlandhar from Afghânistân in the time of Akbar and settled in the Akhân's† Road. He died in 999 A.H. (1590‡ A.D.) His glorious shrine is in Karâr Khânî's Ward§ near the (Quarter of) the Buland Khels.||

Ahmad Ghaus Walî of Jâlandhar 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 Pir Wali.*  

**TEXT.**

Zikar hâl *murid* hone Ḥazrat Shekh Pir Wali Miyân Shekh Ghaus Walt Jâlandhari kâ aur un kî karâmat chorâ kî jamâ'-yat kâ bhâg jânâ.  

Ik roz eh dîl mere vichh aïsâ aîâ âhir,  
Pir Waltî dâ hâl poshiâdâ kar deâu kuchh kuchh zâhir.

Pahile-pahîl sawârâu vichh ch naukar jákar hoe:  
Wch sawâr Burhânpur yâ Ahmadâbâd khiloe.

5 Sher Klâû Barik sâ jo Sûbedâr oh thâânî :  
Oh dî jamiyât Afgânânî dî nâmî sî har thâînî.  
Khwâjâ Khizar dî sohbat meîn jâ kadî kadî sî bahinde;  
Darveshâu de milne kâran-bah mutalâshî rahinde.

Ik darvesh de milne kâran Pir Waltî jo gae,  
Nâm mubârîk puchhan khâtir in ke pichhe pae.  
Bole: “Merâ nâm wâlid ne Pir Waltî hai rakhâ,  
Jis de sir par Shekh lagââ lokââ karke dhakâ.”

Tabînan farmâiâ: “Sâîû Shekh Pir Waltî,  
Ism musammâ honâ châhîye: eh hai ramz jali.”

10 Eh makûlâ Sâîû dâ sâ aïsâ aîchhâ bhâiâ,  
Naukarî dî parwâh na karke Shahr Jâlandhar âîâ.  
Rishte meîn jo Ahmad Ghausî khîl hâkîkî sî:  
Foran in se âkar, yâro, baiat hî kar li.  
Ahmad Ghausî jo pahile un ko baiat kâran bahinde,  

20 Talkîn zikar jo Khizar se karke muñh idhar na dende.
Yeh karamat Ghaus Ahmad ne apna zor dikhaiya;
Pir Wali ji shauk dil se baiat hone aia!
Sidak dil se khidmat kiti, rutfa ali paiya;
'Khalifai Iqshad' leka Mil gia, Pir Wali kalaiya.

28 Ik dafa murid Shekh de tajarat karne chale:
Cherau thai marr aziz, asbab lut le chale.
In lokai imdnd Pir di ajiz hokar chhahe:
Ik satt na guzri thi ke dekhai ik sipahi.
Ik sawar siyab ghore da hath vielah neza taiya;

30 Bare zor se ghorai apna chorai taraf bhijhiaia.
Chorai eh di shan dekhkar jald hazumat ai:
Mal tamani clhacl gac, taa rab salamat pai.
Muridai salami hal apne par shukar Khuda da kia.
Pir Wali ne choraii dha phir akab mul na lia.

TRANSLATION.

How the Holy Shekh Pir Wali* became a follower of Miya'd Shekh Ghaus Wali of Jalandhar, 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 Pir Wali.

First of all he took service in the Cavalry,
And was in service as a soldier at Burhanpur or Ahmadabad.

Sher Khau Barik† was Governor of the place,
And his troops were distinguished among the Afghans.
(Pir Wali) ever was fond of (serving) Khwaja Khizar,‡
And eager to find out and be with darveshes.

When Pir Wali went to visit a (certain) darvesh,

* Legendarily the cousin and contemporary of Shekh Ahmad Ghaus early in the 17th century A.D.
† Perhaps this is meant for the Rashid Khan mentioned in the Introduction; but that worthy lived generations after Ahmad Ghaus, who is described as Pir Wali'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 Pir Wali, On top of which the foolish people have stuck Shekh." (The Saint) said admonishing him: "My Lord Shekh Pir Wali, One 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 Jalandhar City. He had as own cousin among his relatives, Ahmad Ghaus, And he went at once, friends, and served him. Ahmad Ghaus had previously essayed to win him to service,

20 But believing in (Khwajâ) Khizar, he would not listen to him. This mighty miracle did Ahmad Ghaus work;— That Pir Wali served of his own will! He served him fervently and obtained a high title (from him): For Pir Wali was called by the title of Khalifa Irshad.†

25 Once some followers of Shekh (Pir Wali) 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 obtained safety.

* to the audience.
† The Expounder of the orders of God.
The followers (of the Saint) gave thanks to God for their deliverance.
(But) Pir Walâ did not follow up the thieves.

IV.

SHEKH DARVESH.

TEXT.

Darbâb paidâish Hazrat Shekh Darvesh.

Sâ Balkh men rahindâ ik majzûb;
Juz yâd Khudâ na rakhdâ mahbûb.
Khwâh kitnâ baârâ amîr âwandâ,
Parwâh na zarâ dil meû le ândâ.

5 Jad Shekh de dâdâji se mildâ,
Tâzîm we kardâ khûb khîldâ.
Puchhiâ, ke "Sabab batâo, ai Pir,
Tâzîm karo ho kyûn ba-tankîr?"
Bolâ, ke "Yeh haîgî mard yazdân;

10 Hai is par fazal khâs Rahmân.
Hai pith meû is de ik motî,
Be-sûkhta takrîm mujh te hotî,
Farmânde haiû is tarah Walî Pir:—
‘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 hoîa zan:
"Râjû umzûdâ hogâ pur fan:
Akmaî* bhî na us ko jadke pâiâ."

20 Darvesh par kaul râst âiâ.

TRANSLATION.

Concerning the Birth of the Holy Shekh Darvesh.

A majzûb† dwelt in Balkh,‡
Who held nothing dearer than the contemplation of God.

* For kâmîl.  † 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 showest 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 Pir 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 propheced: 
"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 DARVESH.

TEXT.

Bâyân karânât Hazrat Shekh Darvesh Sâhib, Bâni mubânî Pastî Shekh Darvesh, 'îldeja Jâlandhar, Mauras 'áld Anşârîdan sâknâi Bastî mazkûr, asal báskinda qasba Kângrâm, wáqi′a Zilla′. Bannûn.

(1) Awal Karâmat Shekh Darvesh, ke ik shakhs hú ba-bá′is be-adabî munîh tahrâ hûâ, phir unheî hî barkat se tandurust hûâ. 
Ik shakhs sâ Kângrâm meû rahindâ, 
Be-adabî se Shekh nál kahindâ. 
Gustâkhî se sahat-sust bole; 
Kalamât zabûn munîh se tole.

* Rahim Dâd by name.
† Apparently meant for the name of the majzûb mentioned in the first line. This Pir Wali may be the hero of No. III., or it may be meant for Bâbâ Wali, the celebrated Saint of Qandahâr, in Timûr's time in the latter part of the 14th century, better known as Hasan Abdâl.
5 Muñh ús dâ húá kamál bingâ;
Bad-shakal húá; na hove changâ.
Gali is se hundî så ba-dushwâr;
Akhiââ te rowan rahe så’lbashâr.
Is marz mën mubîlâ jad hoîâ,
Kar uzar hoîâ, muâfi joîâ.
Jad Shekh ne juram kar dîâ muâf,
Shâfî ne vi sahat ba-khash de såf.

(2) Doyam Karâmât Hazrat Shekh Darvâsh, ke un ke tasarruf se
Faujîâr Kâbil Beg bilâ tâ urraz khâdîm Shekh ko rukhsat kar dîâ.
Sandrânâ joi mauzâ haiâa mashhûr;
Bastâ de karîb, na ke hai dûr.
15 Mâlik hoe bechne par tayyâr;
Zar de dîâ Shekh, ho kharîdâr.
Ik shakhs amin så Jâlandhûr;
Sheo Râm så nâm us mahindar.
Chak-bandî kar us grân di,
20 Ahmad Rajpût nûn rawâî dî:
"Tâ mâlik apne tâiû jâne;
Mâliâ apne zimmâ mâne."
Jad Shekh nûn eh mâlûm hoîâ,
Khâdîm nûn us jâgah bhijoîâ:
25 "Tâ pakkâ makân jâ banâve,
Tad kazie dî sûrat nikal âve."
Ahmad ne aîsâ hal páâî,
Fariyâd nûn Faujâr pâs âiîâ.
Jad talábî hoî naukarââ Darvâsh,
30 Oh hoe bechârî là daresh:
"Ethe na wasîlâ haiâkâ koî;
Bin is de na hogâ koî dhoî."
Khâdîm nûn jo shab mën khwâb âiâ,
Darvâsh nûn apne pâs páîâ:
35 Farmâîâ: "Na ho tâ dil mën dilgîr
Indâd nûn â gîâ hai eh Pir."
Jad khwâb te âukh us ne khoile,
Kanoû mën eh us de âe bole:
Kahindā hai eh Faujdār us ko:

40 "Jānde raho, is jagāh te khisko!
Azurdagi Shekh hai nā manzūr:
Chāhindā hāú ke rahve mujh te masrār!"

(3) Soyam Karāmat Hazrat Shekh Darvesh ke yaman wuzās gaallāi aśhās safed bāl hī jagāh sīyāh bāl nikale.
Us shakhs par fazal hove bārī,
Aulād ho nek jeh dī sārī.

45 Sī Shekh de panj pūt piare,
Ābad nek-bakht sāre.
Un meū se wāḍḍā Miyāū Wālī Dād :
Sā chhoṭ-pane se oh Khudā-yād.
Jad bāp de sāmhne sā āndā,

50 Sajje pāse us se bahāndā.
Aur Shekh de wālāū dī siāhī
Kāim sī, kamī zarā na āī :
Betē dā sā zahad se eh hāl,
Chitti hoī bahut sārī sī wāl.

55 Jo Shekh nūn milne ghair āndā,
Pahīle us se masāfa chāhandā :
Aur jāndā, ' haigā eh hī Darvesh,'
Pīrī dī isār dekhkar pesh.
Eh dil meū mūl houdī dirham,

60 Par chārā na bandā oh dā is dam.
Darvesh ne eh shakal jo pāī,
Kurān dī āyat ik batāī :
Farmāīā, ke "Jad ke āve hajjam,
Islāh dā karnā chāhē anjām :

65 Eh āyat parhde nāl jānā,
Jo chitti hai wāl sab chugānā.
Barkat se kalām pāk bārī
Nikalēgī sıāh wāl sārī."
Beete ne jo hukam bāp mānā,

70 Pīrī ne uṭhāīā apnā thānā.
Zāhir hoī har ik par eh ahwāl,—
' Eh Pīr hai aur hai jawān sāl.'
LEGENDS OF THE PANJĀB.

(4) Chūhāram Kārāmat Hasrat Shekh Darvesh ke musalle ke
nīche apne farzand arjamand Miyān Wālī Dād ik khizāne be-bahā
dikhā diā.

Ali ik sī bahut Paṭhān nāmī,
Ik ik se barā grāmī;
75 Bastī meū oh āke boe ābād,
Duniyā di niamatān te dilshād.
Kitne se makān un ke māmūr,
Ali ik dā mahallā hoiā mashhūr.
Rakhte sī saudāgiri oh kār,
80 Kahlāte the is līe oh tajjār.

Un vichoṅ sā ik Paṭhān nāmī:
Woh Hasrat Shekh dā salāmī.
Jad Shekh de sāmhne oh āndā,
Dast bastā zabān par lāndā:
85 “Bandā ko ghulām khās jānīūn:
Merī har chīz apne mānīūn.
Jis chīz dī hove kuchh zarūrat,
Bandā de makān se mangāvīṅ, Hazrat.”
Garche Shekh vī ghanī sī,
90 Imlāk muāfī se dhanī sī,
Sarkārī mutālibā jo hoīā,
Khādīm Ali ik vī wal bhījoīā:
Aur apne izhūr kar zarūrat,
Mānge mublīgh ba-kāid mohlat.
95 Khādīm jad būhe un de āīā,
Dastak kitī, paighām vī puchhāīā,
Launḍī ne eh āke kihā: “Miyān
Khāndāhī de na haigā iūhūā.”
Khādīm ne jawāb āke eh sāf,
100 Khidmat meū bayān kīā bilā lāf.
Hāzir sī iūhūā Miyān Wālī Dād;
Bole, ke ‘Miyān, mukām hai dād!
Aisāī te hai māngne de kyā gharaz?
Irshād kareū jo mainūṅ bilfaraz,
105 Zar dî diwâr wa dar banâwân;  
Zarâ vî is vichh der aâ lâwân.  
Hazrat tân eh sunke ho gao lâl,  
Bole, ke "Idhar tâ â, mere lâl."  
Ik gosâhu musalle dâ uîhâiâ :  

110 Ganjinâ be-bahâ dikhâiâ !  
Tâkîd bahut kari mukarará :—  
"Hove na eh râz fâsh zarâ !”  

TRANSLATION.

The Story of the miracles of the Holy Shekh Darvesh, the Founder of Basti Shekh Darvesh in Jâlandhar and Progenitor of the Ansâris* inhabiting it. He was originally an inhabitant of Kânî Kurâm in the Barnâû 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† Kâbîl Beg into his power, so that he released his followers without opposition.

There is a well-known village (called) Sandrânâ  
In the neighbourhood of Basti (Shekh Darvesh) and not far from it.

* So far, that is, as Jâlandhar is concerned.  
† Apparently of Sarhind.
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,
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,
(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).
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,
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:
"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.
Shekh (Darvesh) had five beloved sons,
All upright men.
The eldest was Miyāī Wālī Dād,
Who was God-fearing from his childhood.
When he came to visit his father
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.

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,
But could then remedy it.
When (Shekh) Darvesh saw this
He found a passage in the Qurān,
And said (to his son); "When the barber comes,
Have thy shaving done in this way.
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
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 Miyāī Wālī Dād a boundless treasure under his
praying carpet.

There are well-known Pathān (families) called 'Alī,†
One as great as the other.
They have settled in Bastī (Shekh Darvesh)

* Show him great respect. † Or 'Aliāk 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.

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:

"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
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.

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,
And explained it without restraint to his master.
Miyâ‘Wali Dad was present there
And said: "Miyâ‘ (Shekh Darvesh), this is a pity!
What is the use of asking from such men as these?
Ask me now,

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.
And showed him a boundless treasure!
And he greatly exhorted him,
"Let not this matter get abroad!"

VI.

**Shekh Darvesh.**

**TEXT.**

Bâki karâmât wa hâlât Miyâną Shekh Darvesh Sâhib, mawras 'âld Shekh Ansâriân Bastî Shekh Darvesh 'ilâqa Jâlandhar ke, murid Shekh Jalâl bin Músâ ke imdâd ko foran Bukhârâ meû pahunchkar ba-khâbît khâdimân-i-Masjid Mukhâk ko rû ba-râh farmâyâ.

Ik mard Jalâl Shekh nâmî ;
Hoiâ oh Bukhârâ meû mukâmî.

Roziâû dâ mahînâ jád ko âiâ,
Oh shakhs eh dîl vichh apue láiâ :—

**5** Das rozâ âkhîrâ màh-i-Ramzân
Masjid Mukhâk meû guzârân.
Paâh karke namâz wahâû hi tahra ;
Âkhan lage khâdimân ohûû â:
"Rahine nahîn denge the tubâ nûn !

**10** Chalâdâ ho dîkhâke pîth sânumû !""'
Sûrat koû rahne dî nà pât :
Maiû ne ditte pîr dî dohâî.
Mahrâb se nikale Shekh filfaur !
Khâdim hoe dekh ns nûn kâtûr !

**15** Phir das din khâdimân-i-Masjid
Karde rahe iltatât behad.
Ziâfat karde halwe dî khilââ :
Kahne lage ; "Ai Buzurg-jâm,
Multâmî pîr hai tumhârâ :"

**20** Zorâwar bahut hai Khudârâ."

Is hâl nûn pisar-i-Mûse kaî bâr
Tamsîl ke taur kardâ izhâr :
"Yânë mere pîr dî ba-daulat,
Othe hoî bahut sârî izzat."
TRANSLATION.

Another miracle and story of Miyâh Shekh Darvesh, the founder of the Ansârî Sheikhs of Basît Shekh Darvesh of Jâlandhar, who, to help his disciple Shekh Jalâl bîn Músâ* at Bukhârâ, went there in a moment and converted the attendants of the Mukhâk Masjid.

Shekh Jalâl was a celebrated man,
Who settled at Bukhârâ.

During the month of fasting
He took it into his head
5 To spend the last ten days of Ramzân†
In the Mukhâk 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 mahrâb!||
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 unbounded courtesy.
They feasted them well with sweets,

* This must be meant for Sayyid Jalâl Bukhâri who flourished 1188-1233 and died at Üchh as a disciple of the great Shekh Bahâu’ddin Zakaria of Multân (1170-1266). He was the grandfather of the celebrated Saint Shekh Jalâl Makhdâm Jahâniân Jahângasht (1308-1384), the founder of the Malang and Jalâliâ Faqirs, and of Sayyid Sadru’ddin Râjâ Qattâl who died in 1403. Jalâl Bukhârî is often confused with the greater Shekh Jalâl the Makhdâm and is no doubt introduced here as the disciple of Shekh Darvesh in order to glorify the latter.
† The Musâlmân 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,
And is a powerful man of God."

The son of Músâ† hath often
Told this tale as a tradition; (saying):
"Through the kindness of my preceptor
He had great honor there."

VII.

**SHEKH WALIDÂD.**

**TEXT.**


Rakhte the hamesha Shekh Darvesh Sunnat ke mutâbiat ko dar pesh.
Har Jumâ nûn fâtihâ ko jânâ ;
Hargiz na si is mein nâghâ pânâ.

5 Ik roz jo chale hasab muatâd,‡
Sâth an ke chale Miyân Walidâd.
Kabarâû te jo ghar nûn hoc râhî,
Râste vichh ik billî moî pâî.
Pas bolî jad ke Nikrâ Miyân,
10 Is murde men jân par gâî wahân!
Jad Shekh ne aisâ dekhiâ ahwâl,
Jhirkâ unheî hoke bahunt sâ lâl ;
Farmâîa : "Na aisâ honâ pâve,
Jis se ke sharâ men rakhûâ âve."

15 Ab haîgâ mukâm fikar aur ghaur,

---

* i.e., Shekh Bahâu’d-dîn Zakaria.
† i.e., Shekh Jalâl, the hero himself.
‡ For ’adât.
Nikrā Miyān kyūū gae sī Lāhor.
Wālid ne jo kītā un ko majbūr —
“Shatahāt mushāekhān se rah dār,” —
Be azan woh ho gīā rawānā,
20 Lāhor meū jā, jamāiā thānā.
Pīchhe gae us de Shekh Darvēsh, Lāhor dā kasad karke dar pesh.
Othe jad pahunche pattā lāiā —
Kis kūnche meū rahindā merā jāiā ? —
25 Khādīm nūū kihā — “Jhabde jāve,
Farzand nūū sāde pās lāve.”
Pāhīlī dafā jad gīā oh khādīm
Dekhīā, ke ba-shakal sher ādam !
Dūjī bārī jo khādīm āiā,
30 Sā sher ghazandā us nūū pāiū !
Tījī dafā jad woh āızīr hoīā,
Thā phārṇe dā mutawwar goiā !
Khādīm ne eh jāke sārā ahwāl
Ik ik bayān kīā bā-īmsāl.
35Sun Shekh ne Mīr nūū kahā hāl ;
“Is hafte meū jāū mar merā lāl !
Lāsh us de nūū Bastī vichh puchānā :
Is vichh na zarā vē der lānā.”
Us hafte meū mar gīā Walīdād :
40Miyān Mīr nūū kaul Shekh sā yād.
Sandūk meū ālkar janāzā,
Bastī nūū rawān kīā janāzā.
Kahte haiū jad ithe ālsh āi,
Bāhīr rauzā de hī āabāi.
45 Lokāū ne kahā, ke “Hazrat Miyān, Rauzā nahūū jagaḥ Nikrā Miyān.”
Farmaiā : “Jo sher hogā sachā,
Khud rauzā de andar āo, bachā !”
Go kabar sī bāhīr hi banāā,
50 Par rāt nūū rauzā andar āi !
Zāhīr hōiā mardamān par filhāl ; —
Yeh Nikrā Miyān vī haigā sāhib-i-kamāl !
The Story of the miracles of Miyan Walidad, the eldest son of Miyan Shekh Darvesh, who is called the Young Miyan (Nikrå Miyan). The glory of his might was very great. Miyan Walidad 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) Miyan Walidad.
As they were returning home from the graveyard,
They came across a dead cat on the road.
When the Young Miyan 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 Miyan 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.
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
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.

When Shekh (Darvesh) heard it he prophesied to
(Miyan) Mir, † (saying):
"My son will die this week!
Bring his body to Bastî (Shekh Darvesh),
And make no delay about it."
Walîdâd died that week,

And Miyan Mir ‡ remembered the request of Shekh
(Darvesh).
He put the body into a coffin,
And started it (on a camel) to Bastî (Shekh Darvesh).
They say that when the body reached,
It was buried outside the shrine.

The people said, "O Holy Miyan (Shekh Darvesh)!
There is no place for the Young Miyan in the
shrine."
Said he: "If thou be a true tiger,
Come into the shrine thyself, my son!"
Although the grave was made outside,

It came into the shrine that night!
Then the people at once knew,
That the Young Miyan is a worker of miracles!

* Miyan Mir: see below, line 40.
† See line 40.
‡ Probably meant for the great saint of Lâhor, Shekh Muhammad Shâh Mir, Miyan Mir, who flourished in 1550-1635 A.D.
Pāk Sahīfāū vichh hai likhīā,—is moē shak na kujh, 
Bhaie bure ifāl lūkāī ādīl zālim būjī.

Je bande nek amal kamāwāūi, tad to Allah Sāīū 
Hākīm munsīf ādīl bhaje; adal kare har thāūūi.

Je khalku’llūlah bure kāmonū par himmat apnī lāe, 
Allah Pāk dī khalkat sārī zālim hath vichh phāē.

Sūbeḍār Lāhor dā baniā ik bandā kamzāt, 
Sayyid nūū oh katal karākār khush hove din rāt. 
Kisī te eh snū liā us ne; ’Jo Sayyid ho asaḷī,

10 Oh nūū mutlak āg na lage, sahīh riwāyat nikāli.’
Aur musāhīb na-lāiḳ ne eh matlab samjhaīā : 
“Hor kaumāūn ne Sayyid banke mulk lūṭ hai khāiā.
’Shāhjī, Shāhjī’ bāre khalāwan, murīd bahut banāwan.
Har-bar se fatūhān leke, aishāū khūb udāwan.”

Lāhor Shahar hukm dīā sī: ’Jo koī Sayyid āve, 
Chobdār Nawābī us nūū pakar Kachāhri lāve.’
Jo koī Sayyid āfat-mārā Kachāhri vichh ā jāṇdā, 
Lohe dā tandūr tapākar oh de vichh saṟwāṇā.
Is tarah us zālim mūzī bahut Sayyid jalvāiā.

Us zālim de dīl meū, yāro, zarā rahim na āiā.

Ākhīr Sayyid Abdu’llāh Shāh Lāhor Shahr vichh āiā:
Kisī moman de dar par us ne dam hukkā dā lāiā. 
Hindū dā mākan sā band-bāhā rakhhā nīchā;
Shāh Sāhib farmāne lāge: “Unchā kar, O nīchā !”

Ghussa hoke Hindū boliā : “Hāthī sāṭh na kāi, 
Jis ke kārān mainūūn, Sāīūn, eh jhiṅk farmāi !”
Dūjā boliā ; “Hazrāt Maulā, ki hai zāt tumhārī ?
Shekh-zâde, yâ Mughal bachâ ho, yâ Sayyid bikhiârî?
Boliâ Bâbâ: “Sânûn Sayyid sarâ kahe lukâi:
Shabîr dî nasal kahâveû: is vichh shak na kâî.”
Is bât nûn sunkar lokâî bahut tâsuf kîtâ:
Piâdâ shâhî Sayyid Sâhib nûn pharîâ; uf nûn kîtâ.
Jad Kachahri hâzir hoîa puchhiâ us malzâdâ:
“Ki hai zât tuhâdî? Sânûn daso, Sâhibzâdâ!”
Boliâ Bâbâ: “Zât safât dâ Mâlik haigâ Allah!
Sayyid Hussainî sânûn âkhan: is meû shak na Wallâh!
Us mûzâî ne hukm dîâ: “Eh jâld tandûr tapâo:
Is Sayyid nûn bhâaân-wâllî lazat khûb chukâo!”
Boliâ Sayyid: “Uzar nahîn hai; jo marzî hai Maullâ,
Sir par marrâû; dam na marrâû: sab to hai eh aulâ.”
Tadûr lohe dâ jis dam hoîa umdâ lôhâ lâkhâ,
Sayyid “B’ismi’llah” pârakh kadam jà us par râkhâ.
Sayyid sâhib tandûr garm vichh jis dam jâkâr warîâ,
Naukar shâhî jaldî jâkâr chapaṛ us par dhariâ.
Din tîje us pâpî hâkim bhijîâ ik sipâhî,
Shâh Sâhib dî râkh le âve, der na lâe kâî.
Naukar shâhî wahân pahunchkar chapaṛ châ uthâiâ.
Shâh Sâhib nûn andar us ne Kalima pârhda pâiâ!
Araz kîâ, ke “Hazrat, hun ithôn bâhir âo!”
Bole: “Kuchh parwâh na, sânûn Hâkim nûn bulwâo.”
Hâkim sunkar pâ pîdâ turt wahân par âiâ:
Muâif dâ phir khwâhân hoîa. Shâh ne eh farmâiâ:
“Terê kuchh taksîr na, Sâhib, merî eh takdîr.
Jo âve so sir par dhare: kyâ kîje tadbîr?”
Phir jo tusî muâftî mango, maiû Allah de nâm
Bakhshî dil se, is shart par;—chhoḍo eh bêd kâm.”
Nawâb Sâhib ne Shâh Sâhib nûn khilat aur inâm
Nazar meû dekar araz kîâ: “Ik háthî lîjo thâm.”
Shâh Sâhib ne silkhâne se mast háthî chun liâ:
Har zanjîr jo pâiâ uthe jhaṭkî se bhun dîâ.
Sâkhî ghâs dîkhâkar bole: “Sun, háthî, ik bât;
Yehân bahnt mulîde khûnâ, sâdî sâkhî pât!”
Hâthî ne oh saунd meû lekar mathe utte dhariâ:
Âge âge Shâh chale, tâ pichhe háthî tûriâ.
65 Shâh Sahib jad chalde chalde us jagâh par âe, Jithe hukkâ pîtâ sa aur Hindû tânâ lâe. Lokâû uthe araz karî: "Eh buhe haigâ newân : Dûje buhe chalkar wañîye : is vichh hikmat enwân." Bole: "Yâro, chup raho tum; jad main hukm karewân

70 Hâtithi apne rastâ âpe khulâ karegâ enwân. Hâtithî de ik ūkar te oh ñeödîqi gir hî gai; Shâh Sahib ne pesh-khabarî ithe zahir kî! Eh shohrâ jad Shâh Sahib dâ âmnû ne sun pâîa, 'Is jagâh se chal denâ hai,' Hazrat man vîchh dhâiâa.


80 Is duniyâû nûn hech hî jânâ, Allah kâm sauwâre. Sahîh rawâyat yûn hai Sahib Sayyid Ibrâhîm, Tanûrî Sahib dâ lakab sâ pâkar, hoe khulîd mukîm. Chû-ďîwârî masjid meû hai un ki kabar zarûr: Jo châhe ziârat karne, is meû shak nûi kûr!

85 Watan chhoû Abdu’llah Sahib jad Jâländhar vîchh âe Lakab âbâî sâth le âe, Tanûrî hai sadâe. Asal nâm hai un kâ, bhûlo, Dânishman Abdu’llah. Wali kâmil haiû; un ko mâneî ithe de ahilû’llah.

TRANSLATION.

Story of a miracle of Sayyid ’Abdu’llah, called the Tanûrî of Jâlândhar, whom Navâb Tughlaq of Lâhor* threw into a hot oven, and who by the grace of God came out therefore 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.

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,

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.”

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.

My friends;‡ the tyrant had no mercy in his heart.

At last Sayyid 'Abdu'lllah Shâh went to Lâhor City,
And was smoking at the door of some good man.
A Hindu (close by) had built a very low entrance to his house.

Said the Saint: “Make it higher, O low man!”§

Said the Hindu 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 nichô, 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.

They say we are the seed of Shabir;† 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!"

Said the Saint: "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 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.

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!"

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 Imám Hussain.
‡ Descendants of the Imám 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)?

If thou wouldst 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,

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.

Then going along the Saint came to the place where he had smoked his pipe and the Hindâ 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.

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.

The great Sayyids, my friends,† that dwell in Jâlandhar, Proudly call this Saint their ancestor.
His shrine is between Bastî (Dânishmandân) and Jâlandhar.

* 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.*

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!

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 Dânîshmand 'Abdu'llah.
He is a perfect Saint, and the men of God worship him there (at Jâlandhar).

IX.
SHÂH 'ABDU'L-GHÂFFûR.

TEXT.

Zikar karâmat Shâh 'Abdu'l-Ghaffûr Sâhib săkin Basti Dânîsh-
mandân 'îlâqa Jâlandhar, ke bandûq golâû un ke chûdar par thândî
hokar zamin par gir parâd.

Ik pînd Bhawânîpûr hai mashhûr ;
Mâjlis othe hove nûr—purnûr.
Othoû chale ânde sî jo eh Shâh,
Darvesh kaî sî in de hamrâh.

5 Pahunche jad Badâle de barâbar,
Pârû naî golânî tarâtar.
Sâthî hoi 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 deri-
vation 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.
LEGENDS OF THE PANJĀB.

Farmāiā, ke “Kar lo sabar nūn thāl.”
Jad āge kadam chale woh do chār,
10 Āi tad golīāū dī boehhār.
Dhūndan lage sāthī, koī ho oṭ :
Farmāiā: “Razā dā pahino tum koṭ.”
Jab kuchh chale rāh āge hamdam,
Pār ne lagāū golīāū chhamā-chham.
15 Sāthī hoē nāhā kar nīwlāī :
“Hun jānāū de pai gae haiṅ lālī !”
Chādar dī utār un ne phir kar :
“Tum tān lo sare apne sīr par.”
Pahilē sī golīāū jō āwan dīn,
20 Sajje khabbe se nikal jāndīn.
Phir chādar ke barābar ākar pa. diūn,
Thāndī zamān sabān girdīn.
Yeh dekh karāmat hove mashkūr,
Sāthī jō ho gae se dil chūr !

TRANSLATION.

Account of a miracle of Shāh 'Abdu'l-Ghaffūr of Bastī Dānishmandān in Jālandhar:—Making bullets that fell on his sheet fall cold to the ground.

There is a well-known villlage (called) Bhawānīpūr,† Where there is a brilliant company (of saints).
When Shāh ('Abdu'l-Ghaffūr) was coming thence,
Many dārveshes followed him.
5 When they neared Badālā§
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 Jālandhar District.
§ Three miles from Jālandhar.
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.

IMĀM NĀSIRU’DDĪN SĪRĀNĪ.*

TEXT.

Bayān tashrīf āwarī Imām Nāsiru’ddīn Sahīb Jālandhar meñ, aur Jālandhar nām jogī ko maghlūb karke nikil denā, aur izhār dīgar kărā-
māt Hazrat mazkūr.

Awwal hamd Khudā de kahkar ākhān salām Nabbī nūn, Merā maksad dilī barāve! Rahmat bhaj Wālī nūn!

Nasiru’ddīn Sīrānī Sayyid jad Jālandhar âe,
Lokān de hidāyat kāran ethe ñere lāe.
5 Jogī sā ik baḍā hankārī is shahr vichh rahindā,
Jo kuchh chahandā so kuchh kardā, dukh bahut sad-
aindā.
Fajar de bele nūr de tarke is zālim te ďardeñ,
Gāñāñ-wālīñu dūdh chēke is âge lā dhardeñ.
Jo koī is meñ derī karde, yā nāghāsī pāndī,
10 Oh de dūdh bigar jândā sī, yā gāe mar jāndī.
Ik same jo Hazrat dekhīñ ranāñ zālāñ kūriāñ,

* This is the chief Saint in Jālandhar.
LEGENDS OF THE PANJÁB.

Bahút se bartan dûdh dahi de oh nãû dene tûrîâu; Nãsiru’d’din Imâm Sâhib nãû un par raham jo āiâ, Ik Gujareṭî dudhwâlî nû apnî taraf bulâiâ.

15 Do phâl ðâboc dûdh men; farmâiâ: “Le jâo; Jo kuchh hålat uthe guzre sânûn âkh sunâo.”
Jad jogi de pãs Gujariyû pahunchiâ kuchh kar der, Puchhan lågâ, “Der kyûû lâi? Pařiâ kyâ andher?” Dûdh jo un kã dekhîâ jogi, haïgâ khûnî rang!

Panj chele chele pahile ghalle, nûl hukm eh kitâ: “Jokar tûhâde nûl na âo, pâo aphâ kitâ.

