
THE EPIC OF PĀBŪJĪ



Parbū Bhopo sings, plays the *rāvaṇhattho* fiddle and dances as he performs the epic of Pābūjī in front of his *par* (sacred narrative cloth-painting).

The epic of Pābūjī

A study, transcription and translation

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Epic narration: Parbū Bhopo
Illustrations: Śrīlāl Jośī

I am happy to express my gratitude to the copyright holders of the first, 1991 edition of *The epic of Pābūjī*, the Faculty of Asian and Middle Eastern Studies (formerly Faculty of Oriental Studies), University of Cambridge, for permission to make this second, electronic edition available via the World Wide Web.

John D. Smith
Benalmádena, April 14, 2015

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This second edition of *The epic of Pābūjī* is dedicated to the memory of
Parbū Bhopo — bard, informant and friend
and
Komal Kothari — ethnographer and folklorist extraordinary

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Preface

In the 1970s, when I carried out the field-work on which this book is based, the tradition it describes appeared to be in robust health. There were many performers of the epic of Pābūjī active in different regions of Rajasthan, and I found it necessary to hold auditions to choose between them. Sometimes epic-singers who were previously unknown to one another would meet as a result of working with me, and I would overhear them discussing the similarities and differences between their versions of the narrative; on one occasion I found myself in a room surrounded by seven or eight separate *bhopos* (performers), and was able to organise a light-hearted competition between them. There seemed little reason to fear for the future of the tradition, particularly since epic performance was not merely a form of entertainment, but constituted a religious ritual.

By the time the first edition of *The epic of Pābūjī* appeared in 1991, things were already very different. A few months after publication I travelled back to Rajasthan with a film crew to make a television programme about the tradition.¹ We found that most of the *bhopos* whom we met had given up performing, and instead had taken up work such as pedalling cycle-rickshaws or sweeping out temples: they told us that people were no longer interested in hearing the epic performed. Even *bhopos* who were still active were now turning increasingly to the tourist trade for their income, and were singing Hindi film songs rather than episodes of the epic. Ten years later the situation had deteriorated yet further, and a second documentary released in 2002² depicts a largely deracinated tradition, in which performances for devotees of the deity Pābūjī take place ever more rarely, while *bhopos* are compelled to play and sing for tourists, or even to provide ‘exotic’ entertainment at smart urban restaurants, in order to earn enough to eat. It is clear that the tradition of epic performance is rapidly dying, and even some *bhopos* acknowledge this.

What happened to cause this sudden decline? The answer is to be found in various aspects of modernisation in late twentieth-century India. The chief worshippers of Pābūjī have always been Rebārī pastoralists, but recent changes in patterns of land use in Rajasthan have had a severe impact on their semi-nomadic lifestyle, and many of them have abandoned it altogether. Having lost their flocks, they have lost their chief connexion with Pābūjī, who is above all associated with the welfare of livestock. Perhaps equally serious has been the enormous spread of television. Not merely have the large numbers of cable channels now available throughout India accustomed their audiences to more sophisticated forms of entertainment, they have also begun to have a standardising effect on Hindu mythology, which will inevitably weaken local variants such as the Pābūjī story. Television has even begun to usurp the ritual function of performance traditions such as the epic of Pābūjī, as became clear in the 1980s when the national channel Doordarshan screened its 94-episode serialisation of the *Mahābhārata*, and audiences responded by offering *ārati* and burning incense in front of their television sets. After all, if the *paṛ* (cloth-painting) of Pābūjī can function as a portable temple,³ what is to stop a TV set from functioning as a temporary shrine?

Thus a performance tradition that was still flourishing in the 1970s — though even then promoting attitudes that seemed to belong to a much earlier age⁴ — has, by the beginning of the twenty-first century, almost completely lapsed, and a book that was intended as a description of present-day practice has become a work of history.

It was always a matter of regret to me that the original Cambridge edition of *The epic of Pābūjī* was extremely hard to obtain in India, the country where there might be expected to be most interest in it, and that where it was available it was often prohibitively expensive. The principal aim of this second edition is to make amends for that situation, and it therefore in general reproduces the original edition unchanged. I have taken the opportunity to correct a few errors, to eliminate a few infelicities, to update the bibliography, and to incorporate some references to more recently published works into the initial chapters. However, no other changes of substance have been made.

¹ ‘The epic of Pabuji’, directed by H. O. Nazareth and produced by Richard Key, a Penumbra production broadcast in the BBC 2 *Bookmark* series on December 2, 1992.

² ‘Of bards and beggars’, directed by Shweta Kishore and Yask Desai, Mt Waverley, Australia.

³ See p. 5 below.

⁴ See p. 3 below.

The Preface to the first edition concludes with a description of the computer software used to produce it, and since this edition was produced using quite different software, much of it generously made available as open source, it seems only fair to acknowledge it. The text was typeset using X_YTEX, Jonathan Kew's Unicode-compliant extension to Donald Knuth's venerable program T_EX; the Roman font is IndUni-T, the Devanāgarī font Monotype's Devanagari MT. The music notations use the program PMW by Philip Hazel; graphic files were handled with Gimp, written by Spencer Kimball and Peter Mattis, and with L. Peter Deutsch's Ghostscript package.

*John D. Smith
Benaulim, 2011*

Preface to the first edition

In March, 1969, as I was about to leave Rajasthan after an eight-month visit, a folk-singer from whom I had recorded a few songs told me that he had a picture he would like me to see: perhaps I would be interested in buying it from him. With no great enthusiasm I agreed to look at what I assumed would turn out to be a miniature painting, probably a poor copy; and so he brought his picture to my hotel room. Not for the first time in India, I found my assumptions to have been as wrong as they could be: what confronted me was a huge piece of cloth about fifteen feet by four, peopled by innumerable painted human and animal figures. I had never seen anything remotely like it before, and, curiosity thoroughly aroused, agreed to buy. All I knew at this time about my new purchase was that it depicted the deeds of the local hero Pābūjī Rāthor.

It was not until 1973 that I was able to start serious investigation of this intriguing object and its rôle in the culture of Rajasthan. In that year, working alongside the eminent Rajasthani folklorist Komal Kothari, I made a number of recordings of the story of Pābūjī as traditionally performed in front of these painted cloths, or *par̥s*; once again, I found myself thoroughly taken aback by the scale and variety of what I witnessed. This was clearly a fully fledged epic narrative, but one performed in an unusually flamboyant manner, with songs sung to many different tunes, dancing, loud declamatory chanting — all done through the night in front of the brightly-coloured cloth-painting. So captivating did I find these performances that, back at home, I would often listen to my recordings for pleasure, perhaps after hours of work with headphones and a half-speed recorder.

The idea of a ‘Pābūjī book’ initially came into being quite soon after that first recording-trip. Early in 1974 I was visited in Cambridge by two Dutch art-historians, Ernst van de Wetering and Ebeltje Hartkamp-Jonxis, who were engaged in mounting an exhibition of Pābūjī *par̥s* in Amsterdam, and a few months later I travelled to Amsterdam myself to lecture on the epic. Soon afterwards Joseph C. Miller, Jr, an American folklorist, joined what was beginning to seem more and more like a team; and the four of us agreed that we should try to assemble a book on the subject, incorporating contributions written from our various different perspectives. Sadly, however, that book was never to come into being, despite the large amounts of time and labour that went into the attempt. (As many editors know to their cost, the difficulty of arriving at a final typescript of a book is largely a function of the number of different authors involved; when those authors come from a wide variety of academic backgrounds it is all the harder to reach an acceptable evenness of approach.) By the early eighties it had become clear that it would be wiser for us to give up the attempt to create a unitary work, and in due course this was regretfully agreed to.

The present book, though it naturally contains a great deal of material originally destined for its luckless predecessor, is very different in plan. It is based firmly round a transcription and English translation of a complete performance of the epic of Pābūjī, something which Professors A. T. Hatto and Albert B. Lord had frequently urged me to undertake. It contains a single chapter dealing with the complex iconography of the *par̥*, but very little on the manner in which *par̥s* are produced, or their art-history, or the artists who traditionally paint them. These are areas which, in the earlier project, were to be covered by others, and I could not write on them without committing serious intellectual theft. But it goes without saying that the present book has gained immeasurably from my long association and friendship with my three former co-authors, and I hope that they will enjoy reading it as much I have enjoyed writing it.

Specific acknowledgment must also be made of help and information provided by Komal Kothari, who generously shared with me his unparalleled knowledge of Rajasthan and its folklore, and by Joseph C. Miller, Jr, who has allowed me to use the results of his extensive fieldwork with both singers and painters. To Kothari I owe much of my knowledge of Rajasthani folk-religion, and much other information besides; to him, too, go my thanks for all his practical help, without which I would have achieved much less, and achieved it much more slowly. To Miller are due many details about the painters and their products, the identification of certain ‘difficult’ depictions on the *par̥*, and the division of the *par̥* into the ‘scenes’ which appear at their appropriate points in my translation.

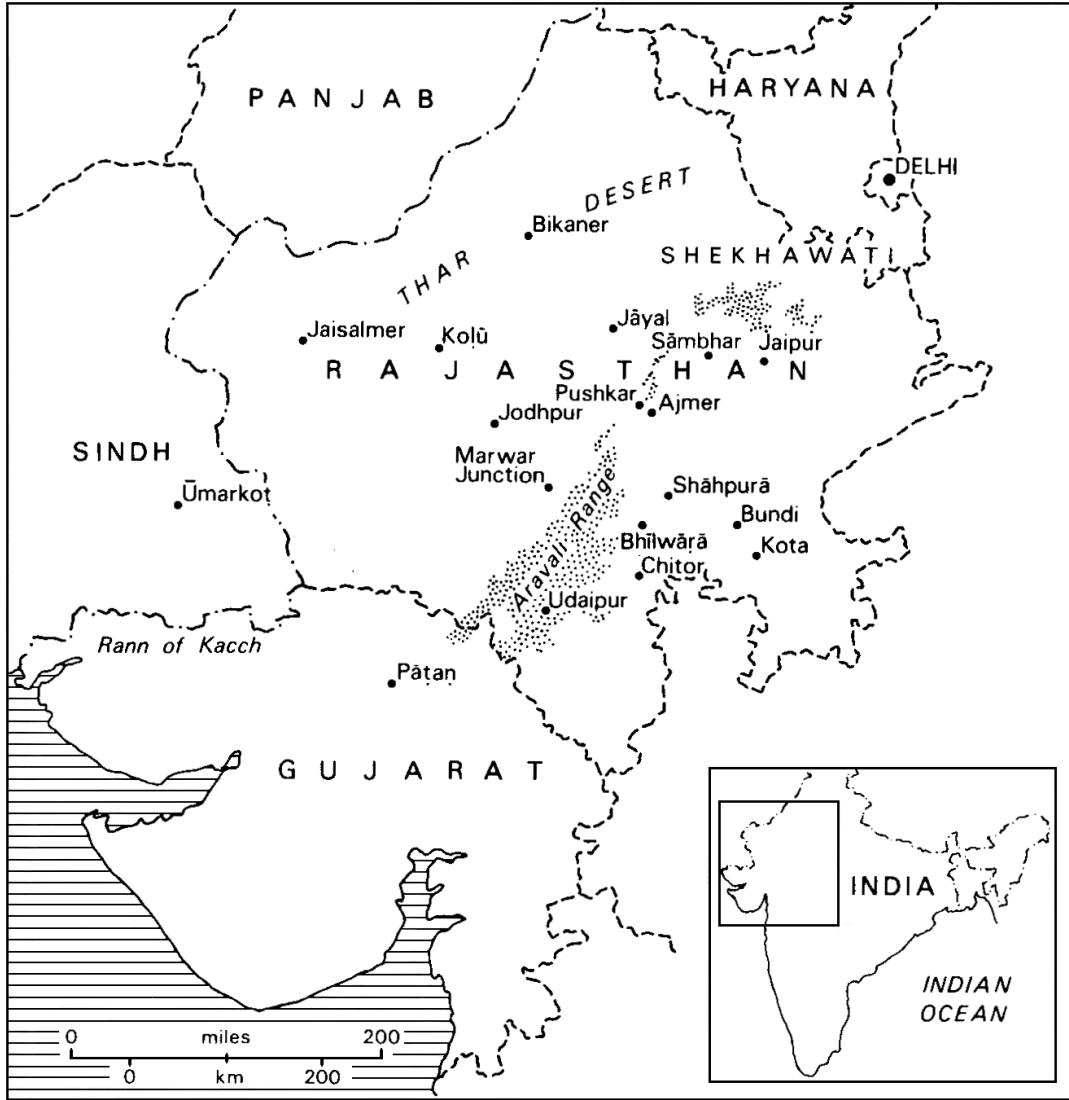
Without Śrīlāl Joṣī, the *par̥*-painter who provided the illustrations, this book would have been much less attractive and much less informative than it is. Without Parbū Bhopo, the bard whose performance forms the core of the book, and who has remained my chief informant since we first met during my second recording-trip in 1976, it would not exist at all. To both of these I offer my heartfelt *dhanyavād*.

I am happy to acknowledge the generous financial support which a number of bodies have provided to assist this work. My various visits to India have been made with assistance from Christ's College, Cambridge, the Smuts Memorial Fund (University of Cambridge), the School of Oriental and African Studies (University of London), and the Society for South Asian Studies. The colour pull-out reproduction of a Pābūjī *paṛ* (Plate 9) was made with the aid of a grant from the Spalding Trust, and permission to reproduce the painting in question was kindly given by the Royal Tropical Institute, Tropenmuseum, The Netherlands. I am grateful to all of these agencies for their help in bringing this work to its conclusion. Special thanks must go to Ernst van de Wetering for his brilliant and beautiful 'restoration' of the missing fragment of Plate 9.

The book has been computer-typeset using facilities provided by the University of Cambridge Computing Service (principally the GCAL text-processing package), except for the music examples, which were created using Philip Hazel's program PMS. My grateful acknowledgments for help with the problems of typesetting a difficult text go to Mark Argent, John Dawson, Douglas de Lacey and Philip Hazel; to Kenneth Bryant of the University of British Columbia go my thanks for his elegant Devanāgarī font.

I initially planned to include as a part of this work a cassette containing selections from my recordings of the epic of Pābūjī. Various practical considerations have ruled this out, but any reader who wishes to obtain such a cassette should write to me at the Faculty of Oriental Studies, University of Cambridge, Sidgwick Avenue, Cambridge CB3 9DA.

*John D. Smith
Jodhpur, 1989*



Introduction

The setting

The epic of Pābūjī is an oral epic in the Rajasthani language, which is performed nowadays in the Indian state of Rajasthan; and since this part of the world may not be well known to the general reader, my first task here is to set the scene in general terms by filling in some necessary background.

Rajasthan, situated in the West of northern India, has an area of approximately 132,000 square miles, and is thus only a little smaller than Japan or Germany; it is in fact the second largest Indian state. Its shape on the map is roughly that of a square standing on one corner: to the North-East it borders on Panjab, Haryana and Uttar Pradesh, to the South-East Madhya Pradesh, and to the South-West Gujarat; the rest of its boundary (to the West and North-West) coincides with the international border dividing India from Pakistan.

The principal geographical feature of the region is the Aravali mountain-range, which runs from South-West to North-East across the state. None of these mountains is very high: the tallest, Mount Gurushikhar, is 5,666 feet, but comparatively few other peaks reach 3,000 feet. Nevertheless the Aravalis have a decisive effect on the geography and climate of Rajasthan as a whole, for they divide the state into two remarkably different parts, a large, mainly desert area to the North and West, and a smaller, fertile area to the South and East. West lies the Thar Desert: villages half buried by sand and fenced by dry thorn-bushes; fields of millet watered by nothing but dew; deep wells containing brackish water or no water at all; an undulating, shifting landscape of sand-dunes with few trees, punctuated here and there by sudden high-walled fortresses. East lies the fertility of North India, where water is freely available for irrigation and as a plaything, and the fields are bright with sugarcane, maize, or opium poppies.

Extremes of contrast in Rajasthan are not restricted to geography. Here, in a single state, we find both terrible poverty and vast wealth; tiny villages and lavish courts; illiterate epic-singers and virtuoso classical poets; impossibly high-minded rulers and sly wheeler-dealers; the remains of mighty empires (Delhi itself was once feudatory to the princes of Sāmbhar) and one-village principalities. Much of this is the general condition of all India, especially those parts of India which, like Rajasthan, were never taken over by the British, remaining instead under 'feudal' native rule until 1947. Yet in many important respects a common inheritance links all extremes. For instance: the vast treasure of the rulers of Jaipur was guarded by tribesmen, and 'So tenacious and secretive were the Minas that no Rajput ever knew what wonders lay in their keeping. A maharajah was allowed to see the trove only once during his tenure and could select a single item from it.'¹ There are many parallel stories. In Rajasthan, the rulers never fully divorced themselves from the common people on whose support they depended, and from whose ranks they had themselves no doubt once sprung.

The rulers of Rajasthan were hereditary kings of the caste called Rajpūt, a name which itself means 'prince'. The Rajpūts claim descent from the Kṣatriya monarchs of the ancient period, and support this claim with a variety of myths expounding their ultimately divine origins. Modern historians have generally viewed the earlier parts of their impressive genealogies with suspicion, regarding them as attempts at self-legitimation, and have proposed alternative accounts: the Rajpūts originated as brahmins, or as invaders from Central Asia. In fact there seems little reason to go to such lengths: everything we know about the early Rajpūts suggests that they were initially simply rulers of small localised districts who succeeded over a period of time in extending their control and power until eventually they could claim the title of king.

The different Rajpūt clans emerged at different periods: the great empire of Sapādalakṣa, controlled by the Cauhāns of Sāmbhar, was well established by the end of the first millennium A.D., but other major dynasties took several centuries more to assert themselves. It was not until the coming of the Moghuls in the fifteenth century that the political map of the region began to assume the shape it was to retain into the British period. By 1500 A.D. the major kingdoms were all established: Mewar (Rajasthani: Mevār)

¹ John Lord, *The maharajahs*, London, 1972, p. 210.

under the Śīsodiyos, Jodhpur (Marwar, Rajasthani: Mārvār) and Bikaner under the Rāthor̥s, Jaisalmer under the Bhāṭīs, Jaipur (Dhūdhār) under the Kachvāhos, and Bundi (Hāḍautī) under the Hāḍo Cauhāns; and numerous minor states existed in addition. Pābūjī was a Rāthor̥, a member of what was to become the ruling line of Jodhpur, but at the time in which he is believed to have lived, the early fourteenth century, the Rāthor̥s were not yet established as a ruling dynasty. Koḷū, over which Pābūjī is said to have ruled, was and is a tiny and insignificant desert village; Koḷū has certainly gained more prestige from its association with Pābūjī than Pābūjī could ever have gained from his control of Koḷū.

Rajasthan is an entity within Hindu India, and the culture of Rajasthan is of necessity a Hindu Indian culture. Nevertheless, Rajasthani culture is unique to itself. In the ‘fine arts’, Rajpūt miniature paintings have won a lasting and international esteem (as current market prices regrettably testify). Less well known outside Rajasthan itself is the enormous vernacular literature in the Rajasthani language, perhaps greater in extent and scope than its neighbour Hindi (Hindi in fact claims Rajasthani as a dialect of itself, much as if French were to lay claim to Italian). From the fifteenth century onwards a great mass of literature was produced; the bulk of it is the work of Cāraṇs, a caste traditionally devoted to producing eulogies of the ruling Rajpūts. Much of the surviving material is indeed straightforwardly eulogistic, either of the poet’s royal patron or of his ancestors (or both); but other poems exploit the alliterative and metrical resources of the language to deal with more general themes. In addition to these poetic texts, there exist prose chronicles which relate the history of one or more of the ruling dynasties. The earliest of these to attempt a fairly generalised historical account of all the main Rajpūt kingdoms is the seventeenth-century *Khyāta* of the Rajpūt Mūhato Naiṇasī;² Naiṇasī includes in his work an important version of the story of Pābūjī, which is translated in Appendix 1 of this book.

I am not, however, principally concerned here with the high culture of Rajasthan, which is dependent on royal and, to a lesser extent, priestly patronage. Blue-blooded Rajpūts and brahmin priests are certainly the most powerful and influential members of the society, but like any other élite they draw their power and influence in part from the very fact of their relatively small numbers. The phenomena which form the subject-matter of this book occur much lower down the social hierarchy: the Pābūjī of history may have had patrician blood in his veins, but the Pābūjī of modern worship is an almost exclusively plebeian deity.

In Rajasthan there is an almost bewildering multiplicity of lower castes. The *Ethnographic atlas of Rajasthan*,³ which refers only to the ‘scheduled castes’ and ‘scheduled tribes’ — that is, only those social groups whose inferior status is thought sufficiently debilitating to merit positive governmental discrimination — lists 55 castes and six tribes, accounting for somewhat less than 30% of the entire population of the state. Members of the scheduled castes are for the most part traditionally engaged in activities which put them beyond the pale of higher-caste Hindus: they work with ‘unclean’ materials such as leather, and they are willing to eat ‘unclean’ foods such as pork. The scheduled tribes (in Rajasthan principally Mīṇos and Bhīls) also stand outside conventional Hindu society, following their own customs: when G. Morris Carstairs took time off from his study of high-caste village Hindus to live among and observe Bhīls, he found the contrast so overwhelming that he entitled the chapter in which he made his report ‘The reverse of the medal’.⁴ Many outsiders would agree with Carstairs’s assessment of the differences he found: the ‘noise and vigour and exuberance’⁵ of the tribals, as opposed to the high-caste Hindus’ ‘paranoid suspiciousness, ...egocentricity and reluctance to make other than superficial and transient relationships, ...ever-shifting uncertainty together with a longing for stability and assurance’.⁶ To some extent the same ‘exuberance’ can be seen also among the lower Hindu castes, but it is dearly paid for in terms of social oppression. Rates of literacy and education are very low, living-conditions very poor, upper-caste hatred and contempt very widespread; and there is little social mobility. As Chogo Bhopo, a professional singer of the epic of Pābūjī, replied when asked whether his children would be singers in their turn: ‘The children of rats cannot be other than rats.’

In between the brahmins and the landed Rajpūt gentry on the one hand, and the lowest castes and tribals on the other, comes the great mass of the people of Rajasthan. Most typically they are cultivators or herdsmen; they live in houses built of mud in relatively small villages; they use money little, keeping their personal wealth in the form of livestock and gold or silver ornaments for their wives, and conducting

² Sākariyā 1960–67.

³ Compiled by U. B. Mathur, Delhi, 1969.

⁴ Carstairs 1957, pp. 125–36.

⁵ *Ibid.*, p. 126.

⁶ *Ibid.*, p. 125.

most transactions through barter. By no stretch of the imagination could any of them be called rich, but their poverty is different from the grinding poverty of most of the ‘scheduled castes’ — at least until drought (in the West of the state) or flood (in the East) strikes to threaten livelihood and life itself.

All three of the broad social strata distinguished here are involved in the cult of Pābūjī. Pābūjī himself was a Rajpūt prince; he is widely worshipped as a deity by Rebārī herdsmen and others throughout the Rajasthan countryside; and he is served by scheduled-caste Nāyak priests. Thus he himself forms a part of the ‘common inheritance linking all extremes’, to which I have already referred as a factor binding together the exceedingly heterogeneous society of Rajasthan. More significant, however, his story emphasises certain themes which are of central importance in the Hindu culture of western India, in particular certain ideals for human behaviour. Pābūjī the Hindu warrior opposes and overthrows the barbaric cow-killing Muslim ruler Mirzā Khān, and protects women from attack. He maintains his honour and the honour of his family by pursuing blood-feuds (*vair*), and his nephew Rūpnāth does the same. Despite all this, Pābūjī is devoted to the principle of *ahimsā*, non-violence. His strength derives in large measure from sexual continence: he marries, yet, by a quirk of the narrative, remains celibate. The womenfolk of his story too represent cherished ideals: both his bride and his sister-in-law become *satīs*, that is, follow their husbands into death by committing ritual suicide on a blazing pyre.

What is most acutely evident in this sample list of the ideals portrayed in the story of Pābūjī is that they are rarely if ever attainable in normal life. Some of them — marriage and celibacy, warfare and non-violence — are mutually incompatible; others — the protection of women and cows — are seldom called for in present-day life, and yet others — blood-feuds, ritual suicide — have actually become illegal. Nonetheless, taken together, they constitute what is felt to be a noble and virtuous way of life. The mutually incompatible ideals are clearly expressive of tensions that members of the society feel about themselves, and they are echoed in other Indian oral epics as well as in the Sanskrit *Mahābhārata* and *Rāmāyaṇa*.⁷ As for the others, it is easy to understand that when traditional conceptions of nobility and virtue are rendered unrealisable by social change, stories embodying those conceptions assume a new and vital significance. Whatever else they may be, Pābūjī and his associates serve as projection-screens for the frustrated aspirations of a certain class of Hindus. This too is probably a major function of epic heroes everywhere.

Thus the very forces of modernisation in India which seem most likely to sweep the Pābūjī cult into oblivion may also, paradoxically, reinforce its power; by placing yet further obstacles in the way of one particular road to Hindu self-realisation, they may enhance the psychological importance of stories telling of successful journeys down that road. ‘The admiration for great doings lies deep in the human heart, and comforts and cheers even when it does not stir to emulation. Heroes are the champions of man’s ambition to pass beyond the oppressive limits of human frailty to a fuller and more vivid life...’⁸

The subject

The most striking feature of the cult of Pābūjī is its principal ritual. Singer-priests (*bhopos*) of Pābūjī perform a liturgical epic telling of the life, death, and avenging of their hero-god; these performances take place at night, typically in front of a *par*, a long narrative cloth-painting simultaneously depicting the events of the story and serving as a portable temple to the deity. We may quote the words of Lieutenant-Colonel James Tod, the first European chronicler of Rajasthan, who wrote in 1829 of ‘Pabooji, mounted on his famous charger “Black Caesar” (Kesar Kali),⁹ whose exploits are the theme of the itinerant bard and showman, who annually goes his round, exhibiting in pictorial delineations, while he recites in rhyme, the deeds of this warrior to the gossiping villagers of the desert.’¹⁰ The chapters following offer detailed descriptions of the various facets of this epic tradition; here I wish merely to give a general introduction. Immediately, however, a word of warning becomes necessary. There is hardly a single possible generalisation which is not subject to a number of exceptions. ‘Pābūjī is a local deity worshipped in Rajasthan’ — but he is also worshipped, though to a statistically lesser extent, in Panjab, Sindh, Kacch,

⁷ See further Smith 1989b.

⁸ Bowra 1952, p. 4. Recent decades have in fact seen a significant weakening of the Pābūjī cult: see my comments in the Preface to the second edition of this book.

⁹ Kesar Kālamī is in fact a mare, and her name, needless to say, has nothing to do with Caesar, but means ‘the black mare Saffron’. Pābūjī’s mare is his mother returned to him in a different form: she was a nymph called Kesarparī ‘the nymph Saffron’.

¹⁰ Tod 1829–32, pp. 729–30.

Malwa and Saurashtra.¹¹ ‘The *paṛs* are painted by Josī *citeros*’ — but some are painted by the *bhopos* themselves, or by others. ‘The *paṛs* are sold to *bhopos* of Pābūjī’ — but nowadays many are sold to the tourist emporia. ‘*Bhopos* sing with their wives’ — but some sing with their aunts, or their brothers, or their sisters-in-law. ‘*Bhopos* accompany themselves with a fiddle called *rāvaṇhattho*’ — but some use a pair of large earthen drums instead. The list of possible detailed exceptions to the most commonly found ‘norm’ is endless; here I give only a guide to the norm itself.

To begin at the beginning: Pābūjī was, as already noted, a Rāṭhoṛ Rajpūt, a member of what was to become the ruling line of Jodhpur. At the time in question, the early fourteenth century A.D., however, the great Rajpūt families of Rajasthan had not yet assumed the kingship of settled states: rather, they were the strongest contenders in the multiple territorial feuds which preceded the establishment of those states. Pābūjī was the junior son of a junior son, and seems not to have been involved in the main territorial struggle, contenting himself with settling personal feuds and rustling livestock. Nowadays he is revered as a great hero throughout Rajasthan; but, more important, he is also worshipped as an incarnate god by many of the ‘gossiping villagers’ — not merely in the desert West, but in the fertile East as well. This claim to divinity is not accepted by higher-caste orthodox Hindus, and Pābūjī is not served by the brahmins, the priests of the ‘official’ Hindu deities. Instead, his priests (*bhopos*) are drawn from the Nāyak caste, which is listed (regrettably enough, under the abusive synonym *Thori*) as one of the scheduled castes of Rajasthan — the Nāyaks occupy a very low rank in the social hierarchy. The devotees of Pābūjī to whom the *bhopos* minister belong to many different castes below the status of brahmin; probably the pastoral Rebārīs are the commonest, but Jāṭs and Rajpūts also worship Pābūjī.¹² Nonetheless, it is important to stress that the cult as a whole lies squarely on the Little side of the uneasy divide between Great and Little Traditions.



Plate 1

The courtyard of the temple compound in Kolū, facing the gateway. On the left is the entrance to one of the two temples to Pābūjī.

¹¹ Worship involving the *paṛ* seems, in fact, to be almost wholly restricted to Rajasthan, save only when a *bhopo* performs for a migrant community settled outside that state.

¹² Thus the priests are of substantially lower caste than the bulk of those to whom they minister. For parallels see Pocock 1973, Chapter 3 (where the parallelism extends to the life-story of the god in question), and Roghair 1982, pp. 26–9, 32–4, 374 (s.v. *Māla*).

Pābūjī lived in the village of Koḷū (26° 55′, 72° 15′), and in that village are to be found the only full-scale public temples to him — two small temples within a single compound, where *pūjā* (worship) is offered to the deity. Small shrines, commemorative stones etc. abound, but, outside Koḷū itself, the absence of actual temples is conspicuous. There are two reasons for it: first, Pābūjī has yet to achieve sufficient prestige as a god to warrant the construction of pieces of architecture; and, second, many of his worshippers — in particular, many Rebārīs — are semi-nomadic, and are thus not in a position regularly to visit a temple in a fixed spot.

So, instead, the temple visits the worshippers. The *bhopos* are (as Tod remarked) itinerant, and they carry their temple about with them. It takes the form of the *paṛ*, a cloth-painting about fifteen feet in length and between four and five feet in depth. In transit the cloth is kept rolled, rather than folded, presumably in order to avoid cracking the paint; by unexplained custom, it is always rolled from left to right, with the result that, after some time, the exposed right-hand edge begins to show signs of wear. The painting depicts the narrative of Pābūjī's life, his various exploits, and the vengeance taken by his nephew upon Jindrāv Khīcī, who killed him. Iconographically, it is extremely complex and intricate; its images are organised according to a strict logic which has more in common with a road-map than with a comic-strip.

Having arrived in a village or town, and having received assurance of a satisfactory financial recompense for his performance, the *bhopo* erects his 'temple' in a suitable public place shortly after nightfall. Since the *paṛ* functions as a temple, it is a holy object, and various ritual rules have to be observed: the ground beneath it must be swept clean and incense must be burnt before it. The actual setting-up of the *paṛ* is done by fastening the rope that runs through the red band sewn on at the top to wooden props set at each end. Once the *paṛ* is in position, other rituals take place: the *bhopo* performs *āratī* (worship with a flame) before the central figure of Pābūjī, and devotees may make cash offerings to the god; if the donor is both sufficiently munificent and sufficiently literate, he may perhaps record his gift in writing on some unpainted spot on the cloth, while the *bhopo* blows a conch-shell, one blast for each rupee given. Then the liturgy can begin.

The liturgy of Pābūjī consists in the singing of an epic recounting the same narrative as is depicted on the *paṛ*. More precisely, it consists in the singing of as much of this epic as can be accommodated in twelve hours or thereabouts: since the epic is long, and pauses for food, rest, tobacco etc. are fairly frequent, it is never possible to sing the whole story — the assembled audience will request the *bhopo* to perform this or that episode, necessarily omitting parts of the narrative as a result. The performance goes on throughout the night, and terminates in the early morning (the *paṛ* is not supposed to be opened during the day).

The singing of Pābūjī's epic may constitute a religious liturgy, but it is a fairly informal and cheerful event. The audience does not sit still or maintain a devout silence. In the course of performance the *bhopo* may crack jokes or make deliberate mistakes, and in return he may be chaffed by his listeners. He sings with his wife (*bhopī*) to the accompaniment of a spike-fiddle (*rāvaṇhattho*); his wife holds an oil-lamp to illuminate details of the painted *paṛ* in the darkness. In between songs he declaims the narrative in a vigorous chant; during some songs he will dance, the bells round his ankles jingling and his red robe swirling about him. There is no doubt that the performance — the 'reading of the *paṛ*', as it is called — is an entertainment as well as a religious observance.

The two principal tools of a *bhopo*'s trade are thus his fiddle (*rāvaṇhattho*) and his portable temple (*paṛ*). Normally he owns both, but he may borrow from friends or relatives. The fiddle he constructs for himself; the *paṛ*, however, is painted for him — at a price — by a professional painter (*citero*). The painters of *paṛs* have the lineage-name Josī; they are members of the Chīpā caste, whose traditional function is textile-printing. The Josī painters are, and appear to have always been, concentrated in South-East Rajasthan, almost entirely in the towns of Bhīlwārā and Shāhpurā; it is reckoned that there are nowadays perhaps seventeen or eighteen of them involved in painting *paṛs*. *Paṛs* in honour of several 'new' deities such as Rāma, Kṛṣṇa and the local god Rāmdev have recently started to be created, but the backbone of the *paṛ*-painting tradition, from which the more recent creations explicitly derive, is represented by the two *paṛs* which have been produced for over a century and a half (maybe much longer), and which are used by medium- or low-caste itinerant singer-priests as portable temples to local deities. One of these is in honour of Pābūjī, the other in honour of Devnārāyaṇ of the Bagaṛāvats, who, like Pābūjī, has for his liturgy an epic performed at night-wakes in front of the *paṛ*. (The *bhopos* of Devnārāyaṇ are generally Gūjars, Kumārs and Bhābīs: like the performers of the epic of Pābūjī they sing in pairs, but only men may take part. The senior *bhopo* plays a *jantar*, a type of stick-zither.)

The Devnārāyaṇ *paṛ* has a central section (representing the court of the hero) almost identical with that of the Pābūjī *paṛ*, and there are many other resemblances between the two. The most striking

superficial difference between them is in their length, for the *paṛ* of Devnārāyaṇ is about twice as long as that of Pābūjī. An attempt to deal with the Devnārāyaṇ *paṛ*, its iconography, patronage etc. has been published, as has a version of the epic.¹³ It is rather surprising that no such attempt has so far been made on the Pābūjī tradition, even though both painting and epic are considerably shorter and thus somewhat more ‘manageable’, and though the Pābūjī tradition is much the more widespread and active of the two. This book seeks to remedy the lacuna.

The story

I give here a brief résumé of the story of Pābūjī as it is sung in front of the painted *paṛ*, based on the version performed by Parbū Bhopo and translated later in this work.

Dhādal Rāṭhoṛ had four children, two boys (Būro and Pābūjī) and two girls (Sonā and Pemā). When he died, both his sons set up court in their village of Koḷū; but Pābūjī was a god incarnate, born not from Dhādal’s wife but from a celestial nymph who had promised him that when he was twelve years old she would return to him in the form of a mare for him to ride. He had four companions: Cādo and Dhēbo, two brothers of whom Dhēbo was a colossus with an insatiable appetite for food, drink and opium, and immensely aggressive; Saljī Soḷānkī the augurer; and Harmal the Rebārī herdsman.

Pābūjī’s first exploit was to fight the Khīcī, who were encroaching on his borders and treating him and Būro arrogantly. In the course of the fight Jindrāv Khīcī’s father was killed. To try to prevent a blood-feud Pābūjī and Būro gave Khīcī their sister Pemā in marriage. But in fact he remained hostile, and his hostility was brought to a head when Pābūjī secured from the Cāraṇ lady Deval (an incarnation of the Goddess) the fine black mare Kesar Kāḷamī, on whom Khīcī had set his heart. The mare was, of course, Pābūjī’s mother returned to him. In exchange for the mare, Pābūjī promised to protect Deval from Khīcī’s raids.

Then he set off on his exploits: he overthrew Mirzā Khān, the cow-killing king of Pāṭaṇ, and then went to bathe in the holy lake of Pushkar to cleanse himself of the sin of bloodshed. Whilst he was bathing his foot slipped, and he was saved from drowning by the snake-god Gogo Cauhāṇ. As a reward Pābūjī offered him the hand of his niece Kelam, Būro’s daughter, and he accepted. But Kelam’s parents were fiercely opposed to any such wedding, and so Pābūjī set up a subterfuge instead. At his instigation, Gogo turned himself into a venomous snake and concealed himself in the garden; and when Kelam came there to swing he bit her on the little finger. The curers were unable to do anything for her, but Pābūjī said that she could be cured by tying on her arm an amulet in Gogo’s name, provided that she was then married to him. The cure worked and the wedding had to go ahead.