25 Jaldî jâo, pâkar le âo: ho mard fakîr, Jis ne tâza dûdh mere ko kitâ lahû nazîr!” Pãs Hazrat de chhaiâû ãkar Kalimâ Hakk dâ parhiâ! Utethe hi oh baïthe rahe kuchh tazkîâ na karîâ!
Phir jogi ne ghusse khâkar das vîh chele hor,

30 Pakaran kâran Imâm Sahib de jaldî ditte þor. Oh vi jâ Musalmân hoe, nû muûkar giâ koî:— Jeh de wal ho Sachâ Sâhib, oh de wal har koî!—Panjûh chele hor bhajkar jogî ne eh kihâ: “Kyâ ghazab jo uthe giâ? Uthe jogâ riha!”

35 Bâkî chele sâth lekar âpî hoî râhi.
Imâm Sâhib de nêre ãkar eh gall kitî wâhî:
“Yâ karâmât dekho, Sâhib, yâ kuchh hameû dikhâo.”
Pahîlî sî eh Hindû nagarî Musalmânî hun us jâo.

40 Sâhib hath wâdâiâû ; jis deve oh pâo.”
Jogi eh gall sunke, ýaro, wal asmânûn chahrîâ:
Jûtâ Hazrat Imâm Sâhib dâ pîchehe oh de ud pariâ!
Jûtâ ‘tar-tar’ lagdâ sir par, pîchhâ múl na chhaïêa:
Jogi êkhîr lukiâ, ýaro, nûr jamâl dâ kaâtîa!

45 Ëk karâmât Imâm Sâhib dî pahîlî hî mashhûr.
Bahut zamâne us par guzrâ, koî na jâne kûr!
Râwi yûn riwâyat kardâ :—jis eh shahîr basaiâ,
THE SAINTS OF JÂLANDHAR.

Us ne apne Gurâ Sâhib te lakab Jâlandhar pâiâ. Phir jo us dî gaddî baithâ ehi lakab us pâiâ.
50 Usî tarah is jogî tak eh lakab sâ mildâ âiâ.

Jogi de nath jâne dî jad pahunchî khabar chauphere, Shâh Sâhib de girde lokâî âkar pâe ñere. Gawwân-wâliân râzi hokar Kalimâ shukar dâ pârhiâ. Din dunî dâ maksad un kâ kadhi na hargiz ariâ.

Rauza Ḥazrat Imâm Sâhib dâ baniâ âlishân ;

Allah de maiñ sidkâ jâwâün, jo haigâ Kartâr !
60 Bandiâun de gham dûr karâindâ hoke woh Ghaffâr !

TRANSLATION.
The Story of the advent of the Imâm Nâsiru’ddin* 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 (Mu-ğammad).

May he fulfil the desires of my heart! May he send peace to his Saint!

When the Sayyid Nâsiru’ddin Sirânî‡ came to Jâlandhar,

He settled there to convert the people.

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’ddin Awadhi, the preceptor of the celebrated Saint Nizâmmu’ddin Auliâ of Dehli in the 13th Century. † See introduction.
‡ The Shirânîs are a tribe of Paṭhâns 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 Nasiru'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 jogî after some delay,
He asked them, "Why are you late? What misfortune
has happened?"
When the jogî 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 jogî) 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 jogî 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 jogî sent fifty more disciples and said:

* The Gûjars are the cowherd class of the Panjâb.
† And has worked a miracle.
‡ i.e., turned Musalmâns.
"What magic is there, that the jogis remain there?"

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 Hindâ city now it is a Musalmân one.

Success is in God’s hands; He obtains to whom He gives it."

Hearing this, my friends,* the jogî 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 jogî disappeared, my friends, turned out by the glorious light of (the Saint!†)

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.

In this way the (above-mentioned) jogî came by the title.

When the jogî disappeared news of it reached everywhere,
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.
A magnificent shrine is built to the Imam,
And Hindus and Moslems (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!

That puts away the sorrows of His servants and is the
Remover (of Sins)!

XI.
'ÂQIL SHÂH SÎRÂNÎ.

TEXT.

Zikar karâmat 'Âqil Shâh Bukhârî Sâhib Sîranî,* jinho ne apanâ makân Jauriân-wâle Châh par banâkar, ik mukhtasar baghîcha dil-
chasp lagdyâ.

Ik shakhs Âshûr Beg sâ Mughal barâi nâmî:
Hâthî ambâ heth ghora banhke soiâ nál ārâmî.
Ghora chhuîkhar oh dâ, yâro, warîâ vichh bâghiche;
Sâîn log dhatkâriâ is nûn, jâ giriâ niche.

Mirzâ Sâhib jo jâge nîndou langrâ dekhâ ghora:
Lohâ lâkhâ hoke oh ne hath vichh phâriâ korâ;
Zor nûl faqîr Sânû nûn do kore jâ mâre.
Shâh Sâhib ne kore khâe, na kuchh mûl pukâre.
bole Mirzâ: "Tainûn golî je lagî vichh tawîroî;"

Jâne apnî karnî pât, nahûn jâne takdîroî."
Shahr Jâlandhar wardâ sî, jo golî sidhî âî:
Mathe uthe lagke, oh dî jân labûn par âî.
Aisî golî khâkar, yâro, bachda hai vî koi?
Jo takdîr Ilâhî, yâro, so hî pûrî hoî.

Ab mazâr faiz âsâr 'Âqil Shâh Bukhârî Sâhib ust makân par
maujâd hai. Har sâl wahûn par ik mukhtasar melâ hotâ hai.
Malang log âksar tabmâl pâte hain. Pur-fizâ makân hai, aur
Bastî Shekh Darvesh ke ruqba men, 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.
THE SAINTS OF JÅLANDHAR.

TRANSLATION.

The Story of a miracle of 'Āqil Shāh Sirānē of Bukhāra, who built himself a house at the Jawrān Well and made a beautiful little garden.

There was a well-known Mughal,† called 'Āshūr 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.||

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.
('Āqil) Shāh received the blows, but said nothing.
Said the nobleman: "If a bullet strike thy forehead,

Know it is the reward of thy (evil) deeds, know it not for thy fate."

As he was going into Jålandhar 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 'Āqil Shāh of Bukhāra 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 Basti Shekh Darvesh, to the East of it on the high road to Jålandhar.

* At Jålandhar. † 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.

'AZAM SHÂH.

TEXT.

Tazkirât Miyân 'Azam Shâhî Sâhib, 'usalî mutawattan 'Álâ Po'hâwâl ya'ne Gujrât, ba'd ash muqayyim Bijwârâ tâ âkhâri dam.

Miyân 'Azam Shâh, pîr Kâdîrî, aise ahîli kamâl,
Fazâl karâmat dekh unhôn dâ mulk hoïa khusshâl,
Jâgîr muâfî mûl na lainde langar aisâ khulâ,
Darvesh musâfir khâwan uthoî, tût na âve, Wâllah!

5 Ik dafa barât à utarî Bijwârâ vichh bhârî:
Dâwat un de warjî boliâ : "A karke, langârî!"
"Vîh ser hâinge chaîwal, Miyânî, vîh ser haigâ ghî!
Un de siwâ ik bakrotâ haigâ, hor na hai kuehh, Jî!
Kitue sau barâtî hâinge, sau ik haiî darvesh:

10 Lukmâ lukmâ milo unhân nûâ : ghaur kîjiye khesh!"
Lângri nûî bole Hazrat : "Gham na zarâ khâo.
Dohrâ chhândâ tum ne lenâ ; ghî dikhâkar pão."
Jad pulâo tayyâr hoîa, tâû pahile janj bulâe,
Har ik nûû tawazzû karke khûb baranj khîlæ.

15 Is de pichhe Bûre Shâh nûû dohrâ dittâ chhândâ :
Fukrâ se jo bâkî bachiâ ghurbâû nûû jâ bândâ!

Ik dafa jo Hazrat, yâro, Bastî Shekh meî ãe,
Sâhib Dâd ne ziâfat karke teh ser chaîwal pakâe,
Ziâfat khâwan chale Hazrat, aisâ munkiâ hoîa,

20 Jo koî milî nûl ho ehalîâ, jam ghaç sau dâ hoîa.
Sâhib Dâd Mirâst boliâ : "Itnî fauj jo âî,
Sabhân nûû taâm khilâkar ho jâwâû karzâî!"
Bole Hazrat : "Gham na khâ, tûû sâmûû das de pher,
Jo taâm hî tûû pakwàïa, haigâ kitne ser?"

25 Araz kâû, ke "Teh ser chaîwal jâ, kuchh kam ziàdâ,
Darveshân dî khâtîr maii ne kar rakhe âmâdâ."
Bole Hazrat : "Wahî khânà mere sâmhe lâo,
Allah barkat pâo, us meû gham de pâs na jào!"
Hazrat oh châwal bahke apne bath bartâe:
Sâre log vi raj gaî, yâro, âdhe kharch men âe!

Eh dastûr we dekhiâ lokâû, nâzâî jo kuchh âwan,
Apne pâs woh mûl na rakheî sabh já bartâwan!

TRANSLATION.

The Story of Miyaân ’Ázam Shâhî, originally an inhabitant of Great Pothowul or Gujût, but afterwards a settler in Bijwûrà* to the end of his life.

Miyaân ’Ázam 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 durveshes and travellers could not eat him out, by (the grace of) God!

5 Once a very large (marriage) procession came to Bijwûrà.
Said his cook (to them) : “Come, O processionists!”
(And said to the Saint) : “Miyaân, 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 *pulão§* was ready he first called the processionists,
Satisfied them all and fed them well.

* Bijwûrà is in the Hushiârpûr District.
† A member of the order of ascetics founded by ’Abdu’l Qâdir Jilânî.
‡ A *ser* is 2 lbs.
§ A spiced dish of rice and meat.
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,  
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."

Said he: "Thirty sers of rice, more or less,  
I have kept ready for the durveshes."

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:

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 bâtani Sûfî Ahmad Sâhib, mutawatân  
khâs Jâlandhar, muhalla Kishn Chand, murâd khâs Shekh Anwar  
Sâhib, sâkin Bajohâ Khurd, 'uldga Nakodar.  
Khudâe Pâk de nazar sawallî bande par jad hoe,  
Pir kâmîl milâve us nâî, sab kadûrat dhoe.

* To the audience.
Sufi Ahmad Shekh muazzam kasab se rizak kamande.
Lokan nun hidayat karde, pir par sidka jande.
5 Khidmat se-hi azmat mildi; samjho ramz jalt.
Anwarji di shafkat karaun ho gae mard walt.
Kasaaf karamat Sufiji di jo haig mashhur;
Bu dhe bu dhe mard muabbad karde haii mazkur.
Zuhad o tiharat Sufiji ne aisi shahrat pai,
10 Alim faisil murid ban gae; Jane bahut khudae.

Maulvi Muhammad Khalil Sahib ne pir pakarne khatir,
Bahut justaj kii chauphere, koii na pataa mahir.
Kai daa Maulviji de dil meii hoii irada:
Sufi nun maii pir banawii, par hai jahil sadii!
15 Khwab mein oh nuu hoii ishurat:
-Sufi pir banao,
Din duni vichh zahir bataan faida achha pao.
Duje din istikhare andar, eh ishurat hoii:
-Sufi de tum baiat kar, juram jaeega dhoii.
-Tije din jad Maulviji nun eh ishurat hoii,
20 Sufi da murid ban gia, uzar na laii koi.
Barkat sohbat Sufiji ne eh jalwa dikhlaii;
Har ik madaraj darvesh da oh nuu sair karaii.

Hafiz Muhammad Akbar Sahib faisil si muatbar,
Sat tafsirau Quran Majidii oh nuu baisan azbar.
25 Hafiz ne eii saniii jab shagird rasid hamara:
-Sufi da murid ban gia, karke bahutaa charaa:
Farmaii, ke "Zahir mein bahu aukhaa haig kaa!
Jahil da ho aami pairaa; banaa samjhad bichar!"
Hafiz Sahib Sufiji de milne khatir aa;
30 Sufi Ahmad Akbarji nun yaa irshad farmae.
"Allah de maii sidka jawaan, bahutaa fazal farmaii,
Fazilkari jamii mard nun mere ghar bhijwaaii.
Araz asaa! eho ik hai; ho jave manzur:
Fatiha de tafsir farmikaar sanaa karo mansur."
35 Hafizji ne bad tamil aisaa khaa mukarara:
"Sab kuchh hun maii bhul gia hai, rawan na aye zaraa!"
Farmaii, ke "Hafiz Sahib, fukraa log nimane
Nazar hikārat nāl na dekho, karke hik thigāne.  
Allah Sāhib jis bande nān īlm bātāuñ deve,  
40 Us de āge sab sukhālā īlm zāhirī hove."  
Phir farmāīā: "Hāfiz Sāhib, shaftat karke tām,*  
Kuchh musāl ākh suṇāvīñ, dil pāve ārām."  
Us wakt phir Hāfiz Sāhib aisā wā’īz farmāīā:  
Bahutiān nān taughash ā gīān, bākīāñ nān rulwāñā!

Maulvī ne jad Sūfī talkeū, zikar di pāt.  
Ik roz tāu oh nān yāro, eh gall farmāīā:  
"Wā’īz kīā karo har Jume nān, khalkat fāidā pāve;  
Gumrāhī nān chhaḍ chhōḍke sidhī rāh wal āve."  
Pir dī itāat kare, ke mumbar par jā bahe;  
50 Ik tān maslihān māl na kitā : ronde ronde rahe!  
Eh hīkāyat sunke Sūfī, eh kalima farmāīā:  
"Ilm tān paṛhiā; fukar na āiā; āiā tāu ki āiā?"  
Farmāīā, ke "Dūje Jume nān maīn howāṅgā bāzir;  
Mere sāmhne mumbar bahke wā’īz ākhe nāzir."  
55 Dūje Jume nān Sūfī Sāhib masjid ā khilove;  
Maulvī Sāhib wā’īz farmākār āp zarā na rove:  
Lokān ā eh hāl sā hoiā, sab karde sī zārī.  
Maulvī Sāhib wā’īz karainde, jūn dariyā ho zārī!

Maulvī Sāhib hajj karne nān ād ho āmādā,  
60 Sūfī Sāhib ijāzat bakhshē; bole: "Wāh irādā!  
Mūlk Arab vichh dost mere dā ghāṭī utte dērā;  
Oh nān salām ākhnā; mūl na karīye dērā.  
Maulvī Sāhib Baitū’llah de hajj te fārīgh hoē;  
Us pahār par jāe upre, jithōn fākīr labhooē."  
65 Sāmhne hunde ik bārī woh boliā mard āzādā:  
"Salām-alaik, Muhammad Khaliā, Sūfī dā dil shādā?"  
Burkāposh sā mard Khudā dā, khāṭir se pesh āiā,  
Rātī rakhiā khidmat kitī, tarke īn farmāīā:  
"Ithe rahān, to ghar tūsādā jānā ho, nahīū zor."  
70 Maulvī ākhīā; "Mihr tūsāde, sānūn deo ṭor."  

* For tamām.
Mard Khudâ dá hâth paka-r-e sâth sâth ho chaliâ; Thoâ chalkar daldal âiâ, miîthi pânî raliâ: Us de pichhe khâl âi, pânî se mâmûr.
Farrâiâ: “ethoû langh mårke, langhânâ hai zarûr.”
75 Chhál márke khâi utohôn asî jad langh gae.
Farrâiâ, ke “Bas, Sâhib, asî aggon chalan rahe. Pařhne dá hun velâ âiâ, kyûn main karân taksîr ?
Tusî Sûfî nûn salâm âkhnâ jaldi be-tâkhîr.”
Eh gall fakir akhke kahiû chhin ho gae,
80 Hájîjí do kadam chalke kholiân vichh âe.
Eh kholî Lâhor Shahr dî dekhî sî kae bâr !
Painââ dîhâdâ muk giâ ! Phir shukar kîâ Ghaffâr !
Sûfîjî dî khidmat vichh salâm-alaiik pahunchâiâ.
Sûfîjî jawâb âkbkar yûn irshâd Farrâiâ :”
85 “Pâni dî jo khâi dekkh samundar sâ zakhûr !
Daldal jo sî pahilî âi kanâdâsâ us pûr !
Itnâ rastâ dûr dâ jo jaldi hoâ tâi,
Faqiri eh nân jammânâ ; darveshi hor hai shai !
Aise karshamâ dikhâune nahiûn hai kuchh chiz :
90 Pahchân Allah Pâk de niâmât bari azîz !”

Maskan Sûfî Sâhib dâ Kishn Chand dâ Koût.
Asheshân* uthoûn disdâ, nà hove koî ot !

TRANSLATION.

Story of the open and secret miracles of Sûfî Aḥmad 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 Sûfi Aḥmad earned his living by work. He exhorted the people and served his preceptor well.

Service leads to greatness; understand this great secret. He became a saintly personage through the favor of (Shekh) Anwar.

The miraculous powers of the Sûfi are well known, And his old worshippers can tell it.
The devotion and sincerity of the Sûfi became so famous, That the wise and learned became his followers, as all the world knows.

The Maulvî Muḥammad Khalîl to obtain a preceptor Had made great search everywhere and had found no one competent (to guide him).
Many a time had the Maulvî made up his mind To make the Sûfi his preceptor, but he was entirely illiterate!*

He had a sign in a dream to make the Sûfi 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 Sûfi and have his sins washed away.
On the third day the Maulvî again had a sign, And became a disciple of the Sûfi and made no excuses. The Sûfi blessed his disciple with his company, And initiated him into all the paths of a durvesh.†

The very learned Ḥâfiz‡ Muḥammad Akbar Had by heart the seven chapters§ of the Holy Qurān.
The Ḥâfiz heard that his own disciple|| Had become a disciple of the Sûfi 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 Maulvî Muḥammad Khalîl.
And said: "This is apparently a truly wondrous affair! The learned become the disciple of the illiterate; it is beyond comprehension!"

The Ḥāfiz went to see the Sāfī,

And thus spake his ideas to the Sāfī Ahmad Akbar.

(Said the Sāfī): "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 Fātīha* chapter and gratify me.'"

The Ḥāfiz tried and said over and over again:

"I have forgotten it all now, none of it comes to me at all!"

Said (the Sāfī): "Ḥāfiz, though we faqīrs are poor people,
Look not upon us with contempt and disdain.
To whom God gives hidden knowledge,
He granteth the open knowledge of all kindliness."

Again he said: "Ḥāfiz, with great kindness
Teach me some (moral) precepts, that my heart may be at rest."

This time the Ḥāfiz preached so well,
That many swooned away and many more wept!

It is said that the Sāfī then became the Maulvi's preceptor.

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,

But could not deliver even one precept and stood weeping!

Hearing the tale the Sāfī said to him:

* The first chapter of the Qurān.  † To the audience.  ‡ The Musalmān '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."

The next Friday the Sûfî came and stood in the mosque, The Maulvî preached and wept not at all himself:
This happened to the people, who wept continuously.
The Maulvî went on preaching as (easily as) a river flows!

When the Maulvî prepared to make the pilgrimage (to Makka)

The Sûfî 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 Maulvî completed his pilgrimage to the Temple of God,*

And went to the hill on which the faqûr† dwelt.

As soon as he reached him the free-thinker said:
"Greeting to thee, Muhammad Khalîl, is the Sûfî 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."

Said the Maulvî: "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 Sûfî's friend.
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 Sāfī without any delay."

Saying this the faqīr disappeared,

And the pilgrim going on a few paces came to a ruin.‡ And saw that it was a ruin in the City of Lahor, 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 Sāfī.

Thus spake the Sāfī in reply:

"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 faqīr; a durvesh is another being!§
It is nothing to exhibit such miracles.

To know God is the most blessed gift!"

The dwelling of the Sāfī was in Kot Kishn Chānd.
The Railway Station is clearly visible from it!

XIV.

SAYYID KABĪR.

TEXT.

Karāmat Hazrat Sayyid Kabīr Sahīb Jālandharī mutawakkilī guzārā karnā, zakhīra na jama' karnā, aur kulukh-khet ko sond banā dikhānā, aur tāmī miil na honā.

Hazrat Sāyyid Kabīr Sahībjī Wālī hoe hai ī kāmil:
Yād Khudā toū fārīgh hokar dris meñ rahinda shāghil.

* Observe the first person in the text as if the Maulvi was now telling the story to the Sāfī.
† 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 faqīrs and durveshes.
Khudái Pak dî mihr karm te îamad si ba-tahât,
Ik wakt dâ kharach si rakhde, bâkî karan khairât.

5 Mul na lende kadî bazâroû di vole dâ kût:
Do waktân dî bâr mangânde, ho karke mazbût.

Ik murîd jo âkar vekhiâ sajag guzarâ pîrân,
Dîl vichh sochîâ:—is kam dî karîye kuchh tadbîrân. 
Âkhir bil nazarânâ dekar araz kitâ: “Ya Pîr,

10 Lakh rupae dî chaudî bansî haigî eh aksîr?”
Hazrat ne farmâiâ: “Taiûûn je eho hî châh,
Us tâk par rakhke eh nûn apane ghar nûn jâh.”
Oh tâû apane ghar nûn turiâ, phir na littî sujh:—
Haigâ vî bil de andar, yâ na haigâ kujh.

15 Kuchh arse de bâd oh bandâ Hazrat kol jo âiâ,
Jihâ guzarâ chhaîd gîâ sâ, ohâ-jihâ hun pâiâ.
Araz kitâ, ke “Hazratji, merâ ik sawâl:—
Tang guzarâ hun kyûn rahinde, nahûn hoe khusshhâl?”
Farmâiâ, ke “Chak le a tûûn ik wâhan toûn ðhîm:

20 Qudrat sâûû dekh lewângâ tarfôn Rabb Rahim.”
Hazrat ne jad hath lagâiâ ban gîâ oh sonâ!
Bol: “Rabb ne sab kuchh dittâ, mutawakkil wâjib
honâ!”

Phir farmâiâ: “Bil tusâûû otte haigâ dhariâ;
Sânûû kuchh parwàh na oh dî, le le othôn ariâ.”

25 Murîd ne jo âkar dekhâ, pâiâ hasab dastûr!
Gustâkkhî di muâffî mângî, apnî jân kasûr.

TRANSLATION.

A miracle of the Holy Sayyid Kabîr* of Jâlandhâr, 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.

He never took from the bázár* more food than (sufficed) for one meal, And throwed 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, Canst thou turn this fruit into a lákhl 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.

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, 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."

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 receptable used by faqirs and consists of the hard rind of the bel (cagle marmelos) fruit, the pulp within being scooped out so as to form a hollow cup.
TEXT.

"Hâl karâmat Muḥammad Safâ Sâhib ke, mahînâ hámil Marâṭhe ke kaid men rahâ, auru as'arse men na kuchh khâyd aur na pîa jîtâ rahâ, auru tavânâi men saraq na âyâ. Mazâr in ki Bastî Shekh Darvesh men wâq'îa hai.

Allâh dâ jo hove hai piûrâ,
Maullâ oh dâ kâr sâz sârâ.
Kahinde haiû Marâṭhe jad ke âià,
Dehât par dând oh ne láîâ.

5 Jeh ne dââ hadiâ hoiâ khushhâl ;
Bâkî rahe jis meu' kitâ pâmâl.
Bakî-wâle piîd se oh zâлим
Lejândâ sâ, phârke chand àdam.
Bastî Shekh se oh bad-kho

10 Do tan nûû pharke le giîâ wo.
Do shâkhs se sâhib zar-o-mâl :
Ik Miyâû Safâ fâkîr tamsâl.
Douûn ne to zar mukarârâ dîttâ ;
Rukhsat hoe, rastâ ghar dâ littâ.

15 Par eh âjîz wa bechârâ
Kâi manzil kaid rahiâ, yârâ.
Ghojûû par jo marz pie bhârî ;
Is to hoe fauj bahut ârî.
Sârdâr ne puchhiâ : "Kyâ sabab hai,

20 Ghojîûû par jo âiîâ eh ghazâb hai ?"
Umâr ne kahâ : "Mahînâ bîtâ,
Kaidi ne na khâiâ hai na pîtâ."
Oh ne eh sunke mâre dâr ke
Rukhsat kiâ in nûû suboh tarke.

25 Aswârî we apûî dîttî hamrâh,
Pahuncháïâ watan men' be-khalash râh.
TRANSLATION.

The Story of a Miracle of Muhammad Safā,* who was detained a prisoner for a whole month by the Marāthās, during which interval he neither ate nor drank and lived without showing any bodily change. His tomb is in Bastī Shekh Darvesh.

For him that is beloved of God,
God prospereth all his work.

They say that when the Marāthās came,†
They fixed a contribution on the villages.

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 Bastī Shekh (Darvesh) the scoundrels

Took away two men.
These two men were rich:
(But a third that was taken) was Miyān Safā, a poor faqīr.
The two gave up the fixed contribution
And were dismissed to their homes.

But the poor and helpless (Safā)
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

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.

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 RÁJÁ RASÁLÚ,

AS SUNG AT FIROZPUR AND GENERALLY THROUGHOUT THE CHIEF CITIES OF THE PANJÁB.

[These songs are good specimens of their kind and well exhibit the fragmentary and enigmatical way in which the Panjábíes relate in song subjects, the details of which are well known to them.]

[The first song alludes to the well-known tale of Rájá Rasálú and his wife Kokilán. 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.]

[Rájá Rasálú played with Rájá Sirkap at chaupur, the stake being the head of the loser. Rasálú won the game, and instead of taking Sirkap's head, took his infant daughter Kokilán as his future wife. With her was given a young mango tree, and whenever that tree should bear fruit Kokilán would be fit to be a wife. This is alluded to in the song. On attaining puberty Kokilán went hunting with Rasálú and caught the deer Hírá, which aroused the jealousy of Rasálú, and he cut off its ears and tail, and thus caused it to be cast out of the herd. Hírá the deer in revenge went over to Rasálú's rival Rájá Hodi and induced him to chase him, leading him to Rasálú's garden. There Hodi met Kokilán, on which an intrigue followed. Kokilán's guardians were a mainá and a parrot, and the latter apprised Rasálú of what was going on. Rasálú finding out what had happened from the state of Kokilán'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 Panjáb.]

[The enigma of the second song is not so easily solved. It evidently relates to some amour of Rájá Rasálú 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 Rájá Rasálú 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."
"Amb sukhu sukhe dali, tarsega tera te sada ji, Rajaji? Amb pakke, rase chhu pie, chaupnewala rasiadur! Bharjoban di kharau hokal shahr bazar! Jinhau de palle mal hai, we Rajia; an chukave sada bhao, Rajaji!"

5 Rajai te Ranji jid pie: "Asan jangal janai shikar, Rajaji." Pahilai tir mari Raji ne, we Rajia: Hire hiran nu nu ladhi suli, Rajaji.
"Ranau da mari mirg, ni Ranie, mardau nu khana param, ni Ranie."

Hirni maran bolian: "We Hiri; aia kan te puchhal waalha, Hiri Rajaji!"
"Sadie tne sau hirnian, we Rajia; Hira ohnau da Sardar, Rajaji."

10 Jandai taau jandai Hira bolda: "Mainau tahu Hira hiran tad akhin, we Rajia, tere mahilau nuu lawang chor, Rajaji!"

"Mahilau heeth phirandiyan, we Rajia, chor phire ke sadeh, Rajaji?"
"Choran maile kapre, ni Ranie, sadhanu di chiitiposhak, Raniu."
"Andar andar pauriyan, we Rajia, pair dhare dhar a, Rajaji."

15 "Dhaular tera kich da, ni Ranie; thuk tut ja, Raniu."
"Dhaular tera kach* da, we Rajia; tu ghore sana charh a, Rajaji."
"Pahili puri charhdha, ni Ranie: meru ghora gia sarkar, Raniu."

* For kanch.
"Kanāū dī wechāū wāliāū, we Rājiā, terā ghorā láṅgā chhuḍā, Rājājī."
"Wāliāū ojak chāliāū diāū, nī Rānīē: merā ghojā tāū ḍeṛīh hāzār, Rānījī."

"Maināū tāū totā lār pie, we Rājiā: maināū ne khoāū paṭītāṅ, we Rājiā: totā ne chananhār, Rājājī."
20 "Kuṭ kuṭ pāwāū chūrīāū, we totiāū: teri nimak harāmī dī zāt, totājī."
Totā ne jā pukāriāū; "We Rājiā, tere mahilāū nūn lage chor, Rājājī."
"Āṭh tote, nauṅ shārakāṅ, totiāū merā; bārī bārī vīch bāithā mor: ehniāū pahriāū bāithiāū; kīs nīdh mahilāū nūn lage chor?"
"Rājā tāū ḍoḍī chāṭh piā, Rājīā, ān lathe bāghāū hēṭh, Rājājī."

"Kin merā khūā geṛiā, nī Rānīē? Mere khūē dī gīlṛī nisār, Rānījī!"
25 "Teh marandī geṛiā, we Rājiā: tere khūē dī gīlṛī nisār, Rājājī!"
"Kin merī chaupī ambalī, nī Rānīē? Sajre pe chaupāk, Rānījī!"
"Mūnā dhoiā āndā, we Rājiā, khīrī painī chaupāk, we Rājiā!"
"Kaun merī chaukī nābīāū, nī Rānīē? Dūr gīā chhankar, Rānījī!"
"Tāū maran dī maiāū nāṭī ānī, we Rājīā: dūr gīā chhankār, Rājajī!"
30 "Kaun mere palang leṭīāū, nī Rānīē? Merī palang dī ḍhīlī niwār, Rānījī!"
"Sūl marandī leṭī ānī, we Rājīā; tere palang dī ḍhīlī niwār, Rājajī!"

"Bhawar kalī daliāū, we Rājiā, ḍharthar kyūū kāmpe?
Velāī charē pājāīāū, hun mautōn kyūū ḍare, we Rājīā ?"
“Baithaii dinda gälläi, hun we Râjia : sänûû, khalâû nûn tânê na de, Râjâjî.”

35 Jinhâû da sänûû mînâ, we Râjâ, sâdâ maran unhân de näl, Râjâjî.”
Andar wârke pîchhdi ; “We Râjia, terî bahin lagân ke dhî, Râjâjî?”

Kaḍhke giḍe rakṣî, nî Rânîe, tainûn bhnûke dewâû kabâb, Rânîjî.
Jîwandîû shâhû mâniûû, nî Rânîe, hun moîûû da khâdâ hai mäs, Rânîjî !”

40 “Ak di na khâiye kakri, we Râjia; sap da na khâiye mäs, Râjâjî.
Chhâ parâî pîtiû, we Râjîi, pânî wargâ sawâd, Râjâjî.
Ag parâî sîkiûû, we Râjîi, udh udh painû khâk, Râjâjî.
Put bagânâ chumiû, we Râjîi, làlí bhariû gât, Râjâjî.
Nâr bagânî sevîûû, we Râjîi, kadhî na hundî apnî, Râjâjî.

Khanḍâ, ghoṛâ, istri, we Râjîa; tînoû jât kuṭjât.
Khanḍa wâde sir khasam dâ; ghoṛa de pîr vich hâr:
istri jithe wekûî war sohnâ, uthe rahiûî din te rât.
Makhî, machhî, istri, : tînoû jât kuṭjât.
Jithe wekhan hoṭ wage, uthe rahinde din te rât.”

II.

Râg Râjâ va Mâlan hâ.

“Kin kiû di wêrî, Râjâ, phulâû keorâ ?”
“Rânî di wêrî, Râjâ, nîbûa : Mâlan di wêrî phulâû keorâ.”
“Kaun to chaupe nîbûa? Kaun haṇḍâve phulâû keorâ ?”
“Rânî to chaupe nîbûa : Mâlan haṇḍâve phulâû keorâ.”

5 “Thânda tâû pânî garm karâiâ ; âo, Râjâ, tusûû nahâ lo.
Nahâve tâû nahâve sâdî Rânî.”
“Râjâ nahâve ghar Mâlan de.” “Tâtî rasoî thândi hoî ;
âo, Râjâ, tusûû jiwan lo.”
“Jîvîû ghar di Rânî, maiû jiwaû ghar Mâlan de.”
"Uncle māre palang vichhāā: rattā palang, saled nihālī; āo, Rājā, tusiū let lo."
"Letīū ghar dī Rānī: maiū letāū ghar Mālan de."

10 Adhī tāū rātī miūh barsāiā. "Mālan dī jhugi, Rabbā, dhēh pie!
Dhe tāū dhe terī māri Mālan dī!" "Mālan dī jhugi, Rabbā, sukāh dieū!
Adhī tāū rātī miūh barsāiā. "Mālan dī jhugi, Rabbā, chū pie!"

Age Rājā, pichhe Mālan: Rājā āiā ghar apne. "Uṭhīe, nī Rānī, būhā khole.
Bhijjā tāū Rājā tere dar khaṇā: uṭhīe ni hainīsarī Rānī: āveū pairān dī sardi mere sir charhe."

15 "Uṭhīe nī golīe, būhā khole: Rājā āiā ghar apne.
Korā gharā, thanḍā pānī: uṭhō, Rājā, tusiū nahā lo.
Bāi to roṭī, amb āchārī: uṭhō, Rājā, tusiū khā lo.
Ṭutṭī manjī, vān purānā: āo, Rājā, tusiū dhe raho.
Sāda tāū mārīe, Rājā, machhar: kuchhar dā bālak ronāū!"

**TRANSLATION.**

**I.**

*A Song about Rājā Rasālā.*

(Sang Rānī Kokilāū): "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 bāzār! 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, Hîrâ, 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 Kokilââ to Râjâ Hodi): "Wandering under the palace, Râjâ, art a thief or a holy man, Râjâ?"
(Said Râjâ Hodi): "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: "Râjâ, a thief hath come into thy palace, Râjâ."

"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?"

"Râjâ Hodi hath come, Râjâ, and hath pitched (his tent) in thy garden, Râjâ."

(Said Râjâ Rasâlû to Rânî Kokilâû): "Who hath used (the bucket of) my well, Rânî? The brim of my well is wet, Rânî!"

25 "I was dying of thirst, Râjâ: and thus the brim of thy well is wet, Râjâ!"

"Who hath eaten my mangoes, Rânî? The rinds are fresh, Rânî!"

"The gardener's wife brought them, Râjâ, and so the rinds are fresh, Râjâ!"

"Who hath bathed on my stool, Rânî? The splashing hath spread afar, Rânî!"

"I was hot and bathed, Râjâ, and the splashing spread afar, Râjâ!"

30 "Who hath lain on my bed, Rânî? the cords of my bed are loosened, Rânî!"

"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 Hodi): "Hiding behind the screen, Râjâ, why art trembling? Thou hast eaten of another's fruit, why dost thou now fear death, Râjâ?"

(Said Rânî Kokilâû 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 Rājā Sirkap’s daughter, and Rājā Rasālū’s wife: I won thee for a wager, Ṛanī: thou art not sister nor daughter to me, Ṛanī.
I will take out his heart, Ṛanī, and cook and give it to thee, Ṛanī.
Whom thou didst enjoy as a husband, Ṛanī, thou shalt eat of his flesh dead, Ṛanī!"
(Said Ṛanī Kokilán to Rājā Rasālū): "Eat not the fruit of the āk,* Rājā: eat not the flesh of snakes, Rājā.
Drink not another’s milk, Rājā, or it will taste like water, Rājā.
Warm thyself not at another’s fire, Rājā, or the ashes will fly up at thee, Rājā.
Kiss not another’s son, Rājā, or his spittle will stick to thee, Rājā.
Follow another’s wife, Rājā, and she will never be thine, Rājā.

45 Sword, horse and woman, Rājā; 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 Rājā and the Gardener’s Wife.

"In whose house does the keorā† bloom, Rājā?"
"In the Ṛanī’s house is the lime, Rājā: in the house of the Gardener’s wife is the keorā.”
"Who sucks the lime? Who hath the flowers of the keorā?"
"The Ṛanī sucks the lime: the Gardener’s wife hath flowers of the keorā.”

* Asclepias gigantea: a poisonous plant. These are well known rhapsodical lines put in for the occasion.
† The sweet scented Pandanus odoratissimus.
(Said the Râñî): "The cold water hath been warmed: come, Râjâ, and bathe in it. Thy Râñî doth bathe."

"The Râjâ will bathe in the house of the Gardener's wife." "The boiling-hot food hath cooled: come, Râjâ, and eat it."

"Do thou eat it, Râñî: 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, Râjâ, and lie on it."

"Lie thou on it, Râñî: I will lie at the house of the Gardener's wife."

10 At midnight the rain fell. (Prayed the Râñî): "O God, let fall the hut of the Gardener's wife! May thy hut fall, thou Gardener's wife!" (Prayed the Râjâ): "O God, preserve the hut of the Gardener's wife!"

At midnight the rain fell. (Prayed the Râñî): "O God: may the hut leak that belongs to the Gardener's wife!"

First the Râjâ, and next the Gardener's wife, came to the Râjâ's house. (Said the Râjâ): "Up, Râñî, and open the door.

The Râjâ stands wetted at thy door: up, cruel Râñî, the cold is spreading from my feet to my head."

(Said the Râñî): "Up, my maid, and open the door: the Râjâ hath come home.

There is a fresh pitcher and cold water: up, Râjâ, and bathe.

There is stale bread and pickled mango: up, Râjâ, and eat.

There is a rickety bed, and old rope cords: come, Râjâ, and lie on it.

There are mosquitoes in my house, Râjâ: and a crying child in my lap!"

* All this is sarcastic, levelled at the Râjâ for deserting her for the Gardener's wife.
No. XLIX.

THE LEGEND OF RÂNÎ KOKILÂN.

AS TOLD BY A BARD FROM THE HOSHIÁRPUR 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 Hodi here calls himself the son of Râjâ Haťî of Badnâ. In Vol. I., p. 5½, he calls himself the son of Râjâ Aṭkî Mall of Aṭak. There are two districts of the Panjâb which specially claim to be the scene of Râjâ Rasâlû’s exploits—Rawalpindi and Siâlkot—and the story of Kokilân and Hodi is usually placed in the former. Everything, 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 Chhaťîs, a tribe of the Gujrânwâlî 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 Hodi is involved in the greatest obscurity, but it seems pretty certain that his home should be referred to the Rawâlpinîdi and Peshâwar districts.]

TEXT.

Jis din Kokîlā jamî aur na jamâ ko!

Bich ďarpan de mukh vekhe behre vich khařo.

Râní Kokilân.

"Gahne āp de lâh le, maiû nâ pile dho.
Asîjoban bechnâ, jo koî gâhak ho!"

Râjâ Rasâlû.

5 "Je taini joban bechnâ, pakhi ghat bajâr:
Munh di banâi kothrî lâvîn jâke bajâr.
Thoâ kajlâ pâke nainî kare bapâr.
Kanân di kar le takrî, julfon di bat le dor.
Jhukdî pâlîi tol de, tere gâhak lakh kaîor!"
Ráni Kokilán.

10 "Je tān chalā shikār nūn, le chal mainānā nāl.
Nīle ghore tān charhū, mainānā tule lie charhā.
Aho, dekh, chugde mirgre sang parbat di oṭ!
Utarkē ghoroū chot kar, dekhū terē chot.
Pūchh khāndrū baḍh le, honṭh na charhā nāl.
15 Tere māre mirgale chhalān karan chāh chār:
Sāde māre mirgale khaṛe bāhe de bār!"

Hār saughār làke bah gai; mirg pātī bahndā ā.
Hār Rānī ne kholke dītā mirg de gal pā.
Rājā Rasālū saddā.

Rājā Rasālū.

"Hīre, mere kol āvīn jā.
20 Jāh maiū de dān chugan nūn, khūā deān liwā."

Baḍhe kan pūchh, te buchhā dītā banā!

Hīrā Mirg.

"Mīrg maiū kālī dhār dā, charhke āā utār.
Tere khū dā maiū pānī na pī líā, nā jāh nā chariā ghāh.
Andosī de baḍhe kan pūchh, te jīmme na kaḍhā gunāh.
25 Hīrā nām mirgālā tān kahūn, tere māhileṇū pā deveū dhār."

Uthōṇ mirg tān tur pīā; āā mirgāṇū de pās.

Mīrgāṇ.

"Kithe baḍāe kan pūchh? Tāiū lāi mirgoṇ ēnu lāj!
Jehṛī chaukiōṇ pūlī nikāli, ralāne dā kī sawād?
"

Āgo Hīrā boldā:

Hīrā Mirg.

"Suno merā jābāb,
30 Bāgh Rāje Hoḍī dā chalke kariye birān."

Bich bāgh de ānke mirgāṇū de āre lathe ān.
"Râjâ, tere bâgh men paî mirgâû dî dhâr: Aisâ tufâû mirgalû kîtâ bâgh birân. 
Marwâ, chambâ khâ liâ, toûre amû, anûr.
35 Aisâ tufâû mirgalû âîâ dâr de nâl: 
Peûde ûkar kahar de mûre sitiâ zamîn de nûl. 
Akhîû chalke dekh le; kîtâ bâgh birân."

**Hîrâ Mîrg.**

"Tûn Râjâ Thànthor dâ, khanûdû terû pargâs! 
Sone bargî Rânî Kokilân tainûû oh de pûveû dûs."

**Râjâ Hoûl.**

40 "Jhûûte kaul karendiû, kanû baiûthû gaûwû! 
Buûhe dî na jaye gâu khaûû! chor birthû já!"

**Hîrâ Mîrg.**

"Às pujâdiûn heriûn, mainû mirg na mûrà já! 
Uûthke ghoûrû chheû le, tur pûr mere nûl."

**Râjâ Hoûl.**

"Parbat basdiû totiû, basdû kûûl dûr, 
45 Kithe dâ janambhoûn hai? Kehû shahr grâûw? 
Kis Râjâ dâ tûn hai janwar? Kî hai terû nân? 
Kaun dêndû khân pûwan nûn? Kaun hai parbasgûr?* 
Àsî piûse jâl de; sâmûn bharke pilû de çol. 
Dûroû âge chalke, sunke terû sû!"

**Totû.**

50 "Parbat totû mainû basûûn, basdû kûûl dûr, 
Gorakh tibbe janamiûn, oh bhûûf thâuûn. 
Sàûhib dêndû khân pûwan nûn; Oh hai parbasgûr!* 
Sûrûp Rûjû dî betûû chhaûûf dûhaulûû chûûr. 
Bhalû chaheûn tattû nûûn morûye, tainûû karegû khûûr.
55 Hath banhke kahindû, mainû ne sacht deûûn sunû!"

* For parwardûgûr.
"Mahileñ tale phirandiā, sādh phire ke chor?
Ki tain ne gaṅwā le māṁsāñ? Ki gaṅwāe Īhōr?"

Rājā Hodi.
"Nā gaṅwā le māṁsāñ, asī nā gaṅwā le Īhōr.
Lāndā buchā mirgalā tere mahile bar gae chor.
Nahīñ to chor phaṛā de, nahīñ phaṛā de paīṛ.
Chorān de maile kapṛe; santān dī pat aur.
Lākh ṭake de ādmi tain banā īte chor!
Asī piāse jāl de, sānūn bharke pilā de ēol."

Rānī Kokilān.
"Pānī pī lie, sidhār :—nā anchhīn dekh, na bhul!
Jis rasiā dǐ nār hūn, oh de pānān dā nahīn mul!"

Rājā Hodi.
"Pānān dā mul chhah āke, orāk ānē āhār:
Ghar chalke vekh le mere, chaudāḥ satī panihār!"

Rānī Kokilān.
"Merī bargā sohāni jangal hirnī hōg!"

Rājā Hodi.
"Hirnī dā kī sulāhunā, jhār paṭaindi jā?
Je bas pe jā herniān, jān ujān jā!
Khal terī kaṭhange herī, lainge heth bichhā!"

Rānī Kokilān.
"Kehrā terā parganā? Kehrā shahr grāūn?
Kis Rājā dā beṭrā? Ki hai terā nāūn?"

Rājā Hodi.
"Badnā Nagari parganā, oho shahr grāūn.
Hatīā Rājā dā beṭrā, Hodi merā nāūn."

Rānī Kokilān.
"Mahileñ sāde ā jā, terī aisi levenge sār.
Ghoṛā bāndh nāl amb de, sohane bāghoun de nāl."
THE LEGEND OF RÂNÎ KOKILÂN.

Râjâ Hoḍî.

"Nârâî bharîâû gandalâû bih diâû, khâûn sambhâl sambhâl.
Mahilen sâde â já, âsî levenge sâr."

Rânî Kokilân.

80 "Sâman barse meghlâ, barse jhîmbar lâ.
Rukh dûbe san kombalî, hâthî mal mal nhâ.
Gharâ dûbâ san chapnî, chiîf tîhâî já!
Baniâ âsî maṭ kuṭiâ, kapre li té lâ.
Eh pahelî bujh le, mere chhej par â!"

Râjâ Hoḍî.

85 "Eh pahelî 'ôs' di: hor navîn koî pâ!"

Rânî Kokilân.

"Jamî thî saṭh gaj: bharjoban gaj char!
Bûp beṭe ram li karke iko nár!"

Râjâ Hoḍî.

"Eh pahelî 'chhâûû' di: hor navîn koî pâ!
Je tere bîch hai dharam, chhejî apnî charhâ."

Rânî Kokilân

90 "Ambar bel, agâs phal; jo seve so khâ!
Mâû kuârî, pitâ dhî put biyâhwan já!
Eh pahelî bujh le, tân tainûn chhejî charhâ."

Râjâ Hoḍî.

"Main te navûn bujhî jândî!"

Rânî Kokilân.

"Tû meri chhejî â!"

"Chûrî kûtâû phut khâûd di, bahke dastî khâ.
95 Mûû mainâ mar jân de, tere biyâh karâ dùûn char.
Mainâ dâ ki mûûnâ? Oh de bich sarîr jind nâ!
Mûûn tere bargiâû, kharî karke bich madûn!"

Mahiloûn se totâ ur gîâ, urâ pankh sambhâl.
"Mainūn Dhart najar na āwandī, pahunchā tere pās,
Mahile tere dhār lag gāī, tainūn sujhae shikār!
Ākhī chalke dekh le, tere mandir kite khwār!"

Rājā Rasālā.

"Āṭh khāū, nau bārīān, bārī bārī mor:
Itnē pāhrā hundīān, Totā; mahile kidā lāge chor?"

Totā.

"Ik jo ā gā Ānjā, mār karainā mār,
Terā dhuniā tāmak pāriā, tukre kite chār.
Ik kāmand siṭiā Rānī Kokilān, mahile līā charhā.
Ohneṅ kheḍe bājī sār dī, badhī bhār uṭhā."

Rājā Rasālā.

"Kis ne khāū gerīā? Kaun phirā bich bār?
Kis ne pāri dāntan? Kis ne siṭī khungār?
Kis ne khāḍī ambalī?
Phūṭak siṭā būhe bār!
Kis ne chhejā māniān? Dhīlī pāri niwār!"

Age Kokilān boldī:

Rānī Kokilān.

"Sun le merā jabāb.
Main āpe khāū gerīā: totā shāmī phirā bich bār;
Main āpe pārī dāntan, āpe siṭī khungār:
Bhūkī ne khāḍī ambalī, phūṭak būhe bār:
Mainūn unandī ne chhejān māniān, dhīlī pārī niwār.
Sikar do-pāhrā ā gāī, ā gāī totān dī ār.
Mainān totā laṅ mare, mainī hī chhuḍāwanhār.
Tote ne paṭānī mēṇḍhiān, mainān torā hār.

Bharte jinhān de mar gae, bure unhān de hāl:
Mainūn kallī nun,chhaḍā gāī, mere kine na pāī sār."

Rānī jādūkhori Rājā liā bharmā:
Hoḍī Rājā lakū ditiā, ditiā sañ bich pā.
Rājā thāndā kar līā, chhejī līā bahā.

Khānā kāṭṭhā khānde, dārā liā pīā.
Tote ne Hoḍī kaḍhā, ijāt chhoḍī nā.
Totā.

“Ghar āiā na mariye, lage sagā bharā.”

Rājā Rasālū te Hodi tuṛ pie, gae bich ujār; Lagā tir ghazab dā Rājā Hodi sitīā már.

Mās oh dā kaḍh liā, Rānī Kokilān khāndī āp: Mās yārān de khāndī, khāke pūchhe suwād.

Khandā, ghoriā, istrī; tīnoū be-īmān.
Khandā na rakhīye mānjke, mūrke pawe kapāl.
Ghorā mahelā na pā liye, oh madān bich dindā hār.

Ran na kariye lāḍā, jad kad kahe khwār.
Mās yārān de khāḍiān, khāke puchhan suwād!
Chhaṭṭā Qādir Yār eh banāiā, āp pā Bhagwān!

TRANSLATION.

On the day that Kokilān was born may no one else be born.*

She stood in her courtyard looking at her face in a mirror.

Rānī Kokilān.|†

“Take back thy jewels, I have not let them soil.|†
I will sell my youth to the first purchaser!”§

Rājā Rasālū.

5 “If thou wouldst sell thy youth take a hut in the bāzār:
Thy beautiful face will get thee a place in the bāzār.
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!”

Rānī Kokilān||.

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 Rājā Rasālū.
‡ i.e., hardly worn them.
§ Because Rasālū neglected her.
|| Scene changes: to Rājā Rasālū.
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 striketh runneth forward four paces:
The deer that I striketh stand at my door!

Putting on her necklace she sat down and the lord of the deer came up to her.
Râni (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 Hođī 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 pommegranates.

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 ThanÞhor§ and thy sword is bright!
I will bring thee to Râñî Kokilân, (bright) as gold."

Râjâ Hođī.

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 (chaukd) made temporarily sacred for the purpose.
† To Râjâ Hođī.
‡ The sweet-scented artemisia elegans.
§ See below, line 74.
Hira, the Deer.

"The huntsman cometh full of hope, but I, the deer, am not to be caught!
Up and spur on thy horse and come with me."

Rájá Hodí.*

"O parrot of the mountains, that dwellest on the dark hills,
Where was thy birth-place? Where thy city and home?
What Rájá's parrot art thou? What is thy name?
Who giveth thee to eat and drink? Who is thy protector?
I thirst for water; give me a bucket to drink from.
I am come from afar, hearing thy praises!"

Parrot.

"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 Rájá Sirkap is left in this palace.
If thou wishest thy good, turn thy horse home, or (Rájá Rasálâ) will bring thee to trouble.

With joined hands I say it, and I tell thee truth!"

Ríni Kokilán.‡

"O wanderer beneath the palace, art a true man or a thief?
Hast thou lost men? or hast thou lost cattle?"

Rájá Hodí.

"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 Rájá Rasálâ's parrot: he has now reached Kokilán's palace.
‡ From the palace, seeing Rájá Hodí below.
Rânî Kokilân.

"Drink thy water and be off: nor look with thy eyes (at me) nor forget thyself!

Whose wife I am, his very shoes are beyond thy value!"

Râjâ Hoḍî.

"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!"

Rânî Kokilân.

"There may be a doe as beautiful as I in the forest!"

Râjâ Hoḍî.

"Why praise the doe that jumps about the bushes?
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!"

Rânî Kokilân.

"Where is thy country? Where thy city and home?
What Râjâ's son art thou? What is thy name?"

Râjâ Hoḍî.

"Badnâ City is my home, that is my city and home.
I am Râjâ Haṭiâ's son, and Hoḍî is my name."

Rânî Kokilân.

"Come to my palace, that I may hear about thee.
Tie thy horse to the mango tree in the beautiful garden."

Râjâ Hoḍî.

"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.
"The August 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!"

85 "This riddle means 'dew': give me a newer one!"

"At birth she was of sixty yards: at full age of four yards!
Father and son both enjoyed the same wife!"

"This riddle means 'shade': give me a newer one!
And if thou art honest, admit me to thy couch."

"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."

"I cannot solve it!"

"(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 Râjâ Rasâlû 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.*

Let the dead mainá go, I will give the four to wife.
What use is there in kicking the mainá? 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.

Robbers are in thy palace and thou art a hunting!
Come and see with thine own eyes, they are ruining thy palace!"

Rájá Rasálú.

"Eight wells, nine windows, and a peacock at each window:
So many guards, Parrot; how can thieves have entered the palace?"

Parrot.

"A mighty Rájpút warrior came
And broke thy (challenge) drums‡ and made them into four pieces.
Ráni Kokilán threw down a rope and brought him up into the palace.
They played at chaupur together."

Rájá Rasálú.§

"Who threw down my well-bucket? Who came in at my door?
Who used a tooth-brush here? Who spat about the place?

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* Ráni Kokilán says this to the parrot. For explanation: see Vol. I. p. 54ff.
† To Rájá Rasálú who is out hunting. ‡ See Vol. I. p. 44.
§ He has now reached home and is questioning Kokilán.
110 Who ate these mangoes? The stones are thrown down by the door!
Who lay on my bed? The strings are loose!"

Then said Kokiláñ:

_Rânî Kokiláñ._

"Hear my answer.
I threw down the well-bucket: the parrot and _mainá_ wandered in at the door.
I used a tooth-brush, and spat about the place:
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 _mainá_ fought together and I simply separated them.
The parrot dishevelled my locks and the _mainá_ broke my necklace.

115 Whose husbands are dead are in sad case:
Thou didst leave me alone and no news came to me."

The bewitching Râûf deceived Râjá (Rasâlû),
And put Râjá Hoðî into a mat and set him up in a corner.
She cooled down Râjá (Rasâlû’s rage) and sat him on her couch.

120 Whose husbands are dead are in sad case:
They ate together and drank wine.
(But) the parrot discovered Hoðî, and (destroyed his honour).

_Parrot._

"Slay not thy guest, he is as thy own brother."

So Râjá Rasâlû and (Râjá) Hoðî went into the wilds,
And there wounded by an arrow Râjá Hoðî was slain.

* To Râjá Rasâlû.

† Allusion to the custom of granting sanctuary to any person who has eaten of the householder’s food.
130 (Râjâ Rasâlâ) 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.
† Phasialus 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 MERßÅ,

AS TOLD BY A BARD FROM THE KAPURTHALÅ STATE.

[The following is the bardic version of a startling incident at the Court of the Emperor Shâhjahân, which once created an immense sensation.]

[In A.D. 1638 the celebrated Râthor Râjâ Gaj of Mârwâr or Jodhpûr 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 Mârwâr to exclude him from the succession even during the lifetime of his father by the ceremony of deswâtå or banishment. Tod, in his Râjâsthân, 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 Râjpût chief to the Mughal Court at Âgrâ, where he was taken into favor, granted Nâgaur in Bîkânîr, a Râthor feof,—but never apparently Merßå 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 Shâhjahân. The Mir Bakhshî (Controller of Military Accounts) Sayyid Salâbat Khân 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 Dîwān-i-khâs, (Hall of Private Audience) at Âgrâ, where the irritated Râjpût stabbed Salâbat Khân 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 Jumâdî'l-awwal 1054 A.H. or 25th July 1644 A.D.]

[Tod states that the feof of Nâgaur was nevertheless continued by Shâhjahân to Râî Singh, Amar Singh's son, after whom it devolved successively on Hâthî Singh, Anû Singh and Indar Singh, which last was dispossessed by the then head of the Râthors, and Nâgaur once again annexed to the Jodhpûr State. The descendant of Amar Singh, the head of the Râthors by right of birth, after this became and is still but a petty shâkur or baron of the Mârwâr feudal system.]
Rājā Amar Singh sākna Garh Mērtā 'ilāqa Bīkāner.

Shāhjahān Bādshāh se aṅkāroṅ ne chughali khāi, ke 'Rājā Amar Singh muddat se āp ke salām ko nahiān āyā, jis par Shāhjahān ne hukm diyā, ke 'sāt lākh ke dastak jāve.' Rājā Amar Singh Shāhjahān Bādshāh ke salām ke wāste chalā. Rānī ne kahā, ke 'Rājā mat jāo?' Is par Rājā Amar Singh Rānī par ghussa hūā.

Bharkā Rājā Amar Singh mānge hathiār:

"Rānī, merā tarkash lā de zarrī dā, genḍā dī ḍhār."

Uthi jo Rānī Hādīā, phar lindi bāg:

"Kaan wakt Darbār dā? Gāi adhā rāt!"

5 Shīsh bharūṅ sharāb de, piālā merā hāth. Bhar bhar piālā piāwandī, karti mushtāk. 

Piā le, Rājā Amar Singh, nā hove udās. 

Rang mahiloṅ sej bichhāwandī; kar le do bāt. 

Piā de māṅ chhiṭṭī bhej dūn, aven nau lākh:

10 Gal kā hār jo bech dūn, kat jān chhah mās. 

Āj baso rang mahil meṅ, Bādshāh ko milna parbhāt." Ghussā hoke Rānī ne ik araz sunāṅi:

"Mar jā merī mātā, jinheṅ Hādī jāi! 
Mar jāṅ tāṅ aur chachīāṅ, jinheṅ god khilāi! 

15 Mar jāṅ nāṅ Brahmanāṅ, jine ne karī sagāṅ! 
Māṅ beṅī Rajpūt di chākār gal lāṅ! 
Chākār ho te naukāṅāṅ le pallā pāṅi! 
Beṅā rah ēṅ bich meṅ, nā pār langhāṅi. 
Hāṅke dōlā phir do bābāl ghar tāṅī:

20 Ab di jāwan phir piṭā de, dewāṅ Rām duhāṅ! 
Adh-purush Rāṭhore de nā koṅ kare sagāṅ! 
Pāṅāṅ jihā rang thā, phir gaṅ zardaṅāṅ. 
Kṣā tuṅhe dukhraṅ māl dāṅ? Kṣā zahmat āṅ? 
Barjūṅ, Rājā Amar Singh, milnāṅ nā jāe:

25 Āge zulmī Bādshāh degā marwāṅe: 
Paṅrī bēṅ, hāthoṅ thokrī, gal taulk pahināṅe!" 
Barjā Rājā nā rāhā, ghorī chalāṅ. 
Khushī ho Rājā Amar Singh chalā Darbāre: 
Moharāṅ lāṅ pesh kar le pānār aur chāre;
Háźir leke râkhián Shâhjahan Darbâre.
Dekhkâr Shâhjahan Bâdshâh bhartâ hankâre:
Kahâ Salâbat Kháu nûn: “Káṃ karo hamâre.
Âge âunâ ná do, Râjpût râkho aṭkâre.”
Salâbat Kháu un Bakhshì dîdâ târe:
35 “Adab mânke kharâ raho, Râjpût bichâre!
Terî bát âdî Darbâr men, mâîn kharâ sidhâre.”
“Merî tû kyâ bát saînârâ dâ? Kartâr saînârâ!”
Amar Singh digâîâ, nâ dige, jaisâ parbat bhârî.
“Hâṭke kharâ, gaînârîâr! Kyâ kare gaînârî?”
40 ‘Gaînâr’ kahe se khijtâ bhartâ hankâre:
“Âj kahâ gaînârîâr, kal degâ gârî!
Parsoû uñû bûnh pakaɾke kadh de Kachahri bârî!”
Jabbal kâdhi misîf nikalî do dhârî:
Mâre Salâbat Kháu dî jâ khîlî pârî:
45 Lagî mard de hâth dî ná râhî wo dhârî.
“Eh le apne sât lâkh, Salâbat piârê!
Kânte dharke jânch le, hor ghâṭ hamâre!”
Khâɾe pukârên umre Bầdshâh de piârê:
“Bhalâ kûa, re Amar Singh, Salâbat mârê!
50 Bhale bure dâ chughal thâ, tain âj guzârê!
Dêrâ pakaɾe, Râjpût, mere mît piârê;
Mansab likhiâ suber nûn pakkâ sât hazârê!”
Charh bolâ Shâhjahân Bầdshâh: “Sun, umro, mere:
Khûnî jâne na pâve, mîro tum ghere.
55 Sab meûn sher kahâute, tum mard badhêre!
Hindû mår Salâbat Kháu nûn jâ legâ dêre.”
Râo dî ujar tâke na âiâ, ho gîa parere.
Dûr jâ bolâ: “Dillê de Bầdshâh, ab darwâjâ kyûn bhere?
Kaul deke Rabb de â dhokâ nere.”
60 Arjun, duhe Bûrâ, sâtî shamshere;
Tan là de Amar Singh dî, tan gâî udhoɾe:
Paɾdôn Râjâ Amar Singh lie jaunûhar phere.
Sât amîroû nûn márke Râjâ surgâhârî.
O,ak Amar Singh de larde kahârâû:
65 Ikki amîrâû nûn márke, jûjhe chhah kahârâû.
Râjâ dâ Brahman Râî Gokal Dâs:
Gokal ne sūṭī misrī, chokhī Gujrātā:
Mūrī Malāko jo ānke jā kāṭā mās:
Chandān rukh kaṭke talwāroṇ ghāīāā.

Rājā dā nimak halāl kar Brahman Baikūṇṭh nūn dhāīāā.
Kishan Dās Masalchī ran pherā changā:
Mīr Khān de ṭan nūn lā ḍā kuwāt kar jhanḍāā.
Dūje māriā Hasat Khān dīl kar lāā changāā.
Umre yūṅ liṭe Darbār mēn, jūṅ pāṛe Malangāā.

Phuāre* ghāū yūṅ pāṛe bhakābhak, jūṅ bahe Gangāā.
Khā lī bhajīā bhāṅg, yār, jūṅ chāṛhe taṛangāā:
Pachē amīrān nūn mārke nāt dā ban chālā sarangāā.

Laṛkā pūcchhe Rām Singhā: "Sun, Kishan Dās,
Tum gae Darbār mēn chāchā dē nāl.

Mere kyā chāchā se namre? Kyā milā inām?"
"Kyā kahūū, mere Kaunwarī? Nā pūcchhe bāt!
Rājā Amar Singh nūn us ne kahā ‘gaṅwār’!
Loth pāṛī, Kaunwarī, Kachahri pās.
Ṭhokar māreṅ Mughal, yār, gal kāṭeṅ mās!"

Sun sun bātāī Rām Singh ho gā āudāā.
"Merī dhari rahin do pālkī, ghar jāo, kahār:
Apne mahalōṅ so raḥo, jis se piārī nār.
Mere dhore woh rahe bāṅḍhe talwār."
Ghoṛे kāzā kar dīe kīlet dē bār.

Darwāze toṛē kīle dē kuhāre nāl.
Kīle dē andar jā bāṛā pāṅ saunar jāwāṅ.
Misrī bājī kīle mēṅ pāṛe jhanḍāā;
Saudā tole sarohīōṅ nar kare bampār.
Kesrāṅī jāmā ho gāi, jīhā khenḍāā gūlāā.

Pāṅ saunar mēṅ se laṛkā Rām Singh lāiā dō saur sāṭh.

Kahe Rāṇī Hāḍiāā: "Merī bāndī, daur;
Mahilōṅ sej bichhā de, thori post ghol.
Āge Rājā Amar Singh a gae Rāṭhor!"
Unche chaṛhke dekhdī bāndī nādānāā.

* For _fawārē_, a jet, spring of water.  † For _qilā_.

AMAR SINGH OF GAṀH MERTĀ.  245
100 “Rānī, nā Ḍomān ḍi jorāṅu, nā lāl rabāb!
Khāli tarkash bājāṅ, dal gehāṅ dḥāl!”

Jad bāndī ne Rānī se kihā, ke “Sab chīzāṅu dikhlāṅ dīṅdī
haṅī, magar Rājā nahīṅi dikhdā.” Rānī ne eh bāt sunke apne
maṅ men ghnussa karke kihā, ke “Merā Rājā barā bahādūr
hai.” Jad sabh mardmāṅ mahīl men ākar jamā hoe, tāṅ Rānī
e puchhiṅā, ke, “Hamārā Rājā kahāṅ rihā?” Tāṅ sipāhīṅāi ne
jawāṅ diṅā, ke “Rājā tāṅ Surg sidhārē!” Itnī sunke Rānī zār
zār rōne lāṅ, aur tamāṁ mahīl men shor ghl hoiṅā. Rānī ne
bāndī se kihā, ke “solāṅ singār merā utār lo, sāṅ khushī Rājā
de nāl gaṅ!” Rānī ne solāṅ singār battīs abran, sabh utār ḍa
aur kihā ke “śīṅ katāṅā lāṅ, maṅī kháltar mar jāṅū.” Rājā merā
mar āṅī, Pāṇdshāṅ mainūṅ pakarke dīṅ se be-dīṅ kareṅā, aur
chakkī piswākār dāṅā dikwā degā. Us biptā se bihtar hai, ke āp
hi mar jāṅū.” Itnī kahkar Rānī ne apne hāṅth se gale meṅ
talwār māṅī aur foran mar gaṅ. Jad Bāṅdshāṅ ne eh hāl sunā,
nihāyang afsos kā, aur jo kuchh ke jāṅgā Rājā Amar Singh ḍi thī,
us ḍi faṅu nūṅ bakhshāṅ di.

TRANSLATION.

The Song of Rājā Amar Singh of Gaṅh Mērtā in Bīkāner.

His courtiers told tales to Shāhjahāṅ, the Emperor, saying that
Amar Singh had not been to pay his respects for a long while, on which
Shāhjahāṅ issued an order that a demand for seven lāṅks (of rupees)
was to be made upon him. So Rājā Amar Singh went to Shāhjahāṅ,
the Emperor, to pay his respects. His Rānī, however, said to him,
‘Go not, Rājā,’ on which Rājā Amar Singh became angry with his
Rānī.

At once Rājā Amar Singh ordered his arms, (saying):
“Rānī, bring me my jewelled quiver and my golden
shield.”

Up got Rānī Ḍādiṅā 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, Rājā 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 lakhs (of rupees).

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 Râni:

"May the mother die, that bore me Hâdiâ!
May the aunt and uncle die, that brought me up!

May the barber and the Brâhman die, that arranged my marriage!

For I the Râjpât'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.

Now would I return to my father, and claim the protection of God.

No one should marry into the Râthors, 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, Râjâ Amar Singh, go not (to the King):

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 Râjâ would not listen to her entreaty and urged on his mare.