During the wedding-ceremony various people gave costly presents to Kelam; when his turn came, Pābūjī said, ‘I shall plunder she-camels from Rāvaṇa the demon king of Laṅkā to give you.’ Everyone laughed, for camels were then unknown in Rajasthan and Laṅkā was known to be impregnable. And when Kelam reached her husband’s home her in-laws taunted her mercilessly. So she sent a letter to Pābūjī imploring him to carry out his promise. He sent one of his men, Harmal, to Laṅkā to reconnoitre; and Harmal, disguised as a *jogī* (holy man), managed to get the information they needed, and also obtained physical evidences of the she-camels, all this despite being mistrusted and ill treated by the inhabitants of Laṅkā. Then he returned to Koḷū with his news, and they all set off to raid Laṅkā. They crossed the sea by Pābūjī’s power and rounded up Rāvaṇa’s she-camels; then they did battle with Rāvaṇa and his army and defeated them, Pābūjī himself killing Rāvaṇa with his spear.

On their way to give the captured she-camels to Kelam they had to pass through Ūmarkoṭ in Sindh, and here the Soḍhī princess Phulvantī saw Pābūjī and fell in love with him. Pābūjī continued on his way: he triumphed in an encounter with Devnārāyaṇ, and was soon able to hand over the she-camels to a delighted Kelam and return home to Koḷū. But now he received a wedding-proposal from Phulvantī’s father. At first he tried to avoid it, and even when he capitulated and accepted it he caused further delay by insisting that saffron be obtained to dye the garments of the men who travelled in his wedding-procession — which resulted in an all-out war with Lakkhū Paṭhāṇ, the owner of the saffron. But at last he set off back to Ūmarkoṭ to be married. Deval, to whom he had promised his protection, stopped him on the way and tried to persuade him to stay, or at least to leave some of his men behind, but he refused, promising that if she needed him he would come instantly, even if he were sitting inside the wedding-pavilion. Then the wedding-procession started off once more, but as they travelled they observed numbers of bad omens, culminating in a tiger which Dhēbo killed. They reached Ūmarkoṭ, and the preparations for the

¹³ Joshi 1976, Cūṇḍāvāt 1977. Since the first edition of *The epic of Pābūjī* was published, further work on Devnārāyaṇ has appeared: see Malik 2003, 2005.

wedding went ahead smoothly; but before the ceremony itself was even complete Deval arrived in the form of a bird to say that Khīcī had stolen her cattle.

Pābūjī insisted on abandoning the wedding in order to ride in pursuit: he severed the bridal knot with his sword, and gave his bride a parrot which would tell her what became of him. He rode back to Koḷū with his men, and after some slight delay set out in pursuit of the Khīcīs, leaving only Ḍhēbo behind asleep. Deval woke Ḍhēbo up and sent him out too, and he soon overtook Pābūjī, for when his horse tired from endless galloping, he picked it up and put it under his arm and ran on. Then disaster befell him. Vultures began to circle over him, and he as usual told them to be patient ('I shall satiate you with the vital organs of the Khīcīs!'); but these vultures were not content, and told him that they wished to eat his own flesh. Ḍhēbo was a man of such noble character that he could refuse no request, so he disembowelled himself for the birds. Then he drew his belt tight, and rode on; and soon he caught up with Khīcī. Single-handed he destroyed Khīcī's whole army, until only Khīcī himself was left alive, and he was about to kill him too when Pābūjī, who had arrived on the battlefield, stayed his hand: 'If you kill him you make my sister Pemā a widow.' They freed Khīcī, and set off to give Deval back her cattle. On the way, when Pābūjī offered Ḍhēbo some opium, Ḍhēbo revealed that he was disembowelled, and died.

Pābūjī and his remaining men now returned the cattle to Deval, but she kept making objections: first she said her favourite bull-calf was missing — but it was discovered inside Ḍhēbo's opium-box, where he had put it as a joke; then she complained that her cattle were thirsty and told Pābūjī to water them — but when he tried to do so he found that all the water in the well had been swallowed on Deval's instructions by a genie named Susiyo Pīr. He struck the genie through the head with his spear and watered the cattle; but by the time he had finished doing all this Khīcī had been able to enlist the support of his uncle Jaisiṅgh Bhāṭī, and was riding on Koḷū with a Bhāṭī army. There was a great battle, in which Pābūjī and Khīcī came face to face. Pābūjī said, 'Khīcī, take my sword and give me your whip: my body cannot fall to a blow from your sword.' They exchanged weapons, but at first Khīcī did nothing; so Pābūjī goaded him into fury by whipping him, and Khīcī struck back at him with the sword. Instantly, a palanquin came from heaven and took Pābūjī away with his mare. After this, Pābūjī's men were wiped out quickly, the last to fall being Būro, who had his head cut off by Khīcī.

Būro's wife had a terrible dream in which she saw the massacre of the Rāṭhoṛs; and when she awoke the news was confirmed by a camel-rider, who brought her the turban of her dead husband. Similarly in Ūmarkoṭ Phulvantī heard the news from her parrot, which then died. Then all the women prepared to become *satīs* (i.e. to follow their husbands into death by mounting the funeral pyre). But Būro's widow was advanced in pregnancy, and before becoming a *satī* she took a knife and cut out from her body a male child. She named him Rūpnāth, and had him sent to her mother's home in Girnār to be looked after.

Rūpnāth grew up in ignorance of his origins, but one day when he was twelve years old he encountered Deval, and persuaded her to tell him the truth. Then he was consumed by desire to take revenge on Khīcī. In the disguise of a holy man he went to Khīcī's place, and his aunt Pemā (Khīcī's wife) told him how to avoid the traps and savage animals with which Khīcī guarded himself. He was successful in doing this, and thus came into the room where Khīcī was asleep. He awoke him, told him who he was, and then beheaded him. Pemā helped her nephew escape, and asked him for Khīcī's head so that she could become a *satī* with it; but Rūpnāth told her that she would have to wait a little before he could return it to her. Then he went off with it back to Girnār, where he used it as a ball for a game that ran all the way from Girnār to Koḷū and back. Finally, with one blow of his bat, he sent it to Khīcī's place for Pemā to become a *satī*. Then, his mission accomplished, he became a (genuine) holy man, living on a sandhill near Bikaner, where he is still worshipped today.

2

The words and music of Pābūjī's epic

'Reading the *paṛ*'

The *bhopos* of Pābūjī have two ways of referring to what they do: they speak of their performance as *pābūjī rī paṛ vācṇo* 'reading Pābūjī's *paṛ*', and they speak of the narrative they perform as *pābūjī rā parvārā* 'Pābūjī's story-episodes'. I propose to start by examining these usages, and the realities they refer to, in turn. Since I shall be considering not only the type of performance which takes place in front of the *paṛ* but also the version in which the *paṛ* is not used and accompaniment is provided by a pair of drums (*māṭā*), it is necessary to distinguish between the two. I shall refer to them as the *paṛ*-epic and the *māṭā*-epic respectively.



Plate 2

Two *māṭā*-players (drummers) perform episodes of the epic in the gateway of the temple compound at Kolū (see p. 9).

The *paṛ*-epic is typically performed by a man and wife of the Nāyak caste, although all-male performances are not uncommon.¹ The man plays the *rāvaṇhattho*, which has a main string of horsehair, a twisted steel drone-string and varying numbers of steel sympathetic strings, and is played with a horsehair bow held taut by thumb-pressure.² Attached to this bow are small bells, which sound in accompaniment to the emphatic bow-strokes that are used especially between sung stanzas. Further bells are tied round the man's ankles, and these jingle whenever he dances. As well as fiddler and dancer, the male performer has the rôle of lead singer: the musical and verbal material of each stanza is divided between him and his wife according to clearly fixed patterns which vary from one tune to another. And in addition to all this, the man intersperses the singing (*gāv*) with an *arthāv*, literally 'explanation', a

¹ According to Komal Kothari, this is especially true in the West of Rajasthan.

² The instrument is a spike-fiddle with a resonator formed from a coconut-shell covered with rawhide; the neck is a length of bamboo. The one horsehair string is stopped lightly at the side by the fleshy part of the finger, and sometimes by the fingernail. The sympathetic strings, which may vary in number from five to sixteen (typically twelve or so) are threaded through the lower part of the same horn bridge that supports the two strings which are bowed. The bow is of wood, though recently metal bows have begun to be used. Rosin is applied to the horsehair string of the fiddle, and sometimes to the horsehair of the bow also. I am grateful to Jean Jenkins for her helpful comments on the instrument.

declamatory spoken account of the events of the story, during which he uses his bow to point to the relevant details of the painting stretched out behind him. While performing *arthāv* he expects a small degree of audience participation: a member of the audience (known as the *hūkāriyo*) repeats the final word of each line recited. Sometimes the *bhopo* tries to trip the *hūkāriyo* up by replacing the appropriate word with a rhyming substitute: whether the deliberate mistake is spotted by its victim or not, much good-humoured fun results.



Plate 3

Parbū Bhopo, the bard from whom the version of the epic contained in this book was recorded, prepares to perform. He has already put on his red robe and white turban; now, seated on the cloth that is spread out in front of the *paṛ* (cloth-painting), he ties on the ankle-bells that will jingle when he dances.

The *māṭā*-epic is known to me from one performance only.³ The two drums consisted of large earthen water-pots covered with a rawhide membrane. The singers, both Nāyak men, sat cross-legged in front of them (one drum each) and sang alternately, the junior singer simply repeating each stanza sung by the senior; apart from the final bars of every stanza, which were sung in unison, all the singing was solo. The drumming, on the other hand, was in unison throughout, no matter who was singing. The performers were able to obtain an undifferentiated shift of pitch by moving their hands between edge and centre of the playing-surface; the other noticeable distinction in their playing-technique was between soft accompanying finger-tapping and full-blooded striking with the flat of the hand, the latter being largely (but not entirely) restricted to the portions between different lines and different stanzas, when no verbally significant material was being sung. The *māṭā* produced a heavy bass sound, loud enough to make recording technically very difficult. The *māṭā*-epic is certainly much less widely performed than the *paṛ*-epic, but I have no accurate information on its geographical spread.

To return to the *paṛ*-epic: the use of the phrase 'reading the *paṛ*' is a valuable indication of the way in which *bhapos* conceptualise their work. They do not speak of 'singing an epic'; they refer not to singing or narrative but to performance, and their term for performance invokes the cloth-painting. This suggests that the epic is sung less for its story than as a liturgy: what is important is that performance takes place, and that the meaning of the holy object, the *paṛ*, is stated aloud. We approach Pābūjī through his *paṛ*, and we approach the *paṛ* through the *bhopo*'s 'reading' of it.

³ I have, however, heard fragments performed with the *māṭā* by *bhapos* sitting at the entrance to the temple-compound in Koḷū (see Plate 2), and the style of performance was exactly the same.



Plate 4

Before beginning the performance, Parbū offers worship to the image of Pābūjī at the centre of the *par* (the cloth-painting serves as a portable temple to the deity). Parbū is censuring the image with a handful of incense-sticks; at his feet can be seen the conch-shell which is blown at the beginning of a performance or to acknowledge an offering from a member of the audience.

The story-episodes

The phrase ‘Pābūjī’s story-episodes’ (*pābūjī rā parvārā*) is no less revealing. The epic story is unitary and coherent, yet its singers refer to it not as a story but as a collection of individual episodes. The full implications of this did not strike me until 1976, when I recorded the 36-hour performance by Parbū Bhopo which is translated in this book: it was only then that I realised that I was myself probably listening to the first ever complete performance of the epic. A highly competent *bhopo* like Parbū may know the entire narrative, but the question of performing it in its entirety simply does not arise in the twelve or so hours of a night-wake. Yet rather than skip minor details in order to concentrate on the main story-line, the performer instead omits whole episodes (*parvāros*) at his own or the audience’s discretion: he may start with the hare-hunt, with the acquisition of the mare, or even with the visit to Pushkar; and he may, as time runs short, jump ahead from (say) Harmal’s mission in Laṅkā to (say) Pābūjī’s wedding, and finally, missing out everything in between, to the story of Rūpnāth’s revenge. Thus in normal performance the epic story is *not* unitary and coherent, but fragmented and incoherent. Once again, it is clear that the important thing is the event that is a performance, and that the narrative is very much a secondary consideration — so much so, indeed, that the *bhopos* have no word for it.

Shortage of time apart, there are other possible explanations for some omissions from the narrative. Many singers either do not know or prefer to avoid singing the episode of the Bhāṭī war: evidently they choose to eliminate from their performance any reference to or hint of the death of Pābūjī the man, preferring to lay stress on the ascent to heaven of Pābūjī the god immediately after his completion of the tasks set him by Deval. Even commoner is ignorance of particular *parvāros*: the episodes of the hare, Devnārāyaṇ, and the saffron are much less in demand than the rest, and a *bhopo* may never have found it necessary to learn them. On the other hand, many *bhopos* are actually unable to sing the concluding

episode, that of Rūpnāth, whilst yet others know none of the narrative between Pābūjī's wedding and Rūpnāth's avenging of his 'death'.



Plate 5

Parbū Bhopo and his wife Rukmā Devī perform the epic in front of their *par*. He plays the *rāvaṇhattho* fiddle; both performers sing.

Clearly, questions of competence are involved here. It is possible to give a ritually adequate performance of the epic of Pābūjī without singing (or even knowing) large parts of the story, and many *bhopos* are content to do just this. However, the singer's age and experience also enter the question: he may not yet know, say, the episode of Rūpnāth's revenge, but he may learn it later on. The transmission of the epic is, no doubt, largely from father to son; but singers also often learn 'new' material from each other. It seems likely that this exchange of information takes place within certain restricted 'schools', which probably coincide in large measure with subgroups of the Nāyak caste related by marriage (although distance is also, obviously, likely to be involved). This is, however, merely an unconfirmed hypothesis; yet it is tempting to refer to it problems posed by the minor narrative differences found in different performances.

The *bhopos*' text⁴

Parbū Bhopo, in various conversations, communicated to me a more detailed picture of the epic text as he conceives it. It was, he said, first composed by the Cāraṇs, the high-caste poets and panegyrists to the Rajpūts; it was written in large letters in a book called *Pābūprakāśa*, which had nothing to do with any of the various recent publications bearing the same title; the book was kept in Pābūjī's temple in Kolū. At some stage the Nāyaks — themselves, according to him, fallen Rajpūts — had learned the text, and from then on it had been transmitted orally by them.

⁴ To speak of the 'text' of an oral epic may seem contentious, but it is not intended to be. I use the word here partly because the *bhopos* themselves believe that their epic has a text which they have learned, and partly as a convenient shorthand term to refer to the form of words in which they perform the narrative. As will become clear, it is also the case that the epic of Pābūjī comes a great deal closer to textual fixity than is generally the case with oral epics.



Plate 6

Parbū performs in *arthāv* (declamatory spoken style). As he recites the epic couplets he uses the bow of his fiddle to point to the appropriate details on the *par*; his wife stands to one side. (If necessary she would hold a lamp to illuminate the painting.)

What is interesting in this account is that it contains no fewer than three separate claims to a status higher than that currently enjoyed by the tradition. The text was composed not by Nāyaks but by Cāraṅs, *the* poets of Rajasthan. Its oral transmission was a secondary development from an original written form (Parbū's particular concern with the written word is all the more understandable in view of the fact that he is the only literate *bhopo* I have ever encountered). And the low-caste Nāyaks — for whom the Rajpūt Mūhato Naiṅasī automatically uses the abusive name Thorī — were themselves once members of the Rajpūt caste. Parbū's statements have a psychological truth out of all proportion to their — doubtless minimal — literal accuracy.

For Parbū, as for other *bhopos*, the complete text consists of numbers of episodes of two different types: the *parvāros* and the *sāyls*. A *parvāro* is a narrative episode forming part of the epic story: interestingly, the word's primary meaning is 'battle'. A *sāyl* ('petition'), on the other hand, is a story of aid given supernaturally by Pābūjī to a suppliant, either from a distance or after his ascent to heaven. According to Parbū's first formulation, there are 12 *parvāros* and 24 *sāyls*; but on subsequent occasions he referred to 24 *parvāros* and 16 *sāyls*, 12 *parvāros* and 16 *sāyls*, and 24 *parvāros* and 12 *sāyls*. It therefore comes as no surprise to discover that the numbers do not fit the observable facts very well. As far as *sāyls* are concerned, Parbū himself knows only one (that of the *khejarī* tree), and his comment that 'some *bhopos* know one *sāyl*, others two, three or four, others none' is if anything overoptimistic. The *parvāros*, however, are less elusive, and in Parbū's long performance there are indeed twelve of them identifiable by name: what is curious is their extreme variability in length and content. The fourth, in which Pābūjī meets Gogo at Pushkar, lasts a mere three-quarters-of-an-hour, whilst the sixth and eighth both run for several hours, each actually containing a second separate *parvāro* within itself. Yet this apparent heterogeneity disguises an important underlying unity, for the division into *parvāros* can be shown to have major mnemonic significance for the performers: each episode culminates in a crux or 'epic moment', and it is this sequence of cruxes which the *bhopo* uses to guide himself through the complexities of the story.⁵ The list is as follows:

- 1) the hare
- 2) the mare

⁵ See further Smith 1986.

- 3) Pāṭaṇ
- 4) Pushkar
- 5) Gogo's wedding
- 6) the she-camels (contains (7))
- 7) Devnārāyaṇ
- 8) Pābūjī's wedding (contains (9))
- 9) the saffron
- 10) the cows
- 11) the Bhāṭīs
- 12) the widows' pyre (includes the birth and revenge of Rūpnāth)

In addition to these twelve *parvāros*, and to the restricted but indeterminate number of *sāyls*, the *bhopos*' repertoire contains one further element, for which they seem to have no specific name: I shall refer to this as 'the non-narrative songs'. These songs appear to occur only in the *paṛ*-epic, and are, apart from initial and final *āratī* praise-songs, restricted to two points in the story — the weddings of Gogo and Pābūjī. When the gods are invited to attend these weddings, songs are sung in praise of many of them. Parbū sang ten such songs:

- 1) Gaṇeśa
- 2) Vemātā⁶
- 3) Kṛṣṇa
- 4) Rāmdev⁷
- 5) Hanumān
- 6) Śiva
- 7) Bhairū⁸
- 8) Jogmāyā (the Goddess)⁹
- 9) Bhomiyājī¹⁰
- 10) Sarvaṇ Kāvāriyo¹¹

After these 'invitations' various wedding-songs are sung. The point about all these non-narrative songs is that, in one form or another, they are known to all the *bhopos* with whom I have ever worked: that is, they rather resemble independent folksongs, with a single, more-or-less fixed form. In this, as we shall see, they differ radically from the narrative songs; further, they are sung to different tunes. No doubt the non-narrative material would repay study; here, however, I am concerned only with the epic *parvāros* proper.

The epic narrative

In studying the narrative construction of epics, the most valuable single conceptual tool to be forged in recent years has been the *theme*. Loosely described, themes are 'the same basic incidents and descriptions [which] are met with time and time again'¹² in oral epic; they are 'certain actions which tend to recur..., and which, each time they do recur, are told again with many of the same details and many of the same words'.¹³ The notion is the creation of Milman Parry, one of the greatest Homerists of the twentieth century and a scholar of truly remarkable sensitivity and imagination; unfortunately we shall never know what Parry would have done with his brainchild, for it appears only in the work completed immediately before his untimely death in 1935.¹⁴ Parry's follower A. B. Lord has instated the theme as a major critical concept, but under a highly restrictive definition which makes it difficult for me to use it

⁶ The Rajasthani goddess of preordination.

⁷ The song to Rāmdev is always one of his *parcos* — narrative songs forming a sequence, closely analogous to the *parvāros* and *sāyls* of Pābūjī. See further n. 38, p. 64.

⁸ An important Rajasthani guardian deity. See further n. 105, p. 228.

⁹ For a translation of the greater part of this song, see p. 63.

¹⁰ Honorific form of *bhomiyo*, a term denoting a minor local hero-deity. See further p. 57.

¹¹ The ascetic accidentally killed by Rāma's father Daśaratha. See further n. 109, p. 231.

¹² Lord 1960, p. 68.

¹³ Parry 1971, p. 404.

¹⁴ Ibid., pp. xli-xliii.

here.¹⁵ Nonetheless I have demonstrated in an earlier article¹⁶ that the Pābūjī epic does contain themes, provided only that that word is understood as referring simply to repeated or repeatable elements of a stylised narrative; similarly, it abounds in formulae,¹⁷ that is, in repeated elements of a stylised text. In less technical language, the epic consists of stock scenes described in stock phrases.

I do not in fact believe that conventional thematic analysis is likely to prove particularly useful as an approach to the Pābūjī epic. The reason for this is that stylisation so permeates the text at every level that — except in those cases where a whole story-fragment occurs more than once — it is difficult to decide where to draw the line. Is the theme to be ‘Pābūjī sends Cādo to fetch Deval (to pick an emissary)’, or is it to be ‘Cādo sets out on a journey (to fetch Deval to pick an emissary)’, or ‘Cādo dresses himself (to set out on a journey to fetch Deval to pick an emissary)’? Already in 1935 Parry sensed that his ‘theme’ was a flexible term, and thus that different approaches might suit different cases: ‘Indeed it is obvious that the distinction between the verse and the simple theme is only one of degree, and that even as the verse and the theme might be called formulas, so the simple verse might be designated as one of the types of simple themes.’¹⁸ In the Pābūjī epic, the ‘simple verse’ is indeed identical with the ‘simple theme’, and I propose to examine the construction of the epic narrative from this ‘minimalist’ viewpoint.¹⁹

The verse-type in question is a couplet, referred to by *bhopos* as a *kaṛī*, whose form will be discussed below. The practical meaning of my assertion that the simple verse and the simple theme are identical is that every line of text retails a single event or descriptive fact (from now on I shall use the word ‘fact’ to refer to both). The epic narrative consists of an enormously protracted concatenation of individual facts, each of which carries the same apparent ‘weight’ as all the others, regardless of its importance to the story: Cādo greets Būro, Dhēbo wipes out an army single-handed, Pābūjī ascends to heaven in a palanquin — each fact occupies one line of text, three or four seconds of time. The facts related in the two lines of a couplet tend, unsurprisingly, to be connected with one another (‘He looked for him; he did not see him’, etc.), but beyond that every fact is independent, neither stressed nor unstressed, simply *there*.

The reason for a fact’s ‘being *there*’ is straightforward narrative necessity. It seems that every event which must have occurred must be described: nothing can be missed out or left to the imagination. As a result the text often devotes a seemingly disproportionate amount of attention to relatively trivial occurrences, simply because these occurrences are ‘complex’. To return to an example already mentioned, when Parbū Bhopo recites the minor incident ‘Pābūjī sends Cādo to fetch Deval (to pick an emissary)’, he does so in no fewer than 22 couplets packed with standard journey- and meeting-formulae — and this only gets him to the point where Deval arrives and asks what Pābūjī wants.²⁰ The logic runs as follows: Pābūjī is too noble to run his own errands, so (couplet 1) he tells Cādo to hurry and set out, and (2) explains why Deval is needed. Cādo cannot travel barefoot and bareheaded, so (3) he puts on his turban and his shoes, and (4) sets out. All journeys are undertaken at night, so (5) it is midnight when he calls to Deval to say (6) that he has arrived. Since it is midnight, Deval is asleep, so (7) she awakes, and since her guest is a nobleman, (8) she does him honour. Cādo must reply appropriately, so (9) he tells her that she would do better to honour Pābūjī’s mare Kesar Kāḷamī. Deval now (10) blesses the hour when Pābūjī’s chieftain has arrived, and (11) offers him food, but Cādo (12) refuses, because (13) delay would bring him disgrace, as (14) he is a Rajpūt. The formalities over, Deval now (15) asks him on what business he has come, and Cādo (16) gives the conventional answer that it is a small domestic matter. Then (17) he tells her to hurry and set out. She of course has (18) to pick up her trident and put on her cloak. Then (19) she sets out, and (20) arrives at daybreak; finally (21) she speaks her greeting in the crowded assembly, and (22) asks on what business she has been summoned.

The concept of narrative necessity, which so elegantly explains this otherwise inexplicable tendency of the epic to become embroiled in its own trivial detail, is not my creation. It is in fact a formulation of Parbū Bhopo, and is consequently more deserving of respect than an alien critical insight would be. The essence of Parbū’s claim was that no ‘necessary fact’ could legitimately be omitted from the story, just

¹⁵ Lord 1951, p. 73.

¹⁶ Smith 1977, pp. 149–50.

¹⁷ *Ibid.*, pp. 147–9.

¹⁸ Parry 1971, p. 446.

¹⁹ For a broader narrative analysis, see Smith 1986.

²⁰ I refer here to a version of the incident which Parbū produced in the course of a recorded conversation about his performing habits; for the 18-couplet equivalent in his complete performance, see ll. 1193–1228. For further comment on this passage, see also Smith 1987 and Smith 1989a.

as no 'unnecessary fact' could legitimately be incorporated in it. A singer who omitted one couplet and so made Cādo set out without first putting on his shoes would be as much in error as another singer who inserted an extra couplet and made him spend three nights on a journey to another part of his own village. Parbū felt that he had some leeway in interpreting what was and what was not strictly 'necessary', and he produced for me a much abbreviated version of the incident just summarised: it consisted of couplets 1, 3, 5, 17, 18–19²¹ and 21 of the full version. Such short versions of incidents would, he said, be appropriate if his audience was evidently not much interested in the part of the story he had reached.

It is hardly surprising that an audience's interest should fluctuate, for the epic's rigid one-fact-per-line delivery is severely at odds with the psychological requirements of the narrative. The story's high points are indistinguishable from their surroundings, whilst hours of time are devoted to routine descriptions of journeys etc. The image that comes to my mind is that of a relief-map which has somehow been stretched out flat: all the details are there, nothing is missing, but there is no longer any contrast between high and low country — what was a mountain with a sharp summit is now a smooth plain to be traversed in a series of measured steps.

This is intended not as a judgment but as an observation, and it is not in fact as difficult to account for as might be thought. If the narrative is recounted in a manner inappropriate to its own needs, that can only be because narrative is not the performer's prime concern. The lessons learned from the *bhopos*' nomenclature are crucial in understanding many apparently strange features of the epic, including this one. The 'flatness' of the narrative becomes understandable when we remember that aesthetic response is here at best a secondary aim: what matters is the fact of performance.

Narrative and text

The centrality of 'the fact of performance' explains why a highly stylised narrative is not detrimental to the performers' objectives, but it does not directly explain how such a degree of stylisation could have arisen in the first place. This question takes us from the level of narrative to the level of text. A text is the way in which a narrative is told, and textual features can only be accounted for in textual terms. There is nothing in the story of Pābūjī itself, or in the liturgical use to which it is put, which can be said to necessitate a stylised delivery; that can only result from the way in which the text is learned and performed by its 'owners', the *bhopos*.

It is well known that oral epics in general are textually stylised, relying as they do on repeated thematic and formulaic elements — 'stock scenes' and 'stock phrases'. The 'flatness' of the Pābūjī epic narrative represents an *extreme* stylisation, that is to say an extreme reliance on themes and formulae. A performer in the sort of epic tradition described in Lord's *The singer of tales* will have committed to memory a large number of metrically useful formulae and a large number of thematic narrative possibilities: in performance he makes use of these as he feels appropriate. The Pābūjī *bhopo* too has memorised the equivalent 'building-blocks' of his text, but he has much less freedom in utilising them: his story is, even in its details, immutable, and he is governed by the law of narrative necessity. The 'flatness' of the Pābūjī narrative is thus to be understood as a function of the lesser degree of freedom available to the *bhopos*. While a South Slavic singer may sometimes launch into an extensive passage of description, or even make changes to the content of the story, a Pābūjī *bhopo* cannot deviate from his one correct sequence of facts. This is a practice which leads inevitably to extreme narrative uniformity, for it is in the singers' interests that there should be as little non-functional variability as possible to cope with. Whilst it might make for greater narrative interest for, say, every one of Pābūjī's journeys to be described differently, it would be impossibly taxing on the memory — and so, instead, every journey is to all intents and purposes identical, and so is every meeting, every battle, etc.

There is some reason to suppose that the epic as performed at the present day actually is more stylised, more 'flat', than at an earlier period — in other words, that there has been an actual shift away from a differentiated narrative and towards greater and greater uniformity. Couplet (4) in the incident 'Pābūjī sends Cādo to fetch Deval' contains one such indication:

Cādo the chieftain set off walking like geese or peacocks;
he swayed as he stepped, like a frightened wild peacock.

This *kaṛī* appears to describe a reluctant Cādo setting out on an errand which he is unwilling to perform; and when, for instance, it is used in connexion with his visit to Būro (to ask permission for Gogo to marry Kelam),²² it is so interpreted by Parbū: 'he does not want to go, for Būro is not respectful toward him'.

²¹ A single couplet containing the two facts, 'She picked up her trident and set out.'

²² Ll. 491–2.

But in fact the couplet may be used whenever Cādo sets off anywhere, and in some contexts, such as the present one, a miserable Cādo would be an anomaly. Parbū's interpretation of the *kaṛī* at this point is, 'he is going along in great high spirits'. That the words used cannot literally have this sense is obvious: what has happened is that a simple theme ('Cādo set off reluctantly'), which could be employed on some occasions and avoided on others in a narrative favouring such differentiations, has now been standardised for use on every occasion. In the process it has become wholly meaningless — a single *bhopo* interprets it in two diametrically opposite senses according to context — but the uncertainty involved in its earlier use has been eliminated.

A parallel tendency (from differentiation to uniformity) is strikingly visible on the painted *paṛs*, and Ernst van de Wetering has given as an example the loss of the earlier differentiation between the eye of the tiger before and after it is killed by Dhēbo:²³ on earlier *paṛs* the fighting tiger has a round eye with a black pupil at its centre, whereas the dead tiger's eye has the pupil half-covered by the eyelid; but more recent *paṛs* do not make this distinction. Another illustration is the scene of Pābūjī's wedding.²⁴ From the depiction of Gogo's wedding²⁵ we know what an 'ordinary' marriage-ceremony looks like; Pābūjī's wedding-scene contains two distinctive features — Pābūjī looks not at but away from his bride, and Cādo looks over his shoulder at the whinnying mare Kesar Kālamī. But on some recent *paṛs* the distaste for such differentiation has prevailed: Pābūjī faces his bride, and Cādo looks straight ahead. The meaning of the scene is impoverished, the visual interest diminished — but a troublesome variation has been removed.

The 'flatness' of the narrative also manifests itself in the way in which its constituent 'simple themes' are strung together. It should be emphasised that the style of the epic is in no way prosy: though much of its description is routine and factual, it also contains a great many couplets that are poetically evocative in one way or another. The image of the 'frightened wild peacock' may serve as an example, or the two *kaṛīs* which immediately follow it:

It was past midnight, shining with stars;
in the middle of the night Cādo went and called out to Deval.
'Deval, as you lie sleeping your eyes are closed in calm sweet sleep;
today Pābūjī's chieftain has arrived (to become) your beloved guest.'

But poetic or not, the lines are simply reeled off like strings of entries in a telephone directory, their sequences determined not by content but by context, as in the joke about the American tourist: 'If it's Tuesday this must be Belgium.' If someone is on a journey it must be past midnight, shining with stars. The insistence in the two sister-traditions of *paṛ* and epic on a single 'correct' form has led to a horror of variability and an almost mechanistic uniformity. The impulse to fix the form in the first place presumably sprang from the predominantly ritual function of both painting and narrative — with which we have come full circle, back to the centrality of 'the fact of performance'.

Textual fixity

Since each *bhopo* seeks to reproduce at every performance a single, uniquely correct sequence of facts, it follows that different performances by the same *bhopo* will contain only trivial textual differences, and this is confirmed by study of a number of duplicated recordings. Typically, the range of variability is restricted to areas of functional redundancy: a couplet or line containing a minor formulaic detail may be omitted or replaced by an equivalent ('he removed the stirrups from his feet in Koḷū' may be replaced by 'he went (to become) Pābūjī's beloved guest'); and similar substitution may occur at the verbal level.²⁶

Comparison of performances by *different* performers shows variation which is qualitatively similar but quantitatively greater. Two performers from the same family, or from two closely related families, seem often to produce very similar texts; but a comparison between performances by *bhops* from different families and separate geographical regions may reveal substantially higher variation. As an example we may take the story of Rūpnāth's birth. Parbū Bhopo sang this in twelve couplets; his wife's brother Śaṅkarjī, recorded in *arthāṅv* only, took sixteen couplets, of which one was an accidental repetition and

²³ Van de Wetering 1992; see also Scene 64.

²⁴ Scene 70.

²⁵ Scene 32.

²⁶ For an indication of the small extent to which performers change the words they sing from one performance to another, compare the words of the two stanzas notated as Music Example 2.

one a mistake.²⁷ Of the remaining fourteen couplets of Śaṅkarjī's version no fewer than eleven were (ignoring trivial verbal differences) identical or equivalent to Parbū's text; the other three were composed of common formulae.

On the other hand, the brothers Javārjī and Rāṇā, who are unrelated to Parbū and come from a village (Caṭāliyo, 26° 45', 73° 20') about 75 miles distant from Parbū's home in Marwar Junction Village, sang a much more divergent version. The texts sung by Parbū and by the two brothers are juxtaposed in translation in the [Text Example](#) at the end of this chapter. Parbū's version is on the left, the brothers' on the right;²⁸ equivalent lines are horizontally aligned.

This juxtaposition shows that out of 44 lines of text, ten²⁹ are identical from one version to another, and a further eight³⁰ can be considered functionally equivalent. Of the remaining 26 lines, as many as sixteen³¹ are composed of common formulae: note for instance how the brothers spend six lines (couplets 7–9) bringing the midwife to the well, a detail which Parbū could perfectly well have supplied had he felt it necessary; and couplets 18–19, though absent in Parbū's version, occur in the recording of his brother-in-law Śaṅkarjī, and are almost certainly known to Parbū himself. In terms of approximate percentages, this means that in two performances by two sets of epic-singers who are unrelated, who live at some distance from each other, and who have never met, 23% of the text sung is held identically in common, 18% is equivalent, and 36% is composed of formulae known to both sets of performers, though used at this particular point only by one. Only 23% can be said to be truly unique to one or other performance.

There are other important respects in which the two versions resemble each other. The principal story-line is the same in each case (the *satīs* travel to Gūjavo well; Gailovat asks the midwife to perform a Caesarean section on her, but she refuses; Gailovat does the task herself, and makes predictions about the child's future); only in details of descriptions does some inconsistency appear. Further, certain idiosyncrasies in the narrative are held in common: most noticeably, in neither version do the *satīs* actually immolate themselves (such seemingly bizarre omissions are not uncommon — as a second example, in the brothers' version the child is never actually born). And in two cases a particular detail is found in both versions despite the fact that its context or interpretation is different: the baby speaks to his mother (though at different times), and Gailovat alleges that the gods will care for him (though addressing different people).

The constraints under which *bhopos* perform the epic of Pābūjī thus lead to a degree of textual fixity that seems not to be known in other oral epic traditions. The story is the story of a god, and so cannot be modified; 'narrative necessity' dictates many of its constituent details; variability is eschewed in favour of a standardised narrative. What is more, different performers share closely similar reservoirs of formulaic diction, and often agree broadly on what is, and what is not, 'necessary' to the narrative. The text of the epic does not derive from a written book, as Parbū would like to think; but the idea that it might do so is in fact somewhat less preposterous than it initially seems.

Textual form

The words of the epic of Pābūjī are performed in two forms: the *gāv* of the sung passages, and the declamatory spoken *arthāv* which alternates with them. In any normal performance, in fact, much of the epic will be performed as *arthāv* only, for singers use the *arthāv* both to recapitulate the events of which they have just sung and also to extend the narrative further. This is principally a way of saving time: one *kaṛī* (couplet) may take a minute or even more to sing if a slow tune or a repetitive dance-tune is in use, whereas in *arthāv* a minute will be sufficient to accommodate seven or eight *kaṛīs*.

The most startling fact which becomes evident when we compare the sung and spoken versions of any given *kaṛī* is that there is very little apparent resemblance between them. The text as sung is strophic: it consists of stanzas whose construction varies according to the tune being used. The *arthāv* text, on the other hand, is audibly stichic: it consists of pairs of lines. How are we to account for this strange discrepancy?

²⁷ For a mistake to occur at this point in a recording made of *arthāv* alone is very understandable, for *bhopos* do not normally deliver any *arthāv* at all for the story of Rūpnāth: the end of the epic is performed in *gāv* alone.

²⁸ The version by Parbū translated here is the *gāv* (sung passage) preceding *arthāv* ll. 3710–35. For Javārjī and Rāṇā I have used the recording originally made by the Jodhpur branch of the Sangeet Natak Akademi (Akademi tapes 83–6).

²⁹ 4a, 4b, 5a, 5b, 10b, 11b, 12b, 15a, 21b, 22b.

³⁰ 10a, 11a, 12a, 15b, 17b and 20b, 21a, 22a.

³¹ 1a, 1b, 2a, 3a, 3b, 7a, 7b, 8a, 8b, 9a, 9b, 13a, 18a, 18b, 19a, 19b.

I want to answer this question by means of demonstration based on a single tiny fragment of epic text. The passage describes the first gifts given to Kelam at her wedding to Gogo. As an aid to grasping the construction of the sung stanzas, I have italicised their key words, that is, those which serve to convey the sense; the unitalicised words consist of particles, vocatives, pronouns, and similar redundant sentence-fillers, together with repeated key words.

The brothers Javārjī and Rāṇā begin by singing two stanzas:³²

e caṛatī cāvaryā mē nainā bāyā thānai
e dīnī o bābaijī thānai dhavvaḷa gāya jī o
 jī o kelamade o jī kiniyā o nainā mhārā bāi thānai mājīsā o rāj
lara bagasī bāi o galai rai thānai navasara jī o hārarī o

he *kākā* bāisā rai ghaṇī khamā
gharā dī ā *ghoṛā* rī o *ghuṛavela* jī o
 būraiḷī rī o jī kiniyā nainā mhārā bāi thānai māmāsā vo rāj
e gailotā bāisā nai *hasatī dīnā* vai ī *hīdatā* o

The sense of the italicised key words is, ‘In the splendid pavilion, her father gave her white cows; her mother gave her a necklace of nine strings for her throat. Her paternal uncle had a horse-necklace made; her Gahlot maternal uncle gave her swaying elephants.’

In the version of Chogo Bhopo of Borundā (26° 25′, 73° 50′), on the other hand, there occurs at the equivalent point only a single stanza describing the gifts of Kelam’s father and maternal uncle:³³

le *cāvarī caṛatā* nai khamā *dīnī*
būraiḷī khamā dīnī ā
 būraiḷī māyā dīnī para
 būroḷī khamā dīnī o būroḷī
 e jī *dhoḷaḷa gāya* jī o jī kelamade
 the bāi dīnā *māmājī*
gailovatā khamā māmā vo gailovatā
 e māmā paṇa rāja
 gailovtā jī *hāthī dīyā hīdatā* bāisā jī

‘As she ascended into the pavilion, Būro gave her white cows; her Gahlot maternal uncle gave her swaying elephants.’

The translation makes it clear that the different performers know very similar versions of this passage; but the forms of words which they use are at first sight completely different. The most obvious difference is trivial: Javārjī and Rāṇā sing two stanzas and describe four gifts where Chogo has only one stanza and two gifts. For the purposes of comparison I shall simply ignore the four inner lines of the brothers’ version; before attempting a detailed juxtaposition, however, it is worth noting that the third and fourth of these lines contain a curious anomaly: Kelam is said to receive a horse-necklace from her paternal uncle — yet apart from Pābūjī himself, whose promised gift of she-camels will follow later, Kelam has no paternal uncle. The brothers’ version appears to have ‘tidied up’ the narrative by introducing neatly paired groups of relatives: father is mentioned, so mother is added; maternal uncle is mentioned, so paternal uncle is added.³⁴

The two sets of italicised key words can be juxtaposed as follows:

caṛatī cāvaryā mē dīnī bābaijī dhavvaḷa gāya;
cāvarī caṛatā nai dīnī būraiḷī dhoḷaḷa gāya;

māmāsā gailotā hasatī dīnā hīdatā.
 māmājī gailovatā hāthī dīyā hīdatā.

With three exceptions, the differences that appear represent minor variations in grammar or pronunciation; the exceptions are the words *caṛatī cāvaryā mē* / *cāvarī caṛatā nai* (‘in the splendid pavilion’ / ‘to

³² For the music see Music Example 3a.

³³ For the music see Music Example 3b.

³⁴ Anomalies in paired constructions are far from uncommon in oral poetry: in M. B. Emeneau’s *Toda songs* (Oxford, 1971), for instance, they occur so frequently that a special typographical device has to be used to indicate them (see p. xlviij).

(her) ascending into the pavilion'),³⁵ *bābaijī / būraijī* ('her father' / 'Būro'), and *hasatī / hāthī* (variant forms of the word for 'elephant'). In short, the differences are unimportant, the similarities overwhelming. It thus emerges that two sung stanzas from two different performances have a common basis in a set of underlying key words: this despite the fact that the overall stanzas themselves vary considerably in length, in wording and in structure, and are sung to two different tunes.

A second discovery which becomes possible when the key words are isolated in this way is that they form a stichic text which closely resembles a couplet of *arthāv*. Either of the two texts juxtaposed above would serve perfectly well as the *arthāv* equivalent for this stanza; but in both performances a slightly embellished *arthāv* is preferred, as is in fact normal. The brothers' *arthāv* here is:

ke caratī cāvarī mē dī ā bābaijī dhavṛaḷa gāya;
māmā gailotā bāi nai hāthī dīnā hīdatā.

Chogo has:

he andātā cāvarī caratā nai bā būraijī dīnī dhanā mē dhoḷī kijai gāya;
he māmā māyriyā hāthī diyā hīdatā.

Thus the same key words are used for both *arthāv* and *gāv*, trivially embellished in the one, and in the other filled out with extra verbiage of little or no semantic value to produce a form of words whose structure is determined by the structure of whatever tune is in use at the time.

One point remains to be made concerning the textual form of the epic, which is that, as one might perhaps expect, it is metrical. This metricality is not directly perceivable in passages of *gāv*, where the poetic metre is entirely obliterated by the strophic melodic form. In *arthāv*, however, despite the embellishment used, it is plainly audible, above all in the shape of regularly alternating cadences. The first line of every *karī* ends in - ∪ (e.g. *gāya* in the example above), and the second line ends in - ∪ - (e.g. *hīdatā*).³⁶ Prior to these cadences, the lines can be heard to be strongly rhythmical, but no single specific pattern prevails; as realised in *arthāv*, then, the epic couplets are loosely metrical.

If, however, the unembellished underlying text of any given couplet is studied, a stricter pattern can often be seen of lines containing five feet of four metrical instants³⁷ each, followed by the alternating cadences - ∪ and - ∪ - . Exceptions are quite frequent, as one would expect to be the case: two or even three consecutive lines may end in the same cadence; intractably irregular lines are not uncommon; and performers sometimes resort to longer or shorter passages of prose narration when performing *arthāv*. A further problem from the point of view of metrical analysis is the uncertainty involved in establishing the underlying text of any one couplet. In the example above, for instance, the first line appears to be hypermetrical by four metrical instants in both its versions; but if we choose not to regard as 'key words' the postposition *mē / nai* (third word), and the honorific *-jī* following *bābai / būrai* (fifth word), the expected pattern results.³⁸ But there is no need to force the evidence in order to arrive at a metrically 'correct' form, for the *bhopos*' usage in this respect is clearly very free.

The *language* in which the epic is composed is archaic in some respects (especially in its metrical underlying form).³⁹ It is known from a statement of Mūhato Naiṇasi⁴⁰ that *bhopos* of Pābūjī were well established as early as the early sixteenth century, and it seems likely enough that these *bhopos* too were epic-singers. Whether any of the *karīs* performed at the present day are actually of this order of antiquity

³⁵ The participle *carato* (-tā, -tī, -tā) means 'ascending', hence 'superior, splendid'; though the sense of the two phrases differs, the words conveying that sense are almost the same.

³⁶ The epic of Devnārāyaṇ, as well as other oral and oral-derived verse in western India, shares the same alternation of cadence: see further Smith 1979. An alternative form of the second cadence, ∪ ∪ ∪ -, occurs from time to time (e.g. *ulaṭiyo*, l. 180). Occasionally, as in the initial *Jalampatrī* ('Horoscope') and the tag-verses addressed to various deities invited to attend the weddings of Gogo and Pābūjī, other metres occur.

³⁷ A metrical instant is the value of one short ('light') syllable or half a long ('heavy') syllable: it represents a single 'beat' in a metre based on a stable rhythmic pulse.

³⁸ It can sometimes be interesting to examine versions by other performers: in Joseph C. Miller's recording of Moṛū Rām Bhopo, for instance, there is no postposition after the second word of this line.

³⁹ For example, it is noticeable that it contains no occurrences of the standard present tense (preferring e.g. *jāvai* to *jāvai hai*); further, the future in *-lā*, though it occurs fairly frequently in *arthāv*, seems in metrical passages most often to represent an underlying present (e.g. *jāvailā* used by way of embellishment for *jāvai*).

⁴⁰ Bhāṭī 1969, pp. 12, 28–9.

is, however, quite impossible to say. Later origin, on the other hand, is occasionally evident: one *kaṛī*⁴¹ refers to cannon, unknown anywhere in North India until early in the sixteenth century.

The use of the song-tunes

The epic of Pābūjī is sung, and any account of it which failed to give some description of its music would be incomplete. What is more, textual form is here largely determined by musical form, so that it is literally impossible to study the words in isolation from the music. In the *paṛ*-epic a given couplet can assume any one of eight or nine — maybe more — quite different strophic forms according to the tune which the *bhōpo* chooses to use: every narrative song-tune⁴² has its own individual form and imposes its own distinctive pattern on the way in which the words of each couplet are expanded with extra verbiage.

In the *māṭā*-epic (the version performed with drums), the position is a little different. In the one performance I recorded, the performers alternated, as in the *paṛ*-epic, between spoken *arthāv* and sung *gāv*, and, as in the *paṛ*-epic, they used quantities of extra verbiage to convert the stichic text of each couplet to a strophic form suitable for singing. But, although they made use of some half-a-dozen different tunes, these were all closely similar in form, and each was employed consistently for a lengthy section until replaced by its successor, after which it never recurred. Furthermore, the actual nature of the *māṭā*-tunes is very different from those sung by *paṛ*-singers: they are characterised by up-and-down movement over notes covering a comparatively wide range (a sixth), and often contain leaps of a fifth or sixth, something very seldom heard in *paṛ*-songs.⁴³ The metre of every tune is uniformly 3/4, one not known in any *paṛ*-song, and the gap between the two traditions is widened yet further by the difference in the nature of the accompanying instruments used. Thus no useful musical comparison can be made between the two, and, with only a single recording to work on, no general statement can be made on the music of the *māṭā*-epic. My concern from here on is the music of the *paṛ*-epic only, but a single exemplificatory stanza from the *māṭā*-performance is given in notation at the end of this chapter as Music Example 1.

The *paṛ*-epic displays much greater musical variety than the *māṭā*: not only are more tunes used, and not only are they much more diverse, but in addition the performers generally switch quite frequently from tune to tune. I spent some time with Parbū Bhōpo establishing his repertoire of narrative song-tunes and the use he makes of them. They fall into four types, listed below:

(A) Two long, slow tunes, sung always in a largely rubato style, i.e. without a stable metrical beat. These are (1) *herai rī dhāl* ‘the spying-out tune’ and (2) *khaṛāū dhāl* ‘the standing-still tune’.

(B) Three shorter, faster tunes, sung to a stable metrical beat: (3) *pherā rī dhāl* ‘the tune of the wedding-circumambulations’, (4) *ādī dhāl* ‘the straightforward tune’,⁴⁴ and (5) *thalī rī dhāl* ‘the sand-desert tune’.

(C) Three tunes incorporating fast repetitive inner sections. All three (6, 7, 8) are known simply as *nācvā rī dhāl* ‘dance-tune’.

(D) One tune in 7/8 metre called (9) *rūpnāth rī dhāl* ‘Rūpnāth’s tune’, together with its variant (10) *parbātī dhāl* ‘the dawn tune’.

When Parbū performs he makes use of the different types of tune in different ways. Tunes of type A are good for starting a section of *gāv*: since they are slow they are easy to sing,⁴⁵ and thus they provide

⁴¹ L. 399.

⁴² As in the preceding textual discussion I am here concerned only with the narrative songs: the non-narrative song-tunes are not considered.

⁴³ When I played a passage from my recording of the *māṭā*-epic to the *paṛ*-singer Parbū Bhōpo, his reaction astonished me: ‘This is not a tune at all. I too can sing high and low like this — all they do is speak the *kaṛīs* and use the drumming to give excitement.’ This sounded very much as if it was the wide range and large melodic leaps that disconcerted Parbū. On another occasion during his visit to Amsterdam to perform at the 1978 Holland Festival, Parbū attended a private amateur performance of Mozart’s Clarinet Quintet: one of the differences he specifically noticed between the Mozart and his own music was the comparatively large intervals between consecutive notes occurring in the former. (His other main comment, addressed to me in a whisper near the end of the first movement, was *āp to samajhte hōge* — ‘I suppose you understand this.’)

⁴⁴ See further below.

⁴⁵ The faster and shorter a tune is, the harder it is to recall the words and fit them correctly to the music. In this respect the most demanding tune of all is *rūpnāth* (with its variant *parbātī*): I was interested to find that, in a light-hearted ‘competition’ I organised between several sets of performers, only Parbū and his wife were able to sing an unaccustomed passage to this tune.

the performers with a useful opportunity to warm up. But this same slowness weighs against their use for general narrative singing: they would take up too much time. After a stanza or two (or sometimes none) sung to a tune of type A, Parbū will switch to type B, generally beginning with *pherā*: he seems to prefer *pherā* and *ādī* for general use. He will normally sing between eight and ten stanzas to these tunes; but he will intersperse among them one, two or three stanzas sung to the dance-tunes of type C, and during the fast repetitive sections of these he will dance. A section of *gāv* performed in this way normally lasts for between nine and thirteen stanzas, during which as many as six different tunes may have been used, though three or four is a commoner figure.⁴⁶

The two tunes of type D are of a somewhat different nature, in that they are context-bound. Rūpnāth's tune and its variant *parbātī* are used only in singing of the birth and deeds of Rūpnāth, Pābūjī's nephew and avenger. In a section of *gāv* in which these are used, no other tune occurs.



Plate 7

Parbū begins to dance as he and his wife sing the epic: he paces round in a circle, treading in rhythm with the song while his ankle-bells jingle.

In performance, Parbū stands in front of the *paṛ* facing his veiled wife and a yard or two to the right of her (from the audience's point of view). During any song he may move slowly along the *paṛ* to a new position, and his wife will move too to keep an even distance between them. Sometimes, if the song-tune is *ādī* or *thaḷī*,⁴⁷ his steps become firm and rhythmical, causing his ankle-bells to jingle, but he does not refer to this as dancing. Dancing, for him, is restricted to the fast sections of his three dance-tunes, and consists, in addition to firm rhythmical stepping, of flamboyant body-movements: he lunges forward as

⁴⁶ As Parbū's exceptionally long studio-based performance wore on, this pattern began to disintegrate, no doubt in a conscious or unconscious effort to save time and energy: he began to sing longer and longer sequences in which *pherā* predominated, few other tunes being interspersed.

⁴⁷ Also perhaps *pherā*, the other tune of type B, but this is not certain for Parbū; Chogo sometimes steps rhythmically to *pherā*.

though to attack his wife with his fiddle, then turns away and paces round in a circle; then he stops and spins around on the spot, his red skirt swirling about him.



Plate 8

Parbū dances, spinning round and round while he continues to play and he and his wife continue to sing.

The names of Parbū's song-tunes form a strange assortment. Three of them are named after specific points in the story: (1) *herai* refers to Harmal's visit to Laṅkā to find out about the she-camels, (3) *pherā* refers to the circumambulations performed at Gogo's and Pābūjī's weddings, and (9) *rūpnāth* refers to the arrival late in the epic of Pābūjī's nephew of that name. But of these three only Rūpnāth's tune is actually restricted to the narrative context named in its title: the other two may appear anywhere at all, and *pherā* is in fact Parbū's favourite tune, used by him over and over again throughout the epic. Two further names indicate performance styles: (2) *kharāū* is performed standing still, and (6, 7, 8) *nācvā* is for dancing to. One tune (4) *ādī*, literally 'the straight-ahead tune', is said by Parbū to have that name because 'it be can sung at any time and place, and [requires] no skill (*is kī koī kimmat nahī*)' — thus my translation 'straightforward'. The 'sand-desert tune', (5) *thalī*, is said to be named after its place of origin to the West of Jodhpur. And (10) *parbātī* refers to the time at which it is to be sung, at the end of the performance as the sun comes up — yet in fact Parbū freely intermixes *rūpnāth* and *parbātī* from Rūpnāth's birth onwards.

What has been said here is based on information supplied by Parbū and on study of his actual practice in performing: thus in its details it may contain specific points which actually apply to him alone. His repertoire of tunes, for instance, though it shares a considerable overlap with the repertoires of other *bhopos*, is not identical with them: others sing some tunes not known to him (except sometimes by name), and he sings some tunes not known to them. The typical sequence in which Parbū orders his tunes is not necessarily used by other *bhopos*, though they achieve variety in other ways. As for his exact manner of dancing and the names of his tunes, I do not have the information to make comparisons. However, the general performance style of all *bhopos* I have seen is much the same, and much of what

can be said about Parbū applies equally to others. In lieu of a generalised statement full of detailed exceptions, an exemplary description of performance by a highly competent *bhopo* such as Parbū is probably the best way of conveying how *bhopos* make use of the music of the Pābūjī epic.

The music of the song-tunes

Bruno Nettl remarks that 'The problem [in ethnomusicological description] is, of course, that an infinite number of things could be said about a piece of music, and that we would like to restrict our statements to those things which are somehow relevant to discovering the essentials of a style.'⁴⁸ It would reveal little about *paṛ*-songs to discuss the different pitches at which they are sung by different singers, or to give in micro-seconds the duration of the longest and shortest notes of a particular performance. What is wanted is, in essence, a set of questions which may usefully be asked about the various tunes used by the singers, and which will throw light both on the general characteristics of the music as a whole and on the particular properties of any given tune.

The questions which I have found it useful to ask are six in number. I am well aware that the list is not exhaustive: it does not, for instance, deal with musical ornamentation or with vocal quality. I am nonetheless generally happy with my approach, for it has been pragmatically successful: among other things, it has enabled me to identify superficially quite different tunes as variants of each other, and subsequent interviews with Parbū Bhopo have confirmed the correctness of these identifications.

Question 1: what is the metre of the tune?

In all the song-tunes only two metres occur, 2/4 and 7/8 (always divided 4/8+3/8). The latter is used by Parbū only in the tunes *rūpnāth* and *parbātī*, and the same is probably true for most other *bhopos* (with the proviso that *parbātī* is not sung by all of them, and that some, indeed, do not know *rūpnāth* itself). In the performances of Javārjī and Rāṇā and of the blind singers Chagno and Gajrā, however, the first narrative song to occur is sung to a tune in 7/8 which is not used at any other point; and the blind singers also make use of a 7/8 tune for some general narrative singing. All other known tunes are in 2/4.

Question 2: is any or all of the tune sung in a rubato style?

Parbū's tunes *herai* and *khaṛāū*, and their equivalents in performances by other *bhopos*, make great use of rubato singing: *herai* is sung rubato throughout, and *khaṛāū* consists of two parts each of which starts rhythmically but slows down and becomes rubato. In addition, some dance-tunes, including Parbū's tune (8) *nācvā*, consist of a fast repetitive section sandwiched between two slower rubato passages.⁴⁹ Finally, *āḍī* is sometimes introduced by a phrase such as *khamā pāla* 'Hail Pābūjī!' sung rubato, and both *āḍī* and Parbū's dance-tunes (6) and (7) *nācvā* tend to decelerate and become rubato during the last few bars. Elsewhere, strict time prevails.

Question 3: does the tune contain any repetitive sections?

It is the characteristic of the dance-tunes ((6), (7) and (8) *nācvā* in Parbū's repertoire) that they contain at least one fast repetitive section, to which the *bhopo* dances; these dance-sections can be made as short or as long as is wanted by simply varying the number of repetitions. The repeated element always begins with a short phrase sung by the *bhopo* entirely or almost entirely on the ground-note (the 'tonic'), and is concluded by a second answering phrase sung by the *bhopo*'s wife (*bhopī*) to a set sequence of higher notes. The singers introduce variation by making simple verbal substitutions: thus in the example below the *bhopī* alternates between two forms of words which also affect the rhythm of her part. The performers are Chogo Bhopo (notes with tails down) and his wife (notes with tails up); the section is repeated, with trivial variations, six-and-a-half times.

a-ma-lā rai pa-ṇa rā-ja bha-lai ma-na - vā-rā hā rī a-ma-lā rai pa-ṇa gha-ṇī kha-mā ma-na - vā-rā le

In addition to the dance-tunes, *āḍī* and *thaḷī* both contain shorter repetitive sections, where the number of repetitions cannot be varied; it is during these tunes that Parbū and other *bhopos* sometimes use firm rhythmical steps, which rather resemble an undeveloped form of dancing.

Question 4: what is the range of the notes in the tune? and

⁴⁸ Nettl 1964, p. 132.

⁴⁹ In Parbū's performance the first of these may be replaced by rhythmical singing in the second and subsequent stanzas sung to the tune.

Question 5: does the tune make use of every note within this range?

The lowest note to occur in any song-tune used by Parbū and his wife is the fourth below the ground-note, and the highest is the sixth above it. This very restricted range is typical, and is clearly a feature of the style: it is true that *bhopo* and *bhopī* always both sing at the same pitch, but to ask whether this necessitates or is necessitated by the limited range would be a chicken-and-egg question. Not every note used in a given tune has the same status, and it is valuable to make distinctions: sometimes a particular note does occur, but only infrequently, and sometimes it is used only ornamentally (i.e. either in an evidently ornamental phrase or at a point where its occurrence is optional and it may be replaced by a note inside the basic range of the tune). The two outside notes of the range used by Parbū and his wife are in fact always ornamental, which means that the basic range of their tunes is actually less than an octave, running from a third below the ground-note (used infrequently in the one tune *thalī*) to a fifth above it.

The notes occurring in each of Parbū's tunes are given in the table below: the note G conventionally represents the ground-note of each tune. The letter x indicates that such-and-such a note is used in such-and-such a tune; i indicates that it is used, but infrequently; o indicates that its use is ornamental only.

		D	E	F#	G	A	B	C	D	E
(1)	<i>herai</i>			i	x	x	o	x	x	
(2)	<i>kharāū</i>	o		x	x	x	i	x	x	o
(3)	<i>pherā</i>				x	x	x	x	i	
(4)	<i>ādī</i>				x	x	x		i	
(5)	<i>thalī</i>	o	i		x	x	x	x	o	
(6)	<i>nācvā</i>			o	x	x	x		i	
(7)	<i>nācvā</i>			o	x	x		x	x	
(8)	<i>nācvā</i>				x	x	x	x	x	o
(9)	<i>rūpnāth</i>	o			x	x		x		
(10)	<i>parbātī</i>	o			x	x	x	x	x	

It can be seen that the notes from first to fifth (G to D) are far and away the commonest: notes outside this range are, with only a single exception (the F# in *kharāū*), ornamental or of infrequent occurrence. The fifth itself is little used in half of the tunes. In two tunes, *ādī* and (6) *nācvā*, where the fifth does occur but only infrequently, the fourth is absent. Much more significant, however, is the absence of the third in (7) *nācvā* and *rūpnāth*, together with its near-absence in the slow tunes *herai* and *kharāū*. Omission of the third gives a very characteristic modal quality, one which seems to receive explicit recognition in the fact that both the tunes in which the third is absent have contrastive equivalents in which it is present: (6) *nācvā* is formally almost identical with (7) *nācvā*, and *parbātī* is formally identical with *rūpnāth*. Parbū's versions of this latter pair of tunes are juxtaposed in notation in Music Example 2, which shows that there is practically no difference between them except for the difference of mode.

Question 6: what is the form of the tune?

The question of form is all-important. Questions 1–3 establish some fundamental features of a given tune: it is in 2/4 or 7/8, it does / does not make use of rubato style, it does / does not include repetitive sections. Questions 4 and 5 establish the mode of the tune — its range, and the notes it includes and emphasises within that range. But the 'fundamental features' of a tune are of a very general nature, and its mode and melodic characteristics may actually be varied without other modification, either within the repertoire of a single performer (as is the case with *rūpnāth* and *parbātī* — see Music Example 2), or in different versions of a single tune sung by different performers. Where this is so, it is only the unchanging form of the tune which maintains its identity.

Music Example 3 juxtaposes two different versions of the tune *pherā*, one sung by Javārjī and Rāṇā,⁵⁰ the other by Chogo Bhopo and his wife. While both have the same range (first, second, third, fourth and an ornamental fifth), one very similar to Parbū's, the actual details of the melody vary quite considerably from one to the other; yet they share a single overall melodic shape, and their forms are so similar as to permit bar-by-bar comparison. Both versions consist of four sections whose durations are four, six, nine and eight bars (ignoring Chogo's initial exclamatory *le!*); both versions follow the same sequence of underlying melodic movements; and in both versions the second, third and fourth

⁵⁰ This, like Chogo's version of *ādī* notated as Music Example 4a, is the stanza whose words are discussed in 'Textual form' above. In order to display the manner of singing of all the words dealt with there without having to notate two separate stanzas, Music Example 3a in fact gives the first two lines of Javārjī and Rāṇā's first stanza (bars 1–10, sections I and II) and the second two lines of their second stanza (bars 11–30, sections III and IV).

sections begin with variations on a single melodic pattern. The only difference of any significance is that, like many *bhopos*, Chogo adds a repetition of the final section (words as well as music are repeated), introduced by a four-bar link.

These two versions of *pherā* — sung by performers from different families and areas — are thus similar in every respect except exact melodic detail, and it is not difficult to see, or indeed to hear, their general resemblance. The same performers' versions of *ādī*, however, present a different picture (Music Example 4). There are many important similarities between them: both are in 2/4 metre; both are sung without rubato; and, most significant, both have the same form, which is what identifies them. Each begins with a three-bar section (marked I in the notations) using repeated notes, followed by three repetitions of a rising-and-falling phrase (II); after a four-bar section (III) beginning with repeated notes and containing a dotted rhythm in the second bar, the repetitive rising-and-falling phrase returns (IV), giving way to a concluding section (V) which is very similar in both versions. But, unlike *pherā*, these two versions of *ādī* are not bar-for-bar equivalents, for the two repetitive sections differ in length from one version to the other: section II is seven bars long in Chogo's version, six bars long in Javārjī and Rāṇā's, whilst, conversely, section IV is only five bars long in Chogo's version, but six bars long in Javārjī and Rāṇā's. And there is another important difference in the range of notes used (and consequently in the details of the melody): Chogo's version uses first, second, third, fourth and an infrequent fifth, while Javārjī and Rāṇā sing only first, second and third.

Mode, range and form thus emerge as the features which most significantly characterise and distinguish the song-tunes: Parbū's *rūpnāth* and *parbātī* are distinguished by a difference of mode, whilst the *ādī* of Chogo differs from that of Javārjī and Rāṇā in range and in formal detail. More speculatively, I believe that it might prove possible through analysis and comparison of these features to establish underlying connexions between tunes which are, on the face of it, quite separate. Whether such connexions could best be expressed in historical terms or in some other way cannot be certain, but the existence of the variants *rūpnāth* and *parbātī* strongly suggests a willingness to construct new tunes by hybridising existing sets of features. As a specific example, I wonder whether the dance-tune (6) *nācvā* is not a development out of *ādī*: this is suggested to me by the fact that both tunes contain two sets of repeated phrases, and that these are separated by a central section which is melodically similar from one tune to the other. When I asked Parbū, 'Is (6) *nācvā* like a spun-out form of *ādī*?' he said that it was. If he and I are correct, then (7) *nācvā* would be a further development, arrived at chiefly through a change of mode from (6) *nācvā*. It may be that the *bhopos*' repertoire, this curious, apparently closed corpus of tunes, is still capable of extending itself by developing internally.

How and why

Whatever else may be uncertain, one thing to emerge with great clarity from this discussion is that the *par*-singers' work is extremely complex. The *bhopo* must be able to make, tune and maintain a fiddle, and be able to play it. He and his wife must know at least twelve hours' worth of epic couplets, and be able to sing them to perhaps ten different tunes, each of which requires its own on-the-spot strophic restructuring of an underlying stichic form. They must also know a minimum of about a dozen extra non-narrative songs — chiefly wedding-songs and invocatory 'invitations' — some of them rather long, and all sung to quite different tunes. They must know the iconography of an intricate fifteen-foot-long painting well enough to be able to refer to it while performing *arthāv*. The *bhopo* must be able to dance. Yet all these demanding tasks have to be carried out by performers who have had little or no formal education, almost none of whom can read or write. How do they learn to do such a complex job?

The answer seems to be that they learn their job by watching others do it and then doing it themselves.⁵¹ Any child whose father is a *bhopo* will grow up regularly seeing and hearing him perform, and he will see and hear other *bhopos* too. A boy will observe how the fiddle is played, and as he becomes older he will practise until he can play it well himself. He will learn the *karīs* (couplets) by hearing them sung and spoken, trying them out himself, and comparing notes with his friends. When he hears a new tune he will practise it until he is able to fit words to music. Then when he marries he will teach his wife (who is likely to have had a similar background in the midst of the performance-tradition): she will learn by joining in with him as he performs. Every tune consists of a number of sections each of which is begun by the *bhopo* and ended by the *bhopī*: the more she learns, the more she will sing. A *bhopo* with an inexperienced wife will leave only the last word or two of each section to her, whilst an experienced woman will in fact sing considerably more than her husband does.

⁵¹ This paragraph is based largely on information supplied by Parbū Bhopo, supported by my own observations.

It is unusual, if not unique, for so many skills to be required from the co-celebrants of one single liturgy. To learn them at all — by practice only, with no formal preceptor — is a remarkable achievement; to learn them to the degree of competence shown by most of the *bhopos* and *bhopīs* with whom I have worked is even more remarkable. It is rare, too, for epic-performers to have to master complex techniques of text-delivery, to switch frequently among numerous different strophic tunes, or to dance — let alone to do all of these at once. Both as liturgy and as epic, the performance of Pābūjī's *par* seems not merely excessively demanding on its performers, but also actually aberrant. Why has the tradition grown so enormously, redundantly complex?

The answer seems likely to lie in the dual nature of the epic tradition, the fact that performance takes place with, so to speak, one eye on the gods and the other on the village audience throughout. The elaborate nature of the performance springs from the joint, but sometimes opposing, demands of liturgy and entertainment. Thus the fixed form of the narrative is necessary for liturgical reasons; but standardised narratives are uninteresting, and various complex performance devices are used to keep the audience entertained. The style of performing the narrative songs makes them largely incomprehensible,⁵² which is if anything an advantage from the liturgical point of view; but an explanatory *arthāv* is added for the audience's sake. In some performances, for example Chogo's, this *arthāv* may itself be declaimed in so flamboyant a manner as to become extremely hard to follow; but with a consummate performer like Chogo, who will care about that?

Another way of putting this is to say that the tradition is highly adaptable: it has had to accommodate itself to a rather complicated set of divergent demands, and its success in doing so can be gauged from its continuing relevance to those who patronise it. In briefer terms still, it is a mature tradition; for maturity in epics — as in people — is surely to be judged on the basis of the ability to survive by adapting to circumstance. Textually, musically and in performance style, the epic of Pābūjī is highly complex and subtle. One question remains: does this complexity and subtlety extend to the aesthetic dimension? In other words, do *bhopos* consciously strive for an artistically satisfactory 'match' between what they sing and how they sing it?

When I asked Parbū about this, he told me that he did indeed try to suit his choice of song-tune to the mood of the narrative, and he gave as an example the description of Kelam's unhappiness in her husband's house after being taunted by her in-laws about the she-camels. He said that he would sing this to *pherā rī dhāl*, which was appropriate for sad happenings. The couplet to which he was referring is presumably 'The lady Kelam went and sat in her palace (lofty as) a hovering cloud; Kelam sat there disconsolate in mind.'⁵³ It is true that in his recorded performance this couplet is sung to *pherā*; but it happens to be the first couplet of a section of *gāv*, and *pherā* is one of Parbū's favourite tunes for the first stanzas of each section. What is more, elsewhere in the narrative Kelam is disconsolate in *ādī dhāl*. On the whole, Parbū's claim does not stand up to inspection, for he, like other *bhopos*, regularly uses each of his tunes for events of widely differing mood — the choice is determined by his sequential preferences (described in 'The use of the song-tunes' above), not by feelings of aesthetic appropriateness.

Once again it becomes clear that the presentation of a story is not the main aim of performers in the Pābūjī tradition. In any clash of interests (with music, with time, or simply with a *bhopo's* desire to conserve energy), narrative loses out. The epic is never performed complete; some *bhopos* do not know the whole story; delivery is psychologically flat, with one fact per line of text; differentiation in the narrative is disliked, and all comparable events are recounted more-or-less identically; the singing style makes the words largely incomprehensible; no effort is made to match music to narrative. But performance occurs: as sacred ritual it pleases the gods, and as spectacular entertainment it pleases mankind. Even if the story of Pābūjī does not emerge as clearly as one might have expected it to, performance of his epic certainly fulfils both its goals.

⁵² Any sung text is harder to understand than a spoken equivalent, but the words of the Pābūjī epic are made unusually hard to follow by the enormous proliferation of fillers, and by the performers' frequent and characteristic distortion of the key words themselves (whereby e.g. *sāta silāma* 'seven salutations' may appear as *sāta silā-i-hī-m o jī*). Native Rajasthani speakers who have attempted to make transcriptions of recordings for me have experienced great difficulty, and large parts of their first efforts are simply gibberish.

⁵³ Ll. 1003–4.

Text example

Parbū Bhopo

- 1 Būro's queen adorned herself sixteen-fold
and thirty-two-fold;
she took tufted coconuts in her hands.
- 2 In Koḷū the war-drums were beating rhythmically;
to the beat of the drums the *satīs* came forth.
- 3 The other *satīs* toyed with tufted coconuts;
(but) Gailovat toyed with a fine dagger.
- 4 The other *satīs* mounted horses;
(but) the two sisters-in-law went on foot.
- 5 At Gūjavo the war-drums were beating
rhythmically;
the *satīs* assembled at Pābūjī's well Gūjavo.
- 6
- 7
- 8
- 9
- 10 (Gailovat said,) 'O midwife of the Rāṭhoṛs, take
this gold dagger in your hand;
cut open my belly and deliver my child!'
- 11 (The midwife said,) 'O Būro's queen, you have
formed a foolish idea in your mind;
I cannot lay hands on your anointed body!'
- 12 (Gailovat said,) 'O midwife of the Rāṭhoṛs, may
your family go to the bad!
You have answered me back when the matter had
been decided.
- 13
- 14
- 15 Būro's queen took the gold dagger in her hand;
she cut open her belly and delivered the child.
- 16
- 17 (Cf. 20)
- 18
- 19
- 20 Būro's queen laid the child down on the wellhead-
stone to sleep;
the little boy, just born, spoke to his mother.
- 21 (The child said,) 'Mother, who will rock my cradle?
Mother, who will wash the little boy's nappies?'

Javārjī and Rāṇā

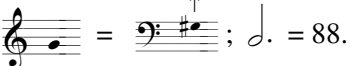
- The other *satīs* mounted horses;
(but) Gailovat and the Sodhī princess went on foot.
At Gūjavo the drums were beating loudly;
- the *satīs* assembled at Gūjavo well.
All the townsfolk tried to stop Gailovat;
(they said,) 'How can you mount the pyre when you
are nine months pregnant?'
- (Gailovat said,) 'O Hīrāgar maidservant, make swift
speed;
summon the midwife to Gūjavo!'
- (The maidservant went and said,) 'O midwife of the
Rāṭhoṛs, make swift speed;
Gailovat summons you to Gūjavo!'
- (The midwife came and said,) 'O Gīrnār queen, tell
me what is on your mind!
On what kind of business did you send a messenger
to me?'
- (Gailovat said,) 'O midwife of the Rāṭhoṛs, you are
my adopted sister;
cut open my belly and deliver my child!'
- (The midwife replied,) 'I have eaten your salt and
drunk your water;
I cannot lay hands on your body!'
- (Gailovat said,) 'O midwife of the Rāṭhoṛs, you have
done most ill;
you have answered me back when the matter had
been decided.'
- O midwife of the Rāṭhoṛs, may the *satīs*' curse fall
on you;
(henceforward) go about from house to house
severing umbilical cords!'
- Bowing low, Gailovat saluted the Sun seven times;
(she said,) 'O Sun-god, protect the *satīs*' virtue!'
- Now Gailovat took the fine dagger in her hand;
she ran the dagger into her belly.
(The child said,) 'Mother, wield the dagger slowly
and gently!
Mother, the blade of the dagger may strike the little
boy's body.'
- (Gailovat said,) 'O assembled *satīs*, take note of this
little boy;
the little boy speaks from within the womb!
The little boy will make his name immortal in the
land;
he will avenge his father and father's brother!'
- (The *satīs* said,) 'O Gīrnār queen, you have formed
a foolish idea in your mind;
how can fruit grow without a vine?'
- (Cf. 17)
- (The *satīs* said,) 'Queen Gailovat, which king will
wait upon the little boy?
Which king will wash the little boy's nappies?'

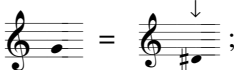

22 (Gailovat said,) 'The Wind-god will rock the little
boy's cradle;
O Rūpnāth, the Rain-god will wash the little boy's
nappies.'



(Gailovat said,) 'Lord Rāma will wait upon the little
boy;
the Rain-god will wash the little boy's nappies.'

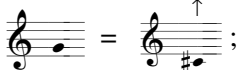

Music examples

I am grateful to my colleague D. R. Widdess for his kind help in checking my notations against the tapes, in supplying me with a draft notation for Music Example 1, and in providing me with information and tuning-forks as I required them.

Example 1 — a stanza from the *māṭā*-epic. Notes with tails up are sung by the senior singer, notes with tails down by the junior; however, the repeat of the stanza is sung by the junior singer and contains minor musical variations.  ; ♩ = 88.

Example 2 — a single stanza sung to (a) *rūpnāth rī dhāḷ* and (b) its variant *parbātī dhāḷ* by Parbū Bhopo and his wife. The version using *rūpnāth* was recorded in 1976 in Jodhpur, the version using *parbātī* in 1978 in Amsterdam. Notes with tails down are sung by Parbū, notes with tails up by his wife. *Rūpnāth*:  ; ♩ = 105. *Parbātī*:  ; ♩ = 100.