With pleasure Râjâ Amar Singh went to the Court:
And presented four or five gold mohars,
And laid them before Shâhjâhân in Court.
As soon as he saw him Shâhjâhân 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,
(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?”
In his wrath he drew his dagger and struck twice:
He struck Salâbat Khân and went through him:
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!
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 Shâhjâhân and spake: “Hear, my nobles:
Let not the murderer escape, surround him and slay him.
Ye are lions among all men, and great warriors!
The Hindu 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 Râjâ's (Amar Singh's) blow did not reach (the King) and he went within.
From a distance (Amar Singh) exclaimed: "King of Dillî, why hast shut thy gates?
I came to thee deceived by the oath in God."
Arjun* and Burâ drew their swords,
Struck at Amar Singh and pierced his body,
And Râjâ Amar Singh lay stretched (upon the ground).
After slaying seven nobles Râjâ (Amar Singh) went to heaven.

Afterwards Amar Singh's litter-bearers took up the fight,
And slew twenty-one nobles with the loss of six bearers.
The Râjâ's priest was Râî Gokal Dâs,
And Gokal drew his sword, forged in Gujrât.†
And struck Mallûko,‡ who came up, and cut into his flesh,
And having cut down this splendid tree he was destroyed by swords.‘

True to the salt of the Râjâ the Brâhman entered Heaven,
Then Kishan Dâs the Torch-bearer rushed into the fray
And inflicted a mighty blow on Mîr Khân,
And next he struck Hasat Khân with a brave heart.§
The nobles strewed the Court, as fall Malangs.||
Blood gushed forth in a bubbling stream, as flows the Ganges.
Like one who is filled with blîang, my friends,** when the intoxication rises,
After slaying twenty-five nobles, the barber became famous.

Said the youth Râm Singh: "Hear, Kishan Dâs,**
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 broke 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 Musalman Emperors.
‡ Tod says that Amar Singh’s body was removed by his wife and burnt.
No. LI.

RÂJÂ PIRTHÍ SINGH OF JODHPÚR,
AS TOLD BY A BARD AT AMBÂLÁ.

[The following legend is the Panjâbî bardic version or rather distortion of the tale of the tragic death of Prithivi 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 Gej 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 Shâljahân, 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 extensible friends, the Râjpût holding several governments in succession from the Crown, ending with the mission of keeping the turbulent Paâhâns 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 Dâltamnâ 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 Bekht Singh. This crime was the cause of the break-up of the Bâñhors 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 Mârâwâr 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 Aurangzeb and Prithivi Singh seems to be alluded to. The bardic story of the lions is naturally pure tall talk. Tod's story is this. When Prithivi 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 vehemence and animated gesture after this speech gave full force to his words and Aurangzeb quickly exclaimed: "Ah, here is another khutân (villain)—a term he always used towards Jaswant Singh. However, out of policy he gave him a khîlât 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 Gujarât under the Emperor Muhammad Shâh and was dismissed; Râjâ Abhai Singh, son of Ajit Singh and so grandson of Jaswant Singh and nephew of Prithivi 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 Pîsar Râjâ Gajjâ Singh Wâlî Jodhpûr.

Bayân kiâ giâ hai, ke Râjâ Pirthî Singh, birâdar Jaswant Singh, Nawârang Shâh Khândân Shâhân DehÎ ke 'ahad meñ hûd, jis se is ne jârdi ki, magar maghulûb hûd.

Simrûn Sâhib apná, bhaj Nandî Mâî.

Bakhshî Sher Buland Khân ne chughlí khâî. Khojâ ne hukam dîâ: "De já chilam tarâe." Misrî sutî miyân se khojâ ke bâheñ:

Do dhar nâcheñ dharan par Kachahri mâîh.
Dekhe Bāḍshāh chambhe ho jāe.
Baith takht par Bāḍshāh Jaswant bulāe:

"Tumbhāre baghal mein Rājpūt, Rānī kā jāe:—
Tumbhāre is birān kā nām kyā? Do hameī batāe."

Māū bāp ne kā chāh, nāūn baqā badhāyā.
Mere birān kā nāūn Pirthī Singh Gobind kā pāyā:
Chhoṭe kā Partāp Singh, sūrat kā sāyā."

Itnē sunke Bāḍshāh man mēn khunsāyā:

"Tum Pirthī Singh ke yār, maiūn kaun kahāyā?
Mere bāis sher āe; umukte ik kehrī āyā!
Pirthī Singh ko do jatā: ‘Bāḍshāh ne farmāyā!’"
Itnē sunke Jaswant man mēn ghabarāyā;
Apnā ghora čhērkār bhāī pe āyā:

"Bhalā kā, re Pirthī Singh, Bāḍshāh ne bulāyā,
Bāḍshāh ne sher kā tere gail jang karwāyā."

Itnē sunke Pirthī Singh man mēn ghabarāyā:

"Abhī kaho Bāḍshāh ko, sher ko le āve."
Sher Kachahrī Bāḍshāh āyā, ām tamāšā.
Pirthī Singh, sūrat sohnā, bhātāroṇ sāchā,

Ik hāth mēn īte togh, dūjā dhulwāsā;
Dā pukārā sher ko, talwār nikāsā.
Kehrī āyā zor mēn; tōr dīo dhulwāsā.
Dūjā kehrī bāhwā; bhar zor nikāsā.
Punjē pakače hāth mēn, kar sidhā rakhlā;"}

30 Mārī bagothī sher ko, gāi kalam tarāshī:
Ik sher ke do kare, jaise patar nāche.

Dekhke Naurang Badshāh chambhe ho jatā:
"Āj mārā merā kehrī sher, kal hameī bināse!
Pirthī Singh ko deūn siropā sunerī."

35 Uth chalā thā Bāḍshāh, saug chalī Kachahrī.

Rājpūtānī se kari bād Naurang Shāhī bairī:
Bholā Kańwār jāue nahiū siropā jo pahri:
Jaise amlī ghūme amal mēn, dang īae gāi zahri;
Kul chhote Rājpūt kī kāyā ho gāi dharī.

40 Khidmatgār lagāe do sewā karīo gahri.
"Birān bīrān,” kūkiā, “mera”; bīr ne bolā.
Dhore kharā Partāp Singh; muīh kholā palla:
“Merī ṭūṭ gaṅ bāṁh ḍārī, maṁ ṛaṅ ḍā ḍī akelā.
Maut nimāṁi bag gaṅ, ḍā ḍī do gaṅ jholā.”

45 Dhore kharā Partāp Singh, bhar āṁsaṁ royā:
“Mere bāre bīran Pirthī Singh kī nindra soya?
Mērā rau maṇḍal, kul kā singār, kahāū ān chhipāyā?”
Jamnājī ke nikaṭ ghāt lo chandan dhoyā;
Pirthī Singh ko ḍīā ḍāṅg; Rājpūtāṁi ne nāhān rachāyā.

50 Itnī sunko Bāḍshāh parwānā mangwāyā;
Jabhī to Naurang Bāḍshāh likhkar bhajī fardī:
“Jis din kā mar gīa Pirthī Singh bāḍshāhī merī adhī.
Merī dil kī dil men ṛaṅ gai, man ḍū ḍā bairūgī.”
Fardī bāṁchī Jaswant Singh; jhaṭ fardī phā;ī:

55 “Tum aisī bāṭeṇ likhēn; kīa kaptī be-ḍardī?
Log dikhāwā karo, kīa matbāl ko garjī!
Pirthī Singh ke marāṅ te nau kūṭī larzī!”

Āskaran ke Durg Dās ne Kachahṛī lái;
“Hai koī dil men sūrmā mukk bīrā khāve?”

60 Jis ke tan men lag ṛaṅh, nā bujhan bujhāe:
Bīrā uṭhāyā Partāp Singh ne; bhāīyan nūṅ jhukke sīs niwāe.
Nau kūṭī charh gaṅ Mārwāṛ, ayāṅ ṛaṅā,
Shekhū Shāhzhādā ke sīs par bāṅ ḍā tāṅ tāṅā.
Hande se nichhe ḍāī ḍer, jaise burj purāṅā.

65 Dekhke Naurang Bāḍshāh dil meṅ ghabarāyā:
“Tum, ḍhāṅ, haṭ ḍāṅ, jo Rabb ne chāhā!”
Itnī sunka Jaswant Singh ghorā mangwāyā;
Begameṅ lūṭen kile meṅ, khizānā lūṭwāyā.
Bāḍshāh kā Khizānā lūṭkar nukārā bajwāyā.

70 Rājā chale gharāṅ nūṅ ṛamaṅk bajwāyā.

Manziloṅ manziloṅ chalke Jodhpūr meṅ ṛaṅā,
Rāṅṇāṅ chāroṅ bhāṅṅi kī chaukiāṅ bichhawāyā;
Rājā charh gae chaukiāṅ, ḍẖāṅ ḍẖāṅ diwāṅ.
Boli Rāṅṅ Ranṛūṅ Kaṅwar, bhār araj lagāṅ:

75 “Rājā Pirthī Singh nā dekhtī, tumhāre bhāṅ.”
"Ya biran ko marwae? Sach deo batae!"
Itnī sunke Jaswant Singh mukh āūsā láyā:
"Pirthī Singh mar gīā, kile meū Dilli jalāyā."
Itnī sunke Rānī ne beli láe:
80 "Aise Rājā Pirthī Singh hāth na āe!"
Itnī sunke Rānī ko de diā duhāg;
Chandar Kañwar Rānī ko diā suhāg.

The Story of Rājā Pirthī Singh, son* of Rājā Gajjā
Singh, Lord of Jodhpur.

It is said that Rājā Pirthī Singh, brother† of (Rājā) Jaswant Singh, lived in the days of Royal House of Naurang Shāh (Aurangzeb) of Dehli, with whom he fought and by whom he was defeated.

I (first) worship my Lord‡ and praise Mother Nandi.§

Sher Buland Khān|| the Commander told tales.
Said the (Royal) eunuch (to Rājā Pirthī Sing): "Do thou light the (Royal) pipe."
(The Rājā) 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 (Rājā) Jaswant,
(And said): "The Rājpūt 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. Yasodā, the wife of Nanda, the foster-father of Krishna.
|| For Sarbuland Khān: see introduction to the tale.
¶ Prithvī Singh was the son, not the brother, of Jaswant Singh, as this legend makes him out.
** Prithvī Singh means Lion of the Earth, and the name moreover was very famous as being that of the celebrated Rāi Pithaurā of Dehli in the 12th Century A.D.
My brother’s name is Pirthi Singh, granted him by Gobind;*

The younger one is Partap† Singh, the pride of beauty.”
Hearing this the king grew furious in his heart,
(And said) : “You would be a partisan of Pirthi Singh; what do you think of me?

I have two and twenty lions just arrived, one stands roaring now!
Go and warn Pirthi Singh that the King hath said this!”

Hearing this Jaswant was anxious in his heart
And gallopping his horse to his brother, (he said):
“The King hath done well to call thee, Pirthi Singh.

The King hath made up a battle between thee and a lion.”

Hearing this Pirthi 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.
Pirthi Singh, beautiful of form and true to his master,

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,

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 encompases 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 Âskaran, held a Court,
(And said): "Is there any hero at heart here that will put the betel leaves to his lips?"†

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 Shêkhût and hung it up.
They threw him down from his elephant-litter as (one would) an old tower.

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 sounded his drums (of victory).

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 Râní Ranûp Kânwâr,¶ saying:
"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:
"Pirthî Singh died and was burnt in the fort at Dehlî."
Hearing this said the Râni:
80 "Such an one as Râjâ Pirthî Singh shall never be again!"
Hearing this (Jaswant Singh) made this Râni a widow,*
And made Râni Chandar Kañwar into a wife."

* i.e. Being displeased at this speech, he displaced Râni Ranrûp from being his chief Queen and set up Râni Chandar Kañwar in her place. This is the bard's story.
No. LII.

The Song of Gūgā,  
As Recorded by Mirzā Hussain of Dehlī from a Local Bard.

[This important variant of the Legend of Gurū Gūgā 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 Gūgā into history in the usual bardic fashion of Bījpāthā, 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 Gūgā's story—so far as it may be called historical—is that he died defending his country against Mahmūd of Ghaznī in the latter's last expedition into India in 1024 A.D.; whereas this legend makes him out to have conquered Fīroz Shāh of Dehlī 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 Fīroz Shāh of Dehlī, who, according to the bard, was thus defeated by Gūgā, would chronologically be Fīroz Shāh Khilji, who reigned 1282-1286, but the indications contained as to the bard's meaning in verse 27 point to his intending Fīroz Shāh Tughlaq (Bārbak), 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 Dehlī king do not need mention here, the bard having, so far as the names can be identified, apparently drawn on Indian Musalmān history generally; but those on Gūgā's side are very interesting. Bālā Ghūzā alias Shāhīr Ghūzī, the well-known hero of the ballad given at pp. 99-120 of Vol. I., appears as Gūgā's partisan and nephew (sister's son), though beyond all doubt he was really the nephew of Mahmūd of Ghaznī. He was most probably, however, a contemporary of Gūgā. Nar Singh the family priest of Gūgā and a Brāhmaṇ, Bhajjū his household scavenger, and Fattē ṭ Singh Chauhān his kinsman, also appear as partisans. Now at the shrines of Gūgā in the Panjāb are commonly to be seen associated with him figures of Nar Singh, Bhāre Singh and Kāle Singh, the last two being identified by the bard with Bhajjū and Fattē ṭ Singh. This poem, therefore, is valuable as explaining who these personages are in the popular estimation. Fattē ṭ Singh is called by the bard the pagarī-badal bhūt of Gūgā, i.e., a man who, by exchange of pagarīs or turbans, had sworn a close, offensive and defensive alliance with him.]
TEXT.

Gît Gûge kâ.

Jore.

"Mâtâ kaheî ki Mâusî? Tû lage Dharam kî Mâ.
Yâ Dadreë gâm men thôrâ biswâ ham ko diwâ :
Ãdhâ kûhâ bâorî;* ãdhâ khet aur kiyâr;
Ãdhâ tattû tâiri; ãdhâ dhan aur mâr."

Rânî Bâchhal.

5 "Âwan do ghar Pir ko; ãdhâ lo dhan mâr;
Ãdhâ lo tattû tâiri; lo ãdhâ 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 Dadreë.
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.
The Song of Gûgâ.

Jore.

"Tû Mâtâ, tû Mâusî; ham ãe tere dwâr.
Purjâ* ham ko lekh ãie; tirâ likhâ rahe parwâr."

Haraph† shiâhî† dâlne, kalam dawât mangâe.

10 Kaheû‡ Sitâbî:—se dhani kismat gaî paltâ khâe.

Khabar håû us Auliâ; le Lîlî bâg uîthâe.

Âwat dekhâ Pîrjî, purjâ liâ lukâe.

Râni Bâchhal.

"Gûgâ, ye mausîr haiû, bhum-bhâi kar le:
Yâ Dadreîe gâm meni 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 Dadreîâ."

* 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 sidhât.
¶ 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.
Gūgā.

15 "Kâkâ ke, na tãâ ke; gotî bhâî nãe.
Sun, he Mâtâ bâwarî, tû biswâ kaise diwâe?
Biswe batên kupât ke: hînâ ho so de!
Ye biswe Chauhân ke koî tarwâran bal le!"

Jore.

"Jâhir, toe mûreû jîû se, len Dâdrehê chhûn!
20 Ham Jôre âr ke dhûnî: tire Bâgar basëû amin."

Gūgā.

"Jâte roho, re Jorîyo: nâhakk na audas lûn.
Hûkm nahiû gur pîr kâ. Kahâ binâsoû dûn?"

Gūgā.

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 Dâdrehâ!
20 We twins are strong of purpose: we will dwell in thy Bâgar as officers (of the king of Dehlî)."

Gūgā.

"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 Péâ is a common name for him.
‡ By having to kill them for attacking him.
THE SONG OF GÛGÀ.

Bhagwàn kíná ká kapre, lie masál jagàe,
Majil majil ke châlne pahunchhe Mâdípur âë.

Gau charâveñ gawâlie apuc hi ban mânce.

Jore.

"Dillî kitnâ phâsilâ? Deo uidân batâe."

Gawâlie.

"Dillî kos pâñch ik hai: Killâ Purânâ tîn.
Âge Tuklâbâd hai, jahâî basën hain amîn;
Jûrbâgh, Makbara Humâyûn, Sâh Najâmuddin.

Âge kà bewarâ nahin; wahâî Gûjar lete chhin."

(The Twins) put on red (jogi's) clothing and lighted torches.

Going stage by stage they reached Mâdípur.*

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.

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. Jûrbâgh is a village close by Humâyûn's Tomb, which itself was not commenced till 1565 A.D. The tomb of Nizâm-u'ddîn Aulîé, 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 (Bàrbak's) town. Now if this Firoz Shâh was the king with whom Gûgà 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 Khiljî was the king meant as Gûgà's opponent then none of this geography is correct, as he reigned 1282-1296.
Kadam uthâe Joje kar Dilli kâ dhyân :  
Râjghât par âeke, kie Jamnâ ashmân.  
Arjun se Sarjun kabe :  

*Sarjun.*  
"Pakâr chalo samser.  
Âm khâs men baitbkar, rang ko deo bakber.  
35 Araj karo : 'He Bâssâh*!, bhum diwâo beg.'  
Jo Bâssâh mâne nahûn, rosan kar do teg.'"  

*Joje.*  
"Dadrera âkhî hûâ, aur Bâgar chale na râh.  
Bhum dâbî Chauhân, Bâssâh, chalkar bhum diwâh!"

---

With uplifted foot the Twins made for Dehli,  
And going to the Râjghât they bathed in the Jamnâ.  
Said Sarjun to Arjun :  

*Sarjun.*  
"Seize thy sword.  
Let us mix with the people and take off our (jogê) 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.*  
"Dadrera.§ is a robber, and the high-way to Bâgar is stopped.  
The Chauhân (Gûgû) has usurped the land: go and give us back our land!"

---

* For Bûdshâh.  
† This probably means merely large bathing place.  
‡ They have now reached the Court and are addressing the King.  
§ i.e. Gûgû: the name of his property is here given to the owner.  
Dadrera is in the Sirsâ District.
Firoz Shâh Bâdshâh.

"Kaun kaum akhî huâ? Kin lînî bhum chhîn?  
40 Thârî bhum diwâe de; mire le jâ sang amin."

Jore.

"Nagar dînî phûnk; már* sâhon ke lûte;  
Biswe lie dabâe; dirib die, Râjâ, chhûte.  
Arab-kharab dal joř, dinoû din hoe bhârî.  
Chito, Pirossâh;† takhat kî kare tayyârî.  
45 Naubat bâje bâr; kie bâsâhi dêre.  
Takhat-rawân par baith, yahiû 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 môt.  
† For Firoz Shâh.  
‡ A sign of royalty.
"Jo:o, yeh kà jhak lagi? Mire kyà Kachahirî sor? Jamîndâr jag ik hai: main dekhûû wâ kâ jor!"

Jore.

"Bâgar dal pûre jire jire singhâni bân.
50 Dillî par dâwe dhare, kop rahâ Chauhân."

Bádshâh ká Khatt.

"Kyûû, Rânghar, Bâgar sajâtûn? Kyà pakañi yeh bân? Jar* lekar jo na milâ, tire ulat dharûn Hindwân!
Kyûû, Rânghar, Bâgar sajâtûn? Baâ machâyâ sor.
Jamîndâr jag ik hai: toen dekhûû kitta jor.
55 Kyûû, Rânghar, Bâgar sajâtûn? Baâ machâyâ dhand.
Háth bándh jor na milâ, miri Dillì 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 Dehlì: the Chauhân is wrathful."

The King’s Letter.†

"O Rânghar,† wilt thou lose Bâgar? Why dost thou act thus?
If thou do not bring money and visit me I will overturn thy Hindwâcâ.§
O Rânghar, wilt thou lose Bâgar? Great is the cry (against thee).
Thou art but a farmer, and I will test thy power.
55 O Rânghar, 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 Râjpût, as the Rânghârs are of bastard origin.  § i.e., Râjpûtânâ.
Jawábnáma.

"Jâr nahí à ðî milû, aur bhâjat lâgî láj.
Mainû tore sir kà nahíû, Phirossâh Mahâràj.
Niyâû kare, to na chāphe: jor kare, châphe ñû.

Pásâ Râbb ke hâtû hâî; pàrê kaun kà dàô?
Ghâ,ñî châp hântû pâl chârûho; man kî man mat râkh.
Jo, Bâssâh, mâne nahíû, likh de tîn talâkh.*"

Firoz Shâh Bâdshâh.

"Kâsâ Bàgar des? Kâsâ jag Hindwânâ?
Kâsâ Jâhîr Jindâ? Kâsâ Råthorî Rûnâ?"

Qâsid.

65 "Dhan màûâ dekhû nahíû: âpne ðîloû bhûp.
Woh nar ko bhîrû nahíû, dekh sàdh súrûp."

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.

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 Bàgar like? What is Hindwânâ like?
What is Jâhîr Jindâ? What is the Chief of the Råthors§ 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.
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 (Hindu) chiefs and nobles.

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 Shitâbi:—So many hundreds of thousands to advance against one man!

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.
"Come and see, mother-in-law, thy land is being pillaged!"

And Siriyal came down from the palace roof with a great cry.

"My husband sleepeth beneath the palace: what shall I do?"

"Thy Lord sleepeth: he is our King. Daughter of Raja Sanjhâ, wake up my Zahir Pir (Gûgâ)."

"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.
§ Raja Sanjhâ was the father of Siriyal; see the version in Vol. I.
|| Going to wake up Gûgâ.
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 churns 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?"

Rānī Bāchhal.
"Let the wicked sinner die: let the wicked miser die!
But my Zāhir is strong, against whom a great army hath come.
On Zāhir’s head is a chaplet, and his delight is in the fight.
Daughter of Rājā Sanjhā, wakе him again."

* Having failed to wake up Gūgā she runs back to his mother.
THE SONG OF GÛGÀ.

Râni Siriyal.

95 “Bhum bhâton dî nahii aur bhûî dîe bidar.
Kâîl ho, kone luke; ab chaâhiân kaun pukâr?
Woh mosas ke Joâre lâc phauj charhâe.
Uth, Saiyânî, hathiâr le: ab kyûn jân chhipâe?

Aisâ putr taiû janà jáyâ pût kupût.
100 Lakh khoî Chauhàn kî: in kyûn bândhâ sir sût ?”

Râni Bâchhal.

“Aisâ putr muiû janà, Gorakh sâ jis kà pîr !
Lakh rûkhe Chauhàn kî; in yûn bândhâ sir chir !
Merâ to pût supût hai! Merâ to Jâhir Râo !
Bêti Ràjû Sanjhâ kî, mirâ Jâhir phor jagâo.”

Râni 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 Chauhâns: why is a

Râni Bâchhal.

“Such a son have I borne that he is a saint like Gorakh (Nâth)!
He will uphold the honour of the Chauhâns and thus is the turban bound round his head!
A worthy son is mine! mine is the Zâhir Râo!
Daughter of Ràjû Sanjhâ, wake up my Zâhir again.”

* To Gûgà again.
† Back to Bâchhal again.
‡ The turban is often synonymous with honour and valour.
Râni Siriyal.

105 "Sâng gharâû shâû kî, aur bândhû gajgâo:
Yâ bândhe kî birg bahô; nahûñ jogî ho ramjâo.

De moe pânchoî kâpre; de pânchoî hathiyâr.
Maiû pâlûî pû ke lârûû; mirî Sâsur, karo sahûr!"

Râni Bachhal.

"Sânwant bin sâkhû nahûû, aur nârî sahe na ghâo.

110 Betî Râjâ Sanjhû kî, mire Jâhir ab ke jagâû."

Râni Siriyal.

"Chûrî pahro, Sâiyûû, aur karo janânû bhes!
Apne pâkh moe de; mirû kharâ tamâsû des!"

Râni. Siriyal.*

105 "Thou hast a staff of (royal) dignity, and turban bound upon thee.
Preserve the honour of thy turban, or become a jogû.

Giveû me the five (manly) garments: give me the five arms.
I will fight for my husband: Mother-in-law, do thou support me?"

Râni Bachhal.

"It wants a brave man to be brave, and a woman cannot brook a wound.

110 Daughter of Râjâ Sanjhû, wake up my Zâhir now."

Râni Siriyal.+ 

"Put on bracelets, my Lord, and a woman’s robes!
Give me thy armour and see what I shall do!"

* Again to Gûgâ.
† Back to Râni Bachhal.
‡ Back to Gûgâ again.
Lagā kalijā bol; uthe woh singh sanī.
Girwar kampēhār, mahīl kī chhuṭ gāi rī.

115 Ṭūṭe sāl palang, bāli kī phūlī di.

**Gūgā.**

"Kahān gāi woh nār, khaṛī moe tānā di?
Kahān karān hathiyār? Suno tā nūr kī betī.
Lā mirā tel phulel; bīg mirā lāve nāī.
Ghuṛlā lāo saṅwār; khaṛī kyā deve tāuā?

120 Lāo pānchōn hathiyār; sahīdī paltūn bānā!
Chandān chaukī, buṭṭṇā āke rang lagāē.
Duddh-hil morā kare, merī mānī ko bīg bulāē."

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 taunting 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.

"Jāgā kul-rosan hūâ; uthā munā ke tant.
Dal morān birī-dhant uthā tant men kant.

Chandan chauki buṭṭnā chalkar rang lagāi.
Duddh-hil us kā karo, big bulāe, Māi."

Gugā.

"Mātā, merī madat karo; terī sūt ple battis.
TeX bandhāo diu kî; mirā duddh karo baksīs."

Dād lāgī Dargāhī men: gaibi chaṭhī pukār:

Gugā kī Dād.

130 "Na jānān ib kyā kareṅ; in Joroṅ ṭhāṅ rār."
"Yâhî dinâ ke kârño sat sahiâ Darbâr!
Sarân Gurû Gobind ke, tum Singh, chaṭho lalkâr."

Jab nar kinâ nahân, aras* se utari pîrî.
Mukh paṭhâ kalâm, chaṭhe dolâ ko shî.†

135 Hûr lagâveî buṭṭnâ, pari chaṭhâveî tel :
Jab dûlhâ dal ko chaṭhâ, sâkhi ârtâ kel.
Khûb banâ aswâr, banâ kesariyâ bâgâ :
Jis kî madat Imâm gaîb kâ chaṭhâ chîrâgâ.

---

"I prayed to the true Court (of God) for this day!
Under the protection of Gurû 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 Hûrîs put on the cosmetics and fairies rubbed in the oil.
When the bridegroom went to the army the maidens
brought the ârtâ.§
Handsomely was he dressed in saffron garments. ||
To whom the Imâm¶ gives help his lamp is in the
hidden (heavens).

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* For 'aras.
† For shîrîn.
‡ This great Sikh hero flourished 1675-1708 and is by the bard placed
antecedent to Gûgâ!
§ Reference to a ceremony for receiving the bridegroom at the
bride's house.
|| These arc all metaphors drawn from the marriage ceremony: Gûgâ
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 Muḥammad.
Jub dal ke dâhan chhute balî bhare hankâr.

140 Kaheñ Sitàbî se:—dhanî phauj lie lâlkâr.
Bâveñ ko lâkh dâhne, aur dahine chhâtîr âmir.
Lâkh bâis Bâssâh charhe, pânch pach Pîr.
Hâth jor Jâhir kahe:

_Gûgâ lá 'Arzi._

"Arjî hamâri mânu !
Tû Bârî Tâlâ mirâ; tu mirâ Pâk Subhânu !

145 Kadhi na dekhâ jang; kadhi na bhâyâ bhâlâ !
Maiû bâlak nûdân : rûc na jânûû lâlâ.
Hâth kangan, sir sehrâ, gal muttûû ki mûlû.
Ab kâ jang jìtûc de ; tu dhan mirâ Bârî Tâlâ !"

Dal umage dariyâo, jûn âte jâre aswâr.

When the hero, the slayer of armies, went out he raised a great cry.

140Saith Shitâbî:—the hero challenged the army.
On the 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.
Gūgā.

150 “Choṭ chhatar par kijliyo: pahili k ik terī wār.”

Bālā kīnā bal, jādi jā bāg uṭhāī.  
Kūd parā dal bīch, phatī jūn jāl se kāī.  
Jā mārā Sultān tek* mastak par bhaī.  
Dekhat rahe amir aur sārā Turkāī.

155 Kaḍhā pukāre dal Bālā, aur dhirī dhare na ko.

Bālā Ghāzī.

“Palṭā le Sultān kā, koī terā jo dal ho!”

---

Gūgā.†

150 “Strike down the umbrella-bearer: thine is the first (turn to) attack.”

Bālā (Ghāzi) 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 Bālā (Ghāzi) cried out to the army, and none had courage (to face him).

Bālā Ghāzī.||

“Be revenged on the Prince, if thou have an army!”

* For tegh.
† Speaking to Bālā Ghāzī: see introduction.
‡ i.e., the King.
§ i.e., the son of Firoz Shāh. Sultān was the title of the Dehāī Royal Princes.
|| To the King.
"Bhûm, Bhiwâni ke dhând, chet Jâta Bhân, Iklâ dal Bâlâ laço, mirâ mûri liâ Sultân."

Chetâ Jâta Bhân Miyân se sanmukh diyâyâ,

Giyâsî lîÎî hath tabal* ghořâ chhatkâyâ.
Nek na lâyâ dhûl, hankâ Bâlâ par âyâ.
Kewar se dîno kât, bân âatak dikhâyâ.
Âbhi kaisî bijli bhai gaî ik hî sâth : Phaljhar to mayyar giro, kabje rah gae hâth.

Phenk die kabje mayyar na donoî aswâr.
Kaheû Sitâbh :—par gaî donoî ke khâîû wâr !

"Up Jâta Bhân, lord of Bhiwâni† strong as Bhûma,‡ Bâlâ (Ghâzi) fights my army and hath slain my (son) Sultân."

Jâta Bhân the hero faced the Miyân (Bâlâ Ghâzi),

And took a spear and an axe in his hand and galloped his horse.

He lost no time and rushed on Bâlâ (Ghâzi).

Split on his bracelet the 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.

Both horsemen threw the handles on the ground.

Saith Sitâbh :—The attack of each came to nought !

* For tabar.
† Bhiwâni 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 Bhûma the Paûjâva, the conventional strong man of Indian fable.
Bâlâ Ghâzî.

"Man meî dhûbdâ mat karô: dil bich rakho karâr. 
Ä, Jâṭù, donoû lañên, kamaronû bich karâr."

Jâṭù Bhân.

"Sîle palto dal meî aur bano dîn ke yâr. 
170 Âkbakhat* ham tum mileî, yahî kalam gahî Kartâr."

Gûgâ.

"Kaho, Bâlâ, kaisi banî? Kyûî khâî par gaî wâr? 
Bhûp lañe, man ghà gae, toe dagà dai tarwâr! 
Woh Dîllî kà Bâssâh; maiû ugdî Chauhân.

Bâlâ Ghâzî.

"Have no hesitation in thy mind, but keep courage in thy heart. 
Come, Jâṭù (Bhân), let us fight with the daggers at our waists."

Jâṭù 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 Dehli, and I a true Chauhân.

* For 'dgibat.
† According to the bard at this point the fight was brought to an end for the day by the darkness, under cover of which Jâṭù Bhân fled altogether.
‡ To Bâlâ Ghâzî on his return to the camp.
Bare larenge su rmá, bare pa reén ghumsán.

175 Chúrá pahri dánt kà; kaun us kà u t he saráp?
Já, Bálá, ghar apne, Ránghár kí kartí jáp!

Bálá Gházi.

"Mámá, man merá bujh giá, bích katak amboh.
Pher madat merí karo, moe dagá dikháyá loh."

'Bismillah' kar teg lí, r ákh Dhaní se dhyán.

Bálá Gházi.

180 "Aj bakhat imán ká; bakhat shahidi ján!"

Pařhke nek saláh Pí r ká húa isárá:
Charhía bálá bhúp; háth mé n lài du dhárá.

Great warriors shall fight and terrible shall be the trouble.

175 She weareth ivory bracelets, and who can bear her curse.*

Go, Bálá, home, the Ránghár's† daughter awaiteth thee."

Bálá Gházi.

"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.

Bálá Gházi.

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., Bálá Gházi.
Kûd parâ dal bîch, parâ lâkhoû par bhârû.
Bagad uthâe baû, klâ lothouî ambârû.

185
Haude ki hadd torkê Adâlî liâ Paûhân.
Dal bîch Sâh Piroj ke Bâlà dâlâ ghân.

Bâlâ Ghâzî.

"Woh nar to jag men sahe, suno, Pirohaj Sâh!
Ikle dal Bâlâ lârûî: tere dekhe lâkhh sipâh!"

Phiro Bukhârâ Pîr Bâssâh tânâ mûrû.
190
Khotâ-khânî hâth, kamar se jare nidan.
Sahaj gal samser, gagan jûû tûţâ tûrâ.

He leapt into the army, into the hundreds of thousands.
Taking the reins he made a heap of corpses.

185
He threw down 'Adali the Paûhân* 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 heavens.

* This probably represents Muhammad 'Âdîl Shâh Sûr of Dehli, who played a prominent part in India about the time of Akbar's accession and who reigned 1554-1556. He is generally known as 'Adali.
† i.e. Bâlâ Ghâzi: see introduction. But it should be remembered that to the bards Bukhâra, like Balkh, stands for all the lands west of India.
Pakar pakar bhujle, pare khanjar ik sârâ.  
Bhîm bhîm tan ho gae donon jere ân.  
Hûr piyâlâ de gaûn, dono kî lo gaûn jân.  

Gûgû.

195 "Bare bâre kunjar khare, âge khare harol.  
Nar Singh, terâ jâng hai; tum pûre kar de kol."*

Singh charhe Nar Singh : singh kar dîno belâ.  
Bamman charhe bapkâr, Bhûp dhûr lâ ruhelâ.  
Chaukî paltî char lare sânwant akelâ.

Kunjar die girâe: lie bâssâhî chelâ.  
Mund dhule; ghînwar gire; chele lînî mår.

Seizing each other's arms, they thrust their daggers at 
the same moment.

Their bodies went apart when the pair came (together)  
Hûrîs gave them the cup (of death)† and took the lives 
of both.

Gûgû.‡

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 Brâhman 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 ðâ-î-Kausar, water of Paradise, by hûrîs to enable them to enter heaven at once.  
‡ To Nar Singh Brâhman, who now joins the fight.  
§ This according to the bard refers to a promise to Gûgû made by Nar Singh that he would on this occasion make an exhibition of great strength.
"Tumhe na bali ke ans ho, mirâ phiro, Sayyad Jauhâr."

Phire Sayyad Jauhâr Bâssâh mârâ tânâ.
Turkî saje kumet, turt dhar lâ nisânâ.

205 Teg Sayyad Jauhâr, kar diâ sahâdî bânâ.
Nar Singh sâng chalâe: làre bin sir kâ dânâ.
Jab Nar Singh khanjâr ghâ, ulât gâ tan chîr.
Bâheî gal meî bâhke, hûe jûte pf !

Gûgâ.

"Teg gaho, Bhajjû bali: utîo bali ke ser.
210 Mutâ dhalaî; ghînwar gireî; dal ko deo bakheî."

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.
Bhajji uthe bhunjag teg bandhe baldhari.
Kud para dal bich; phauj Mugaloii ki bhari.
Sis dhare thak khud Turk ki takhi ambari:
Bahuhen ger, ban lâ Daud Hajari.

215 Bhal da bapkarke, aur girwar kampehar.
Mugaloii meh halchal pari is Mirza lâ Kamâr.
Gir gae kâl Kamâr Khân; dhale kit ik namûd.

_Firoz Shâh Bâdshâh._

"Phiro, Sayad Brahjmji, mirâ már lâ Dâud."

Phire Sayad Brahâm dekh Mugaloi kâ khâra.

220 Khotâ-khânî háth, kamar se jařa kaṭârâ.

Up gat Bhajjû 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) Dâud, the Hazâri,* with his arms and seized him.

215 He shouted the war cry and the mountains shook.
There was confusion among the Mughals when Mirzâ Kamâl was captured.
Death fell upon (Mirzâ) Kamâl Khân and many of his companions.

_Firoz Shâh the King._

"Come up, Sayyid Ibrâhîm, they have slain my (Sayyid) Dâud."

Then Sayyid Ibrâhîm 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 Dâud Khân Panni, a celebrated warrior of the last century whose exploits are still fresh in the popular mind.
Mall la rèn bhuj-bang, mall jùn muṇḍhà akhàrà.
Jhapat ik ko ik lage, aur pal meñ dukh bàṛhà.
Bagad bagad bâhe bâli: khurag khà gae ang.
Kaheù Sitâbî:—se dhanî do gire ik hî sang.

Gûgâ.

225 "Dekh, surkh yeh pàlki; âge khaře harol!
Fatteh Singh, yà dal meñ tû bhale nibhâo kol!"

Fatteh Singh Chauhàn barâ dil bhûp gumânî.
Bastar palte kos Râjà kî phauj amàûnî.
Singh chalâi sang: pàlki bhû utânî.

230 Lîa bair se jodh, arth* meñ kûkî Râûnî.

The warriors wrestled, as wrestlers in the field.
They seized each other at once and then the trouble in-
creased.
The warriors fought together and the bodies were
wounded.
Saith Shitâbî:—both the warriors fell together.

Gûgâ.†

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 Râjà’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 Chauhàn: see introduction.
‡ Compare line 196.
§ Apparently meant here for the Mughal King’s army.
‖ i.e. the Mughal Queen.
Jājīre sirohi sīs jāb kiā Fatteh Singh wār.
"Paṛ gae dal mēn tit Fatteh Singh līā mirā itbār."* Jodhā lā bapkārke aur dal kā ghaṭā gumān.

_Fīroz Shāh Bādshāh._

"Tumheū balī ke ans ho, mire phiro Sayad Burhān!"

235 Phīre Sayad Burhān; ūthe be-jān sipāhī.  
Uthe balī ke ser sānt lī miyānā sāhī.  
Bhūp laṛe maidān, dalōn mēn rahi nā kāhī:  
Jodhā sakal bāhū bīr gire gire iklāhī.  
Bagad bagad bāhe balī, khurag khā gaf ang.

240 Kaheū Sitābī: se dhanī do gire ik hī sang.

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.

_Fīroz Shāh the King._

"Come, my Sayyid Burhān, thou art a descendant of warriors."

235 Up came Sayyid Burhān 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 Shitābī:—the two warriors fell together.

* Said by the Mughal mentioned in line 230.
† That is Fatteh Singh.
Aisâ jag meî kon nà hai mâyâ ko châhe?
Bin mudh lâlch kam kon barâhe?
Woh birlo sansâr jîâ parmârat khoen:
Har dam râkhen dhyân jatî woh dil ko dhoeî.

245 Jîn ke jîâ birde nahûî, âudhî gineî na dhûp.
Kahen Sitâbî:—He Dhanî, taîû bhale banâe bhûp!

Firoz Shâh Bâdshâh.

“Kâhân woh dâyedâr?* Kâhân mâyâ kà láhâ?
Sote singh jagâe: aulion kînâ bâhâ!
Kâhân woh khân amir? Kâhân woh lashkar merâ?

250 Kâhân woh lâl nisân? Kâhân bàssâhî deîrâ?
Merâ to châyâ nahûî: woh thârâ upgâr!
Jâhir karo piyân, nahûî to jî se dârûn mâr.”

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 lion: 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’vedâr.
† To the Twins.
"Jo Jahir ham mär len, Bâgar dijo moe:
Jahir jo ham mär le, lâj kuṭam ki toe!"

_Firoz Shâh Bâdshâh._

255 "Bâgar tumhârî ho chuki: lo, Joṛo, tarwâr.
Jo Jahir ko mär lo, to biswe likh dûñ chår."

Sârat* kînê Sâh; chaṛhe gîwâr hat tânkâ.
Bâje turhe bam: chaṛhe Aînat Khân bânkâ.
Châr aur chaunki chaṛhe, bîch Joṛe bapkâr:

_Jore._

260 "Ab chetû Jâhir Jatî, tire âe dâyedâr!"

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_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!"

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* For _ishârat._
† _i.e.,_ a double share each.
Gûgâ.

"Suno, bhâi mausîr, tum kaise kirpâe!
Dillî kâ dal joâ 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 upgâr.
Man dhokâ rah jâegâ; tum karo pahîl kâ wâr!"

Sarjun lînî sâng, sûrmâ sanmukh chhûtâ.
Jâe liâ Dâvid, tang táji kâ phûtâ.
Dûj wâr so bhan gîâ khainch khainch man sâe:

270 Kar le châbuk Pîr, tîr dîno gagan urâe.
Kabje dhare kumân gor Arjun lakkârâ:

The warrior Sarjun seized a spear and rushed forward.
He seized Dâvid, 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.

"Âjoâ hi bhum bânt: mân le kahâ hamârâ."

Sir se bândhâ tîr, khainch Lîlî ko mûrâ.
Surkhî âî na ang, dudh ki chhûtî phawârâ.

275 Dûjâ bân so bhan gîâ khainch khainch man sâm.
Kar le châbuk Pîr, tîr dîno gagan wûrâ.
Jâb kopke Dàvid kamar se lînâ khûndâ.
Lîne jor girâe, ðhalâ nâhakk we ðânâ.
Sîs kañe Jóre gire, rau bâje tarwâr!

280 Ainat Khân bânkâ lîâ, aur chaunkî bach li chûr.
Bhak bhak nain baleû Jóroû ke, mûchhe rahe bal khâc.
Donou sîs uñthâe, Pîr lie hûne lîtâkâe.

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 Dàvid 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.
Taking his bow of Multàn† he sped like the sun’s rays.
Goading 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 Dehli 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 salâh. † i.e. one of special excellence. ‡ To Gûgâ.
"Takht diam Kartar: kaisa tu niyao chukave?
Bagar bala re; yehani kyamayi pave?
Kare pir se jujjh: tire kyani samat ave?
Ulat ab bhi pher: hon ko mat kathwave.
Bag kud ghinwar karun: mira aur pas lakh char.
Man dhokha rah jae; tu kar le pahili wair."

Nautanki Multan karar khainchi hankari.

"God gave thee a throne and how hast thou dealt justice?
Bagar is a land of dust; what riches wilt thou find here?
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 lakhhs more (of men).
The deceit will remain in thy heart: do thou make the first attack."

The owner of the bow of Multan drew it and shouted;
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.
Gallopping his bay horse he hurled his lasso,
And threw his opponent suddenly to the ground.
His face beamed and the Saint was pleased.
Gall men ger kamân chať haude se paťkâ.
Bhujâ to Patelân kî, bichal gae umrâo.
Champe charhâân sis pîth de bhâje kunjarào.
Jatî jagâe jot kî, kî Jâhir ne jhanjar.

310 Jâ pakařâ Dâvid, hâth men le lâ khânjar.
Lakh bâîs bhaj gae aur bhaj gae woh lakh khân.
Dekh sakal Jagâis ke larjâ man Chauhân.

Gûgâ.

“Mujh ko nibâlâ jânke tû chařhâi sah jor.
Sâîn gat jâne nahîn: bîtâ gae kuchh hor.

315 Là mirî surhî sát sau; Mohan Jaimal mat râkh.
Jab chhořûngâ, Bâssâh, moe likh die 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 dispersed.
There being trouble on their backs the elephants fled.
The Saint awakened the goddess (Jatî)* and Zâhir.

310 They seized Dâvid and took their swords in their hands.
Twenty-two lâkh of men and a lâkh 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 herdsman.
§ See line 62.
"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.

Forgive my fault, Zahir: thou art as Brâhman, 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.

"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 Brâhman 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.
"Mausî, main kal to dekhe the : aj kâ bewarâ nà."

Râni Kâchhal.

"Main jânû tain Jôre mâre, chele Gorakhnâth. Dohâî Goraknâth kî, mœ sânch batâ de bât !"

Lîlî ke hānî sîs lie mausî ko dikhlâe.

330 Bhak bhak nain baleû Jorûî ke, muchh raheû bal khâe.

Râni Kâchhal.

"Charhtê kâte bel ; tain Jorûî ko mār lâ. Dohâî Gorakhnâth kî, mâtâ ko mukh nà dikhâ!"

Gûgâ.

"Aunt, I saw them yesterday: to-day I have no news."

Râni 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.

Râni Kâchhal.

"Thou hast cut the growing shoots; thou hast slain the Twins. By the justice of Gorakhnâth, show not thy face to thy mother!"
Gūgā.

"Buri karī; tain dohāī dīnī; phir āungā nā! Ja Dharti main soūngā; pachtāvegī mā."

335 Bāg pakar Siriyal kharī kahe:

Rānī Siriyal.


Gūgā.

"Mahil jude banwāe le, tire mahiloī āve Pir.

340 Matā bolī bolnī: mire lagi kalijā tir.

Gūgā.

"Thou hast done evil and hast claimed justice (from Gorakhnāth), 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:

Rānī 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."

Gūgā.

"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 Gūgā visited his wife, after "sleeping in the Earth," by night for 12 years: See Indian Antiquary, Vol. XI., p. 34. † i.e., aunt.
THE SONG OF GÛGÂ.

299

He, Dharti Mâtâ Jagat, yeh thârâ bastâr.
Kirpâ kare, Karîmji, bistar ham ko darkâr.”

Dharti Mâtâ.

“Kol* bhare maïn Rasûl se; Hindû jhîlûn nâ!
Jât janam Hindû tirâ : Kâlima bharkar â!”

345 Phar phar Kâlima bharâ; Dharti hûî udâô.
Kirpâ karo Karîmji: son Lîlî gae samâe.
Parîyàñ lâin achrâ, aur hûrin lâin hûr.

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 (Muḥammad) that
I will not tolerate a Hindû!
Thou art a Hindû by birth: fulfîl the (Muḥammadan) 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 Muḥammadan Creed! A very clear instance of the manner in which Islâm and Hinduism are now mixed up in the vulgar Indian mind.
Hur Pari.

"Pahro, Jâhir Auliâ, Bahist kî bâg bahâr."

Sammat tera sau unhattarâu yeh sâkhâ Chauhân.

350 Kahte Sitâbî:—Mêo kâ jag jag jîo gawân.

Huris 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 Mêo† live for ever.

* 1312 A.D.
† i.e., the bard is a Mêo by caste.
No. LIII.

THE MIRACLES OF SAKHĪ SARWAR,

AS RELATED BY BARDS IN THE JĀLANDHAR 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 Sakhī 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 Shākhoṭ, near Multān, had two daughters, one of whom he married to the Sayyid, Zainu'll-ʿābidīn, 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 Pherū the Brāhman given in full in Vol. II., p. 104 ff., it repeats mainly that of Dādī Jāṭṭī, (Vol. I., p. 66 ff.), who here appears as Devī the wife of Pherū. 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 'Īsā, the restorer of Sarwār's shine at Nīghāhā, 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 Bhāī Pherū, and in the fact of his marrying among the Sikhs, there is an allusion to quite a distinct story. Bhāī is a common title of the holy men among the Sikhs and there was in the beginning of this Century a Bhāī Pherū, whose tomb or shrine is at Mīānke, near Chūntā, in the Lāhor District, and who is frequently invoked in the well-known sentence "Bhāī Pherū tert kār, may Bhāī Pherū protect thee," used as a charm on seeing one of the small whirlwinds so common in the Panjāb. For an explanation of this phrase see Indian Antiquary, Vol. XI., pp. 31, 32.]
LEGENDS OF THE PANJĀB.

I.

TEXT.

Khálak sab dá Allah haigá Rabb, Karīm, Ghaffār.
Rasūl Nabbī se is ne bheje bandon mēn har bār:
Fazal, ināyat, bhakhshish-bārī sabhnāū nūn já dasan;
Kahir-kāhārī, Jabar-jabbārī, lokāū nūn á dasan.

5 Bande oh de amar nāhi nú khūb tarāh se jāneū:
Jo koī us tou muhn nú nú more Dozakh karen ār thikāne!
Khalkat gunā-gūn banāe, sab jáhoe pukār!
Rizāk sab nú rozī denā dh oh Wali Kartār!

Pānch Sādī de awal, yā ki Chār Sādī de ākhīr,
10 Mulk Arab mēn fītnā uthkār, kāīm ho gāi ākhīr.
Khūnrezā dī hoī sī kasrat; mār lūṭ chaupherā :
Aman, salāmat, sukhchān ne apnā paṭ līā ḍerā.
Zainābdīn,* bāp Sayyid Ahmad, tarak watan tad kītā :
Arab chhaḍl Panjāb mēn Shaikot sānū sā lītā.

Sayyid hone in Sāhib mēn shubah na shakā hāi mūl :
Sayyid Hussainī in ko jānā; mānō āl Rasūl.
Mukaddam Pīrā Shaikot ne sidāk yākīn de nāl,
Lārklī bādī biyāhke, Shāh se hoīā khushhāl.
Chhoṭī lārklī Pīrā ne chā Khorāū† vīchh biyāhī :

15 Us gāūn mēn rahinde sī, aūr karde sī oh bāhī.
Pīrā dī aulād te bākī donoū sī e dhīāū :
Apnë apnë hisse par eh donoū kābiz thāūn.

Shāh Sāhib de ghar de andar Sayyid Ahmad jād jāiā,
Khālazād bhāīāū dā tad hasad hoīā sawāīā.

20 Sakhi Sarwar to bhāīāū nāle khulak marwat karde :
Bughz wa adāwat dīl apnē vīchh har vele oh bharde.
Lāchārī núnu watan chhād Baghdād Shahr wal chale :
Barkat sohbat Pir Pīrāū te bhar bhar lite palle.
Shahābu’dūn Soharwardī, Shekh wakat kahāvē,—

* For Zainu’l-ābidīn.
† This throws light on the word khorāū in Vol. I., p. 91, translated, no doubt wrongly, as “enemies” in p. 94.
THE MIRACLES OF SAKHĪ SARWAR. 303

30 Un kī sohbat bā barkat se bahut fāida pāve.
Mundūd Chishti us vele sā, Jagat-pīr kahāwandā;—
Un kī khidmat bā azmat se faiz bātanā pāwandā.

Hubb watan dī Sayyid Ahmad dī men bahut jo āi,
Baghdād Shahr chhoḍ-chhaḍke Dhaunkal jhuggi pāī.

35 Kashf karāmāt Pīr Sāhib dī jag men hoī mashhūr:
Bahut khalāik faiz bātanā pākar hoe bharpūr.
Shaikoṭ jad āe Sarwar bhadān kahir machāiā:
Hasad jabiī un lokāū dā pher josh par āiā.

Khorāū milkar us jāge par matā eh pakāiā:

30 “Sarjā māran in ko bhajo: khud mūā yā mār āiā.”
Dhādā Pīr kahre nūn märke sarjā jind gaṅwāī!
Bhadānū dī tad āg darūnī dūnī hoī sawāī.
Khorāū Hākim pās jāeke kītā yūn pūkārā:

40 “Sayyid Ahmad nūn kaid kar lo, tān sădā ho chhutkāiā.”

45 Hākim Shahr Multān kol jad eh gāl galāiā,
Hazrat de pakaṭāwān kārān ahdi turt bhijwāiā.
Sayyid ne jad had Shahr ānu apnā kadam ṭakāiā,
Hākim nūn ād shauk milān dā jī men bahut samāiā:
Kıyūke Hākim wakat nūn eh bishārāt hoī:

45 ‘Sayyid dī be-adabā kārān sharūrat jāū khoī.’
Pīr Sāhib Darbar meū ākar dākhil jis dam hoī,
Darbārī lokāū, adnā ālā, sir kadamān par dhoī!
Hākim wakat ne azmat karke gale turt lagāiā:
Ghorā Tāzī, jorā shāhī, nazarāne dā lāiā.

50 Pīr Sāhib ne nazar lene meū nzar bahut sā kītā:
Hākim ne az rāh khushāmād is de gāl maṛh dītā.
Sakhī Sarwar no izzat pāi: Khor hoe sharminde.
Khorāū de ghar mātam hoī; Sayyidāū de ghar chande.

Rāste meū ik tolā fakirāūn oh nūn ākar milīā,

55 Darbāroṇ jad, rakhsāt hoke, Sayyid apne gāuṇ nūn chaliā.

Sawāl kīā; “Ham bhūke hainge; sănūn kuchh khilā!
Nāhīān, asāḍā jiwanā haigā sakht baṛā.”
Pīr boliā: “Jangal bāṛhī; nān kardā maiān pāj;
Nâl mere Shaikoṭ chalo, aur khânâ khâo raj.”

65 “Lakhdatâ terâ nâm hai, Chau Kûntân vichh mashhâr :
Ghorâ joâ bakhshke sãnuñ kar masrûr.”
Mânga un kâ de dîâ, aur ghar de jânib tûriâ.
Fakîrân ghořâ zibah kar chulhiâ utte dharîâ.
Laham ghoře dâ khâkar, joâ lîrâñ kariâ :
Kalima shukar Sayyid Ahmad Sâiû us vele jâ parhiâ.
Khorâû eh dekhkar Darbâre bhântiñ mârî :
“Sayyid tusâde bakhsh dî zara kadar na jânî.
Ghořâ terâ dîâ hoiâ fakîrân nûñ khillwâiâ.
Åge ham kyâ kaheñ, jo kiâ Sayyid jâiâ ?”

70 Shâh* ne ahdî bhajke Sayyid Ahmad bulwâiâ.
“Ghorâ Tâzi nûl lâ !,” eh Sâhib* farmâiâ.
Pîr Sâhib ne jis gharî eh hukm suu pàiâ,
Donoû háth uthâke bolîâ bâr : “Khudâ yâ,
Tûn Kâdir Karîm hai, maiûn miskin nimânâ.

75 Is ghoře nûn zindâ kar, kuchh merâ nahûñ ìthikânâ !”
Ghoरâ zindâ ho giâ ; Sayyid hoiâ kushhâl.
Shukar Khudâ dâ bhajîâ hoke bahut nihâl.
Tâzi ghoरâ leke jad Darbâr jâ waryâ,
Sûbâdâr Multan ne kadar bahut sâ kariâ.

80 Eh karâmât dekhke, aur nà kuchh ban âî,
Apnî beñi Bâî dî us se kari sagâî !

Sayyidzâdâ biyâhke Shaikoṭ meñ àiâ,
Khorân ral mil baîtôke eho matâ jad lâiâ :
“Jad tak eh hai jîwândâ sânûñ nahûñ ârâm.

90 Åô, is nûñ már deû, te hove achhâ kâm.”
Abdu’l-Ghani bhat thâ Hazrat dâ ik khûb :
Surâju’d din nûn lañe dê, oh har ik dâ mabhûb.
Sarwar jân de khauf toû watanôñ se hath dhoë ;
Mâkâm Nigâhe jâke khem zan phir hoë.

95 Khorân pichhiâ chhadîa othe bhî nûn mûl :
Sane kabile Shâh nûñ kîtâ jâ maktûl.

* Observe that Shâh and Sâhib here mean the Governor, elsewhere in this poem they mean the Saint.
San shahâdat Pir dâ haigâ panj sau satar.  
Sahîh is nûb mân le, ua kar tûn kuchh chalitar.

Makâm Nigâhâ pînd hai pahâ:re par âbâd:  
100 Andar us de kabar hai; Sayyid Ahmad ne yâd.  
Niche oh de khâd hai barsâti be-kâl.  
Melâ us mîn hondâ hai Baisâkhî nûn bar sâl.  
Pânî wahâ:n kam yâb sâ; tihaân kîtî zârî:  
Hazrât dî doâ te chashmâ ho gai jârî.

105 Sidak wa yakîâ se jo koî jâkâr is mîn nahâve,  
Fazal Ilahi, yaman Walî te, jald shifâ un pâve.

Ik same ik ghâr jâ Hazrât majlis kî.  
Dhig phaṭkar sir utte jhab girne nûu thî;  
Hath apnâ Pir Sâlib ne niche se jà dhariâ,  
110 Shikâf wahâ:n dâ jîtnâ hoî sâ, utnâ hi rah ghariâ.  
Shakal musallis ab hai ghâṭî men manjûd:  
Uparoû bahut farâkh hâî, âkhîr jâ mafkûd.  
Panjâ dâ nishân hai is dà khûb ayân.  
Jo châhe, so dekh le, hor shak uâ ân.

115 Sayyid Ahmad nâm âp dâ wâlidain ne rakhîâ;  
Lakhdâtâ, Lâlâûwâlâ, lakab hûâ hai achnâ!  
Sakhî Sarwar bhî âkhde jag vichhâni log:  
120 Sarwar Sultân kâh mânde Jaṭî Chamâr har log.  
Bhââîn eh dê Sayyid di jân se karau kabûl:  
Wâli apnâ jânû deh firkâ majhûl.

'Abdu’llah eh hî nazm banâî; oh hundâ hai âsî.  
Allah oh de hâl par rahmat bhajeî 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 interdicts,

vol. iii.—39
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’abidin, the father of Sayyid Aḥmad, 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 Hussaini Sayyid, and of the female line from the Prophet.||
Pīrā, the head-man of Shaikot, in his faith and assurance,
Gave his elder daughter in marriage to the Saint (Zainu’l’abidin) with gladness.

* i. e. A. H. ; this gives us the beginning of the XIIth 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 ’Abbāsi Khalifas of Baghdād, Al Muqtaḍī B’illah and Al Mustazahir B’illah, under the real sway of the powerful Saljuqs, Jalālu’ddin Malik Shāh (1072-1092) and Sultān Barkayāraq (1092-1104), was indeed a period of disturbance. It saw the rise of the Crusades in Syria owing to the excesses of Malik Shāh at Jerusalem, the struggles there under the Fātimi Khalifa of Egypt, Musta’alī B’illah Abūl-Qāsim Aḥmad (1094-1100), the decline of the great Saljuqi Empire on the death of Malik Shāh, and the rise and power of the Assassins or Isma’iḷiīs under Hasan Sabbāh, the Old Man of the Mountain (1089-1124).
‡ Lit., drew breath.
§ Should be Šāhkot; see Vol. II., p. 118.
|| i. e. a descendant of Hussain, son of ’Ali, and grandson of Muḥam-mad through his daughter Fātimah; see Vol. II., p. 154.
His younger daughter Pirā gave in marriage to the Khors.*

20 (The Saint) dwelt in the village and took to ploughing. Pirā’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 Sakhī 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 Baghdād, And was filled with the blessing and communion of the Saints.

Shahābu’ddin Soharwardī, whom they call the Saint of the day, Benefited him much with his blessing and companionship.

Maudūd Chishtī 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 Baghdād and pitched his tent at Dhaunkal.‡

30 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.
† Shahābu’ddin Soharwardī of Baghdād, flourished A.D. 1145-1232. Khwāja Maudūd Chishtī died at Chisht in 1153.
‡ Near Wazirābād in the Gujrānwālā district.
And the natural jealousy of those people again gathered strength.

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."

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,

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.

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,

As the Sayyid was returning home from the Court.

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 Shaikoṭ and eat your fill."

"Thy name is Lakhdātā, 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 faqirs 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:

And then they repeated the prayers for thanks to the Lord Sayyid Ahmād.
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 faqirs to eat.
What more can we say of the doings of the Sayyid's son?"

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:

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 Multān greatly honoured him.

Seeing this miracle, he had no alternative
But to give him his own daughter Bai 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-Ghani, 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 Ahmad'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, The ravine remained as it was made.
The triangular appearance of the pass still remains;

† 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 Aḥmad,*
Lakhḍatā and Lālāwālā are thy noble titles!
The people, too, call thee Sakhī Sarwar in the world,
And all the Jaṭṭs and Chamārs worship thee as Sarwar Sultān.
The bards acknowledge thee for a Sayyid with their lives,
120 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 gawān Sache Allah:
Hazrat lendā Bahisht muhalla:
Maullā māneṅ jeh dī gallāṅ:
Oh Pir main phariā.

5 Sarwar Ḍhodā donoṅ bhāṅ
Nāl Khorāṅ de sānj rachāṅ;
Nāṅ kināre kanak bijāṅ.
Viyāṅ Nāṅ de utte rahinde.
Khet Pirāṅ dā hariā.

10 Kanakāṅ pakīṅ Chet Basākhi.
Khorāṅ Pirāṅ galle rakhē.
Khorāṅ de sab rakhē māre;
Sarjā zor kariā.
Khorāṅ milke matā matāiā :

15 “Rākh ghello Sayyid jāiā;
Sarjā us nūṅ mār mukāve:
Sāda mantar phuriā!”
Pir kharawāṅ, hath musallā,
Pirāṅ pahrā kariā.

* The bard now invokes Sakhī Sarwar.
20 Kar ‘B’ismi’llah’ kharâû ik mare;
    Sarjâ dhare kariâ.
    Kanak pakâû; bâle paindi:
    Khorân Pirân de pâs jände:
    “Bâdshâhâû de daftar bharnî!”
25 Shâh dâ pallâ phâriâ.
    Ralke Khorân dittâ tânâ:
    “Nâl sâde chalo, Sultânâ;
    Bâdshâhâû dâ bharo khazânâ;
    Dastak sânûn phâriâ!”
30 *Âbî, Jodhâ, Sâuwan, Kakkû,
    Chauhân bâr, uṭhâiâ Makkû :
    Pir nûn phârke nâl le chale.
    Eh ki auguu kariâ?
    Garh Multânoû Pir chale;
35 Chham chham barsan nûr tajale.
    Bâhlâû Khorân dû na chale:
    Mauullâ hondâ jeh de Wâlî.
    Nâl Khorân de tûriâ,
    Darbâr vichh jad rakhîâ pair:
40 Jithe pair te ohte khair.
    Nahânî nazaroû Ghanân Paṭhânâ :
    “Gajjâ Pir hai, ratak sadânâ.
    Baṭâ karam kîtâ, Sultânâ.”
    Uṭhke Bâdshâh bhî miliâ.
45 Ghan Pir baheû barâbar :
    Hor rahan sab kharîâ !
    Bol Khorân dû raddî paindâ :
    Sayyid ghore chaṭhiâ.
    Tâzî ghorâ te nâl jorâ
50 Pirân age dhariâ.
    Sayyid kahîndâ: “Suno, Bâdshâhâ,
    Mainânû Mauullâ de parwâhâ.
    Mainû kî jânâ tûtâ lâhâ?
    Tâzî Allah bakhshe :

* This line explains the allusions at p. 95, Vol. I., and at Vol. II., p. 118.
55 Kam Sānī dā kariā!"
Fakirāu ghatte ān sawālān:
"Ghorā deh Bādhshāhanwālā."
Tāzi ghorā te nāl jorā
Pīr te Malangān phaṛiā.
60 Sakhī Sarwar dī ‘dhan dhan’ hoī;
Malangān mile muīh mangī ḍhoī.
Shukar Khudā dā karke Sarwar
Watan des nūn ṭuriā.
Kar ‘B‘ismi‘llah,’ paṭh takbīrān,
65 Fukrā hukm Sharā dā kariā.
Degān bhariān uthe jawāne:
"Sar-mukh tere dāheṇa jahāne!"
Langān liān phar dīwāne;
Rajje fakīr deṇ doānā:
70 Darūd Nabbi par parhiā.
Khor chughal Darbāre āiā:
"Tāzi terā Pīr khilāiā.
Terā dittā yād na lāiā:
Chit kisi na dharīā."
75 Sayyid utte āhī thāve:
Sayyid Rāo nūn Bāḍshāh bulāve.
Kakki chāṛkhar Pīr phir āve;
Oho ghorā tāū ban āve:
Nīlā Tāzi hariā!
80 Ralke Sayyid karan pukārā:
"Sunīye, Muhammad, Chāron Yārā,
Eho ghorā hoe sārā,
Nīlā Tāzi hariā!"
Haḍ cham chun kitā dherā:
85 Jānde kalam Malāik mornā.
Azrāil phir āndi jindri:
Sābit ghorā baniā!
Oh ghorā le āiā:
Bāḍshāh kahe: "O Khudā yā!"
90 Ghaniāū wazārān Shāh nūū samjhāiā:
Bāḍshāh ne ḍolā dekar,
vol. iii.—40
Niyat khair phir parhiå.
Bol Khorâñ dâ raddâ paindâ:
Sayyid ghore charhiå.
95 Shakar wañdling, hoi shâdî;
Niyat khair parhiå Pirzåde,
Bâì bakhshî kaul zabânî.
Sayyidzâde Bâì dî bâni jorî:
Jo rang sabhî baniå!
100 Lâì, jawâhir, motî, hûre,
Lâgîñu nûn pahinae chîre.
Sayyid dî jad shâdî hoi,
Dhol damâmâ dhariå.
Shâdâ bharâîñ nazam baniå:
105 Bhâîñu vichhñî hurmat pât.
Nau nidh, bârâû sidh ho gaiå:
Har sâl Nîgâhe turiå!

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 Dhoďå,‡ these two brothers,
Made a partnership with the Khors,
And planted wheat by the river bank.
They dwelt on the banks of the River Biyås.§
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., Sakhi Sarwar.
‡ Dhoďå 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, Kakkût,  
The four brethren, took Makkût (with them), †  
And seizing the Saint took him (also) with them.  
How great a sin they committed!

The Saint went to Mûltân 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  
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:  
It is God’s doing!”  
A crowd of faqırs 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.  
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)  
The faqırs acted according to the Law.†  
Filling the cauldrons they stood up, (saying):  
“Mayest thou he honored in both worlds (O Sarwar)!”  
The estatics tore up the raiment,  
And being satiated the faqırs gave thanks,  
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.”  
Messengers were sent to the Saint,  
And the King sent for the Lord Saint.  
The Saint came back on (his mare) Kakki‡  
And then the horse was restored;  
The grey Arab was flourishing!  

* Properly a sect of mendicants who, through one Jaman Jati, are followers of Badī‘ū’dīn Shāh Madfār of Makkānpūr (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) Bât§ according to his
spoken promise.
A match was made between Bât 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.
Bhai Pherê Bahman thia;
Na oh dā put, na oh dī dhīā.
Kangul kalâneh ho jâne kâran,
Man vichh nazâr manâwandâ: —

5 "Je Mere ghar dhan put hove,
Terî jag vichh, Pirâ, 'dhan dhan' hove.
Makâm banâwân:
Nit dive jalâwân:
Eh mere man âwanda."