Example 3 — *pherā rī dhāḷ* as sung by (a) the brothers Javārjī and Rāṇā, (b) Chogo Bhopo and his wife. Javārjī and Rāṇā: notes with tails down are sung by Javārjī, notes with tails up by Rāṇā; *italicised* words are sung by Rāṇā to the notes indicated and simultaneously shouted with indeterminate rhythm and pitch by Javārjī;  ; ♩ = 124. Chogo: notes with tails down are sung by Chogo, notes with tails up by his wife;  ; ♩ = 126.

Example 4 — *ādī dhāḷ* as sung by (a) Chogo Bhopo and his wife, (b) the brothers Javārjī and Rāṇā. Chogo: notes with tails down are sung by Chogo, notes with tails up by his wife;  ; ♩ = 132. Javārjī and Rāṇā: notes with tails down are sung by Javārjī, notes with tails up by Rāṇā; the ritornello in the final bar occurs only because this stanza concludes a sung passage;  ; ♩ = 109.

Music example 1

The musical score is written in 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a long note 'e' followed by a dotted line. The piano accompaniment starts with a half note 'f' followed by a series of eighth notes. The lyrics are: 'e', 'tā so-ḍā rā nā - ī tũ ka-rai bha-', '-lai ve - gai - rī sa - tā - ba kyā nī rī so -', '-ḍā rā re nā - ī tũ va - rī pa-ḍa - lā to le jā - vai'. Dynamic markings include *f*, *p*, and accents.

va - rī pa - ḍa - lā re le jā - vai e bhī - tar rāy - va -

f *p*

-lai e

f

e

f *p*

f

f

Music example 2a

e jī bā-ḷā sa-ṇa-ka to jī ha-mēsa-ṇa-ka rū-pa-nā-tha vā-jai vā-jai hai gū-ja-va-ṛai

mu-kha bā-ḷā ḍho-ī - - - - la e e jī bā-ḷā sa-ti-yā ro jī re me-ḷā-po pā-

-bū rai ko-va-ra gū - ī - - - - ja - - - - vā e

Music example 2b

e jī bā-ḷā sa-ṇa-ka to jī ha-mē sa-ṇa-ka rū-pa-nā-tha vā-jai vā-jai hai gū-ja-va-ṛai

jaṅ-gī-sa-ra ḍho-ī - - - - la e e jī bā-ḷā sa-ti-yā ro jī re me-ḷā-po pā-

-bū rai ko-va-ra gū - ī - - - - ja vā e

Music example 3a

I

e ca - ra - tī cā - var - yā mē nai - nā bā - yā thā - nai e dī - nī o bā -

II

- bai - jī thā - nai dhav - va - la gā - ya jī o bū - rai - jī rī o jī ki - ni

III

yā nai - nā mhā - rā bā - ī thā - nai mā - mā - sā vo raj e gai - lo - tā

IV

bā - ī - sā nai ha - sa - tī dī - nā vai ī hī - ḍa - tā o

Music example 3b



le ū-ṭha - tā rī bai - ṭha-tā rā-ṇī - sā kar-yo ho he dha-ra -



-tī pa-ra pī-ḷo pa-ra - bā - - - - ta
le bū-ṛai rā vo jau-rī o he rā -



-ṇī jī o jī le di-na-ṛai rī rāj e ū - gā - ḷī
e jī ū - gā - ḷī



jī o sā - sū - jī rai pã-vã lā - - - - gi - yā e jī bā - ī



di - na rī rā e ū - gā - ḷī jī o sā - sū - jī rai pã-vã
e jī



jī o lāy - - - - gi - yā

Music example 4a

I II

le cā-va-rī ca-ṛa - tã nai kha-mā dī - nī bū - ṛai - jī kha-mā

dī-nī ā bū - ṛai - jī mā-yā dī-nī pa-ra bū - ṛo - jī kha-mā dī-nī o bū - ṛo - jī

III IV

e jī dho-va-ḷa gā - ya jī o jī ke - la-ma-de the bā - ī dī-nā mā-mā-jī gai-
gā - ya

V

-lo-va-tã kha-mā mā-mā vo gai - lo - va-tã e mā-mā pa-ṇa rā - ja gai - lov-tã jī

hā - thī dī - yā hī - ḍa - tā bā - ī - sā jī

Music example 4b

I **II**

cham - mī - nā de - vā - sī vī - ro va-si-yo e lañ - kā rai jī jī ta-pi-yā lañ -

III

-kā rai ha-ra-ma-la - jī ta-pa gā lañ - kā rai ī o lañ-kā ga-ḍa rai

IV

mā - ya jī o rā - ja vo bha-ga-vai rī o ba-li - yā - rī thā-ro sā-ta-ma-ṛai mā -

V

-ī - nai jī o re sā-ta-ma-ṛai mā - ī - nai ī o sā-ta-ma-ṛai pa-ṇa

rā - ja mā - ī - nai o gha - rā nai sur-tā bā - va - ṛī de-vā-syā jī o

The pictures on Pābūjī's *paṛ*

Stories and pictures

Stories exist in time; pictures exist in space. It follows inexorably that any picture¹ which is intended to depict a story has to make use of some form of conventional representation to convey a sense of the crucial missing dimension. The *paṛs* of Pābūjī — the long cloth-paintings, sacred to the hero-deity, in front of which *bhopos* perform his epic — are just such narrative pictures. What is more, they are narrative pictures on an ambitiously grand scale: the *paṛs* themselves measure some fifteen feet in length; they have to serve as a major focus of visual interest during performances which last for many hours; and the story which they seek to depict is an extremely long and complicated one. If we are to see through the apparent chaos of random figures and intersecting scenes which these pictures initially present to the outside observer, and reach an understanding of the way in which they tell their story, we first need to discover just what representational conventions are used in them. Further, it would clearly be advisable to begin by establishing the academic context for such an investigation. *Paṛs* may be unusually large and complex, but they are far from being the world's only examples of narrative art: what approaches have been noted by scholars in other areas to the problem of depicting the undepictable, of representing the passage of time on an unchanging figured surface?



Plate 9

Pābūjī *paṛ* by Jaṛāvcand Josī of Bhīlwārā. This very fine *paṛ* is dated 1938 A.D. and is the property of the Royal Tropical Institute, Tropenmuseum, Amsterdam (inventory no. 37.51-543). As commonly happens, the painting has been damaged by wear (*bhopos* always carry *paṛs* about rolled from left to right), resulting in the loss of a small strip. Ernst van de Wetering has supplied an indication of the content of the missing fragment, based on Śrīlāl Josī's drawings of the relevant scenes.

Putting aside studies of particular works of western Renaissance and post-Renaissance art — individualistic and highly intellectual compositions, which have little in common with a traditional product like a *paṛ* — questions concerning the depiction of narrative have principally attracted the attention of scholars working on the art of classical antiquity. An article by P. G. P. Meyboom² forms a particularly useful starting-point for our enquiry, as it both summarises the opinions of previous scholars (principally Robert, Wickhoff and Weitzmann) and presents some new lines of thought.

Meyboom is, surely rightly, insistent that one of the types of narrative depiction recognised by his predecessors ought to be removed from consideration: this is what Weitzmann termed the 'monoscopic method', in which 'a story was represented in one essential and dramatic scene'.³ Meyboom comments, 'We cannot consider a representation which consists of one scene as really narrative, firstly because in

¹ Other than a moving picture, that is.

² Meyboom 1978. I am grateful to Ernst van de Wetering for drawing my attention to this article.

³ Ibid., p. 56.

that way every scene is narrative and secondly because such a scene is narrative only for a spectator who recognizes the scene represented and, knowing the story to which this scene belongs, is able to associate it with its previous history and its outcome.’ This consideration, indeed, forms the basis of his definition of narrative representations, which are ‘Representations, which combine scenes, figures or objects which belong to different episodes of a story, be it in one composition or a series of separate scenes.’⁴ Having established this principle, Meyboom then goes on to consider a large number of examples from Classical Greek art, chiefly vase-paintings and temple metopes. He concludes that the Greeks made use of three methods of depicting narrative: (1) the ‘complementary method’, which favoured ‘a central scene to which, without compositional divisions, objects, figures, or small scenes were added, which referred to the previous history and to the result of the central scene, without repeating any of the protagonists’; (2) the ‘cyclic method’, which ‘represented a story by a series, or cycle, of separate monoscenic scenes’; and (3) the ‘continuous method’, in which ‘a story was narrated by a continuous series of scenes in a continuous composition. The protagonist may appear repeatedly in this method’.⁵

Of these three methods, the first is of no immediate interest to us: whatever Pābūjī’s *par* is, it is not a single scene with minor complementary additions. Methods (2) and (3), which relate to depictions containing multiple scenes, are, however, more relevant. Lumped together under a single heading by Meyboom’s predecessors, they differ chiefly in whether or not a formal framing device is used to separate different scenes from one another. There is in fact something of a continuum between these two methods, for such framing devices may be minimal: Weitzmann⁶ notes cases where the frames logically lie between characters who are depicted back-to-back with each other.

The *pars* of Rajasthan seem to have most in common with Meyboom’s ‘continuous method’: they show different events occurring at different points in time; the protagonists are depicted repeatedly; and there are no formal frames dividing scene from scene. However, a glance is sufficient to convince one that this cannot be the whole story. What Meyboom’s description lacks is any indication of the rationale underlying the placing of the various scenes in a ‘continuous’ composition: we understand that two adjacent picture-elements may relate to two quite separate story-elements, but we do not understand *why* the two should have been placed where they are. For the generally limited-scale compositions which form the object of Meyboom’s study, this question can perhaps not be usefully answered (if it can be answered at all); but something as huge and as richly complex as a Pābūjī *par* must clearly be subject to some sort of organisational principle beyond simple ‘continuousness’.

Time and place

An assumption underlying Meyboom’s comments on cyclic and continuous compositions is that it is time that primarily defines a narrative scene: the different scenes contained in such compositions are different because they occur at different times in the narrative. They may also happen to occur at different places, but if this is so it will be indicated, if at all, by the background against which they are set. A complete picture consists of a number of scenes (framed or otherwise) arranged in a sequence corresponding in some manner to the sequence in which the events occurred.

The logic underlying the *par* is quite different. Here the primary characteristic defining a scene is not *when* it took place, but *where*. If different events are depicted next to one another, it is not because they happened in rapid succession but because they happened in close proximity. Thus the scenes representing the wedding of Kelam (Scene 32, ll. 834–73 of the epic narrative), Būro’s refusal to ride in pursuit of Deval’s cows (Scene 73, ll. 3044–59), and the arrival of the camel-rider to present Būro’s turban to his widow after the final disastrous battle (Scene 87, ll. 3635–49), though widely separated in narrative time, are all located close to one another, because they all take place in Būro’s court. On the other hand, Pābūjī’s encounters with Mirzā Khān in Pāṭaṅ and with Gogo at Pushkar, though occurring in immediate succession in the narrative (Scenes 10 and 11, ll. 375–466), are separated by many feet on the *par*, because the two places in question are located far from each other.

This primacy of place over time is the most fundamental principle underlying the disposition of scenes on the *par*. All other considerations that might have an effect on the layout are subordinate to this one; most, indeed, are logically derivable from it. The *par* depicts the places in which the narrative occurs: it is a representation of epic geography, a sort of epic map. In and between the places shown on it, the events of the epic can be seen happening.

⁴ Ibid., p. 57.

⁵ Ibid., pp. 70–72.

⁶ Weitzmann 1970, p. 29.

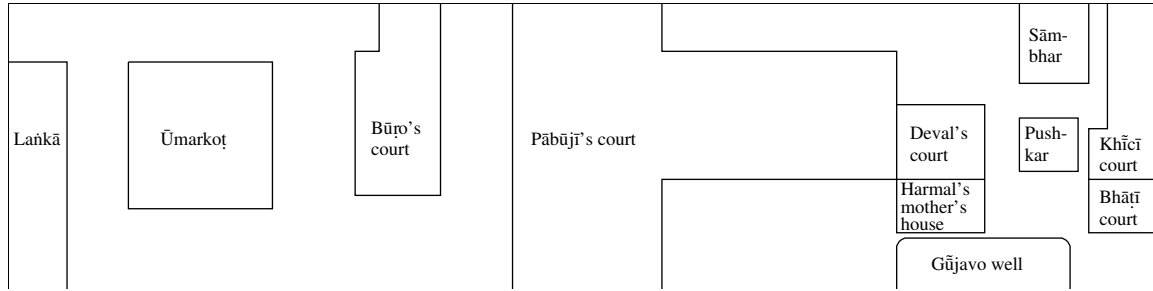


Fig. 1: Layout of major locations on the *paṛ*

The locations of the main places depicted on the *paṛ* are indicated schematically in fig. 1. Pride of place, and an exceptionally large-scale rendering, are naturally awarded to Pābūjī himself and his four companions in their court at Koḷū. Surrounding this great structure on both sides are lesser places situated in or close to Koḷū: the court of Pābūjī's brother Būro appears as a small architectural construction slightly to the left of the central figure of Pābūjī; the well of Gūjavo is to the right of Pābūjī's court, at the bottom of the *paṛ*; above it is Harmal's mother's house, and above this the court and stable of the Cāraṇ lady Deval. Further away to the left lies Ūmarkoṭ, together with its garden; further away to the right are Gogo's court in Sāmbhar and the tiny depiction of Pushkar. Finally, at the two extremes of left and right appear the villains of the story: Rāvaṇa's domain of Lankā, separated from the mainland by a very thin sea, is on the far left, whilst Jindrāv Khīcī's court at Jāyal is on the far right at the top of the *paṛ*, with Jaisiṅgh Bhāṭī's court at Jaisalmer below it.

Pābūjī's wedding

It will be helpful at this point to take a short passage of the epic narrative and demonstrate how it is depicted on the *paṛ*. This will not only illustrate the primacy of place in the layout of the scenes on the cloth, but will also have the benefit of drawing attention, in a very concrete manner, to some of the major ramifications of that fundamental principle. I have chosen for my exemplar the wedding of Pābūjī, since it involves a number of scenes set in several different places, many of which contain features of particular interest, all in a relatively short and well defined sequence.

We may begin with Pābūjī in his court at Koḷū. The wedding-proposal has been made and accepted, the battle to obtain saffron fought and won; now he sits with his brave leading warriors, and gives instructions on the issuing of wedding-invitations (ll. 2509 ff.). This scene is depicted on the *paṛ* — indeed it is very prominently depicted! Since it is place rather than time that defines a scene, the same representation must logically stand for every occurrence of that which it represents. This is particularly true of scenes depicting courts, which simultaneously depict *all* happenings that are said to take place in those courts. Whenever the *bhōpo* recites couplets that describe Pābūjī in his court at Koḷū, the scene he points to with his bow is the grand picture at the centre of the *paṛ* (Scene 4). Thus a first extension to the basic 'primacy of place' principle is that items of the *paṛ*'s iconography may be *ambiguous*: a single depiction may become 'current' at numerous points in the narrative.

Next, the wedding-procession sets out from Koḷū on its way to Ūmarkoṭ; but before travelling any great distance it is halted by the lady Deval, who wishes to know who will be left behind to protect her cattle against Jindrāv Khīcī (Scene 62, ll. 2642 ff.). Again, the fundamental rôle of *place* in the organisation of the scenes has clear secondary consequences. The location of this scene is absolutely determined: it must lie outside Koḷū on the Ūmarkoṭ side (i.e. the left); specifically, it must lie close to the left of the small depiction representing the gate of Koḷū (see l. 2642). Just as important as its position, the manner in which the procession is depicted is fixed. For one thing, it must be led by Pābūjī — that is to say, it must be led by a figure wearing a red topcoat and riding a black mare, for such iconographic identifiers normally provide the only means of distinguishing between different characters. The rest of the procession may well consist of only Cādo (red coat, red horse), Ḍhēbo (green coat with red and brown spots, brown horse) and Harmal (red coat, flesh-coloured horse), though if space permits other characters may appear as well. But the *direction* in which the procession travels is also fixed: it can only be depicted heading from right to left (that is, from Koḷū to Ūmarkoṭ). And, naturally, Deval, her arm raised in challenge, can only be depicted facing right.

Once Deval agrees to allow the wedding-procession to pass on its way, it encounters a series of bad omens (Scenes 63–4, ll. 2719 ff.). Different *paṛ*s tend to have different selections of omens, but typical

ones are: a woman carrying a load of wood on her head; a woman carrying an empty water-pot turned sideways on her head; a jackal; a snake; birds of various sorts. All *paṛs* show Ḍhēbo⁷ killing a tiger as the last (i.e. leftmost) component of this sequence, but there is a strong tendency for the others to be fitted *ad hoc* into convenient gaps between other figures. The *paṛ* may not be naturalistic, but it does resemble nature to the limited extent of abhorring a vacuum, and the precise location of minor scenes may be determined largely by considerations of *space-filling*.

But the sequence of omens raises a further general question: *what constitutes a scene?* How are scenes divisible one from another? On a typical *paṛ*, some of the omens will be depicted above, some below, and some to the left of the previous wedding-procession scene, whilst the tiger-fight probably lies further left still. In such a case, is each little sub-group of omens to be treated as a separate scene? Or may scenes be discontinuous? Or is the whole grouping of procession plus Deval plus omens so closely interwoven that we should regard it as a single scene?⁸ And if we do, should that single scene include the tiger-fight?

Whatever the answers to these questions, the scene depicting Ḍhēbo's fight with the tiger gives us a further important indication about the iconographic logic of the *paṛ*. Even under a minimalist definition of 'scene', a single scene may clearly contain *multiple occurrences* of some of its component items: the tiger's head appears both joined to its body and severed by Ḍhēbo's sword. This technique for indicating both an event and its consequences is close to Meyboom's 'complementary method', but we do not need to treat it as a special case, since it springs directly from the general principle of the primacy of place. At a certain geographical spot in the Thar Desert a passer-by would have seen, at one moment in time, a fight taking place between a man and a tiger, and, at a subsequent moment in time, the dead tiger's severed head. And that is exactly what is depicted at the corresponding point on the *paṛ*.

Undeterred by the bad omens, the wedding-procession proceeds towards Ūmarkoṭ. As it draws near, the Soḍhos perform their special custom in the land: they ride out some distance from the city to welcome the bridegroom's party (Scene 65, ll. 2810 ff.). On the *paṛ* this is depicted as two vertically orientated lines of four horsemen each: Pābūjī and his companions, recognisable by means of the usual iconographic clues, look left towards Ūmarkoṭ, their destination; the Soḍhos face them. Considerations of space usually compel the Josī painter to place this scene somewhat higher up on the *paṛ* than would be ideal (as though, to be deliberately over-literal, the wedding-procession had been forced at this point to take a detour to the North); furthermore, it most often appears hard up against the left-hand wall of Būro's court (as though the Soḍhos had advanced all the way to the outskirts of Koḷū itself). The real point here is, of course, that space as depicted on the *paṛ* is *elastic* (rather like the scales at which people and other objects are depicted). A degree of elasticity is essential if all the complexities of epic geography and epic deeds are to be captured within a simple rectangular frame. The space separating the lines of horsemen from the wall of Būro's court is to be thought of as compressed space, while the space separating the wedding-procession from its obvious route is stretched space.

The members of Pābūjī's party are identifiable by prior iconographic knowledge, but who exactly are the Soḍho gentlemen who are greeting them in this scene? If one asks this question of a *bhopo*, he will probably identify the upper two figures as Prithīmal Soḍho, ruler of Ūmarkoṭ, and his brother Sūrajmal; the lower two will present him with more of a problem, and any names he offers will sound suspiciously as though he is making them up on the spot. The *paṛ*-painter Śrīlāl Joṣī⁹ is better able to cope with questions of this sort — such anonymous figures, for him, are merely *sāvats*, courtiers, and as such they may play any rôle that seems appropriate at any point in the narrative. The ambiguity of these minor figures is helpful in allowing whole scenes to function ambiguously: as it happens the present scene is not normally called upon to serve as anything other than 'the Soḍhos greet Pābūjī's wedding-procession', but should the need arise to invoke it in another context the anonymous courtiers it depicts will at once become the characters required. Painters normally depict minor courtiers alternately in red and spotted green topcoats.

Pābūjī now races his mare to the fortress of Ūmarkoṭ, where he successfully performs the ceremony of striking the *toran* — an emblem normally fastened over the entrance to the bride's house, but which the Soḍhos have attached to their battlements (Scene 66, ll. 2850 ff.). As he does so he is honoured by

⁷ Iconographically the figure cannot be Ḍhēbo, as it wears a red coat rather than a green spotted one. The painter Śrīlāl confirms that in his understanding the tiger-fighter is not Ḍhēbo but Cādo.

⁸ Even in terms of narrative logic, this is not unreasonable: as Parbū Bhopo explained, Deval's stopping the wedding-procession *is* the first bad omen it encounters.

⁹ The illustrator of this book. Śrīlāl's use of the surname 'Joṣī' in preference to 'Josī' is a minor normalisation to accord with present-day Hindi usage.

any or all of the following inhabitants of Ūmarkoṭ: a brahmin performing *āratī* (adoration with a flame); a lady, presumably the bride's mother, doing likewise; a wedding-band. Sometimes an attendant waves a chowrie (a yak-tail fan, symbol of royalty) over him from behind — an example of ceremonial, rather than narrative or pictorial, logic, since the attendant in question has to hover high in the air to perform his task.

What stands out in this scene is the large *scale* at which Pābūjī and his mare are depicted, dwarfing all other nearby characters. Five scales can be distinguished among the figures on the *par*. Running from large to small, they are as follows:

- 1) The scale used for the central figure of Pābūjī alone.
- 2) The scale used for the central representations of his four companions alone.
- 3) The scale used for certain major figures in either formal or heroic settings — Cādo and the two Cāraṇ ladies next to the large picture of Pābūjī's mare below the central court of Koḷū; Sūrajmal Soḍho in his court at Ūmarkoṭ;¹⁰ Pābūjī in the scene currently under discussion; and Ḍhēbo performing two of his most characteristic deeds: (a) smoking, drinking and eating all that the Soḍhos can offer him, and (b) annihilating the entire Khīcī army.
- 4) The scale used for a number of minor figures in formal or heroic settings, such as the remaining courtiers at Ūmarkoṭ, or Rūpnāth showing Khīcī's head to Pemā.
- 5) The scale used for all other figures. (The distinction between scales 4 and 5 is not always clear.)

As well as the impressive effect caused by its sheer size, the use of the largest possible scale for the scene of Pābūjī's striking the *torāṇ* permits painters to show both mare and rider in all their wedding finery (smaller-scale figures are inevitably rendered in a less detailed manner). In particular, it is normal for the mare's two forelegs to be depicted enclosed in red leggings.

Separate from the *torāṇ*-scene, but closely associated with it, is a one-figure scene consisting of Ḍhēbo entering Ūmarkoṭ with the *khejarī* tree he has uprooted in response to Pābūjī's request for a green stick (Scene 67, ll. 2872 ff.). Close behind Ḍhēbo appears a scene showing the members of the wedding-procession (including Ḍhēbo himself, this time on horseback) as they enter the palace for the wedding (Scene 68, ll. 2902 ff.). Next in temporal sequence comes Ḍhēbo's feat of conspicuous consumption, which, as noted above, is rendered at the large scale 3 (Scene 69, ll. 2910 ff.): as is natural for a scene which incorporates a picture of a well, this is situated outside the palace walls, next to the Soḍhos' green garden. None of these three scenes raises any new issues.

The scene of the wedding itself (Scene 70, ll. 2934 ff.), by contrast, contains two occurrences of a feature appearing nowhere else on the *par* — yet one which is entirely explicable in terms of the general principles already stated. As the wedding proceeds, the mare Kesar Kāḷamī becomes agitated: she champs on her bit and breaks her steel tethering-chains. At the same time, Deval appears in the form of a gold bird to report that Khīcī has indeed plundered all her cattle. The mare, supervised by Cādo, stands to the left of the wedding-pavilion; the bird, having just flown from Deval's home near Koḷū, stands to the right; and both Cādo and Pābūjī are depicted looking backwards over their shoulders to see what is amiss.

Pābūjī now proposes to ride straight home (Scene 71, ll. 2988 ff.). Naturally, he faces rightwards, towards Koḷū, and his bride, who clings to his stirrup in an effort to prevent him from going, faces him. But he is determined, and he and all his companions set off home (Scene 72, ll. 3022 ff.): they are shown approaching Koḷū gate from the left (see ll. 3032–3). Finally Pābūjī and his companions resume their seats in his court at Koḷū, which brings us back to the central scene once more (Scene 4, ll. 3034 ff.).

Principles and practice

This short tour through one small area of Pābūjī's *par* has served to establish some general principles regarding its iconographic layout. Following on from the fundamental principle that events are depicted in terms of the place, rather than the time, of their occurrence, we have seen that

- 1) The *par* is highly directional: the orientation of characters within one scene very likely depends on the relative position of other scenes.
- 2) Scenes depicted on the *par* may well be ambiguous: the same scene, or the same item within a scene, may stand for different narrative elements at different points in time.

¹⁰ The Soḍho ruler, who actually plays very little part in the story, presumably receives this distinction in his capacity as Pābūjī's father-in-law. It is noticeable that none of the villainous characters is ever depicted at this essentially honorific scale.

- 3) Conversely, there may be multiple occurrence of items within a scene.
- 4) The disposition of scenes and figures aims to fill all available space.
- 5) Space, like scale, is elastic, and can shrink or stretch as desired.

When more than one of these principles is applied simultaneously, some very striking styles of representation can result. The extreme case is perhaps that of the scenes depicting the birth and childhood of Rūpnāth, the avenger of the Rāṭhoṛ heroes (ll. 3712 ff.). Rūpnāth's mother Gailovat, widow of Pābūjī's brother Būro, intends to follow her husband into death by self-immolation as a *satī* at Gūjavo well. Since she is pregnant, she cuts the child out of her own belly, and hands him to the midwife with instructions to take him to his grandmother's home in faraway Girnār. The midwife does so, and his grandmother sets him in a cradle. Rūpnāth grows up as a wayward child: insulted by his aunts, he goes and rests by the bank of a lake. At this point Deval and her sister come to draw water, singing songs of Pābūjī as they do so. Rūpnāth smashes their water-pots with his catapult and forces them to tell him who he is. From this moment he determines on revenge.

The representation of these events on the *paṛ* is handled in a very compressed manner. The *satīs* are depicted on their pyre to the left of Gūjavo (Scene 91); bottom left among them is Gailovat, whose hands form a unique gesture that may be taken either as cutting herself open or as handing over the child. To her left, the midwife holds the baby she has just received. She stands under a tree, in which the same baby rocks in a cradle. Logically, the cradle is in Girnār, hundreds of miles away from Gūjavo, but the intervening space has shrunk away to nothing. The remaining two scenes (Rūpnāth sleeping in the open, and his breaking the Cāraṇ ladies' water-pots — Scenes 92 and 93) also both take place in Girnār, but this is one place to which no clearly defined location is assigned: the scenes are placed wherever they can be accommodated in the general area between Gūjavo, Harmal's mother's house, and the great battle. Thus all five of the general principles stated above are employed in depicting these events: directionality (Gailovat hands the baby *to* the midwife, and the little boy travels *from* his cradle towards the Cāraṇ ladies); ambiguity (Gailovat's ambivalent gesture, the tree which is simultaneously at Gūjavo and in Girnār, the midwife who can certainly double as Rūpnāth's grandmother); multiple occurrence of items (Rūpnāth appears both in the midwife's arms and in the cradle over her head); space-filling (the two later events are depicted in suitable gaps between other scenes); and elasticity of space (the distance between Gūjavo and Girnār is compressed out of existence).

A point of real importance in considering the application of organisational principles to the *paṛ* is that these paintings are not created for leisurely examination in museums or galleries: they are normally opened only during the course of a performance, and performances take place only in darkness. Responsibility for interpreting the scenes on the cloth belongs not directly to its viewers but to the performing *bhōpo*, whose job is to 'read the *paṛ*' (*paṛ vācno*), and who does so by pointing out with his bow the depictions of the events he describes in declamatory chant (*arthāv*), while his *bhōpī* provides illumination with a lamp. *Bhōpos* are obviously aware of the way in which the *paṛ* is organised, and their interpretations of its content rarely diverge significantly from what one might predict. But *bhōpos* are also often opportunistic: when performing they *need* pictures to point to, and they are willing to stretch the ambiguity principle way past the limits of iconographic reason in order to secure an identification. A single example will show the sort of thing involved: it occurs on a video recording which I made in 1982 of Parbū Bhōpo performing in Marwar Junction Village. Parbū is describing in *arthāv* how Kelam and her friends travel to the garden to swing (ll. 530 ff.). When he reaches the point at which they ask the gardener to let them in, Parbū is able to show his audience pictures of both parties to the discussion: for Kelam and her friends he merely anticipates slightly and points to the picture of the girls swinging (Scene 13); but for the gardener, of whom no obvious depiction is provided, he simply points to the nearest male figure, which happens to be one of the attendants who stand behind the large central figure of Pābūjī to fan him. Iconographically, this man cannot be a gardener (gardeners do not carry fans); in terms of scenic organisation he cannot have anything to do with the girls in the garden (he has his back to them); but for a second or two he nonetheless becomes the gardener. The logic of the *paṛ*, like any other logic, can be and is manipulated for gain by those who are expert in it.

The *paṛ* as a whole

A further important point which arose in our discussion of the sequence representing Pābūjī's wedding was the general problem of what constitutes a scene. The case in question was that of the omens which confront the wedding-procession: on a typical *paṛ* there are at least four rationally justifiable ways of dividing this area of the painting into scenes. This is by no means an unusual case. The scenes of Pābūjī and his companions driving on the she-camels, the Sodhī princess Phulvantī swinging in the garden,

and the well at Ūmarkoṭ (Scenes 50, 51 and 52), may easily be considered as a single scene: Pābūjī (left, arriving from Laṅkā) has the camels watered, and the princess looks at him from her swing. Other kinds of problems arise when single locations contain depictions of events widely separated in time: Būro's court has already been mentioned in this regard,¹¹ and the court of Ūmarkoṭ similarly contains an astrologer setting the date for Phulvantī's wedding to Pābūjī, the people greeting Pābūjī the bridegroom as he strikes the *torāṇ*, and Phulvantī's parrot telling her of Pābūjī's death. Any boundaries we seek to draw in such cases have the effect either of dividing an obviously unitary structure into smaller parts or, equally undesirable, of separating related events from one another.

When a concept (such as 'scene') proves obstinately hard to define, one possible explanation is that that concept is fundamentally false. This really is the case in the present instance. The reason that it is difficult to determine what constitutes a scene on the *par* is that *the par is not composed of scenes*.

Let us go back to first principles. The *par* is 'a representation of epic geography, a sort of epic map'.¹² Imagine a *par* entirely without characters, containing nothing but the structures and other geographical features that mark out one place from another. This would be a map in the simplest and most literal sense. It is now decided to populate this map with figures representing the people who participated in the epic events that took place in the mapped area. But exactly who is to be pictured? This question was answered by Parbū Bhopo in a startlingly simple formulation: people are depicted in the courts etc. where they have business, and wherever they stop on a journey. Allowing that the painters must obviously be selective about what elements they choose to depict from a long and involved story, and that 'stopping on a journey' may take unusual forms such as walking to a well and burning oneself to death there, it is difficult to find a single exception to Parbū's statement. Once it has thus been determined which characters are to be depicted, considerations of iconography, directionality, scale and so forth settle the form that each figure will receive. And that is all there is to it: the *par* is complete. If at this stage someone should choose to refer to a particular group of interacting figures as constituting a 'scene' — perhaps for heuristic or ostensive purposes, as in writing a book — he will certainly be understood, and no harm will be done so long as it is understood that the same figures may participate in more than one 'scene'; but 'scenes' are not really the basis on which the *par* is organised. The *par* is a sweeping geographic continuum, and as such is no respecter of boundaries — especially boundaries which seek to delimit not areas of space but moments in time.

A question still arises as to the particular form in which this geographic continuum is cast. What determines that the places contained within it should be located where they are located? Why, in other words, does the *par* appear as it does, with Koḷū in the centre, Jāyal at the top right, etc.? Any answer to such a question is inevitably speculative, incapable equally of verification and of falsification; nonetheless there are some worthwhile observations to be made in addressing the problem.

First, the principle of directionality, on which the *par* relies so heavily, can only function successfully if the various places in question are located in reasonable positions relative to one another. If Laṅkā and Ūmarkoṭ were to change places, for example, it would be extremely difficult to arrive at a lucid method of depicting Pābūjī's journey home *to Koḷū from Laṅkā via Ūmarkoṭ*. The same general consideration accounts for the concentration round Pābūjī's court of the various minor places that are said in the narrative to be situated in or near Koḷū — Būro's court, Gūjavo well, and the homes of Deval and Harmal's mother.

Second, there is a possibility that the layout of the major places was initially settled on with some reference to 'real' (as opposed to epic) geography. At first glance this does not appear at all likely: a map featuring, from left to right, Laṅkā (= modern Sri Lanka), Ūmarkoṭ (in Pakistan), Koḷū, and Jaisalmer (about 90 miles West of Koḷū) would admittedly not be a very helpful document. But it will become clear in the next chapter that the place-names associated with several of the major characters in the story have changed over the last four centuries, and that even today *bhopos* recognise that 'Laṅkā' actually stands for the land to the West of the Indus. If the earlier, less hyperbolic identifications were still current when the *par* was first designed, it would at least have made considerably better sense in terms of real geography than it appears to now. It must be allowed, however, that the *par* is far from being a 'real' (i.e. orientatable) map: geographic considerations are unlikely to have played the major part in determining the disposition of places on the cloth.

Third, a clue is provided in the rough symmetry which is evident in the layout of the chief places on the *par*. Pābūjī's court in Koḷū lies at the centre, the homes of his friends and relatives to each side

¹¹ See p. 38 above.

¹² See p. 38 above.

of it; further out from the centre are the two courts with which marriage-relations are established during the course of the story (Ūmarkoṭ to the left, Sāmbhar to the right); and at the furthest extremes are the territories of the villains (Rāvaṇa to the left, Jindrāv Khīcī and Jaisiṅgh Bhātī to the right). It is clear that the centrality of Pābūjī's court, like its large-scale rendering, is symbolic: Pābūjī is the hero of the narrative and the deity resident in the sacred *paṛ*. It is surely not unreasonable to suppose that there is a further symbolism in the location of Pābūjī's enemies as far away from him as possible, in the outer darkness at the edges of the cloth. A degree of confirmation for this suggested symbolic symmetry is available from the row of deities — unmentioned so far because taking no part in the narrative — that stretches for most of the way along the very top of the painting, supervising events below on earth, as it were. By this reckoning the *paṛ* would be less a geographic than a cosmic map — a representation of the forces of good and evil, their relative positions in the universe, and the epic struggle between them.

Origins

The description given in this chapter of the method by which the *paṛs* of Pābūjī represent the epic narrative is, I hope, precise and detailed enough to convince the reader that that method is different in kind from anything noted by Meyboom or his predecessors. It should also be clear that the method is well defined, and operates with complete self-consistency: it involves the logical application of certain basic principles, so that any artist who wished to make use of it to represent a different narrative would be able to do so with confidence. From this point on I propose to refer to it as 'the *paṛ*-method'.

Traditionally the *paṛ*-method has been used by the Josī painters of Bhīlwārā and Shāhpurā in South-East Rajasthan only for the *paṛs* of Pābūjī and Devnārāyaṇ. It has also come to be employed by them in recent years for other compositions, including *paṛs* for 'new' deities, but its use does not seem to have spread any further than this. It is, perhaps, a little surprising that so elaborate and idiosyncratic a method of narrative depiction should be found, fully perfected, only in a specialised 'folk' tradition; and this consideration, coupled with the fact that scholars can no more resist a quest for origins than dogs can help howling at the moon, leads me to conclude this chapter by examining the evidence for the antiquity of the *paṛ*-painting tradition and the sources from which the *paṛ*-method may derive.

Paṛs are ephemeral objects. They receive hard use, and are carried around with barely any protection in a harsh climate. Naturally, they suffer: since they are always rolled from left to right, the right-hand (i.e. outermost) end of the cloth is most prone to damage. As a ritual object — not to mention an expensive purchase for a poor *bhopo* — a *paṛ* is capable of being retained in use even after it has incurred damage resulting in iconographic incompleteness. But beyond a certain point the inevitable has to be faced: the old *paṛ* has to be disposed of, and a new one acquired.

Disposal itself involves a ritual, since a sacred object cannot simply be thrown out: the old *paṛ* is 'cooled' (*thaṇḍī karṇo*) by immersing it in the holy lake at Pushkar.¹³ If Pushkar is too far away, a good well may be used instead. Nowadays, when second-hand *paṛs* are known to be able to command a respectable price in the tourist market, many which ought to be 'cooled' in fact survive; but this is a recent development, and older *paṛs* preserved in museums etc. are not very many in number. The oldest surviving example known to me is in the collection of Rupayan Sansthan, the Rajasthan Institute of Folklore based in the village of Borunda: it is a Devnārāyaṇ *paṛ* signed by the painters Sūrajmal and Bagtāvarcand and dated Vikram Saṃvat 1924, i.e. 1867 A.D. The Josī painters insist that the *paṛ*-painting tradition goes back far beyond this date, and Joseph C. Miller has done excellent work on their genealogy, suggesting that painters were indeed active in the first half of the nineteenth century, and possibly considerably before then. A very valuable reference confirming that *paṛs* were in use in the early nineteenth century is Tod's reference to 'the itinerant bard and showman...*exhibiting in pictorial delineations*, while he recites in rhyme, the deeds of [Pābūjī]'.¹⁴ Though not published until 1829, this remark in fact derives from observations made by Tod in 1819 or earlier; and although Tod gives no details as to what the 'pictorial delineations' actually looked like, it would take a more suspicious mind than mine to believe that they can have been anything other than the precursors of modern *paṛs*.