10 Jad Allah oh dī âs puchhâî,
Pîr Sâhib ne hurmat pâî.
Jhaêdâ gađîâ: makâm banâiâ:
Sohle nit oh gàwandâ.
Bare put dâ biyâh rachâiâ:

Sikhân de ghar biyâhan âîâ.
Kurmân oh núñ tânâ márî: —
"Bâjh Sat Gur kyân sis niwâwandâ ?"
Daulat dî gharâr se
Na sâjhi oh núñ dûr dî.

20 Ðhimân gàrâ ðhuwâke,
Makâm dâ bûhâ chanwâwandâ.
Ghar vichh Devî nàr, jî:*
Deve matañ tân kari pukâr, jî.
"Oh tân jodhâ Pîr hai,

25 "Jeh dî tûn kâr mitâwandâ !"
Mûñde kahinde: "Bâpûa !
Kâh núñ kandân piteî, pâplâ ?"
Dhođâ châbudî mûrke,
Pherê núñ chit âwandâ.

30 Bahman dî akal márî gaî:
Har dam oh núñ phâtkâr pâî.
Jad oh dî dehî phât gaî;
Kâyâ dâ rang baâtâwandâ.

* Jî, Sir, addressed to audience has not been translated: see in many previous legends.
Bhai Phera was a Brahman,  
That had nor son nor daughter.  
As he was poor and hungry,  
He made a vow in his heart:—

"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.
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,
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.
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,
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).
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,
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.
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 BASTÍ SHEKH DARVESH, AS RELATED BY A BARD FROM JÁLANDHAR.

[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 Jalandhar. It is to be noted that the date of the foundation of Bastí Shekh Darvesh 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 Jalandhar Bastís past and present, which is worthy of note.]

TEXT.

KAIFIYAT ĀBĀDĪ BASTĪ SHEKH DARVESH.

Awal hamd Khudāwand dā, lākh darūd Nabbi nūn;
Hāl ābādī Bastī Shekhān pher sunáwāū tainūn.

Shekh Darvesh, Pīr Paṭhānānū, Kāniyān hoe udāstī;
Pīr Walī te rukhsat le Jalandhar hoe bāsī.

5 Hazīra Bijī Khān de pās jo jangal sā ghanerā,
Ethe āke Shekh Sāhib ne apnā kitā āerā.
Loḍī āgā, sharār ādmī, un se lārne láge:
Shekh Sāhib ne apne āerā rawān karde āge.
Theh Lohārī, jā utte hun haigi ābādī,

10 Malikān pāsoū mol leke dīl meī kitī shādī.
Malikān log sharārat-peshā aīsā kahir machāiā,
Jitnā makān din nūn bandā, rātī āke ḍuḥāiā.
Shekh Sāhib kī naubat nālish hākim tak jab āī,
Siāsat shāhī pākar Malikān akal ṭhikānī āī.

15 Jahāngīr dā ahad sī, aur san sā das sah chhabbī:
Tārīkh ābādī Bastī Shekh dī Tazkira vichhōn labhī.

Jahāngīr dā baṭā shahzādā dā jo să Shāh Jahān,
Wazīr Azām să us dā, yāro, Miyān Sādu’lleh Khān.
Murīd sachā să Hazrat dā ch bandā Musalmān:
THE FOUNDING OF BASTI SHEKH DARVEISH. 323

20 Bâdshâh kî khidmat vichh yûn kitâ us bayân :
"Mûrshîd kâmil merâ haigâ Hazrat Shekh Darvâsh ;
Jâlandhar de ilâke vich rahindâ oh hamesh."
Bâdshâh fakir-dost ne us vele farmâiâ :
"Shauk milan kâ un kâ mere dîl vich bahut samâiâ."

25 ðerâ shâhî jin dinoân Jâlandhar âiâ neâ,
Wazîr Azâm ne araz kari, 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 nahiûn inkâr :
Darbâr Khudâ da chhañnâ buh haigâ dushwâr."
Nuktâ mauzûn fakir dâ jo suniâ Shâhanshâh,
Jâgir muâfi bakhshish kitî us dam khâtirkhwâh.
Mughalâûn shâhî ahad tak ba-hâl muâfi rahî :
Sikhân shâhî daur meû muâfi jâtî rahî !

35 Rauza masjid Shekh dî umdâ hai tâwîr :
Zâir log âkhde : "Hainge be-nazir."
Pahile Hazrat âe the same kabîle âp :
Murîd barâdar â gac, karke bahut shitâb.
Bastî Hazrat Shekh vich jad na rahî sarmâi,

40 Bâhir nikal har ik ne, Basti nâî basâi.
Bârâh Bastîàn gird Jâlandhar jâg vich haiûn mashhûr.
Tin dâ kujh nishân nahiûn, nau maujûd zarûr.
Bâbhâkhel te Dânishmandân, Basti Ghazâûn pachhân :
Bastî Naî te Shâh Kulû, Pîr Dâd dî jân :

45 Satvîûn Bastî Bahâm Khàn ne apne se basâi :
Matthû Sâhib dî aîthvîn, navîn Shekh dî âhi.
Sarbuland ne nazm banâi, Sâhib hukm sâ kariâ.
Rabbâ us nûû jiûnûdâ rakhâ hazarûn wariâ !
Eh mere doa hai : 'Ai Miyân Shekh Darvâsh,

50 Sidkâ jiviûn us dà kâim rahe hamesh !'

TRANSLATION.

STORY OF THE FOUNDATION OF BASTÎ SHEKH DARVEISH.
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 Bastí Shekh (Darvesh).

Shekh Darvesh, the Pathán Saint, wearied of Kānīyān,*
So he took leave of Pir Wali † and settled at Jālandhar.

There was a great jungle near the tomb of Bijli Khān,
And going there the Saint pitched his camp.
The wicked Lodīs began quarrelling with him,‡
And the Saint started onward with his camp.
The ruins of Lohārī,§ which are now populated,

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.

This was in the days of Jahāngīr, in the year one thousand and twenty-six.¶
The date of the foundation of Bastī Shekh (Darvesh) is written in the Annals.*
Jahāngīr’s elder son was Shāh Jahān,

* i.e., Kānī Kurām: see Vol. III., p. 179.
† For this Saint see Vol. III., p. 175.
‡ By “the tomb of Bijli Khān” is probably meant the ruined mosque at Koṭ Bāre Khān, a deserted suburb of Jālandhar, formerly belonging to the Lodīs in the District. The Lodī Pathāns of the Jālandhar 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 Lohārī Pathāns.
|| The Maliks are Muhammadans claiming Rājpūt descent and belonging to Jālandhar town.¶ i.e. A.D. 1617.
** The book meant is the Tazkīrāt-i-Raufshānīūd, translated in the Journal of the Asiatic Society of Bengal for 1878. This book, however, refers to the doings of another branch of the Ansārī Shekhs, to which family Shekh Darvesh belonged. See the genealogy at p. 159 ante.
THE FOUNDING OF BASTI SHEKH DARVESH. 325

And his Chief Minister, friends*, was Miya’i Sa’adu’llah Khân.†
He was a true follower of the Saint, was this Musalmân
servant (of God),

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 faqirs, said at once:
“I have a great desire to meet him in my heart.”

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,

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!

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;

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* Addressed to the audience.
† Sa’adu’llah Khân is otherwise said to have been a follower of Shekh Bazîd, or Pir Raushan, a relative in the previous generation of Shekh Darvesh and much better known; see genealogy, at p. 159 ante. For Pir Raushan’s descendants he procured a feof near Agra, 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 Bastī of the Holy Saint could not hold them,

40 They all went away and founded new Bastīs. There are twelve (such) Bastīs round Jālandhar famous in the world.

Three have disappeared, but nine remain. Bābākhel, and Dānishmandān, and Bastī Ghazān, Bastī Nāi and Shāh Quli’s, and Pir Dād’s;

45 The seventh Bastī Bāhrām Khān himself founded; The eighth is Matṭhā Sāhib’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 Miyān Shekh Darvesh, 50 Mayest thou ever remain in prosperity!”

* The name of the bard.
No. LV.

SAYYID ÂSMÚN OF BÂRĦA BÂVIN,
AS RELATED BY A BARD FROM THE KAPURTHALA STATE.

[This legend evidently has reference to the doings of some member of the celebrated Bârĥâ Sâdât, or Sayyids of Bârĥâ, 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 Âsmún, son of Sayyid Akbar Shâh, Governor of Sarhand (Sirhind), who appears with the alias of Mirn or Mîr Sayyid Bûkhdrtâ, was summoned to Court by his master, the Emperor Shâh Jâhân (1628—1638 A.D.), on account of his having been absent therefrom for 12 years. A courtier named Qûtâb Shâh was sent to fetch him, and on the road managed to make him believe that the Emperor was about to imprison him for contumacy. 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 Bârĥâ Bâvin near Sarhand.]

[This tale in its general outline is one told properly of Khân-i-'Azîm or 'Azîm Khân, otherwise Mîrzâ 'Aziz Muhammad Koká, or Kokaltâsh, the foster-brother and friend of the Emperor Akbar. 'Azîm 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 Makkâ. 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 Ahmâdadâbâd in his old Government of Gujarât in 1624.]

[Historically Sayyid Mirn Bûkhârt was a scion of the Bûkhârs, a quite distinct family to that of the Bârḫâs, being the son of Sayyid Muhârik. His son Sayyid Hâmid was a firm supporter of 'Azîm Khân, and his grandson Sayyid Kamâl supported the Sayyids of Bârĥâ, and in fact helped to save them from destruction, when they attacked Khusrav at Bhaîronwâl near Jâlandhâr 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 Farîd Bûkhârt Murtaza Khân. The Bârĥâ Sayyids in command that day were Sayyid 'Ali Asghâr Sâfî 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. Qutbuddin Khân Chistâ Shekh Khûbû, the foster-brother of Jahângîr, was sent in 1607 by the Emperor to induce 'Ali Quli Istarjû Sher Afkan Khûn 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 Bâvin in Sarhand.

Sayyid Âsmûn's father, Sayyid Akbar Shâh, was appointed Governor of Sarhand (Sirhind) by Shâh Jahân, King of Dehli, 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 Qurûn that no harm should come to him. But a pigeon's egg had been put into the Qurûn, so that the oath was rendered valueless.*

Sayyid Âsmûn took 500 horse with him and set out for Dehli 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 (chûhû tû rikâbhû) 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.**

Rûkhe tayn léj jab sakal Sahadûd* ki, ãp rauhan hû, Mirûn Sayyid Bukhârî.

Áp rauhan hû, kalas sab ko ële; kare târîf, Mirûn, khalk sârî.

Áe Pathûn; Qurûn âye dhare; khât hai kasam, mil Chair Yârî.

Dûn aur dunãd men sâch Qurûn hai: bandhkar kamar kinn tayyârî:

5 Sûje jawân Darbûr ke chalan ko dekhe hai bût mardon thârî:

Jûrâ sanjâe, aur rûq, bakhtar jhûlën, morichâ laân sipâhî sâre. Koî dâkhil hoie: samajh man men; parî karam ki rekî na ūle târî!

*For Sûdôt (†)*

Sayyid Âsmûn kahe: “Suno, Nawâbji, aur mat karo ham se ar bichârî.

Ham ële Rasûl, aulûd hain Ali ki: aţul na ūlêng Sayyid Bukhârî.
When thou didst preserve the honor of all the Sayyids, thou becamest thyself honored, O Miran Sayyid Bukhari.

Thou wert honored and gavest gifts to all, and all the people praise thee, O Miran.

Came the Pathan, and placed the Qur'an before him, and swore an oath (by it and) the Four Friends.*

The Qur'an (makes an oath) true in both worlds (and so the Sayyid) fastening on his sword made ready (for the journey),

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 Asmun: "Hear, my Lord, make no more plans with me.

I am of the house of the Prophet (Muḥammad) and of the line of 'Alī: the powerful Sayyid Bukhārī draws never back.

10 I will fulfil my tribute on the edge of my sword, happen what may.

'Alī favoured the Sayyid, and drawing his dagger from his waist he took it in his hand. He gave the Nawāb four or five blows, which endangered his life.

The people saw that the Sayyid so fought, that the Nawāb 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.

Mīrān Sayyid Âsmūn 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 MERÂTH DISTRICT.

[This and the two following legends belong to the Krîṣṇa cycle. This one
purports to relate a fight between Pradyumna, the son of Krîṣṇa by
Rukmini, and his kinsman Siśupâla, 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].

[Rukmini, the daughter of Bhîshmaka, king of Vidarbha (Berâr), was
betrothed to Siśupâla, and was carried off by Krîṣṇa; hence the life-long
enmity between Siśupâla and Krîṣṇa. Krîṣṇa was the son of Vasudeva,
a Yâdava, and Siśupâla was the son of Damaghosha by Śrutadevâ, sister
of Vasudeva.]

[Dwârakâ on the coast of Kâthiârwâr, and now in the territories of the
Gâikwâr of Barodâ, was in Krîṣṇa's possession at the time of his escapade
with Rukmini, 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 Krîṣṇa 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 = Satyavatâ = (2) Sântannâ = Gangâ.

Krîṣṇa
Dvaiṃyâṇa
Ambâ = Vyâsa = Ambâlikâ.

Dhrîtârâshûra.
(2) Mâtâ = Pându = (1) Kunti.

The Kauravas.

| Nakula (Pândava). | Sahadeva (Pândava). |

Bhîṣma
Šûra, Yâdava king at Mathurâ. King of Mathurâ.

| Bhîṣma or Bhimasena (Pândava). | Arjuna (Pândava). |

Pradyumna.

Bhîṣma or Bhimasena (Pândava).]
TEXT.
Qissa Larái Rājā Sispál wa Rājā Parduman.
Sau jojan men Dwārkā, kile banāe tin.
Parduman Rājā hūā, khel kare parbīn.
Sone ke mandir bane, hīrā läe :
Muktā aur ratan jare āge pāē.
5 Swarrāi ke kālas chārhe niyāre niyāre,
Ambar ke bīch, jaise chamakte tāre.
Sau jojan men Dwārkā; darwāza hain chārē.
Sangal lägen sār ke: kaṭhān kile ke bār.
Rājā to jīt līe jinna sāre :
10 Sab kā bal chhin, hūā kaid men dāre.
Bākī Sispāl rāhā iko Rājā,
Jis ke Darbūr bāje márū bājā.
Parduman ne pātī likhī : bākī likhā hawāl.
Khatt Rājā Parduman kā.
"Jor zulam karnā nahīn ; rīt bhānt se chāl !
Rīt rīt bhānt karō jītnī sārī.
Terī kyūū āj gai akal mārī?
Bākī hushiyār adab karke rahnā.
Rājā Sispāl, mān merā kahṇā."

Kāsid le pātī chalā, Chanderī men jāē:
20 Parduman Mahārāj ki kathā kahe samjhāē.
Kathā kathā samjhāī, bāt jītnī sārī:
Qāsidā.
"Rājā ne bayūn likhī niyārī niyārī.
Chalnā hai sāth āp, Rājā, mere.
Āge kis taur rahe marzi terī ?"

25 Pātī dekhī Rāo ne, bandan giā gabharāē.
Jawāb Rājā Sispāl kā.
"Jo karnā Mahārāj kā dāngā use dikhāē.
Tū to balwān hūā kab kā, bhayyāā ?
Acharāj ki bāt! Suniye, merī dayyāā !
Zāt kā Ahīr aur nāche gāvē :
30 Rājā ki rīt bhānt kaise pāve ?"
334  LEGENDS OF THE PANJĀB.

Rājā Sispāl.

"Kahṅa us ko jāke mere man kī bāt.
Mārṅgā maidān men; din se karūṅ rāt.
Din se maiṅ rāt karūṅ; asī māyā.
Mujhe bhi shikār ik ban men pāyā;
Ki tū, Mahārāj, āp chārchhe āo.
Rahṅā hoshiyār; nahṅ āṅe pāo."

Bidā līe, kāsid chalā; khatt likh dīā nīdān.

Khatt Rājā Sispāl kā.

"Tū bhālā kis rīt men? dekhe nahṅū maidān.
Sone ke mandir dekh bal ko tole.
Tiktā hī bachan aur mukh se bolo."

Kāsid ko kahṅā:

Rājā Sispāl.

"Jāke gero arzī:
Sunke sawāl merī kāyā lārzī."

 Dwārāpār men ā tākā; kāsid kahe banāē:

Qāsid.

"Rājā, chāhiye jang ko, hatke kabhi na jāe.
Bahut hai samān; nahṅū bas meṅ āve.
Pāṅī ke bich āg baṅthā āve.
Sankā nahṅū ik kare, Rājā gyāṅī.
Kah rahe anek, nahṅū us ne māṅī."

Parduman Rājā uthe; sāj līe gaj bāj.

Hukm dīā sab phauj ko milke karuṅ kāj.

Rājā Parduman.

"Mil-milke kāj karo; sat ko āṅo.
Sab kā ik rang rahe; merī māṅo.
Milne ko anr koṅ tum se āo,
Māro bar wakt: nām aisā pāo."

Chār bhāṅt ki phauj ko karā balbīr.
Rájá Parduman.

"Merî mansâ kîjo, jûtak bândho dhîr.
Bândho sab dhîr aur sir pe bânâ.
Rahnâ hoshiyâr; nahîn haâkte jânâ.
Dakhan ke des karo jaldî tayârî:

60 Larne kî rît karo jitmî sârî."

Tab Rájá ran pe char'hâ, nikat bahe nishân.
Sakal des kâmpe khajâ, aise mårû bân.
Assî hazâr phauj kînî jârî:
Jitne balwân charhe iko bârî.

Râjá to Sabar milâ, sarnâ linâ.
Pahile sab bhit bali âge dînâ;
Tabhî satth Râjá char'hâ kampû* ek linâ.
Chanderî meû jâ take bâje bajeû anek.
Phaujân to ân pare derâ kînâ;

70 Jab to Mahâráj hukm aisâ dînâ:

Râjá Parduman.

"Dushman kâ des; nahîn koî bas kâ:
Mil-milke kâm karo, jitmâ bas kâ."

Khabar hûî Sispâl ko 'Râjá charhe anek!'

Râjá Sispâl.

"Mârûngâ, chhorûn nahîn: kahe lakh kî ek."

75 Pingal aur Rang pâs us ke âe:
Dekhi sab phauj âkâr man meû khâe.
Râjá se kahan lage jitmî sarî:

Pingal aur Rang.

"Ab to, Mahâráj, karo ran pe tayârî."

Râjá Sispâl.

"Kaho tû; main utlhe milûn? Kaho tû; karnâ jang?
80 Jo tum karo sahâî, tâ sunfyo, Pingal wa Rang.
Pingal aur Rang, mere dil ke piyâre,

* For the English word camp.
Dushman ne jor kare jitén sàre;
Kijø samán aur dàrû golà,
Rájá Síspál hukm mukh se bolà.”

Pingal aur Rang kahne lage:

*Pingal aur Rang.*
“Jang karo, Maháraj,
Yeh Rájoù ká dhaàrm: ab kuchh kar na láj.
Láj kí jo bát karo, Rájá mere,
Kile ko chhor, karo bábir ñere.
Bandobast khúb karo jítná sárà.

Bháit aur band, dekho apná piyárá.
Mál khizáná báhút se báhir die nikál.
Jíne ká shák hai nahíñ; áj móro, chá kál.”

Phanján to nikal báhir pùr se ái,
Bádal kí ghor ghátá jaise chháí.

Garje chhaun aur baje márû tûrá:
Saumukh se choùt karo sádat súrá.
Parduman Maháráj se kahan lage Síspál.

*Rájá Síspál.*
“Tú to pút Ahír ká, Rájoù kí chálí chál!
Rájoù kí chál-chálí aísá karná?

Ná-hakk, Maháráj, tujhe áyá marná.
Bánjenge bán, páre bhárat bhári.
Terí to áj kaháù akal mári?”

*Rájá Parduman.*
“Hañke jáná nahíñ: ab kuchh karná láj.
Kál achának márê, jùn títtar ko bâj.

Títar pe bâj páre bal ko dhâre:
Dushman kí choùt khajá saumukh márê.
Mere ab háth dekh íko bâri,
Ráhná hoshiyâr: kahí tujhe sârí.”

*Rájá Síspál.*
“Din bítù, rajní hûí; hone de parbhât:

Maháù jang tum se karùñ; dekh hamáre háth.
Mere to hāth dekh ikē bāri:
Karnā nahīñ der; sājo phaujāñ sārī.
Dekho maidān; dharo dhūrañ man meñ.
Bākī nahīñ ik raḥī mere tan meñ.”

115 Battīs hazār phaujāñ sajī; charh gae Pingal Rang.
Do dal khāñ barābarī; hone lāgā jang.
Hone lāgā jang; Rang charhke āyā.
Pingal ne katal karī sab ki kāyā.
Kāṭ-kāṭke sīs kare, sanmukh dhāveñ:

120 Sanmukh se chōt kareñ, sobhā paveñ.
Uṭhā Giddh jab kopko, gadā sambhāle hāth.
Mahā ghor ran meñ hūa; din se sūjhī rāt.
Din se to rāt hūi, jodhā māre;
Kāṭ kāṭ sīs mahī ūpar dāre.

125 Pingal aur Rang bāndh īā bāna.
Bāje hathiyār, nahīñ haṭke jānā.
Kitne ek mārē? Wā bas kare aur sānt rahe talwār.
Nālī chāl gād rūdhar ki, sanmukh kare parbār.
Sanmukh se chōt kareñ, ūpar dhāveñ.

130 Bānjeñ hathiyār bārī sobhā pāveñ.
Pingal aur Rang Giddh ne donāi māre.
’Hā hā’ to kār pārā ran meñ, piyārē.
Bādī debal Rājā karī, māre Pingal Rang.

Rājā Sispāl.

“Ab to merī bāt meñ ān pārā hai bhang.

135 Ān pārā bhang; sīs de de māre.
Dushman ke hāth kaun ūpar dāre?”

Jab to Sispāl charh māyādẖārī.
Bajat hain bān, pārā bhārat bhārī.
Parduman Mahārāj ne bāndh liē hathiyār;

140 Jab Rājā Sispāl ke sanmukh karā parhār.
Mārā ik bān, jaisā bādal garje.
Chau taraf shor hūa, duniyā larze;
Jab to Sispāl hosh bhūlā sārī.
"Achra jī bāt! Gaе sanīān māre!"

Mahā ghor bhārat hū ā; kahan lagā Sispāl:

"Parduman Mahāraj ke sanmukh darsā kāl!"

Jab to Sispāl bān aisā lāyā,
Telē hī dharan pārā, murcha khāī.

150 Jab to yeh kāl ghaṛī sir pār āī!
Agin bān aisā dīā, jwālā baḍhī aparā!
Bhujā sis kaṭkē gireṇ barseṇ bārām bār.
Sanmukh se chōt kareṇ, āpar dhāveṇ ā:
Māre bār wakt nahiṇ jāne pāveṇ.

155 Jab to Sispāl chāṛhā āko bārī.

"Achra jī bāt! Gaе sanīān sāre!"

Parduman Mahāraj ne sānt lie talwār ā;
Us Rājā Sispāl ke sir pār rahā ubhār ā.
Mārī talwār, lagī us ke tan mēū.

160 Bhūl giā hosh ā; pārā mundhā ran mēū ā
Bhūl giā rīt bhānt jītnī sārī ā
Ho giā behosh, mān us kī mārī ā
Das hazār phaujiān pāre pūr mēū āk bār ā
Mahā ghor biyāpak hūā ā; sānt rahe talwār ā.

165 Darwāzā tor dīā pūr mēū dhāē ā
Lākhōū ke māl lute māre khāē ā
Garjeṇ āk bār, khaṛē aggyā-kārī ā
Kāṭ kāṭ sis zamīn āpar dārī ā
Kuchh māre, kuchh bas kare, dīnā hukm ‘bīḍār.’

170 Mahā ghor bhārat pāṛā ā, pāve nahiṇ shumār ā
Bhūl gaī rīt bhānt jodhā sārī ā
Rājā kī mān gaī aisī mārī ā!
Chhāṭi sab dhām! Same aisā āt!
Rājā liā jīt; fateh āge pāī.

Ratan padārath bhar lie, swarran ke līo thāl:
Hāṭhī, ghorā, khachrā aur lakhīne māl;
Bhārke sab māl pūro bāhir āyā.
Dekhā sangrām, lāgī kampni kāyā;
Rājā ke pās guā mintī kīnī:

Rājā Dhamgos.

180 "Main to, Mahārāj, saran terī līnī.
Tum to āp mahābalī, yeh lārkā nidān.
Kah rahā mainī, mānā nahīn; ab do us ko jān.
Jāne do āj, saran tere āyā.
Is ne, Mahārāj, so hī pāyā,

Jitnā yeh rāj pāt, sagrā lījē.
Bakhsho taksīr un se, jāne dījē.
Hāṭhī, ghorā, rath, gahne, bhūkan basan apār."

Dās die, dāsī die, mintī kārī nihār.
Ādar sat kār aisā bhārī,

Ho guā nidān, khāpī phaujān niyārī!
Kahtā Dhamgos ik mukh se bānī:

Rājā Dhamgos.

"Ab to yeh bāt gai mulkoī jānī!"

Rāj pāt us ko dīā, karnā kārī nisang.
Sabhi jīt Rājā līe, rahā na iko ang.

Rāj pāt sab dīā, sobhā dīnī!
Rājā Dhamgos sāth aisī kīnī.
Jīt līā jāng; chale māyādharī:
 Dwārkā ke bīch gae iko bārī.

Gangā Jamnā mudh meū Bharatkhand hai nām!

Kishn Lāl Shib Kaṅwar sang atī pavitr nijdhām!
TRANSLATION.

**Story of the fight between Rājā Sispal and Rājā Parduman.**

Dwārkā occupies a hundred leagues* and has three forts in it.

Its Rājā was Parduman, who was very glorious.

He built palaces of gold, studded with diamonds, and set with pearls and gems.

He mounted golden pinnacles on each, shining like stars in the sky.

Dwārkā occupies a hundred leagues, and has four gates, fastened with chains of iron; and strong are the fort gates.

He had defeated all the Rājās (of the neighbourhood), and taken away their power, and put them in prison!

But one, Rājā Sispal, remained, who beat the drums of victory in his Court.

Parduman sent him a letter, and after writing the salutations (he said):

*Rājā Parduman’s Letter.*

"Thou shouldst not exercise tyranny and force, but walk according to the (royal) customs.

Perform all the (royal) customs.

Why hast thou lost thy senses to-day?

For the rest be careful and respectful (to me).

Rājā Sispal, mind my words."

A messenger took the letter and arrived at Chanderi,† and explained the message of Mahārājā Parduman.

He explained all that there was to explain.

*The Messenger.*

"The Rājā has written each point of his meaning.

Come with me thyself, Rājā.

For the rest, what is thy pleasure?"

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 Mahārājā Sindhiā.
Rājā Sispāl’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!*

Ahīr by caste,† a dancer and a singer;
How shall he know the ways of Kings?”

Rājā Sispāl.‡

“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:

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.

Rājā Sispāl’s letter.

“Why hast thou forgotten thyself? Thou hast never
seen a (battle) field.
Seeing thy golden palace thou wouldst try thy strength,
And hast spoken evil words with thy lips.”

And he said to the messenger:

Rajā Sispāl.

“Go and throw him my letter.
Hearing his request, my body trembles (with rage).”

Stopping at Dwārāpār|| the messenger told his tale:

* Idiom: something very unexpected.
† A sneer at Krishiia, for having been brought up as a cowherd, i.e.,
of the Ahīr caste, by his foster-mother Yasodhā.
‡ To the messenger.
§ Idiom: create a very great disturbance.
|| i.e. Dwārkā.
The Messenger.

"Râjâ, it must be war; he will never draw back.

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.

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."

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,

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.

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,
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."

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?
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."

Said Pingal and Rang:

* Ministers of Sispâl.
"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.
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.
They roared on all sides and the battle drums were beaten,
And heroes and warriors were wounded in front.
Said Sispál to Parduman the Mahárájá.

Rájá Sispál.
"Thou art an Ahir,* and wouldst tread the ways of Kings! Should the ways of Kings be trodden thus?
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?"

Rájá Parduman.
"I will not go back, and I must do honourable deeds.
Death strikes suddenly as doth the hawk the partridge.
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."

Rája Sispál.
"The day is spent and night hath come: wait till dawn,
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.
Râjâ (Sispál) was greatly grieved at the death of Pingal and Rang.

Râjâ Sispál.

"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 Krishna.
† A common idiom in 'battle pieces,' meaning:—it was a terrible time.
Then the powerful Sispål advanced.
Arrows hurtled and there was a great fight.
Pardumān, the Mahārājā, fastened on his arms,
And confronting Rājā Sispål struck him.
He struck him with an arrow like a thundering cloud.
On all sides there was a roar and the earth trembled,
And Sispål lost his senses.

Rājā Sispål.

"It is wonderful! my heroes are slain!"

There was a great roaring fight and spake Sispål:

Rājā Sispål.

"It is death to be in front of Parduman, the Mahārājā!"

Then Sispål drew an arrow,
So that he broke his bow. It was the work of Hari
(God)!
It fell upon the ground in pieces.

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.

Then Sispål suddenly advanced.

Rājā Sispål.

"It is wonderful! all my heroes are gone!"

Parduman, the Mahārājā, drew his sword,
And sprang at the head of Rājā Sispål.
The blow of his sword struck his body.

* This is here a bardic exaggeration: Sispål was not killed on this occasion.
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.

They broke open the gates and entered the city, 
And robbed and destroyed lakhs (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).

A roaring fight took place beyond computation. 
All the warriors forgot their customs. 
So greatly was Râjâ (Sispal's) glory destroyed! 
They left their homes! Such a time had come upon them! 
Râjâ (Parduman) won and gained a victory.

(Râjâ 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 Râjâ (Parduman) and besought him.

Râjâ Dhamgos.

"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. 

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 Sisupâla.
Slaves he gave him, maids he gave him, and besought him much.

So great honor and respect,

And all his forces (Sispāl) lost by being a fool!

Spake Dhamgos a speech with his lips:

*Rājā Dhamgos.*

"This matter hath now gone through (all) the lands!"

(Rājā Parduman) gave him back land and rule, and did an uselfish act.

He conquered all the Rājās, leaving not one remaining.

He gave him all his land, and rule, and gave him honor!

Thus did he treat Rājā Dhamgos.

He won the fight and went on in glory,

Returning at once to Dwārkā.

The land of Bharatkhaṇḍ* is between the Ganges and the Jamnā.

Kishn Lāl and Shibkaṇwar† 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 Mahābhārata. It was divided into nine divisions or khāṇḍas. 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 Jamnā. This, however, is not the fact.

No. LVII.

SISPÁL 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 Siśupāla-badha, the Slaying of Siśupāla, which is the title of a separate poem by Māgha, called also the Māghakāvyya, 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 Rajputs or Bāghelkhand. Chanderi, as the bard calls it, is a town in Sindhi's territories.]

[Bhishma in this poem turns up as the minister of Siśupāla and the enemy of Krīshṇa. In the Mahābhārata Bhishma brought up his relatives, the Kauravas or the sons of Dhrītarāṣṭra and the Pāṇḍavas or the sons of Pāṇḍu, and when these fell out and fought, he took the side of the Kauravas. Krīshṇa 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 (rājas-dya) held by Yudhishṭhira at Indraprastha (Dehli). Sahadeva offers the first arghya or oblation to Krīshṇa, which action Siśupāla strongly resents. This brings on a disturbance, in the course of which Siśupāla becomes abusive to Krīshṇa about their old quarrel over Rukmini. Krīshṇa 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 lafāṭ Rājā Kishn.
Shahr Chanderī bīch meī Rājā bhae Sispāl:
Sab desōn ke garhpatī us se charhāveūn māl.
Māne sab ādab Rājā jīte:
Hāzir har wakt hukm us se līte.
5 Mulkoī meī nām hūā us kā jārī:
Māneū sab ādab: raḥēn agyā-kārī.
**LEGENDS OF THE PANJĀB.**

_Wazir Bhikham._


**Rājā Sispāl.**


Hukm mān Bhikham chalā, Mathurājī† men jāngāā:

_Jab to us ko jāke, kathā kahi samjhāe:_

**Wazir Bhikham.**

"Rājā Sispāl ne tujhe beg bulāya: Tere lene kī kāj maiū Mathurā men āyā. Bhayyā Baldeo sāth apne lenā. Sab suṇo hawāl aur utar denā."

**Rājā Kishn.**


30 Aise Sispāl phireṇ jāg meū kete?"

_Itnē sun Bhikham chalā: karī Rājā se ardās:_

---

* For Kanhayya.
† The anthropomorphism here is interesting.
Wazîr Bhîkham.

"Bal bhar gâ gharûr se: woh nahûn âve pûs.
De nahûn mahsûl, na woh kuns mâne.
Kartâ hai mân; nahûn tujh ko jânê.
35 Karnâ, Mahârâj, jaise dil pe tere.
Jang kâ sâmân karo: bândho ðere."

Itnî sun Sispâl ne man mein karî bichâr:
Aisâ maagrâ ho gâ, diâ làj ðar ðar.