Allowing that *paṛs* — and, by extension, the *paṛ*-method of representing narrative — were already in existence early in the nineteenth century, we have a *terminus ante quem* for the origin of the tradition. Until rather recently, however, it was not possible to say any more than this, for the only known paintings from an earlier date surviving in the region in any quantity were miniatures belonging to the various Rajpūt schools, and there is little to be gained (or, at any rate, little to be *safely* gained) in making

¹³ See the photograph on p. 158 of Nath and Wacziarg 1987.

¹⁴ Emphasis mine; for the full quotation see p. 3 above.

comparisons between a huge narrative folk-painting and a courtly miniature. Recently, however, paintings have been brought to light which have much more in common by nature with *par*s, some at least of which clearly have a major contribution to make to the history of the *par*-method. These are the murals which decorate the walls of many *havelīs* (mansions) and other major buildings in that part of North-East Rajasthan known as Shekhawati.¹⁵ These paintings, some of which date from as early as the beginning of the eighteenth century, were principally commissioned by important Rajpūts and wealthy merchants; the tradition of mural painting in the area lasted until about the middle of the twentieth century.

It need cause no surprise that the closest available comparison for the *par* is to be found among wall-paintings, for *par*s of Devnārāyaṇ are to this day painted on the walls of temples to the deity.¹⁶ Indeed, it seems very likely that the tradition of painting *par*s on cloth is itself a secondary development from an earlier mural tradition: the intention would have been to create a portable form of temple by transferring a standard (though highly complex) temple icon to a new medium.

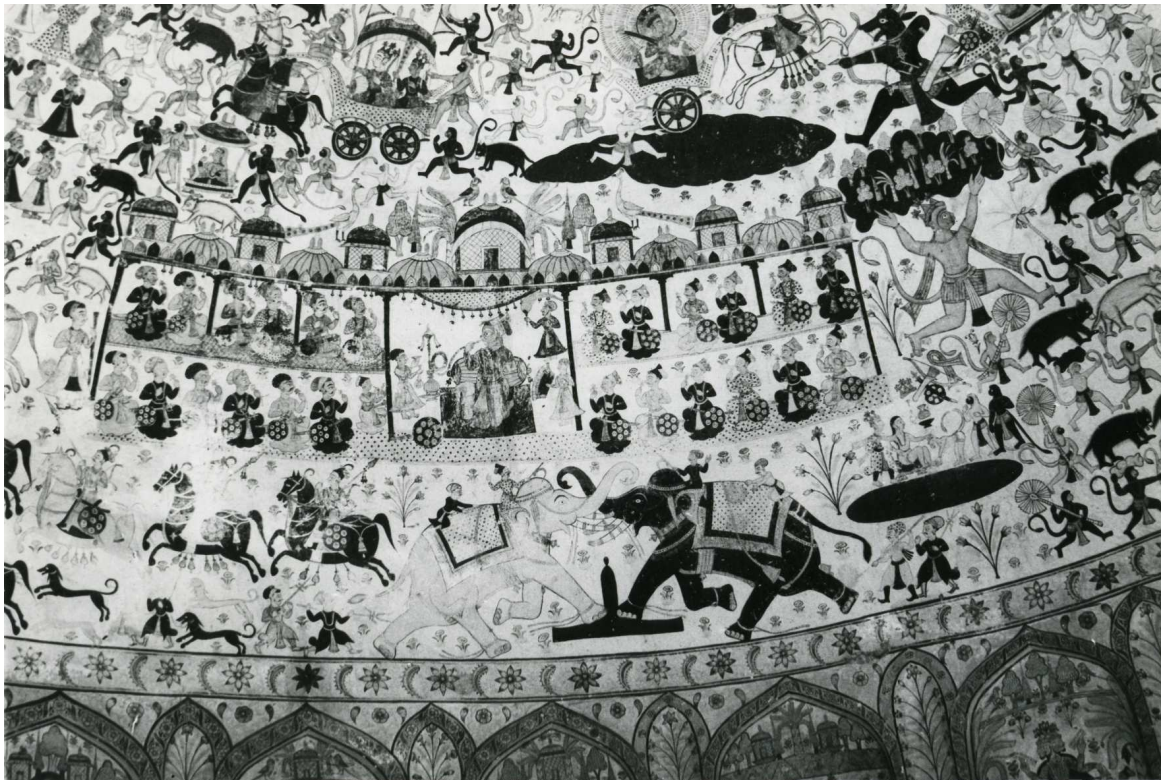


Plate 10

Detail from the ceiling of the memorial *chatrī* of Śārdūl Śiṅgh of Parasrampura in Shekhawati District (1750 A.D.). Above the fighting elephants is Śārdūl Śiṅgh's court. Above and to the right of this are scenes from the Rāma story, including Hanumān carrying the mountain whose herbs can heal Rāma and Lakṣmaṇa, and numerous monkeys and bears; also the Sun-god in his chariot drawn by his seven-headed horse. Photograph courtesy Arvind Sharma.

Only a minority of the Shekhawati murals are narrative in nature, and of those only a small number bear any noticeable resemblance to a *par*. But where the resemblance does exist, it is startlingly exact. The clearest case known to me is the *chatrī* (memorial dome) to the ruler Śārdūl Śiṅgh of Parasrampura, which is dated 1750 A.D. (see Plate 10).¹⁷ The formal variations in scale; the courts of rulers, complete with pillars, domes and pavilions; the rows of turbaned and mustachioed courtiers — alternately wearing

¹⁵ See Nath and Wacziarg 1982, Cooper 1986, Cooper n.d.

¹⁶ This is not true of Pābūjī, the only full-scale temples to whom are to be found in a single compound in his own village of Koḷū: the reason is that devotees of Devnārāyaṇ tend to come from a more prosperous class than those of Pābūjī.

¹⁷ Further pictures of this mural appear in Nath and Wacziarg 1982, pp. 15; 54–5 (plates 24–6); 71 (plate 42). Ilay Cooper (personal communication) remarks that there exists an earlier Shekhawati *chatrī* erected at Tonk Chilari by Śārdūl Śiṅgh himself and containing a similar mural; also that there are a number of murals from as early as the beginning of the eighteenth century in which the same narrative style is used.

plain and spotted coats — who sit delicately sniffing flowers in those courts; the clear movement *from* place *to* place on the part of the innumerable busy figures;¹⁸ the filling by those figures of all available space; the manner of rendering certain details, such as the harness of horses; the occurrence of iconographic items known otherwise only from the work of *paṛ*-painters¹⁹ — all these together place it beyond doubt that this mural and the *paṛs* of Pābūjī and Devnārāyaṇ have a common origin.

Whether that origin can be more exactly determined is another question. The Parasrampura *chatrī* mural appears to be both the earliest and the most sophisticated narrative mural surviving in the Shekhawati region, so the problem remains that the elaborate and complex *paṛ*-method is known to us only in fully developed form, without obvious precursors: all we have done is to push the enquiry further back in time and further North in place. We have no information about the artist who created the Parasrampura mural; nor is any connexion between Shekhawati and the Bhīlwārā-Shāhpurā area known to me which might provide a clue to the means by which the present-day *paṛ*-painting tradition came to be situated where it is. Further information, if it ever becomes available, will most likely come from Shekhawati; but murals are impermanent too, and the chances are not great.²⁰

¹⁸ Part of the narrative shown on the *chatrī* is of Śārdūl Singh's own deeds, and is therefore difficult to interpret without knowledge of those deeds; but part is devoted to the story of Rāma, and it is very clear that this is executed according to the *paṛ*-method.

¹⁹ For example, the mythical bird Anarpaṅkh: compare Scene 106 with Nath and Wacziarg 1982, plate 26 (p. 55).

²⁰ Since publication of the first edition of *The epic of Pābūjī*, it has become apparent that much earlier narrative paintings exist in India that are organised on geographical principles very similar to those described here: see Dehejia 1991, 1997, 1998 for an analysis of 'narrative networks' (Dehejia's term) among Buddhist cave paintings at Ajanta. Though there is no question of any direct 'line of descent' from Ajanta to present-day Rajasthani *paṛs*, it is certainly interesting to discover precedents in earlier Indian traditions for the *paṛ*-method's spatial approach to narrative depiction.

Pābūjī the man

The inflation of history

If contemporary recordings of the epic of Pābūjī were the only evidence we had that such a person once existed, the issue of historicity would hardly arise: all that even the keenest ‘oral historian’ could hope to say would be that maybe there once was a person called Pābūjī, maybe not, but that either way the story recounted in the epic could not be taken as historical truth. But in fact there are many versions of the story of Pābūjī in the literature and folklore of Rajasthan, and it seems worthwhile to examine some of these with a view to discovering anything that can be discovered, either about Pābūjī the man or about the character of ‘traditional history’.

A useful first step is to compare the story of Pābūjī as recounted by Naiṇasī in his seventeenth-century Chronicle or *Khyāta*, translated in Appendix 1 of this book, with the version sung by present-day epic-singers. The marginal annotation provided in the Appendix, which relates events in Naiṇasī’s story to comparable elements in the epic narrative, makes it clear that these two versions have much in common with each other. What is more, analysis reveals an underlying structural similarity between them which suggests that they may be more closely related to one another than is the case with any of the other available sources.

In analysing the various versions of the story, we must first exclude features common to all versions (e.g. that Pābūjī was a Rāthor, that he rode a black mare) and features found only in single versions (e.g. that a magic-competition took place between Pābūjī and Gogo, that doubt was cast on the truth of Harmal’s account of his visit to Laṅkā); nothing can be learned from material found universally or material found in total isolation, for both debar any comparison. Having thus restricted ourselves to areas of variability, we find that both Naiṇasī and the modern epic-singers relate two main episodes:¹ (1) Pābūjī fetches she-camels from across water as a wedding-gift for his niece; (2) Pābūjī leaves early after/during his wedding in Ūmarkoṭ, rescues and waters the cattle stolen by Jindrāv Khīcī, and then dies. The same two episodes form the basis of both versions of Jodhā Agarsimh’s *Pābūprakāśa*,² as indeed they do of a more recent popular publication of the same name.³ In the *Pābū Prakāśa Baṛā* of Morjī Āsiyā,⁴ on the other hand, episode (1) is reduced to two lines of a single stanza: ‘He brought home a great herd of she-camels, crossing with them the “sea of Sindh”’.⁵ Another oral version of the story has been recorded,⁶ and this too diverges markedly from the epic story: a short ballad, it contains only episode (1) and a description of Pābūjī’s (uneventful) wedding. On the other hand, in my recording of the epic as sung with the *māṭā* (drums), episode (1) is omitted *in toto*. In a similar way, in the Thar-Parkar district of southern Sindh, where Pābūjī is still venerated, both episodes are told, but only as two separate stories.⁷

It is thus clear that our story exists in several fundamentally different traditions; equally clearly, Naiṇasī’s version of it bears important and deep-seated similarities to that of modern epic-singers. The possibility of a direct connexion between the two is further enhanced by the near-certainty that Naiṇasī’s own story was oral in origin; witness the anachronistic inclusion of Gogo,⁸ the various supernatural

¹ Using the word here loosely, not as an equivalent to the *bhapos*’ term *parvāro*.

² Baṅbaī (Bombay), 1897, Jodhpur (?), 1904 (?).

³ Ganpatisimh (Ganraj), *Praṇavīra Pābū prakāśa*, Ajmer, n.d. It is interesting that in this modern work the camel-raid is said to take place not in Laṅkā but in Sindh.

⁴ Jodhpur, 1932.

⁵ Stanza 49, p. 45; the name Sindh (*simḍha*) is misprinted *simgha*. For the ‘sea of Sindh’ or Sindh-sāgar, see Lambrick 1964, pp. 173, 187; the term appears to refer to the junction of the Puran river with the Rann of Kacch at 24° 20’, 69° 05’.

⁶ From Rāmdīn son of Khusālraṁ, a Megvāl living in the village of Sovaniyo, 26° 25’, 73° 45’.

⁷ I am grateful to Dr N. A. Baloch of the University of Sindh for the very valuable information he kindly sent me on the status of Pābūjī in present-day Sindh.

⁸ See further below.

events, and the highly un-literary, ‘story-telling’ prose style. It would certainly be rash to assume that the seventeenth-century chronicler gives us, exactly, the story as sung by epic-singers of his own day; nonetheless it seems likely that these two forms of the story are earlier and later versions from the same tradition, or perhaps from two closely connected traditions.⁹

Paradoxically, this proposed connexion receives added support from the numerous differences between the two versions. Most of the differences (I continue to restrict myself to the areas in which variability is found) prove on inspection to fall into a single category, and may thus be viewed as the results of a process which has transformed the earlier story into the later one. This process, the determining factor of the story-tellers’ tradition, should cast some light on the character of traditional history in Rajasthan. What we see is in fact an *inflation* of the story, an almost systematic exaggeration of all its most important aspects. So Cādo, said by Naiṇasī to be a (low-caste) Thorī, is transformed in the epic into a (high-caste) Vāghelo Rajpūt — some of the singers call themselves Vāghelo Nāyaks.¹⁰ Gogo Cauhāṇ, described by Naiṇasī as living in the village of Dadrairo (= Dadrevo), is placed by the singers in Sāmbhar, formerly the capital of the great Cauhāṇ empire of Sapādalakṣa. Similarly, Pābūjī’s Bhāṭī enemy is said by Naiṇasī to live in the village of Kuṇḍaḷ (or, elsewhere in the *Khyāta*, in the village of Bāvaṛī),¹¹ whereas the singers make him ruler of the city of Jaisalmer, the most famous of the Bhāṭī capitals. Where Naiṇasī makes Pābūjī cross the Indus, the singers make him cross the sea; where Naiṇasī has him plunder the she-camels of Dodo Sūmaro, said to be ‘a second Rāvaṇa’,¹² the singers have him plunder and kill Rāvaṇa himself; where Naiṇasī refers to ‘a herd of she-camels’, the singers talk of the first camels ever to be seen in Rajasthan. Naiṇasī makes Pābūjī leave Ūmarkoṭ after his wedding without staying to eat; the singers say that he left before the wedding-ceremony was completed. According to Naiṇasī, the Cāraṇ lady visits his house to tell him of the theft of her cattle; in the singers’ version she first gives the information by supernatural means. Naiṇasī makes him miraculously produce a great deal of water from a dry well; the singers make him kill a genie who has entered the well and swallowed all the water. Naiṇasī describes his death in battle; the singers refer to his ascent into heaven. And, of course, Naiṇasī speaks throughout of the various characters as ordinary human beings (with, in some cases, supernatural origins or powers); for the epic-singers, almost all the main *dramatis personae* are incarnations of figures from orthodox Hindu mythology.¹³

As I have said, the fact that so many of the divergences between the two forms of the story can be attributed to the workings of a single process — that of the inflation of history — makes it all the more likely that the later form should have developed from something similar to the form found in Naiṇasī’s Chronicle. The same fact, however, should put us on our guard in dealing with Naiṇasī’s own version, for there is no possible reason to assume that the process of inflation did not begin prior to the writing of his *Khyāta*; on the contrary, the probability is that Naiṇasī’s account of the life of Pābūjī already contains elements of exaggeration, even apart from those which are self-evident (references to magic and the supernatural). In this context we may also note the conclusions reached by Henige, who has shown the unreliability (in terms of ‘our’ history) of traditional orally transmitted history in general, and of the treatment of early material in the Rajasthani chronicles in particular.¹⁴

Evidence from historical sources

It is nonetheless clear that it is to the story given in the Chronicle of Naiṇasī — the *Vāta Pābūjī rī* — that we must turn if we are to track down the historical Pābūjī; whilst it is likely to be inflated, it is also likely to be less inflated than any other version. The same Chronicle is also, inevitably, a major source of knowledge for other figures from the early period of Rajasthani history, and I have used it accordingly,

⁹ On the basis of their containing both the main story-episodes, the two versions of Jodhā Agarsimh’s *Pābūprakāśa* may also be connected. These are, however, literary pieces which may well deliberately conflate material from different traditions.

¹⁰ Nāyak and Thorī are different names for the same caste. Cādo and Ḍhēbo are said by epic-singers to be the sons of Āno Vāghelo, whereas in Naiṇasī’s version Āno’s son is killed by the Thorīs.

¹¹ Sākariyā 1962, pp. 11–12, 140.

¹² See n. 13, p. 344.

¹³ It is of course possible that Naiṇasī was aware of the claim that Pābūjī is divine, but suppressed it as being heretical or irrelevant to his purpose. It may be unwise to attribute the differences between his version of the story and that of the present-day epic solely to the passage of time, for a major difference of standpoint is also involved: Naiṇasī was a Rajpūt chronicler recording the legendary deeds of an ancient Rajpūt hero, whilst the epic-singers are priests of a god.

¹⁴ Henige 1974, pp. 52–3, 78–81, 201–6.

in conjunction with other works, in an attempt to obtain further information — especially chronological information — on the other characters who appear in the *Vāta Pābūjī rī*.

This search for possible synchronisms or other corroborative evidence runs into a multiplicity of obstacles so baffling that one begins to wonder whether the heavenly Pābūjī has not been busy covering his earthly tracks. As is only to be expected, most of the named figures with whom Pābūjī is said to come into contact in Naiṇasī's version of the story appear nowhere else in the literature: either, like his Thorī companions or Ḍhīl the camel-herd, they are of too low a rank, or, like the Soḍhī princess (= epic Phulvantī) or Būro's wife Ḍoḍ-Gehalī (= epic Gailovat), they are women (who are rarely mentioned by name in the chronicles), or else, like Āno Vāghelo or Mirzā Khān, they are evidently not sufficiently important. But when we move on to consider those on whom further material is available the obscurity is hardly lessened, for the information we find varies between the tantalising and the self-contradictory. Nevertheless, a few points emerge in support of Tessitori's proposed date for Pābūjī ('the second and third decades in the fourteenth century A.D.'),¹⁵ whilst there is no evidence which would tend to rule such a date out. Similarly, a little support is found for some elements in the story itself.

We must start, however, by considering two figures whose inclusion in the story by Naiṇasī is without question anachronistic: Gogo Cauhāṇ and Guru Gorakhnāth. As far as the former is concerned, we can do no better than quote the conclusions reached by Dasharatha Sharma, the best historian of the early Cauhāṇs. On the basis of the literary *Kyāmakhā rāsā* and an inscription of 1213 A.D. found at Dadrevo, he reaches the conclusion that Gogo 'should be regarded as a contemporary of Mahmūd of Ghaznā [died 1030 A.D.], and not of Firuz Shāh, as believed by Tod and some other writers who have followed his lead'.¹⁶ He goes on to refer to a Gujarati work composed in 1409 A.D. which 'requires a Jaina Śrāvaka not to think of worshipping Brahmā, Viṣṇu, Kṣetrapāla, **Goga**, Dikpālas, village gods, and *grahas* etc.', and remarks that it must have been taken centuries for Gogo 'to be so well known, not only in his homeland of north-eastern Rājasthān but also in the distant Gujarāt'.¹⁷ On the statement that Jharaṇo (= epic Rūpnāth) 'met Gorakhnāth' I have commented elsewhere;¹⁸ Sharma notes another proposed synchronism between Gorakhnāth and Gogo himself and simultaneously offers his own interpretation of these anachronisms in no uncertain terms: 'Actually the only basis that we have for the late dating of Gogojī are the late traditional anecdotes which make him a contemporary of the Rāṭhoro hero Pābūjī, who as a great grandson of Rāva Sihojī could have flourished somewhere about 1325 A.D. It is impossible to build up serious history on the basis of such tales. To me it seems that they were concocted by a fairly late generation of the devotees of Pābūjī, who were out to prove that their hero-god was in no way inferior to the Chauhān hero, Gogojī. And if we are out to believe anecdotes, we have to believe equally the stories which make Gogojī, a contemporary of Gorakhanātha (who is generally put by historians in the beginning of the eleventh century) and of Mahmūd of Ghaznā against whom he is said to have fought with his forty-five sons and sixty nephews.'¹⁹ One is compelled to agree — a little less unsympathetically, perhaps — with this view: the incorporation of Gogo and Gorakhnāth into the story of Pābūjī is clearly a case of the inflation of history occurring prior to Naiṇasī's time. It is worth remarking that other traditions make use of Pābūjī himself in much the same way: Tod²⁰ makes him join with another folk-hero, Harbhū Sākhalo, in assisting Rāv Jodho to capture Maṇḍor, an event which occurred in 1453 A.D. Similarly, according to one Sindhi tradition Pābūjī killed Lākho Phūlāṇī,²¹ whilst Tod attributes this deed to Pābūjī's great-grandfather Siho, and other sources make Lākho defeat Mūlraj Caulukya of Gujarat (died 997 A.D.).²² It would appear that heroes and demigods are attracted towards one another across time.

Of Pābūjī's kinsmen, the early Rāṭhoro of Marwar, Henige writes, 'It was only with the accounts of the rulers and events of the late fourteenth century that some verisimilitude entered the chronicles. The careful historian must reject the accounts of the earlier period on their own evidence.'²³ On the face

¹⁵ Tessitori 1916, p. 107.

¹⁶ Sharma 1959, p. 327.

¹⁷ Ibid.

¹⁸ See n. 51, p. 350.

¹⁹ Sharma 1959, p. 328, n. 1.

²⁰ Crooke 1920, pp. 329, 804.

²¹ Personal communication from Dr N. A. Baloch.

²² Crooke 1920, p. 853, n. 2, p. 941.

²³ Henige 1974, p. 206.

of it, this (wholly justified) stricture would put into some doubt the date of *c.* 1325 A.D. accepted for Pābūjī by both Tessitori and Sharma, for it is on the basis of Rāthor genealogy that this date is reached. In fact, however, Henige's attack is on the authenticity of the chroniclers' accounts of the generations of rulers following Dhūhaṛ (the brother of Pābūjī's father Dhādhāl), of whom it is known from epigraphic evidence that he died in 1309 A.D. Whilst, as Tessitori notes,²⁴ the earlier and later accounts differ as to whether Dhādhāl or Dhūhaṛ was the elder, there is at any rate unanimity in making them brothers, whereas Henige's complaint is 'that the chronicles have converted a kinglist into an ascendant genealogy' — if not worse — thanks to the 'propensity of Indian chronicles to disguise or omit collateral successions'.²⁵ On the whole, then, the Rāthor evidence that Pābūjī lived in the early fourteenth century must be admitted as possible. It must be noted, however, that in two versions of the story someone other than Dhādhāl is said to be Pābūjī's father: some at least of the modern epic-singers make Pābūjī the son of Āsthān,²⁶ thus putting him one generation earlier, whilst, according to Tessitori,²⁷ 'In most of the Bikaner chronicles, Pābū himself is represented as a son of Udè Siṅgha' (son of Dhādhāl), and is thus placed one generation later. Apart from the lateness of the singers' version (and also, incidentally, of the one chronicle actually quoted by Tessitori),²⁸ the very configuration of these proposed genealogies does rather suggest that they may well have moved out in opposite directions from the central position occupied by Naiṅasī. Henige quotes very numerous cases both of the telescoping and of the artificial lengthening of genealogies.²⁹

When we come to consider Pābūjī's enemy Jindrāv Khīcī, we find an extreme paucity of information. Tod, as Crooke remarks,³⁰ 'has barely noticed the Khīchīs', and the work by Cunningham to which Crooke refers does not deal with the Khīcīs of Jāyal. None of the more recent histories of Rajasthan offers any assistance; and even Naiṅasī's account comes to an end, as far as Jāyal is concerned, in the second half of the twelfth century A.D. Only the nineteenth-century poet and chronicler Bākīdāsa Āsiyo gives any information at all: he tells us that Jindrāv was the son of Sāraṅgdev (= epic Sārāgde), who had married into the Budh Bhāṭīs of Bārū.³¹ This is the only traceable reference to Sāraṅgdev in the historical literature, and is therefore of no help in establishing a chronology; on the other hand, the suggestion that Jindrāv was related on his mother's side to the Budh Bhāṭīs is interesting, for it coincides with the epic claim that he was the maternal nephew of Jaisiṅgh (= Naiṅasī's Pamo), the Budh Bhāṭī who conspired with him to kill Pābūjī.

If on Jindrāv we suffer from having too little information, on Pamo we suffer from having too much. He is referred to by twelve different names³² and said to have lived in three different places;³³ and according to the written sources he seems to have lived three different lives and been killed by two different people. Of his three existences, however, one may be quickly eliminated, for it springs from an anomaly in Naiṅasī's chronology. Pamo is said to be the son of Budh Bhāṭī, who is said in turn to be

²⁴ Tessitori 1919, p. 31.

²⁵ Henige 1974, p. 205.

²⁶ Confusingly, however, both Āsthān and Pābūjī himself may be called Dhādhāl as a family name.

²⁷ Tessitori 1916, p. 109.

²⁸ The nineteenth-century *Dayāladāsa rī khyāta*. A part of this work has been published (ed. Dasharatha Sharma, Bikaner, 1948), but it does not include the story of Pābūjī.

²⁹ Henige 1974, pp. 27–64.

³⁰ Crooke 1920, p. 115, n. 2.

³¹ *Bākīdāsa rī khyāta*, ed. Narottamdās Svāmī, Jaypur, 1956, *vāta* 1682, p. 142. Bārū (27° 30', 71° 55') is mentioned by Naiṅasī as belonging to the Budh Bhāṭīs: Sākariyā 1962, p. 12.

³² Names used for him by epic-singers are Panno Bhāṭī (which occurs also in both versions of Jodhā Agarsimh's *Pābūprakāśa*), Phūo Bhāṭī (variant form Pham Bhāṭī), Jaisiṅgh Bhāṭī, and Budh Bhāṭī (but this last is his family name). Tessitori's synopsis of Naiṅasī's story (Tessitori 1916, pp. 110–14) refers to him as Pemo, where the Jodhpur edition has Pamo Ghorandhār; Tessitori notes a variant form of this name, Pammo Ghorandhār (*A descriptive catalogue of bardic and historical manuscripts* Section I, Part II, Calcutta, 1918, p. 87). Dūgar's translation of the same story, on the other hand, has Kammo Dhorandhār (Dūgar 1934, pp. 167, 179), and the Jodhpur edition too spells his name with a K- in the section on the history of the Bhāṭīs: Kamo Ghorandhār and Kamo Dhārādhar (Sākariyā 1962, pp. 12, 140). Finally, Reu calls him Phararo Bhāṭī (Reu 1938, p. 48).

³³ In the story of Pābūjī Naiṅasī places him in Kuṇḍal, whilst in his history of the Bhāṭīs he describes him as settling in Bāvaṛī (Sākariyā 1964, p. 78, 1962, pp. 11–12, 140) — for these villages see [map](#) below; see also n. 5, p. 343 and n. 48, p. 349. Present-day epic-singers locate him in Jaisalmer.

the son or grandson (Naiṇasī again contradicts himself) of Rājṣpāl;³⁴ this would put Pamo in the 36th or 37th generation of the dynasty. Simultaneously he is said to marry a daughter of Rāṇo Rūpaṇo Parihār, of whom we are told³⁵ that he was the grandfather of Rāvaḷ Kehar (1361–1396),³⁶ this would put him in the 46th generation. The probability is very strong that it is the earlier date that is at fault, and that the error lies in making Pamo the son, rather than the descendant, of Budh.³⁷ Pursuing the later date, we can see from the dates of Kehar, his junior by a generation, that Pamo must have lived in the first half of the fourteenth century A.D., and this receives confirmation from Tod's reference to Rāṇo Rūpaṇo Parihār, Pamo's father-in-law, who is said to have been given refuge by Rāvaḷ Jaitṣī (Jaitrasimha, fl. 1300 A.D.)³⁸ after losing Maṇḍor to a Muslim invader identified by Tod as 'Alā-ud-dīn Khaljī.³⁹ Especially interesting is the statement that Jaitṣī gave Rūpaṇo the village of Bārū to live in,⁴⁰ for this is, as remarked above, said to be the native place of Jindrāv Khīcī's Budh Bhāṭī mother. Naiṇasī twice refers⁴¹ to descendants of Rūpaṇo living there several generations later, but he also tells us that Rūpaṇo killed Pamo by treachery and took his land.⁴²

The third contradictory account of Pamo is found in a manuscript not, alas, available to me, but fortunately summarised by Tessitori in some detail.⁴³ He is said to be a Budh Bhāṭī, to have been nicknamed Ghorandhār, and to have ruled in Kūṇḍaḷ — i.e. the Kuṇḍaḷ of Naiṇasī's story of Pābūjī. He loved the daughter of a confectioner. His son Caṅgo raped the daughter of a Cāraṇ named Māvaḷ, in consequence of which Mahirelaṇ (a name used for Rājṣpāl, son and successor of Dhūhaṇ on the throne of Marwar) attacked and conquered Kuṇḍaḷ, killing Pamo and his son Maṅgo and taking Caṅgo captive. The latter had a son from Māvaḷ's daughter; he was named Cādo, and Rājṣpāl later made him a Cāraṇ; he became the progenitor of the Rohariyos. Reu also relates what must be a truncated version of a similar story: 'It is written in the chronicles that during the war between Jīdrāv Khīcī and Pābū Rāthor, Pābū's death occurred at the hand of Pharaṇo Bhāṭī. So Rājṣpāl killed him and also took command of his 84 villages. It is also written that he [Rājṣpāl] gave much wealth to Cand, son of Māgo, a (Budh) Bhāṭī of Jaisalmer, and compelled him to become his *pauḷapāta* (receiver of gifts at the palace gate).'⁴⁴ Needless to say, none of the characters appearing in these stories is known elsewhere except for Rājṣpāl. Equally obviously, their version of Pamo's life and death and the version quoted above from Naiṇasī cannot simultaneously be true. It is worth remarking, however, that the date of Rājṣpāl is not out of keeping with the proposal that Pābūjī lived in the early fourteenth century, for his father Dhūhaṇ is known to have died in 1309 A.D.; but, as noted earlier, the chronology of the rulers said to have succeeded Dhūhaṇ is very questionable. Three further points are of interest in the stories of Tessitori and Reu: that in one version Pābūjī is mentioned, that in the other version Kuṇḍaḷ is mentioned, and that in both versions Pamo is said to die at the hand of Rājṣpāl, which may account for Jodhā Agarsimh's otherwise incomprehensible introductory statement that, although Rūpnāth (Jharaṇo) killed Jindrāv Khīcī, Pābūjī was avenged by Rājṣpāl.⁴⁵

³⁴ Sākariyā 1962, pp. 1, 11–12, 140. The two manuscripts of the Bhāṭī chronicle on which Tod based his account of the Bhāṭīs make Budh Rājṣpāl's grandson: Tod Collection of Indian Manuscripts in the Possession of the Royal Asiatic Society, MS no. 78, foll. 125b–126a, MS no. 138, fol. 19b.

³⁵ Sākariyā 1962, pp. 53, 73.

³⁶ See Dasharatha Sharma, 'Some dates in the Bhāṭika era and its connected problems', *Indian historical quarterly* 35, 1959, pp. 227–39, especially p. 238.

³⁷ The Tod MSS do not name Budh's children.

³⁸ Tod's dating is incorrect: see Sharma 1966, p. 680.

³⁹ Crooke 1920, p. 1211. The name as given by Tod is Muhammad; his chronicle source (Tod MS no. 138, fol. 79b) has *mahamaṇḍa*, which may answer to either Muḥammad or Maḥmūd. (Tod also misreads the MS Rūpaṇo as Rūpsī.) No other source appears to refer to an attack on Maṇḍor by 'Alā-ud-dīn (though there is nothing improbable in the idea), and it is possible that the reference is in fact to Jalāl-ud-dīn, who is known to have taken the town in 1292 A.D. Neither ruler is, however, normally referred to as Muḥammad or Maḥmūd, so the matter remains a mystery.

⁴⁰ Tod's chronicle source, like Naiṇasī, conjoins the name of Bārū with that of Chāhiṇ, which lies about ten miles South-West. Pamo himself, however, is described by Naiṇasī as having lived not in Bārū but in Bāvaṛī, another of the chief places (listed Sākariyā 1962, p. 12) in the large tract of land said to have been ruled by Budh's descendants.

⁴¹ Sākariyā 1962, pp. 53, 73.

⁴² *Ibid.*, pp. 12, 140.

⁴³ Reference given in n. 32 above (*A descriptive catalogue...*).

⁴⁴ Reference given in n. 32 above. According to RSK, the *pauḷapāta* was the Cāraṇ who led the soldiers in a hopelessly besieged fort to death by opening the main gate.

⁴⁵ Found only in the later version of the *Pābūprakāśa*.

The last of the figures in Naināsī's *Vāta Pābūjī rī* on whom external evidence is available is Dodo, the Sūmaro ruler whose she-camels Pābūjī steals from across the Indus. Since in Dodo's case the evidence is external not merely to the *Vāta* but indeed to all the historical sources we have so far been using, one's first reaction is to hope that it may serve as a firm objective foundation for our chronology. But it is not so: the historical confusion that seems to dog every person with whom Pābūjī is said to have come into contact has here attached itself to the entire Sūmaro dynasty, of whom we have it from the highest authority that 'The assignment of this dynasty to its veritable lineage and proper period among the rulers of Sind, is one of the most difficult problems with which we have to deal in the history of Muhammadan India; and the obscurities and inconsistencies of the native account have by no means been cleared by the European comments which have been made upon them.'⁴⁶ It would be presumptuous for us to try to make historical sense out of material abandoned as hopeless by Elliot and Dowson (nor is there the least reason to imagine that we might succeed); but from our present limited viewpoint we can at any rate take note of a few interesting details. First, we find that the name Dodo (generally written Dúdá by Elliot and Dowson) occurs very frequently in the accounts of the dynasty, although there is no agreement at all as to how many Dodos there were or when they lived. It is also significant that tales of heroism and magic powers are associated with the name.⁴⁷ Lastly, whilst none of the sources gives us any reason to believe that the Sūmaros occupied significant areas of land on the west bank of the Indus, Elliot and Dowson do nonetheless refer to contemporary evidence that, at the time of Muḥammad Tughluq's invasion in 1351 A.D., there was a Sūmaro ruler in Tatta (Thaṭṭo, 24° 45', 67° 55').⁴⁸ It is tempting to try to combine with this information the account given in Capt. G. Malet's translation of the *Tārīkh-i Ma'sūmī*,⁴⁹ in which it is said that a Dodo Sūmaro, with the aid of the Sultan of Ghaznī, expelled a usurper from Tatta, 'reigned many years', and was succeeded by a tyrant who was overthrown and killed, bringing the dynasty to an end; the collapse of the Sūmaro line is known to have taken place in 1351 A.D. Gratifying though the resulting synchronism would be between this Dodo — who held Tatta on the West of the Indus — and our tentative date for Pābūjī, the story cannot be accepted as credible history: not only are the preceding pages full of supernatural occurrences, but the whole section given in Malet's translation is certainly an interpolation. We are thus not able to confirm the historical feasibility of Pābūjī's raid on Dodo Sūmaro; equally, however, we have no grounds for ruling it out: Sūmaros did evidently occupy at least one place on the West of the Indus, and the name Dodo was evidently used by some Sūmaro rulers. If the fame of any particularly heroic Dodo ever spread outside Sindh, it is possible that his incorporation into the story of Pābūjī is another instance of the inflation of history, like the inclusion of Gogo: perhaps 'a Sūmaro' was converted into 'the famous Sūmaro, Dodo'. But the evidence is too confused to allow us to reach a decision one way or the other.

Evidence from topology

We may summarise the results of this excursion through some of the byways⁵⁰ of the mediaeval history of western India thus: there is no reason to believe that a Pābūjī Rāṭhoṛ did not live in the early fourteenth century A.D., and there is some small reason to believe that he did; likewise, we have no grounds for rejecting out of hand Naināsī's account of at least some of his deeds, and we have some grounds for accepting some of what Naināsī says. A straightforward historical account would, of necessity, end with these unsatisfactory conclusions; but there is, in fact, a little more to be said, for, in addition to the evidence of history, some further clues are provided by the topology of western Rajasthan and southern Sindh.

The map below depicts the journeys undertaken by Pābūjī according to Naināsī's version of the story. Upper-case letters denote places; numerals denote routes.