Râjâ Sispâl.

"Bhîkham, tum hukm suno: aisâ karnâ;
40 Phauj kâ samân chahiye ham ko bharnâ.
Kîjo sâmân aur khânâ dânâ:
Le lo hathiyâr aur bândho bânâ."

Suna hukm Mahârâj kâ bharti bharî ápâr:
Hâthî, ghorâ, rath ghane; pâve nahû shumâr.
45 Hât aur bâzâr bhare jîne sûre:
Chhattîs hazîr jawân bhare niyâre niyâre.
Lînh sab bast, aur apne piyâre,
Chandâ ke gîrî jaise hoven târe.
Báki to kuch na rahe: sabhi bharî samân.
50 Ik lâkh sanîyân chaî ho, tan ke pûre jawân.

Râjâ Sispâl.

"Barchhi, bandûk, tîr, sabhi lijo.
Mat karo abîr; kahan meri kîjo.
Ghankâ to sâtî karo jaldi tayyâri.
Le lo sab phauj, haigî jîtnî sârî."

55 Itnî sún Bhîkham uthâ, bândh lie hathiyâr.
Ik lâkh phaujân chaîhi; diâ sabau ðar ðar.
Hâthî aswâr hûâ Râjâ aisâ,
Abar ke bîch garje bâdal jaisâ.
Kampû* aur bikit† saje phaujân dhâî:
60 Mathurā ke nikaṭ chalke jaldi āṭī.
Jagah jagah tambū tane aur pharkeū khaṛe nishān.
Jagah jagah jodhā khaṛe, bāndhe dhans aur bāṅ.
Garje sab sūrī, bīr bāl ko toleūn:
Tursh ho, bāṛ bāṛ mukh se bolēn:

Phauj Rājā Sispāl kī.

65 "Ab to, Maharājā, hukm ham ko dije:
Dushman ke sāth jang hauske kīje."

Kāsid ko bulwā liā aur karne lagā bichār.

Rājā Sispāl kā khatt.

"Kīkar jang samālke ab nahīṁ kīje wār?
Yā nahīṁ, mahsūl āj ham ko denā?
Yā yeh juđdh pare tujh ko lenā?
Bājegī talwār; paregā bhārat bhārī.
Taine be-adab hayyā kaise dārī?"

Patī le kāsid chalā, Mathurājī meū jāe:
Jo kahnā Sispāl kā jāke dīā sunāe.

75 Arjun balwān, Bhīm jodhe bhārī,
Nakul, aur Sahdeo, aur agyā-kārī,
Dehlī meū chhatr phire jin kā kārī,
Baithe balwān aur Bed-āchārī.

Arjun.

"Jā, Kāsid, apne gharon, aise mārūn mekh,
Rājā ko chhorūn nahīū : kahi lākh kī ek.
Lākhōī kī ek kahi maiū ne tujhe.
Dete nahīū kharāj,' jāke kahnā us se.
Kārnā hai jang, nahīū haṭke jānā:
Ūpar dushman ke parā mujh ko ānā."

80 Bachan sun kāsid chalā; Rājā se karī jawābir:

Qāsid.

"Larne ko mustāīd hai, saṅiyān khare tayyar
Ab to mat der kare, Chhatrdhārī;"
Phaujoñ ko hukm karo, hove tayyârî.
Charâkke Mathurâ ko katal karnâ châhiye.

90
Main to hûn âdhûn; araz mere leiye.”

Sunto hî Sispâl ke lagi badan meû âg:
Honî to hoke rahe : âge sab ke bhâg :
Râjâ ne hukm dâa:

Râjâ Sispâl.

“Sajke âo : Dushman ke ik bâr âpar dhâo.

95 Karke kamar band chalo milke sâre:
Pahîlî karo wâr, sabhî mere piyâre!”

Sanîyân châle kopke aur Jamnâjî ke tîr.
Jûn pargâs sûrij kare sab sâûwat balbîr.
Bândho hathiyâr, kharî phaujâû jangî:

100 Lûkhoñ talwâr lîe âpar nangî.
Lag rahî umed ;—koî dushman âve,
Mâre ik bâr, jabhî sobhâ pâve.
Assi hazâr jodhâ chahte Arjun linî sâth.
Kishn chahte, bhayyâ chahte aur din se kînî rât.

105 Chalke Jamnâ ke nikat Arjun âyâ :
Tab to ik bân us ne aisâ lâyâ;
Agni se khel gaî phûtîn kâyâ.
Dusrâ phîr wâr karâ Arjun dhâyâ.
Dantbakar Jarasandh ne gajjâ sambhâlî hât:

110 Kop chale Baldeoji lañe un ke sâth.
Mârâ Baldeo bân un ke tan meû :
Dantbakar donoñ gire âge ran meû.
Das hazâr aur us ne jodhâ mûre :
Kañ kâñ sîs un ke nîche dûre.

115 Jarasandh dhâwû karâ, sînt lîe talwâr :
Üpar us Baldeoji ke sir par kînî wâr.
Lagtoñ talwâr, khabar na rahî tan kî.
Dekho, us wakt kaun jâne man kî?
Ik hazâr jawân Zarasand* ne mûre:

* For Jarasandh.
120 Ghoron ke sawâr pâtrak niche dâre.
Dhans bân dhâran kare Kishn uthâ ghanghor:
Jarâsandh ke bhujâ ko diâ bân se tör.
Pânch bân aur diâ iko bâri:
Tîjî talwâr ik aisi mârî,

125 Jarâsandh mår lie, bal ko tole.
Jodhâ ik bâr nahîn mukh se bole.
Jarâsandh marnâ hââ aur parâ phauj men shor.
Badarsâl dhâwâ kîâ; aîsâ kînâ zor,
Golî bandûk chaleî, ghankâ* garjeî.

130 Sunke ghanghor phauj sârî larzeî.
Lothenî par loth parê, lothenî dholeî.
Sîdhi hûî nazar, nahîn mukh se boleî.
Bân lagâyâ Kishnji aur dhâjâ chhatr diâ tör.
Jaisî bijli karaktî hûî dhans ki ghor.

135 Leke talwâr Kishn ûpar dhâyâ:
Mârâ Badarsâl: kari chhedan kâyâ.
Do hazâr jawân aur us ne mâre:
Kât kât sis mahi ûpar dâre.

140 Jaise bâdal Indar ke barseî musâldhâr.
Hâthi gajbâj aur ghore mâre:
Dînî das bân aur badan sab jhâre.
Jojan menî khet parâ aisâ bhârî:
Barchhî, bandûk, bân, tan menî mâre.

145 Gajjâ sambhâlî hâth menî uthâ Bhîm balwân:
Mârâ Madan.tarâk de, wahâû se diâ na jân.
Gajjâ ko jo hâth lâî aisî mârî,
Bhâgî† ik bâr gire jiteî sâre.

"Chhatrî kâ dharm nahîn hatke jânâ:
150 Ā koî aur, sis bândho bânî!"

* Cf. line 53.
† Probably meant for Mada, the monster whose exploits are detailed in the Mahabhârata.
‡ For bdghi.
Dekho tamâshâ jang kâ rath men hûâ sawâr:
Tab Râjâ Sispâl ne karâ Kishn pe wâr.
Mârâ ik bân dhajâ niche dârî:
Kate haiâ turang donoî iko bârî.

155 Rath kâ jo chakar karâ chhedan ran meû.
Dûjî ik bân dîâ us ke tan meû.
Dûjâ rath mangwâke hûâ Kishn aswâr.
Mahâbân bâjan lage pâve kuchh na shumâr.
Sarkar ik bîr uren; bhûtal larzeû:

160 Ran ke jo bîch jaise kahri garjoû.
Chhorâ ik chakar agin ran meû jârî;
Jab to Sispâl hûâ jînâ bhûrî.
Sabhâ dhyân Sispâl hûâ; rath ko dîâ phîrâ:
Paṭkaṭ dîâ jab medani bhû, bal kahân jâe?

165 Ik jojan pe rath para us kâ jâke.
Mârâ hai khârak, phir ulîâ ake;
Pakarî hai bâûh, chakar us ko dînâ;
Jojan pe phenk dîâ : aisâ kînâ.
Bhûtal pe lôtê para; aisâ ho gîâ hâl.

170 Sab kâyâ kâmpne lagi, pâve nahûû sambhâl.
Rath meû sawâr hûâ, sanmukh âyâ:
Tab to ik bân joûr us ne lâyâ.
Toûrâ hai dhans bân chhedan kînâ !
Kâmpe sab badan hûâ mushkil jînâ.

175 Chakar phirâyâ Kishn ne, dînâ sîs uçã.
Jeh parbat kundrâ parî, gâî phauj ðhûlã.
Bhâgî chan taraf rahi senâ sârî:
Râjâ kî phauj gâî ran meû márî.
Padmoûn ke mûl luûte, kampû sâre,

180 Jab ke Sispâl gae ran meû mûre.
Arjun jîtâ, Bhîm Sen aur bhâî Baldeo :
Jîte ran ko Nakul bhî aur jîtâ Sahdeo.
Mathurâ ke bîch Kishn kînâ básâ:
Mârâ Sispâl, hûî pûran àsâ.

185 Pûchoûn Pândoûn ne gawan Dehî ko kînâ:
Jitnâ sab râj pât us kâ lûnâ.
Kishn Lâl Shib Kaûwar ne kînâ ân bhi g yân;
Sukh bilâs anand kareû; 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 commands.

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.
‡ Kânsa, King of Mathurâ, cousin of Kṛishṇa, (see ante, p.332), tried
to destroy Kṛishṇa soon after his birth by a general massacre of
infants. Kṛishṇa afterwards slew him.
§ Kanhayya is a common title for Kṛishṇa.
‖ For Balarâma: See p. 332, ante.
Obeying the command Bhikham started and reached Mathurā;

20 And there going to him (Kishn), explained all the message to him.

\textit{Wazir Bhikham.}

"Rājā Sispāl hath sent for thee early, 
And I am come to fetch thee from Mathurā. 
Thy brother Baldeo is also to come with thee. 
Listen to the whole story and make a start."

\textit{Rājā 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 Sispāls are there wandering in the world?"

Hearing this Bhikham said to Rājā (Sispāl):

\textit{Wazir Bhikham.}

"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 Sispāl thought in his heart, 
And became so haughty that he laid aside shame.*

\textit{Rājā Sispāl.}

"Bhikham, 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 Kṛṣṇa is, of course, in bardic eyes downright sacrilege.
Hearing the king's orders he made vast preparations; Elephants, horses, innumerable chariots without number.

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.

A lákh of warriors advanced; fully grown men.

Rájá Sispál.*

"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."

Hearing this up gat Bhíkham and fastened on his arms.
A lákh of men advanced, all of whom laid fear aside.
The Rájá rode his elephant,
Like a thunderous cloud in the heavens.
Placing camps and pickets the army advanced,

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:

Rájá Sispál's Army.

"Give us the order now, Mahárájâ,
And we will gladly fight the enemy."

(Rájá Sispál) sent for a messenger and began to think.

* To Bhíkham.
Rájá Sispál’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 Mathurá, And explained what Sispál had said.

75 Arjun the hero, Bhím the great warrior, Nakul and Sahdeo and the obeyers of orders, Whose umbrella* was powerful in Dehlí, Heroes and expounders of the Vedas were sitting (in the Court).

Arjun.

“Go, Messenger, to thy home, I will so strike the nail,† 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 Sispál:

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 Mathurá.

90 I make obeisance; listen to my say.”

As soon as he heard this the fire (of wrath) burned in Sispál’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 Râjâ gave the order:

*Râjâ Sispâl.*

"Be ready:
Spring suddenly on the enemy.
Girding your loins advance all together,
And make the first attack, all ye who are my friends!"

The warriors (of Sispâl) went wrathfully along the banks
of the Jamnâ.
All the brave warriors shone like the glorious sun.
The warlike army stood with arms fastened on,
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.

Arjun approached the Jamnâ,
And drew such an arrow,
That its fire‡ destroyed bodies.
And making a second attack on went Arjun.
Dantbakar§ and Jarâsandh took clubs in their hands,
And Baldeo in his wrath advanced to fight them.
Baldeo hurled an arrow into their bodies,
And (Jarâsandh)|| and Dantbakar both fell in the field.
He also slew 10,000 other warriors,
And cutting off their heads threw them down.
Jarâsandh advanced with drawn sword,
And made an attack at Baldeo's head.

* Proclamation to his army.
† Most likely meant for Baldeo or Balarâma. See genealogy at p. 332, ante.
‡ Compare preceding legend, line 151.
§ Dantavakra was classically a king of Karûsha (Mâlwâ) who was
killed by Krishna 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?
Jaråsandh slew a thousand braves,
120 Throwing down horsemen instantly.
Preparing his bow and arrows up gat Kishn roaring,
And broke Jaråsandh's arm with an arrow.
He shot five more arrows at once;
And next he dealt such a (blow with his) sword,
125 That he slew Jaråsandh, showing his might; and
Suddenly the warrior said nothing with his lips.†
Jaråsandh was dead and there was a cry in the army.‡
Badarsål§ 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 umbrella standard
(of Badarsål)
The noise of the bow was like crackling lightning.
135 Taking his sword Kishn rushed forward,
Slew Badarsål 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.
‡ Jaråsandh, King of Magadhâ, (South Bihâr), was father-in-law to
Kansa, in revenge for whose murder by Krishna, he drove the latter to
Dwârakâ from Mathurâ. He was killed eventually by Bhima (not
Balîrâma) over a quarrel arising out of Yudhishthira's great sacrifice.
§ Meant apparently for Bhishma, King of Vidarbha, (Berâr) and
father of Rukmînî.
‖ 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.

Then up gat the hero Bhim 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.

Bhim.†

"It is the duty of the Chhatri never to retreat;
Come on, any one who will fasten a turban on his head!"

Seeing the condition of the fight (Sispal) entered a chariot,
And then Raja Sispal attacked Kishn.
With one arrow he hurled down his standard,
And his horse was cut down at the same time.

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;

It was as if lions were roaring in the field.
(Kishn) hurled a fiery quoit‡ in the field,
And then Sispal found it hard to live.
Sispal recovered himself and turned Kishn's chariot.
He threw it over on the ground with great force.

The chariot fell at the distance of a *jojan*§ away.
(But) coming back (Kishn) gave (Sispal) 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 Sispal's side.
‡ Allusion to the *vajranābha* or magic discus of Krishna.
§ See above, line 144.
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. 

Kishn (then) hurled his quoit and struck off Sispál’s head. 
As a hill slips away, so (Sispál’s) army dispersed. 
All the army rushed away on all sides, 
And Râjâ (Sispál’s) force was beaten in the field. 
Millions (worth) of goods were robbed and all the camp, 

When Sispál was slain in the field. 
Arjùn and Bhîm Sen, and (Kishn’s) brother Baldeo won, 
And so did Nakul and Sahdeo. 
Kishn dwelt in Mathurâ, 
And when Sispál was slain, his hopes were accomplished. 

The five Pândavas started for Dehli, 
And took over all the kingdom and power. 

Kishn Lâl and Shib Kaûwar,* having obtained knowledge (unto salvation), 
Dwell in happiness and joy: so greatly hath their knowledge prospered them!

* See ante, p. 157.
No. LVIII.

THE LEGEND OF BĀṆĀSUR,

AS TOLD BY A CELEBRATED BARD OF BHARAUṬ IN THE MERĀṬH DISTRICT.

[This legend is a bardic version of one of the most celebrated stories of the Krishna cycle, which has been dramatized over and over again. The outline of the tale is that Aniruddha, the grandson of Kṛiṣṇa, of course a Vaishṇava hero, falls in love with Uṣṇā, the daughter of the Śaiva King Bāṇa or Bāṇāsura, whom he carries off from her home at Sonitapura to Dwārakā, 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 Kṛiṣṇa 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 Himalayas, probably the neighbourhood of Nādaum in the Kāṅgrā District. It is to be noted here that the Rājās of the Bashahr State in the Simlā District claim to be descended from Pradyumna, father of Aniruddha, whom Kṛiṣṇa is said to have left in the Himalayas as ruler after the defeat of Bāṇāsura.]

[As in the former legends of this cycle the Pāṇḍavas are found helping their kinsman Aniruddha against Bāṇāsura.]

[It will be as well, for the sake of general clearness, to supplement the genealogy given at p. 332, Vol. III., by the following:—]

Hiranyakaśipu

| Prahlāda
| Virochana
| Kṛiṣṇa = Rukmiṇī

Bali

| Bāṇāsura
| Pradyumna = Kakudmati, d. of
| Rukmin, brother of
| Uṣṇā = Aniruddha Rukmiṇī.]
Qissâ Râjâ Bânâsûr wa Ûkhâ kâ.
Sunantpûr woh shahr hai aur Badram woh des.
Bânâsûr Râjâ mange jang hamesh.
Mângtâ hai jang.

Râjâ Bânâsûr.

"Suno, Kartâ merâ,
Râjâ koî aur nahîn kul meû terâ,

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 meû kare nihâl.
Pal meû nihâl kare mâyâdhârî.

THE LEGEND OF BÂNÂSUR.

TEXT.

Qissâ Râjâ Bânâsûr wa Ûkhâ kâ.
Sunantpûr woh shahr hai aur Badram woh des.
Bânâsûr Râjâ mange jang hamesh.
Mângtâ hai jang.

Râjâ Bânâsûr.

"Suno, Kartâ merâ,
Râjâ koî aur nahîn kul meû terâ,

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 meû kare nihâl.
Pal meû nihâl kare mâyâdhârî.

TRANSLATION.

The Story of Râjâ Bânâsûr and Ûkhâ.
Sunantpûr was his city and Badram his land.
Râjâ Bânâsûr ever wished for war:
(Ever) wished for war.

Râjâ Bânâsûr.*

"Hear, my Creator,
Is there no Râjâ, in thy family,†

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 Śiva.  † i.e., among thy followers.
‡ Second son of Bânâsûr: see below line 229.  § A name for Śiva.
10 Mange soi dega: gati us ki hai niyari.
Karega nihal mera Shambhu Bhola:
Nadiya sawar bail us ke dhola!"

Sunke itni bat ko Raj a ki a yakín:
Raja Bana sur.

"Is wakt chalna wahau, kahta ho adhin.
15 Kahta adhin, dekh us ki maya."

Tab to Maharaj pas us ke dhay:
Raja Bana sur.

"Raj, pat, mal main ne tujh se lina:
Mujh ko, Maharaj, jang koí na dinā!"
Mahadeo.

"Bet tere mahil meñ, Ukhā us kā nām:
20 Jo mangle soi degi, karo ap bisrām.

10 He will give what thou askest; he hath special favour
(towards thee).
He will favour thee, will my Shambhu* Bhola,
That wandereth riding on his bull Nadiya!"

Hearing this Raj a (Bana sur) believed in it, and said:
Raja Bana sur.

"Let us go to him now and beseech him humbly:
15 Beseech him humbly and see his power."

So the Maharaj went (to Śiva, and said):
Raja Bana sur.

"Kingdom, rule and goods hast thou given me,
But thou hast not granted me a war, my Lord!"

Mahadeo.*

"There is a daughter in thy palace, whose name is
20 Ukhā;
She will grant what thou askest, so be at rest.

* Names for Śiva.
Kije bisrām, dhīr dharke rahnā.
Itna sawāl jâke us se kahnā.
Mat kare andesh, mere chhatrdhārī,
Taïnh ne barbād karo nagari sārī.”

25 Bānāsur ne ânke beṭī se kīâ sawāl:

Rājā Bānāsur.

“Mahādeo mujh se kahe, mile jang tatkāl.
Mujh ko to jang mile, sobhā pāûū.
Bāndhūāñ hastiyār aur larne jāûū.
Beṭī, yeh araz merī sunīye, binā;
30 Karne ko jang merā taraphē sinā.”

Rānī Ûkhā.

“Jâe, pita, ghar baith le; jatan karûû, Mahârâj.
Pûjūû Bholānāth ko, bane tumhārā kāj.”

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 Bānāsur went and said to his daughter:

Rājā Bānāsur.

“Mahādeo 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 Ûkhā.

“Go, father, and rest at home: I have a plan, my Lord:
I will pray to Bholānāth* that thy desire be fulfilled.”

* A name for Śiva.
Sunke sawal chali Ùkhà piyārī:  
Shankar ke pās gāī, sundar nārī.  

Rānī Ùkhā.  

35 "Pitā ko jang mile; mujh ko piā,  
Taiṅ ne, Mahārāj, nahīṁ mujh ko diā!"  

Mahādeo.  

"Sahans làkh das jojanānū, nikāṭ samundar tir,  
Tujhe terā piā mile; tuk ik bāndho dhīr.  
Māgh mahīne, bāḍī dwādas hoī,  
40 Tujh ko bārdān milā, beṭā soī.  
Rājā to phār bhujā nīche dāre:  
Sukh jāe tālāo; mān us kā māre."

Khushī mān Ùkhà chali:

Hearing (her father's) say the lovely Ùkhà went (away),  
And the beautiful girl went to Shankar.*  

Princess Ùkhā†.  

35 "My father hath obtained his war, but a lover to me,  
My Lord, thou hast not given!"  

Mahādeo.  

"At a thousand and ten làkh 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 Māgh§  
40 That thou wilt meet my boon (of a lover), my daughter  
(He will be a) Rājā that will break arms and throw them  
down,  
And dry up the (very) ponds|| and (at last) his pride  
shall be destroyed."¶

Ùkhà went away joyfully:

* A name for Śiva.  
† Prayer to Śiva.  
‡ 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, Mahârâj!
Tum samânu dujâ nahin parmarat ke kâj!
45 Kinâm parmarat taiû, Nâth, hamârà!
Sobas basiyo, Ji, Kailâs tumhârâ.
Aisâ bardân sadâ mujh ko deîyo:
Nâdiyâ sawâr sadâ hote rahiyo!"

Bachan mâng Ûkhâ chalî; âi apne dhâm.

Rānī Ûkhā.

50 "Mere Bholânâth ne pûran kar die kâm!
Pûran yeh kâm karâ, sobhâ dîni!
Pitâ ko jâng dîâ; aise kini!
Mujh ko bardân dîâ Shambhû Bhola:
Mâyâ, dhan, mât, dîâ sundar ðolâ!"

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) Nâdiyâ!"

Having got her oracle Ûkhâ went home.

Princess Ûkhā.

50 "My Bholânâth hath fulfilled my desire!
He hath fulfilled my desire and honored me!
He hath granted my father a war, thus hath he done!
He hath granted me a gift (also), hath Shambhû Bhola:
Wealth, goods and riches, and a beautiful (marriage) palanquin!"

* Mount Kailâsa in the Himâlayas is the peculiar home of Šiva.

Vol. III.—47
Kushí guzārī Rāo ne, faujān kā kīā samān.  
Jang milā, sobhā milī.  
Dinā gād nishān:  
Sūboń ko hukm diā:

Rājā Bānāsur.

"Bhartī kīje:
Bāndho hatbiyār: jang haṅske lije.
Shankar ne hukm diā aisā bhārī:

′Bhānt bhānt bhed karo iko bārī?""

Adhī rāt ke wakt meṅ sove thī parbīn.
Laṅkā āyā khwāb meū: kahti hūṅ ādhīn.
Kahti ādhīn hūṅ:

Rānī Ĉūkhā.

"Bāndī merī,
Pūran kar kām, jaisī marzī terī.

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:

Rājā Bānāsur.

"Collect (your forces):
Fasten on your arms and go gaily to the war.
Shankar hath given me this strict order:

′Make up your divisions at once.'"

The wise (Ĉūkhā) was sleeping at midnight.*
She dreamt of a youth, and spake bashfully,
And said bashfully:

Princess Ĉūkhā.

"My Maid,
Fulfil my desire† in what way thou canst.

* Scene altogether changes.
† To meet the youth she had dreamt of,
65 Chande mahtāb jawān mujh ko pāyā.
Dil pe afsos khwāb aisā āyā!"

Kalamdān liā háth meī aur kahan lagi sat bhāi:

*Bāndā Chitrlekhā.*

"Sāt dip nau khaṇḍ kī rachnā rachī banāī:"

Rachnā rachī banāī Chitrlekhā piyārī.

70 Jitne khalak tumām, sūrāt sab ke tārī.
Bharatkhaṇḍ Pāṇḍūn, Sṛṇa Kīśna āpārā,
Jādūn kā bans, likhā niyārā niyārā.
Naksha āge rakh liā, dekh rahi man lā:
Martlok meī Dvārkā pahunchī, us meī jā.

75 Dekhī chau taraf baiṭh Ūkhā piyārī:

---

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):

*Chitrlekhā, the Maid.*

"I draw the picture of the seven worlds and the nine divisions."

The lovely Chitrlekhā drew the picture.

70 She drew the portraits of all the world:
The Pāṇḍūs of Bharatkhaṇḍ, the glorious Sṛṇa Kīśna,
The race of the Jādūs,† she drew each separately.
She laid the picture before (the princess), who examined it carefully.
Through it she reached Dvārkā, (situated) in the mortal world.

75 The lovely Ūkhā sat looking all over it,

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* Of the whole world.  
† See ante, p. 356.
Kartí pahcháni súrat niyári niyári.
Dekhá jab Kaúwar, láj dil pe ái.

*Ráni Úkhá.*

“Bándí, sun bát; jagah mujh ko pâi!”

Bándí Chitrlekhá.

“Búri kari yo paka ri yáun! Áyá kál pukár!

Chhappan karor Jádáni bañhe; dál ká ant na pár.
Dál ká na pár; parjá kâmpe sárí.
Rájá mahbúb,* bare Chhatrdhári,
Arjun anr Nakul, Bhím jodhá bhárí:
Khák men milegí terí uagarí sarí!”

*Ríñá Úkhá.*

80 “Bándí, us ko là de, na to gae prán!
Houñ ho, to hovegí: yeh nische kar ján.
Jaldí se lào; karo káraj merá:

Examining each portrait separately.
When she saw the Prince (of her dream) shame came into her mind.

_Príncess Úkhá._

“My Maid, hear me; I have found the place!”

_Chitrlekhá the Maid._

“It is not well that thou hast taken this one! Death cometh rearing!

The Jâdús have increased to 56 karoks and their armies are innumerable.
Their armies are innumerable and their people tremble (at them).
Their Rájá is brave, and a great King.
Arjun and Nakul and Bhím are mighty warriors,
And all thy city will meet the dust!”

_Príncess Úkhá._

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 ahsân bhalâ hove terâ.
Merî surî lagî, Bândî, aisî,
90 Chand kî chakor châh kartâ jaisî !’’

Kar juhâr bândî chalî, aur gagan-panth meî jâî;
Martlok meî Dwârkâ utarî hî wâhâû âî.
Utarî hî âî, ik ûarsan pahchâna.
Dekhî tadbîr, nahîn khâyâ khânâ.
95 Bhûk piyâs dur hûî bândî tan kî.
Yeh to pardes, kaun jâne man ki?
Mâlan âî bâgh meî, dekhî paî niâdân.

Mâlan.
“Kauu des se âühâ hûâ ? Kahan hamâre mâîn.
Kaunsâ hai des ? Kyâ hai maksad terâ ?
100 Kahna bayân : mâîn kahna 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.
Bandī Chitrekhā.

"Badram to woh des hai; Bānasur hai Rāo;
Ūkha to betī hū, zālim būrā subhāo.
Itni to ik araz merī lije;
Us kā jawaāb phir mujh ko dije.

105 Sove thī mahil bīch merī piyārī;
Dekhā hai khwāb, ishk tan meū jārī.
Jis ko Anrudhar kaho, lene āī.
Kar denī khabar, kasm terī khāī."

Mālan.

"Terī kaisī kāmnī darsan us ko rāt.

110 Lākhoū tabīb bulā chuke us lārke ke sāth.
Lārke ne bahut dawā dārū khāī;
Dānā bimār: nahiū fursat pāī.
Rove din rāt, nahiū khāve khānā;
Mātā bhī bilak rahī, maiū ne jānā!"

Chitrekhā the Maid.

"The land is Badram and Bānasur is its King.
His daughter Ūkha 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 lākh 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 Ḫrīṣṭya, so called throughout this poem.
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):

Chitrlekhā the Maid.

“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.

She came to the Tisâ Palace.§

* To the audience.
† i.e., he was beloved by the maid on account of her mistress.
‡ See above, line 120.
§ The name of Úkhâ’s dwelling throughout this poem.
An idea came into Ùkhá's mind.
She called her beautiful maids and made a plan in her heart.

_Princess Ùkhá._

"Make arrangements as to the palace; let one word do for thousands.*
Let no one give news of this to my father.

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 Ùkhá._

"What was to be hath been: be ye my helpers!

Be my helpers, all ye my heroes,
As many brave friends as stand here.

* See ante, p. 359.

** Ùkhá kî ik soch dil pe āi.
Sundar sakhi bulâ li aur man meñ kîâ babek.

_Rani Ùkhá._

"Bandobast karo mahil kâ; kahe lákh kî ek.
Bâbal ko khabar karo mat nà koî.

Kartâ ke ank likhâ, barte soî.
Mahil bîch ik sis bândho bânâ!
Rahnâ ik thaur, nahîn phirke jânâ!"

Assî hazâr jodhâ raheñ aur sab ko liâ bulâe:

_Rani Ùkhá._

"Honî thî so ho gai: kîjo merî sahâî!

Kîjo sahâî merî, sàwat säre,
Jîtne mabhûb khaçe, dil ke piyâre.
Merâ to hukm mân, bhâi, lije. 
Rahnâ hoshiyâr, kâm aïsâ kije.''

Parwânâ Ûkhâ likhâ, dînâ bândî háth.

**Princess Ûkhâ.**

140 "Merî to mintî* kaho us mâtâ ke pâs! 
Mâtâ ke sâth bhed merâ kahnâ:"

**Princess Ûkhâ's Letter.**

"Pâyâ ik lâl mujhe, sundar gahnâ. 
Sûrat mahbûb ik larkâ ñyâ: 
Ûkhâ ne fikar barâ man meñ khâyâ!"

145 Hukm mân bândî chali Sunatpûr meîr jae: 
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.

"Go and tell my prayer to my mother, 
And tell my mother all my story."

"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 bînît.
“Beti ne bhaj di: tujh pe aî.
Pâî ke bich âg aisi lâi.
Râjâ ko phând liâ baâ jori.
150 Kinû nahûn sharm: lâj us ko ûhorî!”

Râjâ se Rânî kahe:

Râî Râjâ Bânâsur ki.

“Sun merî ardâs.
Deo, dant, dâîv koî us Ûkhâ ke pâs:
Beti ko phând liâ; bidiyâ kinnî:
Dâran to bahut ik us ko dinî.
155 Darwâzâ band kîe jînte sâre,
Assî hazâr giraftâr jodhâ niyâre!”

Râjâ sabhâ lagâ die; kahan lagâ sat bhae:

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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.
Rājā Bānāsur.

"Hai koī jodha bālī, us ko pakaṛe jāe?
Jangī to jawān chaṛho larṇehāre!
160 Pakaro ik bār use, mere piyāre.
Merī to lāj gaī, sobhā khoī!
Yeh to ik bel āj bikh kī boī."

Jab uṭhke Kachhṛaj ne bīrā līā uṭhāe.
Battās hazār faujiān chaṛℏi; larā mahil pe jāe.
165 Chau taraf mahil gher līnā, piyāre;
Sāwat bālbīr khaṛe niyāre niyāre.

Rājā Kachhṛaj.

"Mahil meū kaun bālī sanmukhl āo?
Karnā nahīn der: bārā mansab pāo!"

Rājā Bānāsur.

"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 Kachhṛaj* 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 Kachhṛaj.§

"What warrior will confront me from the palace?
Make no delay to obtain a high office!"

* Rājā Bānāsur's eldest son. † See Vol. I., p. 43, etc.
‡ Addressed to the audience. § Challenge to the palace guards.
Sun Chhatri Anrudhar ne bândh lie hathiyár:
170 Darwâzâ ko kholke gå mahil se bâhir.
Mahil se bâhir gå Chhatri bole:

*Râjâ Anrudhar.*

"Sanmukh se chōt karo, bal ko tole.
Chhatri ran chhor nahîn haṭke jânâ:
Karnâ hai lâj: sis bândho bânâ."

175 Dhans bên Râjâ liā, mârâ iko bâr.
Dhuja tut rath ki parî; jaug hâa bisiyâr.
Dâran ik bân diâ Râjâ ran meî:
Bâkî koi nahîn rahe us ke tan meû.
Murchhâ to khâî Anrudhar piyârâ.
180 Karm ke lekhe ko nahîn meṭanhârâ!

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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.
**Râjá Anrudhar.**

"Sabhâ, dhyâan chaukas raho. Bachan suno, Mahârâj! Maiû to âyâ mahil se ju ddh karan ke kâj!"

Pâuch bân pûr, lie kampû* sârâ:
Larze sab des khaṛâ jitnâ sârâ.

185 Das das to bân die sab ke tan meû:
Pâî nahiû khabar; pâre lotê ran meû.
Khurag sûnt Râjâ chalâ, sanmukh pahunchâ jâe.
Tegâ màrâ sûntke; kîjo Râm sahâî.

**Râjá Kachhrâj.**

"Kîjîye sahâî ik, Kartâ mere!
190 Âo, 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.
Sântî talwâr, ik tan meû mârî : 
Râjå ne ât lie iko bârî.
Dûsrë bhi wâr kîâ aîsâ kârî ; 
Dekhe chau taraf khaâre hai aggyâ-kârî.

195 Sanmukh se choût kare sawat sûrâ : 
BâJe har wakt khaârâ ran meû tûrâ. 
Âge ko pair dhare, sastar mâre : 
Pichhe ko pair nahûn ulâ âdre. 
Uûhe Anrudhar mahâ balî, dhans bân lîo hâtî : 

200 Dharûn juddh karne lagâ us Râjå ke sâth. 
Mâre ik bâr bân, fanjân larjeû : 
Kat-kaṭke sis pareû, jodâh garjeû. 
Biyâkul Kachhrâj hûû; Har kî mâyâ ! 
Dushman balvân hûû, kâmpî kâyâ.

205 Hâtî 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) :
Rájá Kachhráj.
“Lārne kì mansā rahi, suno, hamārī āj!”

Karke ik bāl charhā Rájá nìche.

Rájá Kachhráj.
“Māro ik bār, nahīn jāne dījo!”

Kampû ko hukm dìā:

Rájá Kachhráj.
“Charhke jåo!

210 Rájá ko pakar, bāndh rath ko lāo!”

Jab Rájá Anrudhar ne bidiyā lie banē:
Charh mārā Kachhráj ko; gaī fauj gabharāē.
Jodhā gabharā gae, uthe, dhāē:
Jab to sab dhām nikaṭ uthē āē.

Prince Kachhrāj.
“It is my intention to fight to-day: hear me!”

Thus roaring the Prince went on.

Prince Kachhrāj.
“Slay (Anrudhar) at once and let him not escape!”

He gave an order to his army:

Prince Kachhrāj.
“Advance!

210 Seize the Prince (Anrudhar) and fasten him to my chariot!”

Then Prince Anrudhar made a plan,
And advancing slew Kachhrāj, and the army was taken aback.
The warriors taken aback fled away,
And all returned to their own homes.
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.

Ukhâ 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 Rânis.
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:

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.  

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 dhwân or minister: see line 7.
† Challenge to Aniruddha.
Mahil se bāhir nikāl jodhā āyā:
Bāndho hathiyār, nikāṭ kampā dhāyā.
Ran ke jo bīch khāre sāwat sāre,

240 Larne kā hukm diā, mere piyāre.
Mahābīr jodhā charhe, laṅī nek nāhī n bār:
Un us ke, un us ke āpar karā parhār.
Bānjen hathiyār, paṛā bhārat bhārī:
Donoṅ chanu taraf lāreb ik hi bārī.

245 Kaṭ-kaṭke sīs bhujā niče āveṅ.
Pīchhe pag nāhi dharen, āge dhāveṅ.
Chhattīs hazār jodhā mare, bahut paṛā saṅgrām.
Mahā ghor bhārat hūā, kabhī na ubhar prān.
Jab to Anrudhar bān iko mārā:

250 Kīnī sab chhār, nikat bītī dhārā.
Udayāṅt már, fattē Chhatrī pāī:
Rājā ki fauj rahī ulṭī dhāī.

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.

Then Anrudhar shot an arrow,

250 That cut all to pieces and made the blood to flow.
Slaying Udayāṅt the Chhatrī gained the victory,
And the Rājā’s army fled away backwards.

* To the audience.
Fatteh pā Chhatrī chalā Tīṣā Mahīl samāē. Úkhā ko anand hūā, sukh kahā na jāc.

255 Jab to Bānā Rāo ko bahut hūā afsōs.

Rājā Bānāsūr.

"Dushman to is māhil ke thā nahūn sau sau kos. Maiū to bardān ik Har se līnā: Dāran yeh dukh dīc: kaisā dīnā?"

Achraj ki bāt fīkār man meṅ khāyā.

Rājā Bānāsūr.

260 "Deo dant kaun āj pūr meṅ āyā? Merā bal chhīn hūā satiādhārī! Achraj ki bat: gai faujāū mārī! Assī hazār fauj phire ham se kaisī?

The Chhatrī gained the victory and went into the Tīṣā Palace.

Úkhā was happy and her joy was untold.

255 Then was King Bānā* very sorrowful.

Rājā Bānāsūr.

"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.

Rājā Bānāsūr.

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?

* Bānā, as well as Bānāsura, was a classical name for the hero of this legend.
† Hari is Viṣṇu: he really got his boon from Śiva, Viṣṇu's rival god.
Chandā kā grihan kare Rāhū jaise!"

265 Sangrāmjīt jodhā uthā, kahan lagā balbīr:
   Rājā Sangrāmjīt.
   "Sanmukh ran men āke kine na bāndhe dhīr!"

   Jīte sab sār bīr jītne sāre;
   Ik bār phāndī le nīyāre nīyāre.
   Rājā Sangrāmjīt.
   "Badram yo des kāhīn?"

   Boleī bānī:
   Rājā Sangrāmjīt.

270 "Ab to yeh bāt gai mulkoī jānī!"

Sangrāmjīt jodhā chaṛhe.

As though Rāhū had swallowed up the moon!"*

265 Up sprang Sangrāmjīt† the warrior, and thus the hero spake:

   Prince Sangrāmjīt.
   "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 Sangrāmjīt.
   "Where (is gone) this land of Badram?"

   Spake he:
   Prince Sangrāmjīt.

270 "Now will this matter be known in the world!"

Sangrāmjīt the warrior advanced.

* Allusion to the Hindū belief regarding the cause of eclipses.
† Rājā Bānāsur's third son.
"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.

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.

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.
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.
Sangrāmjit advanced to the front, roaring out in the field.

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,

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 Märeñ das bis, nahiñ jāne pāveñ.
Jab to Sangrāmjit mukh se boleen:
Jitnā chālitṛ, sabhī dal ko kholeñ.

Rājā Sangrāmjit.

"Kis kā tū putr? Kaun terā pītā?
Lāyā hai kaun kām, aisā kītā?
305 Kaunsā hai des? Kaho maksad sārā!
Māt pītā kaun kaun terā, piyārā?"

Rājā Anrudhar.

"Kīlā hamārā Dwārkā; pītā merā Bhagwān.
Bābā Srī Ānand hai, Paṇḍūṁ kī hai ān.
Lakh sandānī bān chaleū, sanmukh māreñ.
310 Hāthī, rath, bāj, chūr karkar dāreū.
Chhappan hai kōt* sage mere tān mēn.

300 Slaying some ten or twenty they did not let them escape.
Then Sangrāmjit called out with his lips,
And opened all his secrets to the army.

Prince Sangrāmjit.

"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 Dwārkā and my father is Bhagwān.†
My foster-father is Srī Ānand‡ and I am come of the
Paṇḍūs§.
They shoot r any 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 Pāṇḍavas: see the genealogy, Vol. III. p. 332.
Sunegi nādān charhoī iko sunke."

Gajjā hāth dhāran kare, dhāran kar sangrām.

*Rājā Sangrāmjīt.*

"Sanmukh se nahīn jān dūn, mārūn āthoū jām.

315  Jo ho balhīn palāt ultā jāo:
    Jo ho balwān mere sanmukh āo.
    Dekhūn ik bār āj terī karnī.
    Karnā hai judhī, bharūn terī bharnī."

Jab Anrudhar mahā balī dio agīn kā bān.

320  Ik jojan āpar pārā, bhūlā khatā āsān:
    Bhūlā gā rīt bhānt jītnī sārī.
    Lārne kī pher karī dūjī tayyārī.
    Sūntōn talwār Chhātrī āpar āyā:
    Jab to Anrudhar bān chhātī lāyā.

As soon as they hear I am helpless they will advance together."

(Sangrāmjīt) took a club in his hand for the fight.

*Prince Sangrāmjīt.*

"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  (Sangrāmjīt) 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 Chhātrī (Anrudhar).
    Then Anrudhar struck him in the chest with an arrow.

* Lit., during the eight watches.
325 Sangrāmjit jodhā girā, ran meu pari pukār.
Phāl-māl jyān kanth se hāthī dhari utār.
Jodhā kā maran hāā, sanīyān bhāje.
Hāthī rath chhoṛ hāe, khālī tāje.
Rāṇī ranwās bich ghar ghar roveū :
330 Rājā to bij būra bikh kā boveī,
Bānāsur dahlā gā, kāmpān lagā sarīr.
Chandarbhān sunke utbe, kuchh ik bandhī dhīr.
Betā aur bāp chaṛhā donoī kārī :
Sanīyāū Mahārāj lie iko bārī.

335 Tisā to Mahil beg chaṛhke āe :
Dekheī chaun or bāre achraj khāe,
Ikkiś hazār sanīyāū lie tab Anrudhar Kaṅwār :
Ghar se utari beg, de kar ayadh sab dhār.
Dhare haiṅ karpān, bāṅ chhuṭeū kar se :

325 Sangrāmjit 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.
Bānāsur was frightened and his body trembled.
Hearing of this up gat Chandarbhān* 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 Tisā 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 hand.

* Bānāsur's fourth son.
Sanmukh se chōṭ kareṅ, nahīṅ bhāgeṅ ran se.
Chanchalī se sūr kareṅ, bādal dhāveṅ:
Bājeṅ talwār, chōṭ sanmukh khāveṅ.
Chandarbhāṅ āge baṛhā, Kām-bāṅ lie bāth.
Mahāsūr ran meṅ baṛhā, tīryā paṭ gaṅ sath :  

We to bālhīṅ hūe jodḥā sāre.
Tab to ik bāṅ khainch kar se māre ;
Māyā kā bāṅ dā ḍūjā kāṛī.
Tab to boh-bhāṅt gae sanīyāṅ māre.
Mogh-bāṅ Chhatrī lī Chandarbhāṅ kī or.

Mārā bāṅ tārākde. Jaṅī gāṅ chand kī kor,
Chand māh kī kor gāṅ Rājhā darse.
Dhans bāṅ chhūṭ gāṅ us ke kar se :  

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.
Chandarbhāṅ went forward with an arrow of Love in his hand.
The great warrior advanced into the field and the maidens went with him,*

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 Chhatrī (Anrudhar) aimed a terrible arrow at Chandarbhāṅ.

He shot a dexterous arrow. Like the moon eclipsed,
Like the moon eclipsed the Prince (Chandarbhāṅ) appeared.
His bow and arrow fell from his hand,

* This means that Chandarbhāṅ caused heavenly maidens to mix with the enemy, so that they might lose their virtue. Cf. Vol. I., p. 51.
Dekhe chau taraf khaṛī parjā darse.
Ran meṅ ghanger, jaisā bādal barse.
355 Nag bānu Rājā liā, bidiyā dī pahirā:
Saṃmukh chhōrā ik bār, girā rath par jāe.
Mārā jāb bād dekh Chhatri larze;
Chhode hathiyr; kaun us ko parje?
Dharm phāns bīch phaṅsā Rājā bīnā :—
360 Nag-bān pur dīo, kāmpī sinā!
Bāndh līo Rājkaṅwar aggyā-kārī.
Sena ik bār chalī pur ko sārī.
Mahiloṇ pe dekh rāhī sundar nārī:
Chande mahtāb liā Ūkhā piyārī.
365 Nagari sab moh līo jītnī sarī:

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 (Bānāsur) 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 Chhatri (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 Ūkhā found (a youth as beautiful as) the
moon.
365 All the city rejoiced,

* The point of this is that Chhatris, considering serpents to be gods
will not fight with them. This accounts for what follows.
Dhām dhām bich khari sundar nārī.
Nāg bān bāndheī bithā, Kishn Lāl, hūā rang:
So Shib Kauñwar samāgtī :—jit līō sab jang.
Nārad ko bulwā līā Sri Kishn Mahārāj.

Sri Kishn.

370 "Larkā ghaib ho gā, tum se nikale kāj.
Tum setī kāj bane, merā bāīī.
Biptā kī bāt, same aisī āī.
Deo, ke dant, koī dānā āyā:
Sote ko uṭhā lāā; phir nahīū pāyā."

Nārad Brāhman.

375 "Maū to Uttar dasā ko abhī chalāū, Balbīr;
Palaṭ āūnī beg, āuk ik bāndho dhīr."

And beautiful maidens stood in every house.
(Saith) Kishn Lāl* —the serpent arrow brought a gift
(of victory) and there were rejoicings.
Saith also Shib Kauñwar†:—(the King) won the fight.
Sri Kishn‡ the King sent for Nārad. §

Sri 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."

Nārad the Brāhman.

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 Brāhman.
Dwârkâ ko chhôr gagan ûpar dhâyâ: 
Dekhne se lûp hûe us ki kâyâ.
Sunantpûr des gîa mâyâdhaîri:

380 Dhâm dhâm pûchh rahâ Bedâchâîri.

Deo.

"Kaise ho gîa âunâ? Hamen sunâo hâl.
Ham se bithâ lijîye, jo kuchh châhiye mûl.
Hîrâ aur lûl, ratan, muktâ lije:
Pichhe asîrbâd mujhe dîje.

385 Apûi, Mahârâj, kaho ham se bânî:
Kahânî ke jog nahiû, so nahiû kahânî."

Nárad Brâhman.

"Betâ âyâ Krishn kà aur dhûnd lîe sab des.
Yeh parbat dekhâ nahiû, gaî ik nahiû pesh.
Ik bhî na pesh gaî; sunîyo, sâîkî:

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 wouldst 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 Ràjà ke tan bich nahi chhorî bâktî.
Rove din rain aur us ki mâtâ.
Achraî ki bât, nahiî larkâ pâtâ!"

Deo.

"Larry Tisâ Mahil men rahâ kare din rain.
Pakarâ Bânâ Râo ne, us pare nahiî chain.

395 Larry ne jang karâ, sobhâ pât.
Kûde sab koî aur us ki khâî.
Dhâve to châr kare us ne jârî.
Ràjâ kà mân haṭâ aur sanîyân mârî."

Sunat beg Nàrad chalâ, ràj-sabhâ men jâe.

400 Bhed-chhêd sagrâ kahâ aur dînî kathâ sunâe.

Nàrad Brâhman.

"Ràjâ, yeh shor pâr meî kaisâ?
Bîtî ik bâr kaho ham se aisâ.

390 And Ràjâ (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 Tisâ Palace.
King Bânâ hath seized him and he is not happy.

395 The boy fought 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) Nàrad went into the royal
assembly.

400 He said all his say and made them understand.

Nàrad the Brâhman.

"Ràjâ, what is this noise in the city?
Tell me at once what hath happened.

* i.e., those within which Princess Ukhâ was confined.
Kaúvar ko dikháo abhi; suníye, Râjá.
Ik to sawál merà suníye tâjá.”

405 Hukm dià Mahârâj ne, lařkâ lià bulâe:
Râj-sabhá ke bich meû âge dià dikháe.
Âge dià dikhâe: barî miútî kînî.

Râjá Bânásur.

“Lîjo, Mahârâj, bhît teri dînî.
Kahna kuchh aur jaisî marzî terî.
410 Singâsan baiṭh; mán kahni merî.”

Khushî Brâhman ho già, chhâtí se lià lagâe:
Bât pitâ ki jo kahan dînî us se sunâe:
Mâtâ ki bipat kahî jîtnî sârî.

Show me the Prince now; hear, O Râjá.
Hear thou early my complaints.”

405 The Râjá gave an order and sent for the boy,
And showed him to the royal assembly.
He was shown, and (the Râjá) making a great obeisance, (said to Nârad):

Râjá Bânásur.

“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.
**Nārad Brahmān.**

"Āyā kis bewant? Kahāū akal mārī?

Rahnā hoshiyār; abhī ultā jāāū.

Nahānā kis kām? Nahīū khānā khāāū!"

**Rājā Bānāsur.**

"Nārad Mun Mahārājījī, suno hamārī bāt.
Maiū kuchh bal kīnā nahīū is larke ke sāth.
Laṅkē ke bahut tarah khātīr kīnī bhārī.

Is ne aprād kiā, sanīyāū mārī.
Baiṭhō, Mahārāj, abhī mat na jāo:
Laṅkā jis taur yahāū khelo khāō."

Bidā līā, Nārad chale; larke ko samjhāe.
Jaisā golā top kā gagan-panth men jāe.

**Chalā hai shitāb, pārī Dwārkā āe:**
Kā āi bayān:

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**Nārad the Brāhmaṇ.**

"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!"

*Rājā Bānāsur.

"Nārad Munī,† 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."

Nārad 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 Dwārkā,
And (there) he said:

* Idiomatic way of saying that he would go quickly.
† See Vol. III., p. 152.
THE LEGEND OF BANASUR.

Narad Brāhman.

"Jagah mujh ko pāi!"

Mātā se kahan lāgā us kī boli:
Jitnē thi bāt sabhī dī kī khōlī.
Khabar āū Anrudhar kī, rahās rahā parwār.

Chhattīs bāje bajeū, kīnā dān āpār.
Dīnī hain dān aur mangal gāc:
Sunke parwār pās us ke āe.
Hāthī, gaj-bāj āe, māyā dīnī:
Mātā ne bahut khushī dī mel mēn kīnī.

Garur chaṛhaē sakal dal das jojan ke pher.
Bajā damāmā Krishn kā, kare nek nāhīn der.
Nek bhē na der karī, jaldī dhāī.

Narad the Brāhman.*

"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.

Thirty-six kinds of music† were played and much alms given (to Brāhmans).
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.

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 Krishnā.
† See Vol. I., p. 176.
‡ The king-fisher, or garuda, the vehicle of Krishnā: hence its use here.

VOL. III.—51
Jitne the sūr bir âge pāe.
Badrampūr des gae sāñwat sāre:

440 Utare sab dhâm dhâm niyâre niyâre.
Parbat ke bich baje mārā bājā.
Sun-snake ghor araz kīnī Rājā:

Rājā Bānāsur.

"Baqjārā kaun māl bharke lāyā?
Mujh ko nahiñ bhed nek is kā pâyā.

445 Lāunā khabar, abhi jaldī jāo:
Sunke bayān pās mere āo."

Halkārā* pūr se chalā, Rājā ko kiā juhār.
Fanjān dekhiñ bahut se, pāve nahiñ shumār.

Qāsid.

"Chau taraf fauj pari, Rājā, sāri.

450 Ghankā bandūk chhuṭe halkadārī.

All the warriors advanced.
All the heroes went to Badrampūr,

440 And each alighted in his (appointed) place.
The war-drums were beaten in the mountains.
Hearing the noise said Rājā (Bānāsur):

Rājā Bānāsur†.

"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 Rājā.
He found a large army beyond telling.

The Messenger.

"The army are encamped on all sides, Rājā.

450 Cannons and loaded guns are let off.

* For harkārī.  † To his official messenger.
All the shops and bazârs, and dwellings* are prepared. They are making proper pilgrimages, and the temples are being built."

From morn till noon, till dusk he counted on; Wandering on from place to place he could not get through it.

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!

They are roaring warriors, for an enormous army hath come. An enormous army hath advanced!"

And he said.

* i.e., a completely formed army.
LEGENDS OF THE PANJAB.

Qāsid.

"Kijo sambhal, mere Rājā gyānī!  
Mujh ko to pār nahī, Rājā, pāyā!  
Jāne, yeh kaun Bhūp charhke āyā?"

465 Barī soch Rājā karī, aur man mei karī bīchār.

Rājā Bānāsūr.

"Kaṅwar phānd tū ne īā; us kā hai parwār!  
Chhappan to kōṭ charhe sāniyāū āē.  
Pānī ke bīch āg ab kī lāī!  
Bāje-gā bān, pārē bhārat bhārī!"

470 Shankar ke pās gā Chhatrīhārī.  
Dīn bītā, nisā hū, ausar pe ādhī rāt.

The Messenger.

"Be careful, my wise Rājā!  
I have not been able to get through (the camp), Rājā!  
(God) knows what King this is that hath come!"

465 The Rājā was very anxious and thought in his heart.

Rājā Bānāsūr.*

"Thou hast seized the Prince (Anrudhar) and his family  
hath come!  
His fifty-six karōrs 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.
"Kya koi dushman chaṛhā? Kāmpe terā gāt!
Kāmpe hai gāt, hile terī kāyā.
Dushman hai kaun tere āpar āyā?

Kar de bāyān, hal niyārā niyārā.
Ham se judā hoike kaise kīnā guzārā?"

"Jag rache hai bhwān men, aur chaṛh āe bhūpāl.
Ab partangyā rakhiyo; suniye, dīn diyāl!
Dīn ke diyāl, karo khāṭir mere!

Karna nahīn der; lāj, Bholā, tere!
Taiū ne sab rāj pāṭ dīnī māyā;
Lījiye sambhāl: pās tere āyā!"

Sunke us ke bachan ko Shankar hūā diyāl.
Chaṛhe Nadiyā bail pe, uṭhe āp tatkāl.

"Hath an enemy advanced? Thy body trembles!
Thy body trembles and thy form shakes.
What enemy hath come against thee?

Tell me the story bit by bit.
Deserting me what hast thou done?"

"Sacrifices are being prepared in the palace, for a
monarch hath advanced (against me).
Preserve my honor now; hear me, O thou that art mer-
ciful to thy servants!
O merciful to thy servant, favor me!

Make no delay; my honour is with thee, Bholā!
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 Nadiyā and got up at once.

* For all these names of Siva see early part of this legend.
Riding on Nadiyā he entered the fort,
And then he worked some wondrous things (and said):

"Have a fight with Arjun to-morrow.
Slay thine enemy and let him not escape."

In the early morning the Rājā was up and the war drums were beaten.

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.

Bānasur shot a terrible arrow in the field.

"Be kind and keep faith in thy heart:
For the rest, my Lord, is thy pleasure."

* Prayer to Śiva.
Jis ko do Rām, sof jītī bāje.
Sanmukh se choṭ karo, bāudho bānā.

500 Rahnā hoshiyār, nahīṁ haṭke jānā !"

Rath aswār Arjun hāā, lāā háth sandānt bān.
Rukat baran sab ho gā, gher lāā maidān.
Mārā ik bān; dekh Rājā lārjā:
Ran ke bich jaisā bādal garjā.
505 Kate das bīs bhujāṅ faujāṅ māṛī:
Lākhōṅ ke prāṅ gae īkō bārī!
Kāṭ-kāṭkār muṇḍ bhujāṅ niche āveīn.
Bhūle sab kāṃ, nahīṁ jāne pāveīn.
Dūje īk bāṅ dīā māyaḍhārī.
510 Lākhōṅ balwāṅ tiriyā ūpār jāṛī.

He will obtain victory to whom Rām (God) granteth it.
Give your wounds in front, and fasten on the habiliments
(of war).
500 Be careful and go not back !"

Arjun was riding 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 Rājā (Bānāsur) 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.
Lākhīs 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 lākhīs of
warriors.†

* These three lines are addressed to the army.
† See above line 314.
They danced and fell on their necks and coaxed them with their lips.
They wounded them with their eyes, trying their strength.
Then Rājā (Bānāsur) fired an arrow of fire and they all trembled as with fever.
They all lay on the ground, whether fathers or sons.

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.

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 (Bānāsur's) body,
And Bānāsur fell forward in the field.

Then Shankar was kind (to Bānāsur) and came up to Arjun.
"Chhamâ-chhîr dil pe karo, karo âio râs!"

Mahâdeo.

Arjun ko sâth lâ apne Bholâ;
Amrit ke kalas lie : mukh se bolâ:

Arjun.

"Bânâsur bîr, uţho, kahnî mâno.

Dûtiyâ ko dûr karo, nische jâno."

Bânâsur Mahârâj kâ chhin men gîâ gharûr ;
Sum parkâr mintîn kare ;

Râjâ Bânâsur.

"Chaliye, Sadr-sadûr!"

Mandir ke bich gae, sobhâ pât.
Chandan ke rûp bane, sahiyâ âî.

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.

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.
Then the Ràjà gave up Prince Anrudhar.
He showed courtesy and gave him up.

Ràjà Rànàsur’s Queen.

“Give him Ùkhà and do what is customary, my husband.
Give alms of diamonds and jewels and show them the way (to Anrudhar’s home).”

Calling Ùkhà the Queen spake (to her),
Delighted to see her she embraced her eagerly.
She put the flower garland (of marriage) round (Anrudhar’s) neck,
And (maidens) standing at once sang in the hall of joy.
A jewelled litter was given her and Ùkhà was married.
Slaves they gave and maids they gave: their delight cannot be told!

All the army was dismissed. (Anrudhar, as) a son,
Was like the moon shining amid the stars.
(Bànàsur) gave him jewels and clothes and gold,
Charnoī ke bich pārā, ādar kinā.
Jab Anrudhar bidā kare, anand ho apār.

550 Chhappan kāroī Jādū sage ubhī ik sī bār.
Gaṛur pe sawār hūe jītne sāre.
Uṛe sab akās bich sāwant piyāre.
Dharam ko bichār līā, pun ke pūre:
Dwārkā ke bich ān utare sāre.

555 Kishn Lāl, Shib Kaṅwar ne bānī kahi apār:
Ghar ghar pārē badhāiyāū, gāveū mangalchār !

And (Anrudhar) fell at his feet and paid him respect.
Then (Anrudhar) took leave and (all) were very pleased.

550 The 56 karoīs of Jādū relatives went off at once,
All riding up gaṛurs.*
All the splendid warriors flew through the sky,
Thinking on their duty and filled with virtue,
The heroes alighted at Dwārkā.

555 Kishn Lāl and Shib Kaṅwar† 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 MULTĀN,

AS EXTRACTED FROM A PERSIAN MS. BY
LONGWORTH DAMES, Esq.

[This discursive and characteristically fragmentary account of the early history of Multān and the creation, etc., is from the Kitāb-i-Bayā'ī, or Common-place Book, kept by the family of Qānūngu, or local revenue officers, of Shorkoṭ in the Jhang District. They still hold the office of Qānūngu, and though originally Hindūs became Musalmāns 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 Hindū and Musalmān 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 Multān preserved so long ago by Al Birānī.]

TEXT.

Khābar-i-Āfrīnīsh-i-Zamīn wa Āsmān.


Wa muddat-i-Zamīn wa Āsmān shast do lak wa hashtād wa panj hazār sāl shuda. Wa azān bār Multān ābādānī shuda, wa ān chihār qirān būda; dar qirān-i-awwal Rāhanspur miguftaud, wa dar ān ābādānī būdan nāwad (nausad ?) bīst chihār lak wa hazhda hazār sāl būda.
THE BEGINNINGS OF MULTÂN.

Wa Îsar Mahândev râ dwâzda pisar bûdand. Awwal râ nâm Koîn bûd; dûwam râ nâm Nârâyân bûd; siûm râ nâm Vishan; chihârum râ nâm Kishan; panjum râ nâm Birâhman; shahum râ nâm Parmesar, haftum nadârad, hashtum râ nâm Nârsang; nuhum râ nâm Bhagwân; dahum râ nâm Lât; yâzdahum râ nâm 'Uzza; dwâzdahum râ nâm Îsar Jagannâth. Dwazda dukhtarân Îsar Mahândev râ, nâm-i-in bûd; awwal dukhtar râ nâm Mahmâî; dûwam râ nâm Devî; siûm râ nâm Misrî, chuhârum râ nâm Parmisrî; panjum râ nâm Divânî, shahum râ nâm Bhagwânî; haftum râ nâm Lânk; hashtum râ nâm Mathrâ; nuhum râ nâm Jamnâ; dahum râ nâm Totlâ; yâzdahum râ nâm Gharz; dwâzdahum râ nâm Lânk.

Chûn chandîn guzasht, ba'dâhâ dar qirân-i-dûwam Multân râ nâm Makpur miguftand; wa darân âbâdânî farishtagan bûd; hazhda lak wa bist hazâr panj sâl bûdand. Dar qirân-i-sîum Multân râ nâm Shâmpur miguftand. Wa dar qirân-i-Bakpur âbâdânî chihî âdâm bûd. Wa ba'âze guyand ki hashtâd âdâm bûdand, fa-ammâ az îshân tawâlud wa tanásul na bûd. Wa dar qarn-i-chuhârum Multân râ nâm Multân shud, wa dar ân âbâdânî aspûn bûd; hasht lak wa haft hazâr îshân dar Multân bûd. Ba'd az hasht lak wa hafda hazâr (sâl ?) Mihtar Âdam Paighambar (salatu'llâhu'alaîhi) âfrîda shud. Az gâh-i-Âdam tâ in dam shast hazâr wa nuhsad chihî wa panj sâl ast ki guzasht. (Naql manqûl ast.)

Az Khwája, Hamidu'd'din Nâgôri (qaddasa' llâhu sîrrahun'll'azîz) mazkûr ast ki Hôtel Subhânuhu Ta'âlâ chûn Âdam râ ('alaîhi's-salam) biyâfird, wa bâqî Gil ki az qâlib-i-Âdam ('ahâhi's-salam) mànd, chihâr chîz âfrîd; awwal, khurmâ; dûwam, angûr; siûm anûr; chihârum rû-i-aspûn wa chashm ast. Az lu'âb-i-Hûrân Bihisht biyâfird; wa tan-i-asp az Bihisht əfrîd, wa pushât-i-asp az kurnî wa 'arsh-i-majîd əfrîd, wa mu-i-asp az tûbâ əfrîd-wa jân-i-asp az 'azuwat-i-khud əfrîd. Wa fazilat in ast ki âs râ pesh-i-khud bidârad, wa hawâla-i-dîgarân na kuna; zîránk barâ-i-ân Paighambar (Salla'llâhu 'alaîhi wa sallama) madâm pesh-i-khud midâsht, wa ba jâma wa riđâd-(? riđâ)-î-mûbârak-i-khud sar wa rû-i-û pâk karde, ham dar ân jâma jau charânîd. Wa ba miqdár-i-mû-i-asp gunâhân.
TRANSLATION.

Account of the Creation of the Earth and the Heavens.

First God Almighty produced the Dev Mārij from fire, as it is written in the Holy Qurān and in the Glorious Scriptures, "And the Jānān were created from smokeless flame from the fire."* God Almighty created Mārij from the rib of Mārij. They mated together, and two sons were born to them. One they called Jinn, and from Jinn's rib the female Jinnī was produced. They mated together, and two sons were born, One they called 'Izrāīl and the second son they called Mahāndev, and from the rib of Mahāndev Korchabari was brought forth.†

(Till then) the duration of the Earth and the Heavens was 6,285,000 years. And from that time Multān became an inhabited place, and it went through four ages. In the first stage they called it Rāhanspur,‡ 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 Qurān but from the Hadīts (see Lane's Thousand and One Nights: Introduction, Vol. I., p. 27, note 21), the meaning is that "Jānān were created from mārij (smokeless flame)." Now there are five distinct kinds of jinn according to Muhammadan tradition—(1) Jānn, (2) Jinn, (3) Shaitān, (4) 'Ifrīt, (5) Mārij (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 Mārij (should be Mārid) was created from fire." The Qurān itself does, however, several times say that these supernatural beings were created from fire, notably in the Surat-ul-Baqr and Surat-ul-Swād, and by implication in the Surat-ul-Jinn. The feminines Mārija and Jinnī formed by the writer out of his "inner consciousness" from the words Mārij and Jinn are as curious as they are wrong.

† 'Izrāīl or 'Azrāīl alias Maliku'l-Maut, the Lord of Death, is the fourth of the Musalmān 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 Surat-ul-Siyda of the Qurān. Mahāndev is evidently Mahādeo or Mahādeva, i.e. Siva. The only explanation I can offer of Korchabari 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 Chabari.

‡ Rāhanspur as a name for Multān is, no doubt, meant for Hansapura, which Cunningham (Ancient Geography of India, p. 232,) says Abū Rihān Al Birūnī gives as one of its ancient names. The passage may have been originally read "Multān-rā Hansapura Miguftand."
And Ísar Mahândev* had twelve sons, named:—First Koǐn; second Nârâyana; third Vishnû; fourth Kishan; fifth Birâhmân; 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 Mahmât; second Devî; third Misri; fourth Parmisri; fifth Divâni; sixth Bhagwânî; 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 Adam'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) Brahû, (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) Koǐn, I suggest Kavi, a sage or patriarch in Hindû mythology, a name or title applied to several of the gods themselves. Of the daughters, (1) is Mahâmât, i.e. Durgâ, and (2) Devî, (8) Mathrâ and (7 and 12) Lankâ are female personifications of the places bearing these names, and so is (9) of the river known in Sanskritic as Yamunâ. (4) is a feminine form of Parameśvara and (3) I take to be a mistaken analogy made to rhyme with Parmisri in a way well known in Asiatic nomenclature; but the components of Parameśvara are parama and Ísvara, not para and misvora. (5) Divâni I take to be a mere rhymed form of Devî to rhyme with (6) Bhagavânî, 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. Durgâ.

† 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 Birûnî 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’ddin Mâgorî† (God sanctify his glorious tomb) that when God the Holy and Omnipotent created Ādam (with whom be peace) out of the earth that remained over from the mould of Ādam (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 Hûrîs 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 túbâ 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 Tâwâlatu’sh-Shams by Qâzî Hamidu’ddin Nâgorî, buried at Dehli, 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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