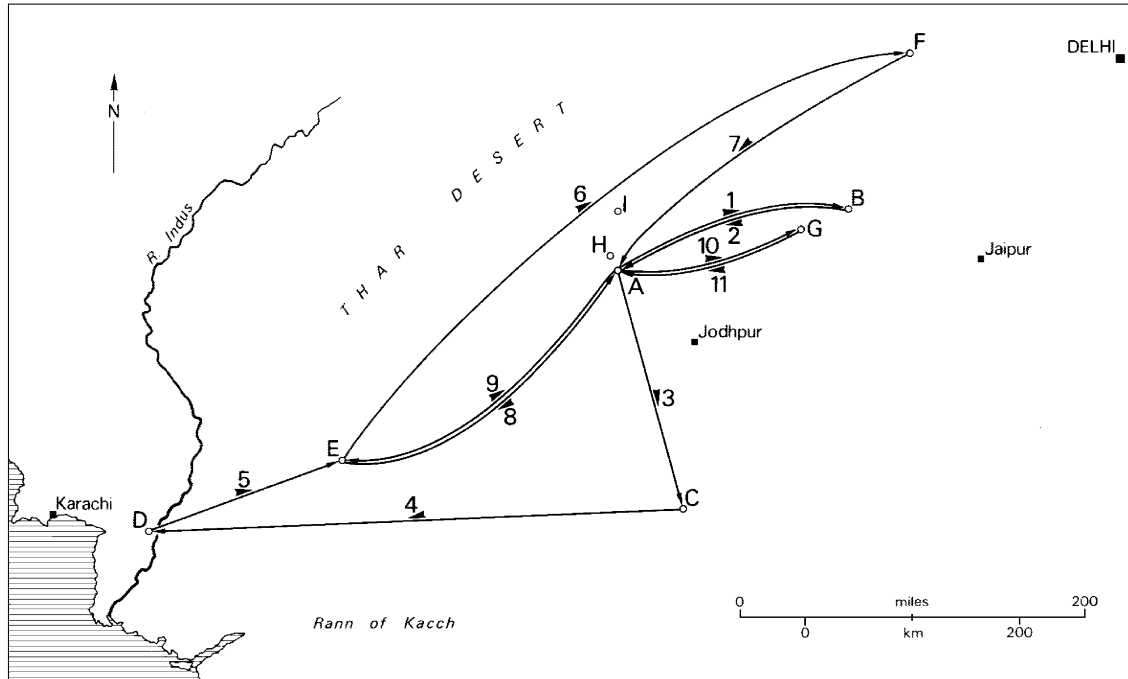
⁴⁶ Dowson 1867, p. 483.

⁴⁷ *Ibid.*, pp. 217–23, also the 'local ballad of Dodo and Chanesar' referred to on p. 490. For the story of this ballad, see Richard F. Burton, *Sindh, and the races that inhabit the valley of the Indus*, London, 1851, pp. 125–8.

⁴⁸ *Ibid.*, p. 495.

⁴⁹ *Ibid.*, pp. 223–4.

⁵⁰ Also cart-tracks, marshy paths and culs-de-sac.



Places

- A** Koḷū, 26° 55', 72° 15' (Pābūjī's place)
B Dīdvāṇo, 27° 30', 74° 30' (the Ḍoḍ's place)
C Sirohī, 24° 55', 72° 55' (Devaro king's place)
D Tatta (Thaṭṭo), 24° 45', 67° 55' (Dodo Sūmaro's place? — see below)
E Ūmarkoṭ, 25° 20', 69° 45' (the Soḍhos' place)
F Dadrevo, 28° 40', 75° 10' (Gogo Cauhāṇ's place)
G Jāyal, 27° 15', 74° 10' (Jindrāv Khīcī's place)
H Kuṇḍal, 27° 05', 72° 15' (Pamo's place in some versions — see above)
I Bāvaṛī, 27° 25', 72° 20' (Pamo's place in other versions — see above)

Routes

- 1 Koḷū to Dīdvāṇo (captures Ḍoḍ-Gehalī's brothers)
- 2 Return to Koḷū
- 3 Koḷū to Sirohī (on journey kills Āno Vāghelo, in Sirohī defeats the king)
- 4 Sirohī to Dodo Sūmaro's place (on journey encounters Mirzā Khān; crosses river and plunders Dodo's she-camels)
- 5 Dodo Sūmaro's place to Ūmarkoṭ (is betrothed to Soḍhī princess)
- 6 Ūmarkoṭ to Dadrevo (hands over she-camels to his niece)
- 7 Return to Koḷū
- 8 Koḷū to Ūmarkoṭ (is married)
- 9 Return to Koḷū
- 10 Koḷū to Jāyal (recaptures cattle from Jindrāv Khīcī)
- 11 Return to Koḷū (waters cattle; is killed)

Of the places listed above, the locations of all except (D), Dodo Sūmaro's place, are certain,⁵¹ and there can in fact be little doubt that the identification of (D) as Tatta is correct, for at least three reasons. (1) As noted in the foregoing discussion of the historical information available on the Sūmaro dynasty, there is evidence that the Sūmaros did hold Tatta as soon after the putative date of Pābūjī as 1351 A.D., and there is no evidence that they occupied any other territory on the west bank of the Indus;⁵² one source

⁵¹ For Kuṇḍal, however, see n. 48, p. 349.

⁵² The Sindhi version of the story of Pābūjī's camel-raid supplied to me by Dr Baloch states that the camels belonged to the Sūmaros of Lakkī in Dādū district; this is presumably the Tīrath Lakī on the west bank of the Indus at 26° 15', 67° 50'. It is, however, hardly conceivable that Sūmaros should have ruled so far North; the *Tuḥfatu-l kirām* (Dowson 1867, p. 344) says that their territory was extended — by, of course, a Dodo — 'as far [North] as Nasrpur', which lies almost a

specifies that a Dodo Sūmaro ruled there in the first half of the fourteenth century (but that source is doubtful). (2) About eight miles South of Tatta lies a village named Goṭh Sūmaro, which appears to be the only village with such a name on the west bank, and which adjoins a ferry-crossing, indicating that the river is easily navigable at that point; even if a later settlement, the existence of a village named after the Sūmaros provides corroborative evidence that they *have* held land near Tatta. (3) The supposition that the victim of Pābūjī's raid lived in or near Tatta is consistent with the routes of the journeys Pābūjī is said to have made (routes 4 and 5 — see further below). The only alternative to the identification of Tatta as place (D) is to propose that Dodo Sūmaro may have lived East of the present course of the Indus but West of the Puran, which runs into the Rann of Kacch at 24° 20', 69° 05', and was, as late as the Arab invasions of the eighth century A.D., the major outlet for the water of the Indus.⁵³ On the whole, this possibility is to be rejected: the likelihood appears to be that, whilst the Puran branch continued to carry most of the water until at least the beginning of the eleventh century, the river was running in its present course by 1333–34 A.D.⁵⁴ — and we have anyway found that the Sūmaros did occupy some territory to the West of the present-day Indus. Even if the Puran alternative were shown to be preferable, the only effect on our map would be a widening of the acute angle at (D).

One of the journeys depicted is also in doubt: it is at first sight tempting to suggest that Pābūjī did not travel along route (6) from Ūmarkoṭ to Dadrevo. Not only is his connexion with Gogo — and hence with Dadrevo — demonstrably anachronistic, but the journey itself also appears improbable: in making it, he would have been bound to pass through his own village of Koḷū, which lies directly in line between Dadrevo and Ūmarkoṭ, and Naiṇasī makes no reference to his having done so. The identification of the husband of Pābūjī's niece Kelaṇ (= epic Kelam) as Gogo is perhaps another case of story-inflation, whereby 'a Cauhāṇ' was converted into 'the famous Cauhāṇ from Dadrevo, Gogo'.

The exact routes of journeys (10) and (11) are also questionable, although for a different reason: Naiṇasī does not actually tell us whether Pābūjī pursues Jindrāv as far as Jāyal or whether he catches up with him on the road. Similarly, the place of Pābūjī's death is not certain; whilst there is agreement between Naiṇasī and modern epic-singers in making it occur at Koḷū, an earlier chronicle quoted by Tessitori states that Pābūjī and his brother Būro had ridden in pursuit of some cows and were killed by Jīdrāi Khīcī at Khīcavand.⁵⁵ This account is confirmed by the much later *Rāṭhauṛa vaṃśa rī vigata*,⁵⁶ which informs us that Pābūjī and Būro died in a battle at Khīcund against Jīvaṛo Khīcī, who had stolen some cattle belonging to Deval the Cāraṇ lady, and that Jharaṛo later avenged them. The village of Khīcund seems no longer to exist; Naiṇasī says in his *Vigata* that it is three miles North of Phaḷodhī.⁵⁷

The most interesting journeys from our point of view are those along routes (4) and (5), which are also the furthest-distant journeys Pābūjī is said to have made. It is of no small importance that these make good geographical sense: in travelling from Sirohī (C) to Tatta (D) one would be unlikely to pass through Ūmarkoṭ (E), but would remain a little North of the Rann of Kacch, whilst in returning from Tatta to Koḷū or Dadrevo one would almost certainly go via Ūmarkoṭ. This point is less trivial than it may seem, for we must remember that we are dealing with a tradition of history which does not much concern itself with geographical credibility: in the modern epic story the equivalent of routes (3) to (6) is a journey from Koḷū to Lankā (modern Sri Lanka) followed by a return to Sāmbhar via Ūmarkoṭ each stage of which lasts, according to the various singers, three, four or five days. To find that Naiṇasī's account of this exploit lies within the realm of geographical reason is thus not without significance.

Once we have established that Pābūjī *might* have travelled along routes (4) and (5), the next step is clearly to search for any evidence that he *did* do so, and for route (4) at least this is not hard to come by. The area of southern Sindh through which Pābūjī would have passed on this journey contains no fewer

full degree of latitude South of Tīrath Lakī, and no other source appears to refer to Sūmaro holdings further North than Nasrpur.

⁵³ See for example C. F. Oldham, 'The Saraswatī and the lost river of the Indian Desert', *Journal of the Royal Asiatic Society*, 1893, pp. 49–76, especially pp. 73–5.

⁵⁴ Lambrick 1964, pp. 186–8.

⁵⁵ Tessitori 1919, pp. 32, 38.

⁵⁶ *Rāṭhauṛa vaṃśa rī vigata evaṃ Rāṭhauṛā rī vaṃśāvalī*, gen. ed. Fatah Simh, Jodhpur, 1968, p. 7.

⁵⁷ Bhāṭī 1969, p. 30. Komal Kothari has suggested that the reference may be to the village 'Khīchan', but this lies about four miles *East* of Phaḷodhī.

than seven villages named after him⁵⁸ (as many as are listed for the whole of Rajasthan), not to mention at least two minor place-names;⁵⁹ and there are many other places in the same region where Rāthor and Bhīls worship in temples to Pābūjī.⁶⁰ There are, of course, other ways of explaining this concentration of interest in Pābūjī than by the suggestion that he actually went there: a migration of Pābūjī-worshippers from Rajasthan is the most obvious. On the other hand, it would be a little surprising to find that a deified hero had not merely survived transplantation into a region with which he had no historical connexion and where he was previously not known, but had flourished so vigorously there that villages were still called by his name some six centuries after his death; what is more, the worship of Pābūjī in the South of Sindh is not merely widespread but is performed in ways different from those of Rajasthan (the *par* and its accompanying epic being unknown). On the whole, it seems fair to take the evidence from Sindh as indirect corroboration of at least one of the deeds attributed to Pābūjī by Naināsī.

In the end, then, we can say that the likelihood is that Pābūjī did exist, probably in the early fourteenth century A.D., and that some parts of Naināsī's account of him, especially the journey through southern Sindh, may well approximate to the truth. We may add that what we are told of him corresponds closely with what we should expect of a small Rajpūt chief in early mediaeval times: he was a brigand who lived by his wits and his weapons. What, exactly, led to his deification we shall never know. These conclusions may appear to the conventional historian to be hardly worth the labour we have been put to in reaching them, but it is important to remember that traditional orally transmitted history and conventional history are informed by two very different conceptions of what history is. It is tempting to wish that more sources were available on Pābūjī and his contemporaries, but even if they were it is not likely that they would prove to be of any great assistance: like the sources we have used, they would consist of an indistinguishable mixture of facts and fictions. Traditional history is not concerned with facts as such; it is concerned not with the *right* story but with the *best* story.

Envoi: the expedition to Laṅkā

It has been evident from the material considered in the course of this chapter that a favourite way of arriving at 'the best story' is what I have termed 'the inflation of history'. The Pābūjī epic tradition contains one particularly striking instance of this phenomenon in the story of the hero's expedition to Laṅkā: what is remarkable is that the inflation is, in this instance, conscious.

In 1976, I asked various epic-singers to explain the problem posed by Rāvaṇa's rôle in the epic: Lakṣmaṇa had killed him in the first age of the world, and Jindrāv Khīcī of Jāyāl was his reincarnation in the fourth age (the present one); so how was it possible that Pābūjī robbed and killed him, also in the fourth age, in his original stronghold of Laṅkā? Details aside, they were unanimous in their reply: the expedition to Laṅkā had never taken place in historical fact, and its incorporation into the epic, and on to the painted *par*, was a metaphor, a piece of narrative exaggeration. Pābūjī had gone not to Laṅkā but to a village called Laṅkesariyo (in one version, Laṅkiyo), which was located across water in Sindh or Kacch (in other versions, South Rajasthan or South India). Here he had rounded up she-camels belonging to a Mohr Muslim named Sāvāro (or Mugal, or Mugalo; in one version the camels are said to have been the property of Pābūjī himself and the Muslim only their keeper); an altercation arose, but no blows were struck, and indeed the matter was settled so amicably that Pābūjī and the Muslim became *dharam-bhāīs*, ritually guaranteed friends. In various versions it is said that Pābūjī gave the Muslim a Cāraṇ called Māgo in recompense for the camels, and that the Mohrs are unique among Muslims in maintaining Cāraṇs to this day. One singer asserted that the recompense was a promise made by Pābūjī to come to the aid of the Muslim (and, by implication, of all Mohrs) should he require help, and added that, even today, Mohr Muslims invoke Pābūjī if they so much as run a thorn into their foot.

⁵⁸ (1) Pābūbhar, 24° 45', 70° 20'; (2) Pābūhar, 24° 40', 69° 40'; (3) Pābūhar, 24° 40', 69° 20'; (4) Pābū Vero, 25° 05', 72° 00'; (5) Pābūhar, 24° 30', 70° 15'; (6) Pābūhar, 24° 30', 69° 30'; (7) Pābūharī, mentioned by Dr Baloch but not traced on any map; probably near (3) above.

⁵⁹ Dr Baloch refers to Pābū jī Bhit, Pābūjī's sand-mound, near the village of Sumrār, 24° 25', 69° 30', and to Pābū jī Jār, Pābūjī's *jār*-tree, in Islāmkoṭ, 24° 40', 70° 10'.

⁶⁰ Dr Baloch lists thirteen: (1) Māmchiro, 24° 35', 70° 45'; (2) Koyā, 24° 40', 70° 50'; (3) Sant, 24° 45', 71° 10'; (4) Khār-sar, 24° 30', 70° 45'; (5) Verī Dhādhā, untraced; (6) Kūbhai jī Verī, 24° 25', 69° 50'; (7) Lūdhār, 24° 40', 69° 55'; (8) Kakrāliyo, 24° 30', 69° 45'; (9) 'Shinhar', presumably either Sinhar Nagar, 24° 35', 70° 00', or Sinhar Vīryā, 24° 35', 70° 10'; (10) Rāṇā Talā, either 24° 35', 69° 45' or 24° 40', 70° 05'; (11) Sumrār, see preceding note; (12) Islāmkoṭ, see preceding note; (13) Bhopī jo Tar, untraced but said to be near Diplo, 24° 25', 69° 35'. Dr Baloch also refers to a temple in Kacch, at a place somewhere between Bebar, 23° 25', 69° 25', and Nirūno, 23° 25', 69° 30'. I cannot guarantee the accuracy of all the spellings given here.

A closely similar story is told on p. 192 of the *Tavārīkhjaisalmer* of 1892; it differs from the singers' versions only in claiming that a battle took place before the two sides were reconciled.

These accounts have little in common with Naināsī's story, despite the reference to a Muslim living in Sindh; the resemblance between the name Sāvāro and Naināsī's Dodo *Sūmaro* must be coincidental, for the former is a personal, the latter a dynastic name. More important, there is no useful resemblance between the 'true' story of the Mohr Muslim and the 'exaggerated' story of Rāvaṇa: one ends with friendship, the other with death. The expedition to Laṅkā may be a 'metaphor' for the visit to Laṅkesariyo, but it cannot be reduced to smaller component metaphorical parts (we cannot, so to speak, 'read Sāvāro for Rāvaṇa throughout').

The episode is thus a rather startling case of the *knowing* inflation of history. Bards who, at every other point, tell a story they believe to be historically true interpose into that story a section which they recognise to be historically false, and do so without in any way signalling the change of 'mode'. There is no reason to assume that this is an isolated instance. Oral historians beware.

Pābūjī the god

How to become a god

A laborious search through the available historical sources allows us to arrive at the unspectacular conclusion that ‘the likelihood is that Pābūjī did exist, probably in the early fourteenth century A.D...he was a brigand who lived by his wits and his weapons. What, exactly, led to his deification we shall never know.’¹ We can, however, speculate intelligently on the subject, and a good starting-point is the brigandish nature of the man himself. If a bandit seems a strange candidate for divine status, we should remind ourselves that brigandage may be a highly respected way of life: Robin Hood can serve as a western example. Where a society is avowedly polytheistic, it is always possible for veneration to turn into outright worship; in Hindu India, the gap between the two is exceedingly narrow, and one man’s hero may be another man’s god. So it is with Pābūjī, recognised as a great hero by orthodox Rajpūts, worshipped as an incarnate deity by many pastoral people.

It is not difficult to find parallels in present-day India for the figure of the ‘noble brigand’. The organised gangs of dacoits enjoy widespread popular sympathy, and their enemies — the police — suffer widespread distrust.² The greatest dacoits, for example the famous Mānsīngh, may literally become legends in their own lifetime, fostering the people’s ‘image of dacoity as a meritorious institution’.³ And when a dacoit dies at the hands of the authorities, the general reaction is not to hail the triumph of law and order but to lament the death of a hero. For example, a dacoit named Ompurī (who was based on the village of Sākaṛo, 26° 45′, 71° 35′) met his death during a gun-battle with the military sometime in the 1950s; a well known song commemorates the event, placing the emphasis firmly on the heroism, strength and nobility of the dead man and his associates. Other such songs are known to exist, although I have not recorded any; they are sung by, among others, *bhopos* of Pābūjī. Furthermore, we read that ‘the dacoit who must closely duplicate the tactics of revered dacoit figures of the past is capable of being perceived as a reincarnation of one of the famous warrior heroes mentioned in the sacred texts’.⁴ The resemblance to Pābūjī cannot be ignored: the noble bandit dies at the hands of his enemies, is commemorated in heroic song, and finally achieves the status of an *avatāra* (an incarnation). What is remarkable about the cult of the dead bandit Pābūjī, *avatāra* of Rāma’s brother Lakṣmaṇa, is thus not that he should have come to be regarded as divine, or that his divinisation should apparently have occurred not long after his own lifetime,⁵ but rather that he should have continued to be worshipped for so many centuries after his demise.

Our exceedingly limited historical knowledge of Pābūjī certainly carries us no great distance in understanding why he should be worshipped as a deity at the present day. The mere narrative of his life, death and revenge is uninformative: on the analogy of the story of Devnārāyan, the avenger of the Bagaṛāvats, one might have expected the deified figure to be not Pābūjī but his nephew Rūpnāth. A brief examination of some of Rajasthan’s other folk-deities may help explain what Pābūjī’s followers see in him.

There are more ways than one in which a person may achieve deification in the Rajasthani ‘Little Tradition’. One may, for instance, die of snakebite under noble circumstances: the folk-gods Tejojī and Bhabūto Siddh did so, and comparable snake-gods continue to come into existence in this manner even at the present day. Pābūjī has no connexion with snakes or snake-gods (except indirectly, via Gogo); but he holds a great deal in common with another category of minor deities, the *bhomiyo*s or *junjārs*. These are local heroes who are venerated after their death, the classic case being the hero who dies in

¹ See p. 55 above.

² See Winther 1972, pp. 48–52, also pp. 128–9.

³ *Ibid.*, p. 52.

⁴ *Ibid.*, p. 129.

⁵ By the early sixteenth century the cult was sufficiently well established for Rāv Gāgo of Jodhpur to give the village of Kolū in land-grant to the *bhopos* of Pābūjī: Bhāṭī 1969, pp. 12, 28–9.

the act of rescuing stolen cows. In the epic of Pābūjī, one particular *bhomiyo* (presumably representing the entire class) is invited to the weddings of Gogo and Pābūjī together with various other deities, and his story is sung. He had wished to ride out alone in pursuit of raiders who had stolen his family's cattle, but his mother had attempted to prevent him; so, in order to demonstrate that the strength of his determination was such that he could not die without first recapturing the beasts, he beheaded himself, and rode out headless to join battle. Though terribly wounded in the fighting, he was able to die only when he had successfully brought the cattle home.⁶ The resemblance between Pābūjī and the *bhomiyo*s is very evident, for Pābūjī too is said to have died through fulfilling his vow to rescue stolen cattle.

This resemblance is carried over into iconography. The *bhomiyo*s are commemorated by standing stones depicting the hero mounted on a horse and bearing a spear, with the sun and moon at the top as witnesses to his glory. Similar stones are erected depicting Pābūjī, and the form of the representation is identical save for the inclusion of a number of attendant figures.⁷ Interpretations of the significance of the horse in the standing stones may vary⁸ (as may the meaning of the term *bhomiyo*),⁹ but with the representation of Pābūjī an interesting ambiguity arises. Every *bhomiyo* must have a horse, but Pābūjī, as a Hindu god, requires an iconographic *vāhana* or 'vehicle': as Gaṇeśa rides on a rat, as the Goddess rides on a tiger, so Pābūjī rides on his mare Kesar Kālamī. The animal depicted is clearly allied to the horse of the *bhomiyo*s, but it is also unique, the *vāhana* of the deity.

The mythology of Pābūjī

Brigands may become *avatāras*, and Pābūjī was a brigand; cow-rescuers are deified, and Pābūjī died rescuing cows. We can see here the probable reasons for his original divinisation; but some crucial differences separate him from present-day *bhomiyo*s and dacoit-heroes. First, his worship is very widespread; second, he is considered to be very much more powerful than, say, a *bhomiyo*;¹⁰ third and most important, he has become the centre of a coherent cult which is served by its own priests (the *bhapos* who sing the epic), and which has provided itself with a fully developed mythological account of his position and rôle in the universe.

The cult of Pābūjī is a folk-cult, and there is naturally no central figure able to speak authoritatively about the 'correct' version of this myth;¹¹ it is thus inevitable that there should be some variation from *bhopo* to *bhopo* concerning its details. For example, it is said early in the epic that Ḍhēbo is an *avatāra* of Hanumān, and that the other three companions are *avatāras* of various forms of the Goddess.¹² Some singers maintain that this is literally true, whilst others say that it is merely a way of explaining that these heroes had received the blessing of the deities in question (that 'Hanumān had placed his hand on Ḍhēbo's head', etc.). Again, the mare Kesar Kālamī is frequently referred to as *sagatī* '(incarnation of) the Goddess': most *bhapos* claim that this is not in fact the case, and that the meaning is simply that Pābūjī's mount was 'powerful'; but some take the word literally. A third example may be drawn from *bhapos*' accounts of the Rāma-story, which, as we shall see, forms the mythological starting-point for

⁶ Nevo in the epic of Devnārāyaṇ also continues to fight though headless: he is depicted on the Devnārāyaṇ *par* with a lotus growing from his neck and a pair of eyes on his chest. It is said in the song of the *bhomiyo* that he too developed these characteristics on beheading himself, though Parbū Bhopo claimed that the passage in question should not be taken literally.

⁷ Silver and gold amulets are also made, and these closely resemble the stones in their iconography: the one in my possession lacks sun and moon, but is otherwise exactly the same. There are other known cases where amulets and standing stones share their iconography.

⁸ Koppers (1942, pp. 131–2, 154–5), followed by Kramrisch (1968, p. 52), believes that funerary stones depicting equestrian figures are almost always of Bhīl origin, and that other groups — in particular, Rajpūts — very seldom erect such stones. This is not, in fact, the case, for stones bearing equestrian figures are common in Rajasthan far to the North of the Bhīl area; and Joseph C. Miller has drawn my attention, as a specific case, to the fact that several of the funerary stones commemorating the Bhāṭī rulers of Jaisalmer depict men on horseback.

⁹ See Marriott 1960, pp. 211–12, for a discussion of the differing types of *bhūmiyā* (Hindi for *bhomiyo*) found in various regions of North India.

¹⁰ I was able, by a sequence of admittedly leading questions, to elicit from one *bhopo* a direct statement that Pābūjī was 'like a *bhomiyo*'; but once he realised what he had said, he insisted that Pābūjī was far more powerful than any *bhomiyo*.

¹¹ In an interview the *par*-painter Śrīlāl Joṣī claimed, in effect, to represent such an authority, since he said that he was a *guru* to the *bhapos*, and that *bhapos* came to him for instruction. But it soon became clear that his account of the story of Pābūjī differed in many important ways from that of most *bhapos*, and that he was not in fact very well informed on the subject.

¹² There is no unanimity even on this fundamental statement.

the story of Pābūjī. Rāvaṇa's soul¹³ is said to have dwelt outside his body,¹⁴ in the nose of one of the horses of the Sun-chariot, and it was necessary to shoot an arrow at this spot in order to kill him; it is asserted by some singers, but specifically denied by others, that a vat of (boiling) oil was prepared for the stricken soul to fall into. There are many similar variations; in addition, some *bhopos* are not at all well informed about the background mythology, and could contribute little on the subject.

I am not in a position to give a digest of all the varying accounts given by different *bhopos*, for my information is limited and uneven. In conducting interviews in the field, it happened inevitably that *bhopos* who were informed and informative were pressed further than others who were ignorant or reticent. What follows is in fact one man's account, which was the fullest and most comprehensive obtained — that of Parbū Bhopo, whose version of the epic of Pābūjī appears in this book. I have not recorded here detailed deviations from this account: most of the known differences, which are typified by the examples quoted above, are entirely trivial.

Putting aside 'doubtful' incarnations such as Pābūjī's mare and his companions,¹⁵ it is generally agreed that four figures in the epic story are *avatāras*. Pābūjī himself is said to be an *avatāra* of Lakṣmaṇa, younger brother of Rāma; Jindrāv Khīcī is said to be an *avatāra* of Rāvaṇa; Pābūjī's bride Phulvantī is said to be an *avatāra* of Rāvaṇa's sister Surapaṅkhā;¹⁶ and Deval the Cāraṇ lady is said to be an *avatāra* of the Goddess. The reason for the reincarnation of these figures is that the Rāma-story leaves them with unfinished business, so to speak, so that it is necessary for them to assume flesh and come down to earth once more to put their affairs in order. (It must be remembered that these affairs are a part of the endless struggle between gods and demons, and thus have a cosmic significance.) Parbū's account goes further, and assigns a similar explanation to the Rāma-story itself, so that we have to start at two removes from our main focus of attention.

Parbū's stories of the older myths are by no means in full accord with the versions known to us from literary (chiefly Sanskrit) sources. It would be cumbersome, and not particularly enlightening, to discuss every point of divergence; so it is the form of the stories which is relevant to the cult — that is, Parbū's — which is here presented free from Indological comment.¹⁷

Story 1: Jaya and Vijaya are cursed. The great god Viṣṇu employed two brothers named Jaya and Vijaya as gatekeepers to his heaven (Vaikuṅṭha). Once Brahmā's four young sons came to see Viṣṇu and, knowing nothing of gatekeepers, tried to pass straight in. On being stopped by Jaya and Vijaya they became angry, and threatened to curse them. The two brothers insisted on protocol, however, and Brahmā's sons carried out their threat: they cursed Jaya and Vijaya to be reborn as Rākṣasas (demons). The gatekeepers went to Viṣṇu to ask for his help, but he told them that there was nothing he could do: the curse must stand. If they wished to escape from their existence as Rākṣasas, their only recourse would be to commit such dreadful atrocities that he himself (Viṣṇu) would be compelled to take incarnation and destroy them. Jaya was reborn in the Age of Truth (*satyayuga*)¹⁸ as the Rākṣasa Rāvaṇa, ruler of Laṅkā, and Vijaya as his brother Kumbhakarṇa.

Story 2: Rāma fights Rāvaṇa. Rāvaṇa had attained such power and was performing such terrible deeds that Viṣṇu had to incarnate himself as Rāma in order to annihilate him. Banished from his home

¹³ I am referring here to the *Rāmāyaṇa* story, not to the 'non-historical' encounter between Rāvaṇa and Pābūjī (see p. 55 above).

¹⁴ This motif is common to many versions of the Rāma-story: see Bulcke 1962, pp. 585–87. The particular location mentioned here is not, however, among those listed by Bulcke.

¹⁵ Putting aside also Gogo, incarnate son of the snake-god Vāsuki: the fact that he is an incarnation plays no part in the mythology. It is worth noting that, *avatāra* or not, Ḍhēbo does behave very much as though he were an incarnation of Hanumān, the violent and impetuous servant of his master, son of the Wind-god and thus half-brother to the equally violent and impetuous Bhīma of the *Mahābhārata*.

¹⁶ This form of name, which appears to mean 'having divine wings', is in fact a folk-etymology for her Sanskrit name Śūrpaṅkhā 'having nails like winnowing-fans'.

¹⁷ In point of fact, although the following account may appear exceedingly odd to a Sanskritist, several of the elements in it are to be found in other sources also. For the reference to Jaya and Vijaya, for example, cf. Bulcke 1962, pp. 330 (n. 1) and 633–5; for the killing of Rāvaṇa by Lakṣmaṇa not Rāma cf. *ibid.*, p. 579; see also p. 58 and n. 14 above. The particular combination of elements found here is, however, certainly unique; so is the reference to Sītā as an incarnation of the Goddess (i.e. Śiva's consort, not Viṣṇu's; but for Parbū all goddesses are subsumed in the Goddess); and so, of course, are the details of Story 2 which are necessary to justify Story 3.

¹⁸ Parbū knows the name of the four ages of 'classical' Hindu mythology, but does not distinguish with any consistency between the first three. In effect, then, he recognises only two ages: the previous one, which was good and which he most often calls *satjug* (Sanskrit *satyayuga*), the Age of Truth, and the present one, which is bad and is called *kalijug* (Sanskrit *kaliyuga*), the Age of Degeneracy.

through a stepmother's jealousy, Rāma wandered in the forest together with his wife Sītā (incarnation of the Goddess) and his loyal half-brother Lakṣmaṇa (incarnation of Śeṣa, the snake who forms Viṣṇu's couch). Thus it occurred that they were observed by Surapaṅkhā, sister of Rāvaṇa, who became infatuated with the beauty of the two young men. She asked Rāma to marry her, but he refused, saying that he was married already, and told her to speak to Lakṣmaṇa. She put the same request to him, but he too refused, saying that he was an ascetic who could have nothing to do with women,¹⁹ and told her to speak to Rāma. In the ensuing quarrel, Lakṣmaṇa disfigured Surapaṅkhā by cutting off her nose and ears (the traditional way of inflicting disgrace); then, however, he told her that he would marry her in another birth — but would even then not live with her after the wedding. As a result of the mutilation of his sister, Rāvaṇa abducted Sītā, and Rāma joined battle to regain her. As he fought with Rāvaṇa he began to grow weary, for whenever he cut off one of the Rākṣasa's ten heads another grew in its place, thanks to a boon from Śiva. He therefore asked the advice of Vibhīṣaṇa (Sanskrit Vibhīṣaṇa), another brother of Rāvaṇa who had defected from the Rākṣasa camp, and learned that Rāvaṇa's soul was located in the nose of one of the horses of the Sun-chariot, and that in addition Rāvaṇa's navel contained a 'pool of the nectar of immortality' (*amrit-kund*). Rāma, a married man, knew himself to be incapable of the necessary feat of archery, but Lakṣmaṇa the celibate ascetic (*bāl̥jattī*) volunteered to undertake it. Rāma was doubtful, but Lakṣmaṇa managed to persuade him that his asceticism and spiritual strength were sufficient for the task,²⁰ and received permission to shoot. With one arrow he brought down Rāvaṇa's soul, and with another he destroyed the 'pool of the nectar of immortality' in his navel.²¹ Thus Rāvaṇa was killed; but, before dying, he complained to Lakṣmaṇa, 'My quarrel with Rāma is ended, but I now have one with you, for you mutilated my sister Surapaṅkhā and shot me without any provocation. I shall pray to God²² for a future reincarnation in which I can settle my score with you in battle.' And so it happened that later, in the Age of Degeneracy (*kaliyuga*), Lakṣmaṇa was reborn as Pābūjī, Rāvaṇa as Jindrāv Khīcī, and Surapaṅkhā as the Soḍhī princess Phulvantī.

Story 3: Pābūjī marries Phulvantī and fights Jindrāv Khīcī. This is the epic story sung by the *bhōpos*. Pābūjī fulfilled his two tasks: he wedded the Soḍhī princess, and he allowed (indeed compelled) Khīcī to strike him in battle. Both events require a little comment. The wedding was not invalidated by the fact that it was interrupted by Deval (incarnation of the Goddess) when only three out of the statutory seven circumambulations had taken place; Parbū's explanation is that the first three circumambulations 'belong' to the man (i.e. he leads his bride), the last four to the woman (she leads him), and that if Pābūjī had completed the last four he would have been not merely married to Phulvantī but also committed to living with her, against his vow. As for the blow which Khīcī struck him: it did not literally kill him, for at the instant of being struck (and thus completing his remaining task) he was taken to heaven in a palanquin.

Double accountability

The existence of this mythological background to the epic of Pābūjī is crucial, for it introduces a wholly unsuspected dynamism into the epic itself. Unsuspected because almost no hint is given of the existence of a background mythology during the course of epic performance: Pābūjī is fairly frequently referred to as 'Lakṣmaṇa the ascetic deity of the sand-desert', but that is all. It is perfectly possible to listen to the epic story as one would listen to any other story, unaware that every event in it has a deeper significance

¹⁹ Throughout this story, throughout the epic of Pābūjī, and indeed throughout Hindu thought as a whole, runs the notion that celibacy confers strength, whilst the expenditure of semen weakens a man. For the classic statement see Carstairs 1957, pp. 83–8 and *passim*.

²⁰ He did so as follows: shaking the matted locks which he was obliged, as an ascetic, to wear, he released a great number of fruits, and said to Rāma, 'Every day during our fourteen years of exile in the forest you have given me fruit, but never have you said to me, "Eat." Without your command I could not eat the food, so I placed each fruit in my matted hair.' This was adequate proof of his powers of ascetic self-denial: since fruit would be the only source of fruit in the forest, Lakṣmaṇa had evidently eaten nothing for fourteen years.

²¹ At this point I have omitted some details for brevity's sake: Lakṣmaṇa falls into the sin of pride at his achievement, but his pride is effaced when he learns that Rāma had extended his hand into the sky to protect the nose of the horse and thus prevent universal darkness (effacing pride is a common motif — for example, we are told that Rāvaṇa received the donkey's head which can be seen on his depiction on the *par* as a punishment for his pride); then, before expiring, Rāvaṇa instructs Lakṣmaṇa in political science.

²² Above the little gods of the present age (Pābūjī, Rāmdev etc.), above the greater gods of the previous age (Rāma, Kṛṣṇa etc.), and above the great gods themselves (Viṣṇu, Śiva and the Goddess), exists a being — God — to whom Parbū refers indiscriminately as *bhaḡavān*, *īśvar* and *qudrat*, the connotations of which terms are, respectively, Vaiṣṇava, Śaiva and Islamic.

than is apparent. Only when one has been told the mythology behind the story does one come to realise that each event is motivated by two distinct forces: there is the human motive, generally (but not in fact always) obvious or explicit in the narrative, and dictated by the events of the past; and there is the cosmic motive, never made explicit, dictated by the requirements of the future. A ‘drama’ of cosmic importance is being played out on earth, and human actions are now doubly accountable: they must simultaneously further both human aspiration and the cosmic plan.

A few examples will clarify this concept of double accountability. When Pābūjī goes to bathe in Pushkar Lake after his encounter with Mirzā Khān, it is, at the human level, to purify himself after the bloodshed which took place during that encounter (although this reason is not stated outright in the epic). At the cosmic level, on the other hand, the visit is necessary to ensure that he meets, and becomes indebted to, Gogo Cauhāṇ. When Deval asks him to leave various of his most powerful henchmen behind in Koḷū whilst he goes to get married, her human motive is explicitly stated: she is afraid of being raided by Jindrāv Khīcī. From the cosmic point of view the position is exactly reversed, for her chief desire is that Khīcī should raid her and thus precipitate the necessary war between him and Pābūjī; she therefore deliberately requests the latter to leave behind men whom she knows he is compelled to keep with him. When Pābūjī sets out from Koḷū to rescue her cattle he tries to avoid taking Ḍhēbo, offering his followers the polite excuse that Ḍhēbo (who has recently annihilated the forces of Laṅkā single-handed) is too fat. His true reason is his fear that the impetuous Ḍhēbo will kill Jindrāv Khīcī; it is essential that Khīcī be kept alive (from the human standpoint) because his death would widow Pābūjī’s sister, and (from the cosmic standpoint) because he must survive to strike Pābūjī in the forthcoming war. When Deval discovers that Ḍhēbo has been left behind she sends him out after the others, her human motive being that she knows him to be the strongest of Pābūjī’s fighting-men and so best fitted to rescue her cows. The cosmic motivation for her action is her foreknowledge that Ḍhēbo will die as a result of the expedition, thus leaving Pābūjī vulnerable to Khīcī’s blow in the final battle. When that final battle eventually comes, Pābūjī the human being enters it determined to win. For the sake of the cosmic order, however, he is equally determined to lose.

The course of events in the story of Pābūjī is thus dictated simultaneously by two very different forces, conventional human motives on the one hand and cosmic necessities on the other. As remarked above, the first of these is determined by the past, the second by the future: Deval delays Pābūjī at the well of Gūjavō because her favourite bull-calf *has been* mislaid, and because her cattle *have become* thirsty; but Deval also delays Pābūjī at the well of Gūjavō because she wishes to ensure that Khīcī and the Bhātīs *will* have time to assemble and mount a surprise attack, so that Pābūjī *will* face Khīcī in battle. The tension between the two forces — between human and cosmic motivation, between past- and future-determined causation — is the tension between free will and determinism, and it can be argued that the Pābūjī myth expounds and seeks to reconcile these two irreconcilables.²³ Parbū, who is certainly consciously aware of the dual motivation of the story, expressed the point neatly in a self-contradictory reply to a question: ‘If Pābūjī had wished, he could have killed Khīcī; but he could not have killed Khīcī because of his vow not to do so’. In this matter — as in every matter — Pābūjī was thus, literally, in an impossible position: he was free to act as he chose, yet he was also bound by Fate (here, as often in Indian epic, made explicit through a vow). His actions, and indeed the actions of the other major characters in the story, are at once voluntary and preordained. Parbū often explained the *necessity* of a particular event by listing all the consequences had that event not occurred, culminating always in the failure of the cosmic plan to come to fruition. The events form a chain; they are inevitable because preordained by Fate, but it is given to human beings to carry them out for their own human reasons.

The split hero and the Goddess

Human beings are, however, apt to err. Much of the excitement of the story is provided by Ḍhēbo, not merely because of his gargantuan achievements, but also because, in his impetuous zeal, he often nearly commits some terrible mistake. One of the most dramatic moments in the story is the point at which Ḍhēbo, having wiped out the whole of Khīcī’s army, prepares to kill the man himself: if he had done so, the cosmic plan would have been ruined, with God alone knows what repercussions. On that occasion it was Pābūjī who produced the proper turn of events by restraining his companion; but most commonly the task of ensuring that Fate is not thwarted belongs to Deval, and most commonly it is Pābūjī himself upon whom she has to work.

²³ ‘...the purpose of myth is to provide a logical model capable of overcoming a contradiction (an impossible achievement if, as it happens, the contradiction is real)’ — Lévi-Strauss 1972, p. 229.

The reason for this is that the figure of Pābūjī, as he is presented in the epic, is highly ambiguous. As well as the brigandish, pugnacious, active qualities which befit a martial hero, he has the characteristics of a *nikaṭāṅk dev* (an ‘immaculate god’), and so is calm, quiescent and passive. He fights many battles — and takes no-one’s life (except for Rāvaṇa’s in the confessedly ‘untrue’ story of the raid on Laṅkā).²⁴ He weds a princess — and does not consummate the marriage. He rides into war against his deadly enemy — and hands him a sword with which to kill him. His character is a mass of contradictions, his story a succession of existential dilemmas.

The dilemmas that confront Pābūjī are typical of those facing the heroes of many Indian epics, both Sanskrit and vernacular.²⁵ The two opposing forces which bring them into being are well recognised in Sanskrit epic literature, where they are known as *daiva* ‘that which comes from the gods’, i.e. Fate, and *pauruṣa* ‘that which comes from a man’, i.e. human will. There is an interesting discussion in the *Rāmāyaṇa* (2.19–20), where Rāma, who has just learned that he is to be banished instead of made prince regent, speaks in favour of accepting *daiva*, and his younger brother Lakṣmaṇa counters with arguments in favour of exerting *pauruṣa*. It is remarkable that in many Indian epics there are among the heroes two strongly contrasted brothers, an older one who acquiesces calmly in Fate and a younger one who acts extremely wilfully: as well as Rāma and Lakṣmaṇa, Sanskrit epic provides the figures of Yudhiṣṭhira and Bhīma in the *Mahābhārata*, and there are many parallel examples among present-day oral epics: Ponnar and Caṅkar in the Tamil epic of *Aṅṅamār*,²⁶ Savāi Bhoj and Nevo in the epic of *Devnārāyaṇ*, and several others besides. The contrasting brothers do in fact appear in Pābūjī’s epic, in the shape of his companions, the brothers Cādo and Ḍhēbo. Cādo, who is in effect little more than Pābūjī’s messenger, is quiet and submissive, whilst Ḍhēbo is the typical immense and impetuous younger brother of Indian epic, uprooting a tree, drinking dry a well full of opium-water and eating the food prepared for an entire wedding-procession, annihilating whole armies single-handed. But Pābūjī himself, the central hero of the epic, is torn between the two contrasting ideologies, seeming sometimes to favour *daiva*, sometimes *pauruṣa*. He is a split hero, a vacillating hero, a hero in a permanent existential crisis.

As a consequence, Pābūjī in fact does very little in person, and often has to be goaded into action by Fate in the shape of the Goddess, Deval. More than once he actually tries to avoid the inevitable: fearful of losing his celibacy by being compelled to live with Phulvantī, he attempts to delay the wedding by insisting on saffron being obtained to dye the garments of members of the wedding-procession; and he could not be said to show any great eagerness to leave Koḷū in pursuit of the stolen cattle. On both occasions it is Deval who puts an end to his prevarications. Once Pābūjī has returned from Laṅkā, indeed, it is Deval who controls the events of the story as a whole, just as it was Deval who engineered the hostility between Pābūjī and Khīcī by allowing the former to take possession of Kesar Kālamī, the mare on whom Khīcī had set his heart.

In short, it is Deval who makes the story happen. Without her constant intervention, the cosmic plan would founder: she acts on Fate’s behalf to guarantee that that which is preordained actually occurs. Parbū explained that Deval has to ‘help’ Pābūjī throughout the story: she even ‘helps’ him in the final battle by assuming her full form — presumably one of the Goddess’s terrible forms — and then withdrawing from him, thus securing his death and Khīcī’s victory. Parbū was also very specific about the relative strength of Deval and Pābūjī: as the constant need for her ‘help’ suggests, she is much the more powerful of the two. It may seem curious that the central god is weaker than one of the other deified characters figuring in his story, but Parbū can quote numerous precedents, all involving incarnations of the Goddess. In the story of the *Mahābhārata* (as interpreted by Parbū), it was Draupadī, incarnation of the Goddess, who secured the right outcome, the battle between the Kauravas and the Pāṇḍavas; yet the central god there is Kṛṣṇa, not Draupadī.²⁷ In the Rāma-story, Rāma himself is the central god, but it was Sītā who, by arranging her own abduction, made sure that the necessary war took place: Rāma would not of himself have been capable of bringing about the desired course of events. Jeḷū-Jaimatī in the story of the *Bagaṛāvats* (the first part of the epic of *Devnārāyaṇ*) is another case of the Goddess taking incarnation to ensure that things happen as they should, in this instance by provoking the war in which the *Bagaṛāvats* were annihilated. Parbū’s explanation of these happenings is that whenever evil comes to oppress the earth, the Goddess takes human form to destroy it by precipitating armed conflict:

²⁴ See p. 55 above.

²⁵ For a more detailed discussion of the arguments presented here see Smith 1989b.

²⁶ Beck 1982, p. 185.

²⁷ Draupadī is in fact worshipped in some parts of South India (see Hildebeitel 1988), but not, so far as I am aware, anywhere in the North.

thus the evil Khīcī is killed by Rūpnāth at Deval's instigation, and as a result of the war in which Pābūjī died — itself also of Deval's causing.

This is all very well; but it is difficult to accept that so much human blood is shed entirely for the benefit of mankind. The Goddess is notoriously bloodthirsty, and the hymn sung to her by way of an invitation to the weddings of Gogo and Pābūjī gives some idea of her character, and of the awe with which her more terrible characteristics are viewed — despite the fact that, nominally, it is nothing more alarming than a swinging-song. Here is the final section, as recorded from Parbū (repetitions and all):

Mother, your swing is fastened to a hollow *khejaṛī* tree.
 Jagadambā, your swing is fastened;
 swinging it, I have become worn out.
 Jagadambā, you gave birth to the 52 Bhairūs,²⁸
 and you remained an intact virgin.
 To the beat of a drum
 you ride upon your tiger. [Change of tune]

Mother, your swing is fastened to a hollow *khejaṛī* tree.
 Jagadambā, your swing is fastened;
 swinging it, I have become worn out;
 old lady, swinging it I have become worn out.
 You gave birth to the 52 Bhairūs;
 Jogmāyā, you gave birth to the 64 Jogaṇīs.²⁹
 Your tridents (fall) like a rainstorm;
 Jagadambā, you have a necklace of severed heads round your throat;
 your discus flies through the air;
 you ride upon a tiger.
 Jagadambā, you are the family-goddess of the Rāṭhoṛs:
 on the fortress (of the Jodhpur Rāṭhoṛs) is a temple to you.
 Jagadambā, you came to be worshipped in Pūnāgar;³⁰
 Jogmāyā, you have an abode in Pāvāgaḍh.³¹
 You duped Pābū Dhādal³²
 when you were called Deval;
 old lady, you were called Deval.
 You duped Rāma and Rāvaṇa,
 Jagadambā, when you called Sītā.
 In the *kaliyuga* you are known as Kālī;
 in the *kaliyuga* you are known as Kālī:
 you have a great abode in Calcutta.
 You drink blood;
 you eat men.
 Jagadambā, you duped the 24 Bagaṛāvats
 when your name was Jeḷū-Jaimatī.
 Your discuses fly through the air.
 You have duped the great and the great.
 You duped the Kauravas and the Pāṇḍavas,
 old lady, when your name was Draupadī.
 You duped Pābū Dhādal,
 Jagadambā, when you were called Deval.
 You have a great abode in Mūḍāro.³³
 Jogmāyā, you were pleased with (the Rebārī) Phagalū:

²⁸ Fearful male semidivine beings.

²⁹ Fearful female semidivine beings. I have translated the formula as if Parbū had sung *causaṭha jogaṇī*, which is the normal formula; in fact he sings *cauvaṭa jogaṇī* 'village Jogaṇīs': cf. n. 248, p. 291.

³⁰ A hill-temple near Parbū's home in Marwar Junction Village.

³¹ A famous hill-fortress in Gujarat.

³² Parbū explained that the sense of the verb 'dupe' (*chal-*) in this song is 'destroy, annihilate'.

³³ A village situated at 25° 10', 73° 20'.

he grazed his goats unprotected,
 Jagadambā, and you looked after his wealth.³⁴
 In your hand you have a sword and a vessel for drinking blood.

The ambivalence of attitude toward the Goddess evident in this hymn (and her ambivalent attitude towards us) typifies the way in which she is regarded, in her various manifestations, throughout Rajasthan — and, no doubt, far beyond. Deval herself shares in this ambivalence: she is acting for the good of the world, and attempting to resolve a cosmic problem, but she is also the cause of much bloodshed and death. It is significant that she is a Cāraṇ, for it still frequently happens that Cāraṇ women come to be regarded as forms of the Goddess, often even during their lifetime, and are viewed with a mixture of reverence and fear.³⁵ Deval is powerful, active and female: she stands very much on the Śākta side of Hinduism,³⁶ and she controls Pābūjī, who is a split hero, passive and male, and who is aligned to the Vaiṣṇava faction through the system of incarnations underlying his story. Pābūjī is a god: his worshippers credit him with the ability to cure illness and bring good fortune. But he is only a little god — greater than a *bhomiyo*, no doubt, but not as great as Rāma or Kṛṣṇa, and incomparably less powerful than the Goddess.

There can be little doubt that the provision of a mythological background to the story of Pābūjī — with all its consequences for the meaning of that story — was originally motivated by the desire to secure a higher status for the god by linking him to the gods of the ‘Great Tradition’. I am not, of course, suggesting that once upon a time a particularly cunning and devious *bhopo* consciously invented the account of the incarnation-system and succeeded in propagating it among his colleagues: no doubt the idea evolved slowly and unconsciously. But evolution is generally purposeful, whether conscious or not. The priests of Pābūjī have used their epic as a medium for the theophany of their god. In this they are excellent company, for the devotees of the gods Rāma and Kṛṣṇa also employed epic for the same purpose.³⁷ Their gods achieved the desired orthodox acceptability and became great gods in the ‘Great Tradition’; it remains to be seen whether Pābūjī will meet with similar success.³⁸

³⁴ I.e. his goats. Nothing further is known about this story.

³⁵ See Westphal-Hellbusch 1973.

³⁶ I.e. elements of Śakti-worship: Śakti is the Goddess viewed as the energy which alone can animate her spouse Śiva.

³⁷ See further Smith 1980, Smith 1989b.

³⁸ There are some signs that the local Rajasthani god Rāmdev is beginning to achieve increased status and more widespread acceptability: for references to his being worshipped by brahmins, and to temples to him as far afield as Delhi, Madras, Ahmedabad and Bombay, see Binford 1976, pp. 123, 128. In addition, some passages from his *parcos* (narrative songs equivalent to the *parvāros* and *sāyls* of Pābūjī) are beginning to appear in print: see for instance Lakṣmīdatt Bārhaṭh, *Śrī Rāmdev līlāmṛt kathā*, Jodhpur, n.d.

THE EPIC OF PĀBŪJĪ
Transcription

Introduction to the transcription

The performance of the epic of Pābūjī which is transcribed in the following pages was recorded by me in Jodhpur, in the Autumn of 1976. The performers were Parbū (Prabhurām) Bhopo of Marwar Junction Village and his wife Rukmā Devī. The chief object of my being in Rajasthan at that time was to make a number of recordings of the epic, choosing the most competent performers I could find, and I therefore let it be known that I would audition any *bhopo* who presented himself. According to Parbū, he happened to be walking through the Jodhpur suburb of Paota one morning in 1976 when he heard a *rāvanhattho* being played, and on further investigation found a (then) young Englishman talking to and tape-recording a number of Pābūjī *bhops*. Though at that time unaccompanied by his wife, he volunteered to show what he could do, and it very rapidly became evident that he was by far the most competent and articulate performer I had yet come across. Thus began an association which continued until Parbū's death in 2006.

The purpose of the recording was textual and musical study, not the capturing of an authentic 'live' performance, and so we worked in the nearest I could attain to studio conditions. Unlike most *bhops*, Parbū is fluent in Hindi, and I asked him to add at the end of every section of declamatory spoken *arthāv* an 'explanation' (*saralārth*) of its contents in that language. This he proved able to do with skill and ease, and it was this more than anything else which first unlocked the linguistic door and allowed me direct access to the epic.

Apart from the rather artificial circumstances in which it was recorded, and the interleaved Hindi 'explanation', Parbū's recording was unusual in two respects. First, in deference to my wishes, it was a *complete* recording: every episode known to Parbū was included, and every *kaṛī* (couplet) was performed both in *gāv* (song) and in declamatory *arthāv*. The overall result was a recording of about 36 hours' duration — a far cry from the single night-wake of a normal performance. Second, Parbū continued to follow each section of *gāv* with an *arthāv* (and a Hindi *saralārth*) all the way to the end of the recording. In normal performance *bhops* stop performing in *arthāv* at or near the beginning of the final episode, that of the widows' pyre; but Parbū assured me that he would experience no difficulty in continuing beyond that point, and I was keen not to sacrifice any possible aid to correct hearing and understanding.

For various reasons it was not until ten years later that I began the task of making a full transcription of this remarkable recording. When I did so, it was first necessary to decide exactly *what* to transcribe. A transcription of the entire 36-hour event would have been unpublishable and unreadable (not to say unachievable); a transcription of the 'underlying text' of the *kaṛīs*, as revealed by comparison of *gāv* and *arthāv*,¹ would have replaced reality by scholarly abstraction. There could be no serious doubt that the form in which the material should be presented was the *arthāv* alone — the spoken, loosely metrical version which the *bhopo* declaims between songs while he points to the relevant pictures on the *par* behind him. This is what I have done, merely indicating where every section of *gāv* occurs. Unless stated otherwise in a footnote it may be assumed that the contents of any given passage of *gāv* correspond closely with those of the following *arthāv*.

The transcription and translation were created together, an episode (or, in the case of the longer *parvāros*, a sub-episode) at a time. Administrative and other responsibilities slowed me down, and it was a little over three years before I could complete them both. During that time I had almost no access to any Rajasthani-speaker, let alone to a Pābūjī *bhopo*, and as a result a large number of problems remained. There were words and phrases which I could not hear clearly, either because of external noise or because of my own linguistic limitations; and there were words and phrases which I could hear but not understand. All these difficulties were placed before Parbū in the Summer of 1989; it took altogether about two weeks' joint work to solve them all (and to correct the many mistakes I had made). There can be no doubt at all that some inaccuracies must remain, despite our combined efforts; but I do not think that they can be very numerous or very significant.

Technically, there is little to be said about the transcription. I have in general transcribed what I heard: thus, for example, few non-initial voiced aspirates will be seen, giving an unusual — but entirely correct — appearance to certain common words. I have, probably without complete consistency, distinguished between the use of *anusvāra* and the conjunct nasal consonants: the former indicates a nasalised

¹ See chapter 2, 'The words and music of Pābūjī's epic' above.

vowel (which, if phonologically short, remains metrically short also), the latter a full consonantal nasal. Where, as often happens in the short passages of free prose, Parbū's language comes to be heavily influenced by the Hindi in which we always converse, I have spelled accordingly. Footnotes are used to comment on peculiarities of pronunciation, minor slips on Parbū's part, and so forth; errors which he himself corrects are enclosed in square brackets.

जलमपत्री

** गाव **¹

- संवत सैंतीस री साल ठाकर पाबूजी लियो केसर री क्यारी में अवतार |
नारी पुरी रा थण धाया, माता कंवळादे गोद खिलाया ||
नारी पुरी रा थण धाया, माता कंवळादे गोद खिलाया ||
व्हे ग्या पाबू पाल वरसां में जोद कीजै जवान |
- 5 तगत वराजै थळियां रा लिछमण जत्ती कीजै देवता ||
चांदो सांवत छप्पन वागड़ रो राजा माता चावंड रै कीजै अवतार |
तो पाबूजी रा सांवत कीजै वाजिया ||
सलजी सोळङ्की माता भैसांड रै अवतार |
तो पाबूजी रा सांवत कीजै वाजिया ||
- 10 जण पछला नर कीया संवरीजै—
हरमल देवासी आलां रो कंवर भीमो रो भाणजो माता वीसोत रै अवतार जसवत रो डीकरो |
पण पाबूजी रा सांवत कीजै वाजिया ||
जण पछला नर कीया संवरीजै—
ढेंबो अमली हाय-हाय पूळा-पूळा की पतङ्ग-पतङ्ग की करड़-करड़ की करै साप ||
- 15 बारा मण झकोळै ढेंबोजी लुगदी भांग |
तेरा मण अमल खावै ||
[हणुमान वतावै एक] ढेंबोजी वतावै हणुमान रो कीजै अवतार |
पाबूजी रो सांवत कीजै वाजियो ||
मल लड़ै मींडा थुड़ै ||
- 20 मल लड़ै मींडा थुड़ै, खोटा-खरां री पारखा पछै ठाकर पाबूजी रै दरबार में पड़ै ||
मल लड़ै मींडा थुड़ै, खोटा-खरां री पारखा एक पाबूजी रै दरबार में पड़ै ||
तो ऊबा हिरणां रा एक, ऊबा हिरणां रा एक सींगां रा खटूका पड़ै ||
तो जम ठाकर पाबूजी रै ढोलियै बादो ऊंदो पड़ै ||
गोडा गुणेश कमर काळका हियो हडुमत, दरबार री चोटी छत्रपति ||
- 25 गोडा गुणेश कमर काळका हियो हडुमत, गळो गोखळ मूंडो मुरधर, तो दरबार री चोटी छत्रपति ||
मोर पपैया केळ करै, चांद सुरिज री जोड़ तपै ||
आदो सूरज ठाकर पाबू पर तपै, आदो सूरज धरती पर तपै ||

¹ This song is an *āratī*, an invocation to open the performance.

सुसिया रो परवाड़ो

** गाव **

बैटा बूड़ा राजा अण कोळू रै दरबार |
एक बैटा, बैटा बूड़ोजी एक सिकारां री वातां कीजै चाळवै ||
30 मांडो, मांडो एक सिरदारां एक घोड़ां माथै कीजै झीण |
ए सूरं री सिकारां एक बूड़ोजी कीजै सांचरै ||
न्हंके बूड़ो राजा अण ढेल घोड़ी पर कीजै काटी झीण |
ए [ख] खड़ छूटा जावै एक अन्दाता एक सूरं री कीजै सिकार नै ||
व्हे ग्यो बूड़ा राजा अण धरती में पीळो कीजै परबात |
35 एक दिन री, दिन री ऊगाळी एक बूड़ैजी एक ढेल घोड़ी कीजै दाकली ||
गिया बूड़ो राजा झीणा वन्नी रै कीजै मांय |
एक सूरं रै, सूरं रै भरोसै एक सुसियो आगै कीजै नीकळै ||
दीना, दीना एक बूड़ै राजा एक झीणा सूरं नै एक छोड |
अण सुसिया रै लारै बूड़ैजी एक ढेल घोड़ी कीजै दाब दी ||

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40 दीनी, दीनी बूड़ैजी अण सुसिया रै लारै ढेल घोड़ी कीजै मार |
एक बारा, बारा कोसां एक सुसिया रै लारै घोड़ी कीजै फेंक दी ||
वावै, वावै एक बूड़ो राजा अण, अण सुसिया रै झीणी कीजै तरवार |
एक घायल सुसियो एक खड़ छूटो आवै जायल री, खींची री झीणी कीजै जाजमां ||
आडो-अपूटो बैटो अण अन्दाता सारंगदे खींची रो खान कीजै परदान |
45 एक बैटी जाजमां सुसियो आय जाजम हेटै कीजै धावियो ||
दीनो खींची अण सुसिया नै जाजम हेटै कीजै घाल |
एक लारै सूं बूड़ैजी एक आय हेलो कीजै पाड़ियो ||
आडो-अपूटो बैटो अण खींची रो खान कीजै परदान |
एक भरियोड़ी हथायां एक घोड़ी चडिया बूड़ैजी मुजरो कीजै साजियो ||
50 बूजी, बूजी आंटीलो राजा अण बूड़ाजी रै मन री कीजै वात |
कै दो बूड़ा राजा थारा मन री कीजै वात |
आज कतरै काम थे आया म्हारी ढळियोड़ी कीजै जाजमां ||
सारंगदे खींची काम-कारजियो टाळै उगती किरण्यां रो कीजै किरतार |
घर रै घर कामां म्हे खींची आया थारी कीजै जाजमां ||
55 बारा, बारा कोसां दीनी मैं ढेल घोड़ी नै कीजै मार |
चडिया म्हे सूरं-वाळी कीजै सिकार |
एक सूरं रै भरोसै घोड़ी आगै सुसियो कीजै नीकळै ||
घायल सुसियो खींची आयो थारी जाजम री कीजै कोर |
एक आयोड़ा सुसिया नै म्हांनै कीजै सूप दो ||

- 60 तो सारंगदे खींची देखनै कांई कै—
 बूड़ा राजा कर ग्या थारै मन में भोळी कीजै वात |
 आयोड़ा सुसिया नै सरणां में म्हे कीजै राख लां ||
 बूड़ाजी कै ईज तो अण सुसिया नै दीजो नाम कीजै छोड |
 नीतर ले जावो एक धड़ सुसिया रो कोळू रै दरबार |
 65 एक सीस म्हे थानै आज दां न कोई काल ||
 बूड़ो राजा देख कांई कै—
 धड़ री लागै, लागै एक म्हांनै राठोड़ां नै ओगाळ |
 सीस वसूणो सुसिया रो धड़ म्हे आज लेवां न कोई काल ||
 सुण रे एक [ज] जायल रा खींची अण सुसिया बदळै व्हेला घणी मोटी कीजै राड़ |
 70 एक राठोड़ां खींच्यां रै वच में सुसिया रै नाम व्हे खांडो कीजै वाजसी ||

** गाव **

- व्हे ग्या बूड़ो राजा अण ढेल घोड़ी री² घणा असवार |
 खड़ छूटा आवै कोळू नै सीदा कीजै पादरा ||
 जा बैटा बूड़ो राजा अण झुकतै वादळियै कीजै मैल |
 बैटा बूड़ोजी मन में ऊमण कीजै दूमणा ||
 75 बूजै गैलोवत राणी एक बूड़ाजी थानै मन री भोळी कीजै वात |
 क्युं बैटा एक राठोड़ां मन में ऊमण कीजै दूमणा ||
 गैलोवत राणी मत बूजो थे म्हारै मन री भोळी कीजै वात |
 [अ] एक बोल खटूकै एक सारंगदे खींची रा म्हारै कीजै काळजै ||
 म्हे गिया एक घणी सूरं री झीणी कीजै सिकार |
 80 एक सूरं रै भरोसै घोड़ी रै आगै सुसियो कीजै नीकळै ||
 सुसियो गियो एक झीणो अण खींची री...कीजै दरबार |
 एक जाय सुसियो जाजम हेटै एक प्राण कीजै छोडिया ||
 म्हे गिया अण खींची री एक ढळी जाजमां कीजै मांय |
 जाय खींची नै एक मूंडै कीजै वतळावियो ||
 85 पण खींची, खींची एक सुसियो म्हांनै नी सूपियो ||
 खींची देख कांई कै—कै कै तो आप धड़ ले जावो और सीस आपनै कोई आज मिळै न कोई काल ||
 बोल्या अण खींची म्हांनै आडा-डोडा कीजै बोल |
 बोल खटूकै म्हारै भीतर रै पतळै कीजै काळजै ||
 चांदा, चांदा ढेंबा नै खींची वो राखै लाटां री कीजै कणवार |
 90 एक पाबूजी नै राखैला वो ढोलियां री [नौ] झीणी कीजै नौकरी ||
 अतरी वात करतां एक गैलोवत कांई कै—
 बूड़ा राजा [थे एक खायो] आयो थानै घणो डर अण खींची रो कीजै आज |
 [एक सङ्को] नीतर एक खींची ऊं एक बूड़ाजी थे सङ्को कीजै म्हानियो ||
 आप रण में काम पर आवता तो म्हे जाय कोयर गूजवै सती व्हे जाता |
 95 पण आप लड़ाई, लड़ाई एक डर रै मारिया पाछा कीजै पदारिया ||
 बैटा पाबू पाल एक झीणा अण कोळू रै दरबार |

² For *rai*.

एक बैटा, बैटा बूड़ाजी री वातां कीजै चाळवै ||
 चांदा, चांदा सांवत कालै परबातै गया बूड़ोजी सूरं री कीजै सकार |
 एक जाय, जाय थे एक खबरां ले आवो एक बूड़ा, बूड़ा म्होटा कीजै वीर री ||
 100 तो कांई तो चांदोजी बूड़ाजी खनै आवै, और कांई देखां नी सिकार री वात बूजी ||

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आ गी, आ गी चांदा सांवत थारै मन में एक घणी कीजै रीस |
 एक पाछा पदारै एक धणी पाबू री जस री कीजै जाजमां ||
 बैटा पाबू पाल एक जाजम लूंवाळी कीजै ढाळ |
 एक कालूणी वीरा री एक वातां म्हाराज पाबूजी चांदाजी नै चाळवै ||
 105 चांदा सांवत थें गया बूड़ा रै गिरदी कीजै कोट |
 एक कालूणी सिकारां री वातां बूड़ैजी कैड़ी कीजै चाळवी ||
 पाबू पाल बूड़ो राजा गया घणी सूरं री कीजै सिकार |
 एक सूरं रै बदळै बूड़ैजी सुसिया लारै एक ढेल घोड़ी कीजै... घेर दी ||
 सुसियो न्हाटो भागो गियो एक अन्दाता अण खींच्यां री कीजै फौजां मांय |
 110 कांकड़ सींवाड़ै दीनी अण सारंगदे खींची एक गायां कीजै छोट |
 एक थाकोड़ो सुसियो जाय खींची री जाजमां पर एक वासो कीजै ले लियो ||
 बूड़ै राजा दीनो एक सुसिया नै कीजै मांग |
 एक दोरा, दोरा वचन एक सारंगदे खींची कीजै बोलिया ||
 बूड़ाजी नै कांई कै, कै धड़ आप ले जावो और सीस म्हे कोई आज दां न कोई काल ||
 115 पाबू पाल सारंगदे खींची बोलिया एक आपणै घणा बोल |
 बोल खटूकै म्हारै पतळै कीजै काळजै ||
 चांदा ढेंबा नै राखै लाटां री कीजै कणवार |
 एक थानै पाबूजी राखै वो [लो] ढोलियां री कीजै नौकरी ||
 म्हाराज पाबूजी देख मुख बोलिया—
 120 चांदाजी व्हे जावो घोड़ै घणा कीजै असवार |
 थे पदारो अण खींची री जस री कीजै जाजमां ||
 जाजो चांदा सांवत अण खींची री जाजम कीजै आप |
 जाय खींची नै मूंडै कीजै समजावजो ||
 चांदो सांवत एक लीनी ढाल लूंवाळी कीजै तरवार |
 125 एक ढाल रै डफोटै एक पग मेलै कायर जंगळी कीजै मोर ज्यूं ||
 व्हे गया एक चांदोजी घोड़ै घणा कीजै असवार |
 खड़ छूटा जावै एक सारंगदे खींची री जस्योड़ी कीजै जाजमां ||
 आडो-अपूटो बैटो अण सारंगदे खींची रो खान कीजै परदान |
 एक भरियोड़ी हताई एक जाय चांदैजी मुजरो कीजै साजियो ||
 130 तो आगै [जिन्दराव खींची रो] सारंगदे खींची रो सलावटो बैटो बैटो आप नै कैऊं कै मूंडा, पत्थर रा मूंडा खोदतो
 और राठोड़ां री हद में आप वै मूंडा रोपतो | तो चांदैजी जाय सलावटा नै कियो, हे सलावटा आ थारी जो हाथ री
 टांकी है वा थूं हमकै मती वाइजै | जणां सलावटो देखनै बोलियो—
 चांदाजी कर गया थारै मन में भोळी वात |
 लाखां घोड़ां पर पड़ै अण सारंगदे खींची री कीजै फौज |
 एक दोरो, दोरो मारैला आज चांदाजी थनै अण खींच्यां री कीजै फौज में ||

- आ गी चांदा सांवत अण सलावटा पर थानै कीजै रीस |
 135 भटकै एक चांदैजी अण सलावटा रो माथो कीजै काटियो ||
 बैटो सारंगदे, सारंगदे देखै अण चांदाजी री कीजै वाट |
 भटकै एक चांदाजी माथै एक भालो कीजै तोलियो ||
 ऊबी देवल बाई झीणी एक घणी करणी माता रो लै तळसूर कीजै आप |
 आय चांदाजी नै अण खींची नै मूंडै कीजै वतळावियो ||
 140 चांदा सांवत मत वाजै अण सारंगदे खींची रै माथै तरवार |
 एक लोछण लागैला थळियां रा लिछमण जत्ती कीजै देव नै ||
 तो चांदोजी देखनै कांई कै—
 जाजो देवल बाई थारो आज खानो कीजै खराब |
 आकै रण भारत में थे अण खींची ऊं म्हारो नातो कीजै जोड़ियो ||
 145 खींची रैजै थारै मन में घणो कीजै हुंसियार |
 ऐ हुकम नी लायो म्हूं थळियां रा लिछमण जत्ती कीजै देव रो ||
 तो सारंगदे कांई कै—
 हे चांदाजी मत करजै [ठारा] ठाकर पाबूजी रो अतरो गाड गमान |
 पाबूजी नै राखूं म्हारा ढोलियां री कीजै नौकरी ||
 150 आ गी, आ गी चांदा सांवत थारै मन में गाडी कीजै एक रीस |
 एक भटकै एक चांदोजी एक कोळू नै पाछा कीजै सांचरै ||
 तो आडो-अपूटो बैटो ठाकर पाबू रो खान कीजै परदान |
 भरियोड़ी हताई जाय चांदैजी मुजरो कीजै साजियो ||
 बूजै, बूजै चांदाजी थानै पाबूजी मुख री कीजै वात |
 155 कैड़ी, कैड़ी लवा में एक सारंगदे थारां ऊं एक वातां कीजै चाळवी ||
 म्हाराज पाबूजी वातां कैड़ी चाळणी—
 चांदा ढेंबा नै सारंगदे राखै एक लाटां री कीजै कणवार |
 एक पाबूजी नै राखै ढोलियां री कीजै नौकरी ||
 थोड़ो, थोड़ो चांदा सांवत धीमो मुदरैरो कीजै बोल |
 160 नैड़ो सुणै एक पाबू रो दळवी कीजै ढेंबड़ो ||

** गाव **

- व्हे गया पाबू पाल पांचू घोड़ां रै कीजै असवार |
 खड़ छूटा जावै एक अन्दाता अण खींची री जस री कीजै जाजमां ||
 आगड़दै धींगड़दै वाजै फौजां में जङ्गी कीजै ढोल |
 रुड़तो नङ्गारो वाजै पाबू री चड़ती कीजै फौज में ||
 165 अड़बड़ियै दड़बड़ियै धोड़ै एक सांवतां रा एक घोड़ां रा कीजै घमसाण |
 एक [सा] सगळां रै आगै हरणागर घोड़ो एक ढेंबैजी कीजै दाकलै³ ||
 आया, आया पाबू पाल अण खींची री घणा कीजै नजीक |
 आयर चांदैजी खींची नै हेलो कीजै पाड़ियो ||
 बैटो, बैटो एक थूं एक सारंगदे खींची थारी जाजम री कीजै कोर |
 170 आज खबरां पड़ैला चांदा ढेंबा रो खांडो कीजै वाजियां ऊं ||

³ Presumably a slip of the tongue for *dākalyo*.

- देखै एक, देखै [जा] सारंगदे खींची घणी नजर कीजै पसार |
 एक चड आई एक फौजां थळियां रा लिछमण जत्ती कीजै देव री ||
 [व्हे ग्यो] एक सारंगदे खींची नवलख घोड़ां पर न्हांकी झीण |
 एक भटदाणी राठोड़ां एक खींच्यां झगड़ो कीजै आदरै ||
 175 दीनी ढेंबै अमली रण में भारत में गोडी कीजै ढाळ |
 एक माथै गिरजणियां ढेंबाजी गरणाटो कीजै घालियो ||
 थोड़ी गिरजणियां कर लो दम घणी कीजै जेज |
 आज ढेंबोजी धपावै थानै खींच्यां रा कोरा कीजै काळजा ||
 छूटी ढेंबा अमली थारै छूटी चमटी-वाळा कीजै तीर |
 180 एक जाणै, जाणै सावण भादरवो कीजै उलटियो ||
 मारी, मारी ढेंबै अमली एक झीणी अण खींची री नवलख कीजै फौज |
 एकलड़ो छोटियो एक सारंगदे खींची नै कीजै जीवतो ||
 न्हावता भागता सारंगदे खींची रो पकड़ै डावो कीजै हाथ |
 एक मोरां अपूटो एक ढेंबैजी [ढीमी रो] सारंगदे खींची रो एक काडै⁴ झीणो कीजै काळजो ||
 185 दीनो ढेंबै अमली सारंगदे खींची नै कीजै मार |
 एक पैलो, पैलो एक परवाड़ो एक ढेंबैजी पाबू रै आगै कीजै जीतियो ||
 चांदा सांवत आपे कीदो घणो धरती में गाडो अम्मर कीजै नाम |
 जायल रा खींची सूं एक वैर आपे कीजै धारियो ||
 खड़िया पाबू पाल तारां गळतोड़ी मांजल कीजै रात |
 190 आवै कोळू नै सीदा कीजै पादरा ||
 पाबू पाल थे कर ग्या थारै मन में भोळी कीजै वात |
 जीवता नी छोटोड़ां अण खींच्यां नै राठोड़ां री हद कीजै भोम में⁵ ||
 चांदा सांवत आपे कीदो घणो धरती में कीजै इनियाव |
 आज आपे खींची ऊं वैर कीजै आदरां ||
 195 पण चांदा सांवत खींची वाजै आपणी सीरखी खुनी रो कीजै सिरदार |
 एक बाई पेमां नै आपे खींची नै कीजै परणाय दां ||
 चांदा सांवत जावो बूड़ा री गिरदी कीजै कोट |
 जाय बाई, बाई पेमां रै एक सगपण री वातां कीजै चाळवो ||
 चांदै सांवत एक लीनी ढार⁶ तरवार हाथां कीजै झेल |
 200 पग छूटो जावै एक बूड़ाजी रै सिगरथ कीजै पांवणो ||
 बेटो बूड़ो राजा एक आपरै खान कीजै परदान |
 जाय चांदैजी मुजरो कीजै साजियो ||
 चांदा सांवत कै दो थारा मन री कीजै वात |
 कतरा काम थे आया म्हारी जस री कीजै जाजमां ||
 205 बूड़ा राजा काम-कारजियो टाळै किरण्यां रो कीजै किरतार |
 थानै बुलावै एक थळियां रा लिछमण जत्ती कीजै देवता ||
 बांदै, बांदै बूड़ो राजा असल राठोड़ी झुकती कीजै पाग |

⁴ Presumably a slip of the tongue for *kādyo*.

⁵ Parbū broke off at this point as though to start a sung section, but then in fact resumed his *arthāv*, and continued in *arthāv* alone to the end of the episode.

⁶ For *dhāla*.

- नखल्यां विलमावै एक बूड़ोजी एक मुखमल कीजै मोजड़ी ॥
 आडो-अपूटो बैटो एक ठाकर पाबू रो खान परदान |
- 210 आय वडेर भाई बूड़ैजी मुजरो कीजै साजियो ॥
 नीचा नम-नम पाबू करै बूड़ाजी नै घणा कीजै तळेम |
 आगा विराजो एक पाबू री जस री कीजै जाजमां ॥
 कै दो पाबू पाल थारै मन री कीजै वात |
 कतरा काम एक सांवत नै म्हारै घरां कीजै भेजिया ॥
- 215 बूड़ा राजा थे राठोड़ां में वाजो वडेर मोटा कीजै वीर |
 आज आप ओ एक काम म्हारो कीजै आदरो ॥
 [पाबू पाल] राठोड़ां खींच्यां रै वाजी एक रण में घणी तरवार |
 पैलो वैर आपे एक खींची ऊं कीजै धारियो ॥
 हे बूड़ाजी, [रा] खींची आपण सीरखी खुनी रा हाड है | अगर म्हारो आप कैणो मानो तो बाई पेमां नै जिन्दराव
 खींची नै परणाय दो | बूड़ो राजा देखनै कांई कै—पाबू पाल, जिन्दराव खींची वडो आंटीलो राजा है जो साइत
 आपाणी बैन नै स्वीकार करै या नी करै | हे म्हाराज, जिन्दराव खींची जरूर अण वैर नै धो लैला ॥
- 220 चांदा सांवत कर ले ताळां वेगैरी ताकीद |
 वरमाळां पूगावो थे एक जायल रै जूनै कीजै मारगां ॥
 लीनी चांदै सांवत एक वरमाळां हाथां कीजै झेल |
 एक खड़ छूटो जावै एक खींची रै जूनै कीजै मारगां ॥
 [आडो-अपूट] एक दो वासो वसियो गैलां मारग रै कीजै मांय |
- 225 तीजै वासा में जाय जायल में छोडै पगां रा कीजै पागड़ा ॥
 चांदो सांवत व्हे ग्यो घणै घोडै कीजै असवार |
 घोडै चड्योडो एक कछेड़ी झीणा कीजै सांचरै ॥
 बैटो जिन्दराव खींची अन्दाता आपरी जाजम कीजै आप |
 जाय चांदैजी मुजरो कीजै साजियो ॥
- 230 कै दो, कै दो पाबू रा सांवत थारा मन री कीजै वात |
 कतरा काम थे आया एक जायल रै जूनै कीजै मारगां ॥
 पैली, पैली थे मारिया एक सारंगदे खींची म्हारा कीजै बाप |
 हमें थे जायल में आय थे म्हानै कीजै मारसो ॥
 जायल रा खींची अतरा आडा-अपूटा मती कीजै बोल |
- 235 वरमाळां ले आयो म्हूं एक थारा कीजै नाम री ॥
 लीनी खींची करै घणो मन में विचार |
 आज म्हूं पाबूजी री बैन नै दुवाग कीजै सूपसूं ॥
 बैटा खींची रै न्हांकी कै फूलां री फुल कीजै माळ |
 घिरतै बांदै हळदी रा कांकण कीजै डोरड़ा ॥
- 240 [म्हाराज पाबूजी] चांदोजी खींची रै गळा में वरमाळ न्हांक और चांदोजी वठऊं पाछा रवानै व्हे गया ॥
 खड़िया चांदो सांवत तारां गळतोड़ी मांजल कीजै रात |
 आवै, आवै पाबू री जस री कीजै जाजमां ॥
 आडो-अपूटो बैटो अण पाबूजी रो खान कीजै परदान |
 एक भरियोड़ी हताई चांदैजी लुळकर मुजरो कीजै साजियो ॥
- 245 कै दो, कै दो एक चांदा सांवत थारा मन री कीजै वात |
 कैड़ी लवा में एक थारां ऊं खींची वातां कीजै चाळवी ॥

पाबू पाल दीखी म्हनै अण जिन्दराव खींची री करड़ी घणी कीजै मीठ |
 एक अन्दाता एक नीचै नमनै एक वरमाळां म्हारी कीजै झेल दी ||

पैली बूजी आप सारंगदे खींची री वात |

250 पछै एक व्याव री वातां कीजै चाळवी ||

म्हाराज पाबूजी बैन नै भलै परणावो, पण आप जिन्दराव खींची ओ वैर नी धोवैला | तो म्हाराज पाबूजी कै—
 चांदाजी बैन परणायां जरूर बैनोई आंपाणो व्हे जाय | अण हिसाब ऊं आ वरमाळा पूगाई | और जिन्दराव खींची
 आप बरात ले [आनि] आप कोळूमण्ड आया और कोळूमण्ड आनै पेमां नै लेनै [ठु] सादी करनै रवाना गया | तो
 अण ही वैर में, सुसिया रा वैर में, म्हाराज पाबूजी आपरी बैन पेमां नै [पाबूजी रै हाथै व्या...] जिन्दराव खींची रै
 हाथै व्याव कियो ||

घोड़ी रो परवाड़ो

** गाव **

- बैटा पाबूजी कोळूमण्ड रै दरबार |
बैटा ठाकर पाबूजी एक घोड़ां री वातां कीजै चाळवै ||
चांदा सांवत फिर गया आपे अण धरती रै चारूं कीजै मेर |
255 पाबू रै चडाई रो घोड़ो कीजै नी मिलै ||
चांदा सांवत बाई देवल गी एक सातू समदां रै परिया कीजै तीर |
घोड़ा ले आई एक देवल एक मूंगा कीजै मोल रा ||
चांदा सांवत रातै सूता म्हे कोळूमण्ड रै दरबार |
एक सपनां में खेलाई केसर माता कीजै काळमी ||
260 चांदा सांवत [मांडो सगत के] मांडो पांचू घोड़ां पर कीजै झीण |
आंपे हालांला एक देवल रै सिगरथ कीजै पांवणा ||
[व्हे गया पाबू पाल केसर माता रै] व्हे गया पाबू पाल पांचू घोड़ां रै असवार |
पग छूटा जावै एक देवल रै सिगरथ कीजै पांवणा ||
तो कांई देवल बाई खनै जावै अर कांई एक वातां वणै देखां ||

** गाव **

- 265 व्हे गया पाबू पाल पांचू घोड़ां रै कीजै असवार |
पग छूटा जावै देवल रै सिगरथ कीजै पांवणा ||
तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
पथ में झल रिया एक पाबूजी गळती कीजै रैण रा ||
दिन ऊगो व्हे गयो धरती में पीळो परबात |
270 दिन री ऊगाळी जाय देवल ऊं मुजरो कीजै साजियो ||
आडो-अपूटो बैटो देवल सगती रो एक खान कीजै परदान |
भरियोड़ी हताई जाय पाबूजी मुजरो कीजै साजियो ||
बूजै, बूजै देवल बाई ठाकर पाबू नै मन री भोळी कीजै वात |
कै दो पाबू पाल थारा मन री कीजै वात |
275 कतरा काम थे आय आ⁸ देवल रै सिगरथ कीजै पांवणा ||
बाई देवल एक काम-कारजियो टाळै उगती किरण्यां रो निरमळ कीजै भाण |
[टाळै] बाई देवल अण धरती में टाळै उगती किरण्यां रो निरमळ कीजै भाण⁹ |
घर रै घर कामां म्हे आया थारै कीजै पांवणा ||

⁷ This episode was in fact the first I recorded from Parbū and his wife, who did not initially realise that I would want to record the rarely performed *susiyā ro parvāro* that precedes it. As a result, they had not yet got into the swing of performing in studio conditions, which explains the various confusions that occur in the course of the episode.

⁸ For *āyā*.

⁹ The reason for this (slightly garbled) repetition was that Parbū had broken off his *arthāv* at the end of the previous line to provide the Hindi gloss ‘*yānī sūraj*’ (‘i.e. the sun’) on its final word.

फिर गया देवल बाई अण धरती रै चारूं कीजै मेर |
 280 पाबू रै चडाई रो घोड़ो कीजै नी मिळै ||
 थूं गी देवल बाई झीणा सातू समदां रै परिया तीर |
 घोड़ा ले आई देवल थूं मूंगा कीजै मोल रा ||

** गाव **

दीजै¹⁰ बाई देवल एक थारा मन री म्हांनै भोळी कीजै वात |
 घोड़ी, घोड़ी बादी एक थारै सातमडै कीजै पियाळ |
 285 ए घोड़ी वता एक चड़वा री केसर सगती माता कीजै काळमी ||
 कालै एक रातै सूता म्हे एक कोळू रै दरबार |
 सपनां में खेलाई केसर सगती माता कीजै काळमी ||
 मत लो पाबू पाल केसर घोड़ी रो मुख सूं कीजै नाम |
 एक डोरो, डोरो बांद गियो जायल रो खींची कीजै जींदरो ||
 290 बाई देवल मत ले जायल खींची रो मुख सूं कीजै नाम |
 चडियो नी हालै एक राठोड़ां री हृद कीजै भोम में ||
 पाबू पाल एक अन्दाता केसर घोड़ी रो नाम मुख सूं मत्ती कीजै ले |
 सूना गडवाड़ा जायल रो खींची कीजै भेळसी ||

** गाव **¹¹

हरमल देवासी ढाबै केसर सगती री लाल कीजै लगाम |
 295 चांदो, चांदो सांवत एक ढाबै पाबू रो पग रो कीजै पागड़ो ||
 व्हे गया पाबू पाल अण सगत केसर माता रै [जै] कीजै असवार |
 चड़तां नै वतळावै गादी रा सूरा नर कीजै सांवळा ||
 न्हांकै पाबू पाल भंवर लट्टी में एक झीणो कीजै हाथ |
 हाथड़लो हाना में धमकर मौरां कीजै वे चड़ै ||
 300 व्हे गया पाबू पाल केसर सगती रै असवार |
 चड़तां नै वतळावै गादी रा सूरा नर कीजै सांवळा ||
 [चड़ गी, चड़ गी केसर माता एक] दूजा घोड़ा धोड़ै जम्मी री दड़बड़ कीजै धोड़ |
 [विन पड्डुं उडै सगत केसर माता एक] आकासां झल री केसर माता कीजै काळमी ||
 ऊबा ढेंबा अमली अण देवल चारण रै घर कीजै बार |
 305 ऊबा चारण नै हेलो कीजै पाड़ियो ||
 देवल बाई थे कीदो घणो धरती में कीजै इनियाव |
 म्हांरा पाबू नै एक अन्दाता एक सरगापर की मिळ गी कीजै पाळकी ||
 चांदा ढेंबा अमली एक खैवो सगत केसर नै गूगळियो कीजै धूप |
 धूपां रै धमरोळै सगत केसर माता नीची कीजै ऊतरै ||
 310 खैवै [च] ढेंबो अमली एक केसर माता नै गूगळियो धूप |
 धूपां रै धमरोळै केसर नीची कीजै ऊतरै ||

¹⁰ Presumably a slip of the tongue for *kai do*.

¹¹ Parbū here became confused, giving his Hindi 'explanation' of the scene in which the mare Kesar Kālamī is produced before this song, and then omitting its *arthāv* equivalent altogether.

पाटण रो परवाड़ो

** गाव **

देवल बाई गायं चरवा नै दूला थनै जूजळियो जोड |
पाणी, पाणी पीया नै दे दू एक नाडी कीजै नींबळी ||
दीजो बाई देवल एक थारी घणी म्हानै कीजै आसीस |
315 एक थारी आसीसां एक पाटण ऊं झगड़ो कीजै जीत लां ||
मांडो चांदा सांवत केसर सगती माथै कीजै झीण |
वेगी सिणगारो केसर सगती माता कीजै काळमी ||
लट्टी, लट्टी में देजो हीरा गज मोती कीजै पोवाड़ |
पूठो पूरावो सगत रो हीरा गज कीजै मोतियां ||
320 दीजो चांदा सांवत केसर घोड़ी रै कड़ियाळी लाल कीजै लगाम |
पाटण जीतण रा लगावो केसर माता रै ऊजळ कीजै पागड़ा ||
चांदा सांवत एक कर लो घणी पांचू घोड़ां री वागा कीजै जेळ |
आंपे हालां एक पाटण रै जूनां¹² कीजै मारगां ||
व्हे ग्या पाबू पाल पांचू घोड़ां रै कीजै असवार |
325 खड़ छूटा जावै एक पाटण रै सीदा कीजै मारगां ||
चांदा सांवत पाटण में नित कटै सुरिया धव्वळ कीजै गाय |
कटै एक पाटण में बागां रा दादर कीजै मोरिया ||

** गाव **

खड़िया पाबू पाल तारां गळतोड़ी मांजल कीजै रात |
पग छूटा जावै एक पाटण रै सीदा कीजै मारगां ||
330 झूलरियां, झूलरियां वैवै सांवतां मरदां रा कीजै घमसाण |
ठमकै पग मेलै केसर माता कीजै काळमी ||
तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
पथ में झल रिया पाबूजी [गाय] गळती आदी कीजै रैण रा ||
व्हे ग्यो पाबू पाल अण धरती में पीळो कीजै परबात |
335 दिन री ऊगाळी पाटण में छोटै पगां रा कीजै पागड़ा ||
बैटा पाबू पाल एक जाजम लूंबाळी कीजै ढाळ |
सामी भिड़ बैटा ए गादी रा सूरा नर कीजै सांवळा ||
बैटा पाबू पाल अण सांवतां रै सुरंगै कीजै साथ |
बैटा ए एक पाटण री वातां कीजै चाळवै ||
340 चांदा सांवत एक कर लो घणी ताळां वेगैरी ताकीद |
आप पदारो एक मिरजा रै एक जस री कीजै जाजमां ||
बांदै चांदो सांवत असल राठोड़ी झुकती कीजै पाग |

¹² For *jūnai*.

नखल्यां विलमावै चांदोजी मुखमल कीजै मोजड़ी ॥
 आडो-अपूटो बैटो मिरजा रो एक खान कीजै परदान |
 345 भरियोड़ी हथायां जाय चांदैजी मुजरो कीजै साजियो ॥
 बूजै चांदा सांवत थानै मिरजो घणी मुख री कीजै वात |
 कटै सांवत है नी थारा घर कीजै बार |
 कीया राजा रा थे आया एक माणस कीजै मेलिया ॥
 थोथी थळियां में कोळूमण्ड वतावै घर म्हारो कीजै बार |
 350 ठाकर पाबू फुरमायो तो हीड़ो चाकर कीजै साजियो ॥
 कै दो चांदा सांवत थारा मन री कीजै वात |
 कतरा काम थे आया म्हारी जस री कीजै जाजमां ॥
 पाटण रा राजा थारै राज कटै एक सुरिया धव्वळ कीजै गाय |
 दिन ऊगै कटै [जी] बागां रा दादर कीजै मोरिया ॥
 355 दीजै, दीजै एक मिरजा खान अण सुरिया गायां नै कीजै छोड |
 खबरां पड़ जावै एक मिरजा खान थनै चांदाजी रो खांडो कीजै वाजियां ऊं ॥
 चांदा सांवत चांदा ढेंबा नै राखूं म्हारै लाटां री कणवार |
 पाबूजी नै राखूंला एक ढोलियां री कीजै नौकरी ॥

** गाव **

आ गी चांदा सांवत थारै घणी मन में ए कीजै रीस |
 360 भटकै चांदैजी एक सीरोवण झीणी कीजै सूंत ली ॥
 कर ग्यो एक पाटण रा राजा थारा मन में भोळी कीजै वात |
 हुकम नी लायो म्हूं नवकूटी रा नाथ रै ॥
 चांदा सांवत [खड़ियो] एक खड़िया तारां गळतोड़ी मांजल कीजै रैण |
 एक आवै पाबू री जस री कीजै जाजमां ॥
 365 आडो-अपूटो बैटो ठाकर पाबू रो खान परदान |
 एक भरियोड़ी हताई जाय चांदैजी मुजरो कीजै साजियो ॥
 [हे अन्दाता] बूजै, बूजै एक पाबू पाल चांदाजी थानै घणी मुख री वात |
 कै दो सांवत थारा मन री कीजै वात |
 कैड़ी लवा में एक मिरजा खान वातां कीजै चाळवी ॥
 370 पाबू पाल वतावै अण पाटण रो एक [सिर] घणो आंटीलो कीजै सिरदार |
 चांदा ढेंबा नै राखै म्हानै लाटां री कीजै कणवार |
 पाबूजी नै राखैला एक वो ढोलियां री कीजै नौकरी ॥
 आ गी पाबू पाल थारै मन में घणी कीजै रीस |
 भट ढेंबाजी नै पाबूजी हेलो पाड़ियो ॥
 375 चांदा सांवत एक कर लो ताळां वेगैरी ताकीद |
 वेगी सिणगारो चड़वा री केसर माता कीजै काळमी ॥
 मांडो चांदा सांवत केसर सगती माथै कीजै झीण |
 एक झगड़ो ए करांला एक मिरजा खान रै कीजै साथ में ॥
 [ए अन्दाता] व्हे गया पाबू पाल पांचू घोड़ां रै कीजै असवार |
 380 खड़ छूटा जावै एक अन्दाता एक पाटण रै जूनै कीजै मारगां ॥
 आगड़दै धींगड़दै वाजी पाटण में जङ्गी कीजै ढोल |

ढोलां रै धमीडै एक मिरजा री फौजां बारै कीजै नीकळै ॥
 पाबूजी देख मूंडै बोलिया—
 चांदा ढेंबा अमली ले ले भूरा भाखर री कीजै ओट |
 385 चौड़ा री लड़ायां मिरजा ऊं कीजै नी करां ॥
 पाबू पाल ओट लियां लाजै पाबू रो खान कीजै परदान |
 ओट लियां लाजैला एक दळवी कीजै ढेंबड़ो ॥
 रीजो पाबू पाल थारै मन में घणा हुसियार |
 चौड़ा री लड़ायां एक मिरजा खान ऊं आपे कीजै आदणां ॥
 390 कीदो पाबू पाल थे घणो धरती में [इनिय...अम...] इदकी कीजै रीत |
 हमकूणो झगड़ो एक चांदा ढेंबा नै कीजै सूप दो ॥

** गाव **

आगड़दै धींगड़दै वाजै, वाजै एक अन्दाता झीणी एक पाटण में जङ्गी ढोल |
 ढोलां रै धमीडै एक अन्दाता एक मिरजा री फौजां बारै कीजै नीकळै ॥
 ढेंबै अमली एक दीनी भारत में गोडी कीजै ढाल |
 395 एक...दीनी ढेंबै अमली अण भारत में गोडी कीजै ढाल¹³ |
 एक माथै ढेंबाजी थारै गिरज गिणाटो¹⁴ कीजै घालियो ॥
 ढेंबा अमली छूटै थारी एक चिमटी रा तरगस कीजै तीर |
 पाखरिया पड़खावै ढेंबोजी अन्दाता एक पीपळ रा काचा कीजै पान ज्यूं ॥
 दड़ाक-धूमां छूटै अण मिरजा री कीजै तोप |
 400 अन्दाता गोळा अटकैला ढेंबाजी री डावी कीजै मूँछ में ॥
 छातिया वणाया ढेंबै अमली अन्दाता झीणी गेंडापत कीजै ढाल |
 मूँछां ने¹⁵ वणाया एक मैमच कीजै मोरचा ॥
 मारै ढेंबो अमली अन्दाता अण मिरजा री नवलख कीजै फौज |
 एकलड़ो छोड्यो अण फौजां में मिरजा नै झीणो कीजै जीवतो ॥
 405 तोडै, तोडै मिरजा री बीब्यां झीणा माथा रा कीजै [स] केस |
 एक अन्दाता अरजां कर री थळियां रा लिछमण जत्ती कीजै देव नै ॥
 पाबू पाल थे वाजो एक लिछमण जत्ती घणा कीजै अवतार |
 पींजारा कर छोडो एक पाबू पाल एक मारू मुरधर कीजै देश में ॥
 पाबू पाल अन्दाता दीवाळी रै दाडै छोडाई सुरिया धव्वळ कीजै गाय |
 410 दे छापो छोडाया एक बागां रा दादर कीजै मोरिया ॥
 तीन दन कीनो पाबू पाल अण पाटण में कीजै राज |
 अन्दाता एक दलस्या लागी एक मारू मुरधर कीजै देस में ॥
 चांदा, चांदा सांवत सवारै वतावै कातकी पूनम रो कीजै वार |
 पैलीड़ा सम्पाड़ा पोखर री पेड़्यां साज लां ॥
 415 रणूचा ऊं पदारैला सद बाबो रामदे |
 एक खाबड़ ऊं चड़ जावां थळियां रा लिछमण जत्ती कीजै देवता ॥
 पाबू हड़बू मेया मांगळिया पांचू पीर पदारैला पोखर री जूनी कीजै पेड़ियां ॥

¹³ Parbū repeated this line to help himself recover after briefly losing the momentum of his narration.

¹⁴ For *garanāṭo*.

¹⁵ For *nai*.

पोखर रो परवाड़ो

** गाव **

- कर दो चांदा सांवत ताळां वेगैरी ताकीद |
वेगी सिणगारो [च] एक चड़वा री केसर माता कीजै काळमी ||
420 चांदा सांवत कालै परबातै है कातकी पूनम रो कीजै वार |
पैलीड़ा सम्पाड़ा पोखर री पेड़्यां कीजै साज लां ||
चांदा सांवत एक कर दो ताळां वेगैरी ताकीद |
वेगी सिणगारो केसर सगती माता कीजै काळमी ||
लट्टी, लट्टी में देजो हीरा गज मोती पोवाड़ |
425 पूठी पूरावो सगत रो हीरा गज कीजै मोतियां ||
देजो केसर घोड़ी रै कड़ियाळी लाल कीजै लगाम |
पाटण जीतण रा घोड़ी रै लगावो ऊजळ कीजै पागड़ा ||
पाबू पाल ऊठ ग्या बागो केसरियो कीजै झड़काय |
नैड़ी मंगावै पाबूजी केसर घोड़ी कीजै काळमी ||
430 न्हंकाँ पाबू पाल भंवर लट्टी में कीजै हाथ |
हाथड़लो हाना में धम कर मौंरां कीजै वे चड़े ||
व्हे ग्या पाबू पाल केसर घोड़ी रै असवार |
चड़तां नै बतळावै गादी रा सांतू¹⁶ कीजै सांवळा ||
खड़ छूटा हिन्दुपत राजा तारां गळतोड़ी मांजल रात |
435 पग छूटा जावै पोखर नै सीदा कीजै पादरा ||
तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
पथ में झल रिया पाबूजी गळती कीजै रैण रा ||
घूमरियां, घूमरियां वैवै घोड़ां रा कीजै घमसाण |
ठमकै पग मेलै केसर माता कीजै काळमी ||
440 पाबू पाल एक दो वासो रै ग्या गैलां मारग रै कीजै मांय |
तीजा, तीजा वासा में पुस्कर पर छोडै पगां रा कीजै पागड़ा ||
व्हे ग्यो पाबू पाल अण धरती में पीळो परबात |
दिन री ऊगाळी एक पोखर में छोडै पगां रा कीजै पागड़ा ||

** गाव **

- ऊबा पाबू पाल अण पुस्कर रै गऊ कीजै घाट |
445 नीचा नम-नम करै घणा एक अन्दाता [स] पुस्कर नै कीजै तळेम |
अरजां, अरजां कर रिया एक उगता काचा निरमळ कीजै भाण नै ||
पाबू पाल नीचा नम-नम करै पोखर नै घणा कीजै तळेम |

¹⁶ For *sātū*. Parbū has a tendency in some words to denasalise final nasal vowels, and in compensation to nasalise the preceding long vowel if this is not already nasal: compare *varasāvā* (l. 460), *kāmā* (ll. 645, 1307), and his regular *pācū* for standard Rajasthani *pācū*. In the present case he uses both *sātū* (e.g. ll. 256, 281, 1476) and *sātū* (cf. l. 567).

अरजां कर रिया एक उगता कीजै भाण नै ॥
 पाबू पाल एक... आथमणी पेड़ियां में ढळियो चवाणां-वाळो गुडळो कीजै साथ |
 450 धराऊ, धराऊ पेड़ी में एक ठाकर पाबूजी तम्बू कीजै ताणिया ॥
 आथमणी पेड़ी में एक झीलै चवाणां रो गुडळो कीजै साथ |
 धराऊ पेड़ी में एक ठाकर पाबू अन्दाता कीजै सांपड़ै ॥
 न्हावतां झूलतां पाबू पाल रपटै पग नै कीजै पाव |
 डिगता पावां नै गोगैजी हाथां कीजै झेलिया ॥
 455 कट्टै गोगा धरमी है नी घर थांरा कीजै बार |
 कीया राजा रा थे वाजो मोबी कीजै पाटवी ॥
 पाबू पाल साम्बर नरवाणो है घर म्हारो कीजै बार |
 पीतळदे राजा रा वाजां मोबी कीजै डीकरा ॥
 गोगा धरमी मांडो एक झाटक झपटै नै आंगी री बंवणी कीजै चाळ |
 460 रिजवाणी एक वरसांवा¹⁷ राठोड़ां रै जूना कीजै सीख री ॥
 पाबू पाल रिजवाणी वरसावो आपरा चारण कीजै भाट |
 म्हानै परणावो थे अन्दाता राठोड़ां री मोबण कीजै डीकरी ॥
 गोगा धरमी एक मत लीजो केलम किनिया रो कीजै नाम |
 आती लुगाई रो गोगाजी नै मुख देखां नी जाती री देखां नी पीठ |
 465 कोनी गोगा धरमी म्हारै किनिया-वाळो कीजै काम |
 ए अन्दाता तो बेटी कोनी एक पाबूजी झीणा कीजै रावळै ॥

¹⁷ For *varasāvā*.

गोगाजी रा व्याव रो परवाड़ो

** गाव **

चांदा सांवत कर लो ताळां वेगैरी ताकीद |
वेगी सिणगारो सगत केसर माता कीजै काळमी ||
चांदा सांवत करो घणी ताळां वेगैरी कीजै ताकीद |
470 सगां नै ले जावूं मारू मुरधर कीजै देस में ||
गोगा धरमी मांडो थारै घोड़ां पर कीजै झीण |
थानै ले हालूं मारू मुरधर कीजै देस में ||
व्हे ग्या पाबू पाल पांचू घोड़ां रै असवार |
खड़ छूटा आवै कोळू नै सीदा कीजै पादरा ||
475 घूमरियां, घूमरियां वैवै सांवतां मरदां रा घमसाण |
ठमकै पग मेले केसर माता कीजै काळमी ||
तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
पथ में झल रिया पाबूजी आदी गळती कीजै रैण रा ||
व्हे ग्यो पाबू पाल अण धरती में पीळो परबात |
480 ऊगतडै परबातां कोळू में छोटै पगां रा कीजै पागड़ा ||
दीजै कोळू रा दरबानी थारी कोळू रा दरवाजा कीजै खोल |
पुस्कर सांपड़ पाबूजी पाछा कीजै बावडै ||
[दीना] बैटा [क] एक पाबू पाल कोळू रै कीजै दरबार |
सामी भिड़ बैटा गादी रा सूरा नर कीजै सांवळा ||
485 बैटा पाबू पाल एक कोळू रै दरबार |
बैटा एक [सगवाई] सगपण री वातां कीजै चाळवै ||
चांदा सांवत कर लो थें घणी ताळां वेगैरी ताकीद |
वेगा, वेगा पदारो बूड़ाजी रै सिगरथ कीजै पांवणा ||

** गाव **

बांदै चांदो सांवत असल राठोड़ी झुकती कीजै पाग |
490 नखल्यां विलमावै चांदोजी मुखमल कीजै मोजड़ी ||
हालै चांदो सांवत हन्सां मोरां री कीजै चाल |
ढळकै पग मेले कायर जंगळी कीजै मोर ज्यूं ||
आडो-अपूटो चांदा सांवत बैटो बूड़ा राजा रो खान कीजै परदान |
भरियोड़ी हताई जाय चांदैजी मुजरो कीजै साजियो ||
495 बूजै, बूजै चांदा सांवत थानै बूड़ोजी मन री भोळी कीजै वात |
कै दो चांदा सांवत थारा मन री कीजै वात |
कतरा काम थे आया म्हारी जस री कीजै जाजमां ||
बूड़ा राजा काम-कारजियो टाळै उगती किरण्यां रा निरमळ कीजै भाण |

घर रै घर कामां म्हे आया थांरी जस री कीजै जाजमां ||
 500 बूड़ा राजा थारै वतावै बाई केलम किनिया नैनो कीजै बाळ |
 सगपण कर लां आपे मेड़ी रा गोगा मोटा कीजै देव री ||
 सगपण रो नाम लियो गोगोजी ¹⁸ देख मुख बोलिया—
 चांदा सांवत गोगोजी वतावै घणा नैना आडा कीजै रजपूत |
 राठोड़ वतावै बावन किलां रा कीजै राजवी ||
 505 गोगा धरमी नट गा बेटी रा माय नै कीजै बाप |
 मामा नटिया गड गिरनार रा ||
 सुणो चांदा सांवत बाई केलम है पींगां रो नैनो कीजै बाळ ||
 गोगोजी वतावै वरसां रा पुगता कीजै डोकरा ||
 बाई केलम है हाथां री घणी चत्तर कीजै सुजाण |
 510 गोगोजी वतावै आंख्यां रा चापड़ कीजै चीपड़ा ||
 जातो चांदोजी गियो मन में घणो कीजै हुंसियार |
 धिरतो किमळायो कमळ रा काचा कीजै फूल ज्यूं ||
 आडो-अपूटो बैटो पाबू रो खान परदान |
 भरियोड़ी हताई जाय चांदैजी मुजरो कीजै साजियो ||
 515 बूजै चांदा सांवत पाबूजी थानै मन री भोळी कीजै वात |
 कै दो सांवत थारा मन री कीजै वात |
 [कतर] कैड़ी लवा में बूड़ैजी वातां कीजै चाळवी ||
 अन्दाता नट गा बेटी रा माय नै कीजै बाप |
 मामा नटिया गड कीजै गिरनार रा ||

** गाव **

520 गोगा धरमी सवारै वतावै सावण पैली तीज |
 बाई केलम जावैला बागां रै मांय |
 थे धारो वासंग रो कीजै अवतार |
 जाय विराजो चम्पा री लुड़ती कीजै डाळ में ||
 गोगा धरमी सवारै वतावै सावण पैली कीजै तीज |
 525 बाई केलम जावैला बागां रै कीजै मांय |
 बाई केलम जावैला बागां रै मांय |
 आप विराजो जाय चम्पा री कीजै डाळ में ||
 गोगा धरमी थे वाजो वासंग रा अवतार |
 एक भेख धरजो एक काळूड़ा वासंग कीजै नाग री ||

** गाव **

530 तीजणियां बैनां एक सवारै वतावै सावण पैलोड़ी कीजै तीज |
 आपे रै जावां सावण री पैली कीजै तीजणियां ||
 काडो तीजणियां बैनां काजळ सुरमा री एक झीणी कीजै रेख |
 बन्दगा लगावो तीजणियां हरिया कीजै जंगाळ रा ||

¹⁸ For *būrojī*.

खोलो तीजणियां बैनां थारै गैणै रा मजूस |
 535 गैणा पैरां दासी सरबा कीजै सोवना ||
 खोलो तीजणियां बैनां पीयर बुगचा री रेसम हन्दी कीजै डोर |
 साळू, साळू ओडां आपे साळू सांगा कीजै नेर रा ||
 कीना, कीना तीजणियां बैनां सोळै बत्तीसा सिणगार |
 जाय रथवानी नै हेलो कीजै पाड़ियो ||
 540 रत्थां रा रथवानी कर ले ताळां वेगैरी ताकीद |
 रथ वैलां जूताय एक रणका झणका कीजै वाजणा ||
 बाई केलम थे को जूतावूं घोड़ां री घुड़ कीजै वेल |
 नीतर जूतावूं काकाजी रा परबत्त कीजै वैलिया ||
 रथवानी वीरा मत जूता घोड़ां री घुड़ कीजै वेल |
 545 बलकरियै जूता काकाजी रा परबत्त वैलिया ||
 धौळा दोरी रै न्हांक गळा में गूगर कीजै माळ |
 सीणा री सींगोटी थूं कर दे सरबा रे कीजै सोवनी ||
 बैटी तीजणियां बैनां रथ वैलां रै कीजै मांय |
 आगै भिड़ बैटो रत्थां रो जूनो कीजै सागड़ी ||
 550 गावै, गावै तीजणियां बैनां धव्वळ-मङ्गळ रा कीजै गीत |
 बोलै वदावा सीता साळंग कीजै राम रा ||
 गाती वजाती तीजणियां आ गी बागां रै नजीक |
 आयर माळी नै हेलो पाड़ियो ||
 दीजै बागां रा वनमाळी अण बागां री खिड़की खोल |
 555 बारै ऊबी राठोड़ां रै घर री कीजै तीजणियां ||
 माळी देख करै मन में घणो विचार—
 सुणो तीजणियां बैनां कोनी खिड़की खोलण रो समियाजोग |
 बागां में रम रियो काळो वासंग कीजै देवता ||

** गाव **

जाती दे जावूं वनमाळी गैद गळा रो नवसर कीजै हार |
 560 घिरती, घिरती दे जावूं चट्टू रो सोवन थनै कीजै मूंदड़ो ||
 पड़ियो माळी वीरो एक माया दमड़ा रै कीजै लोब |
 लोब लागो वाणियां लूका रै लागी गाय |
 घिरो तो घिरो नीतर धणी रा जेवड़ा खूंट ले म्हारै भाई... आगड़ी जाय |
 माळी करै घणो मन में विचार—
 565 सरप खाय बाई केलम नै खाय आपण बाप रो कांई नी जाय ||
 [कर तो] माळी पड़ गयो माया दमड़ा रै कीजै लोब |
 तो सांतू दरवाजा माळी हाथै कीजै खोलिया ||
 लीजो बाई केलम [ओ] थारै काका पाबूजी रो हरियो नवलख कीजै बाग |
 हींडा, हींडा हींडो एक हरिया नवलख कीजै बाग में ||
 570 रळ गी तीजणियां बैनां बागां बगीचां कीजै मांय |
 हींडो बंदायो चम्पा री लुड़ती कीजै डाळ रै ||
 दूजी तीजणियां हींडै बागां में दो-दो कीजै चार |

बाई केलम हींङै बागां में एका कीजै एकली ||
 हींङा हींङती फुल्लड़ा वीणती घालै चम्पा में हाथ |
 575 डाळां, डाळां ऊं ऊतरै काळो वासंग कीजै नाग |
 विस वलूम्यो बाई केलम री चिट्टूड़ी आंगळी ||
 लैरक्यां, लैरक्यां जावै बाई केलम थारो कीजै जीव |
 गैळां, गैळां आवै मिणधारी वासंग कीजै नाग री ||
 तीजणियां बैनां लीनी अदर झोळी में कीजै ऊंचाय |
 580 लायर उतारी बूड़ाजी रा माणक कीजै चौक में ||
 बूड़ा राजा सूतां बैटां नै आवै थानै नैणां में कीजै नींद |
 बाई केलम गया हरिया बागां रै मांय |
 विस वलूम्यो बाई केलम री चिट्टूड़ी आंगळी ||
 खुल गी बूड़ा राजा थारा नैणां री कीजै नींद |
 585 ऊबी दासी नै बूड़ैजी हेलो पाड़ियो ||
 दासी म्हारी जाजो थारो खानो कीजै खराब |
 काची निंदरा में दासी म्हानै हेलो कण वद कीजै पाड़ियो ||

** गाव **

सुण दासी थें कीदो घणो एक धरती में इनियाव |
 काची निंदरा में दासी म्हनै हेलो कण वद कीजै पाड़ियो ||
 590 बूड़ा राजा आवै थारै नैणां में कीजै नींद |
 बाई केलम रै बागां में विस री चेंटी कीजै वेलड़ी ||
 सुण दासी म्हारी म्हे सूता अण झुकतै वादळियै मैल |
 कीड़ी नी लागै म्हारै पगां री कीजै आंगळी ||
 बाई केलम किया टाबरां-वाळा खेल |
 595 गया बागां रै मांय |
 घालिया दरां बाड़ा में हाथ |
 ज्यानै तो दासी साप नै विच्छू [स] खाई ||

** गाव **

कर ले हीरागर दासी एक कर ताळां वेगैरी ताकीद |
 वेगो बुला ला झाड़ागर नै भींतर कीजै रावळै ||
 600 कीना एक दासी म्हारी सोळै बत्तीसा सिणगार |
 जावै गळियां में झाड़ागर नै हेला कीजै पाड़ती ||
 जा ऊबी [अ] दासी म्हारी अण झाड़ागर री कीजै पोळ |
 ऊबी एक दासी झाड़ागर नै हेलो कीजै पाड़ियो ||
 झाड़ागर वीरा कर ले ताळां वेगैरी ताकीद |
 605 थानै बुलावै बूड़ोजी भींतर कीजै रावळै ||
 कै दे, कै दे दासी थारा मन री कीजै वात |
 कतरा काम एक बुलावै बूड़ोजी भींतर कीजै रावळै ||
 झाड़ागर वीरा बाई केलम गया बागां रै कीजै मांय |
 वासंग वलूम्यो बाई केलम री चिट्टूड़ी आंगळी ||

** गाव **

- 610 लीनी झाड़ागर वीरै एक सरपां री बैयां हाथां कीजै झेल |
जावै, जावै सीदो बूड़ाजी रै सिगरथ कीजै पांवणो ||
आडो-अपूटो बैटो बूड़ा राजा रो खान परदान |
भरियोड़ी हथाई जाय झाड़ागर मुजरो कीजै साजियो ||
कै दो बूड़ा राजा थारा मन री म्हानै कीजै वात |
- 615 कतरा काम एक बुलाया म्हानै भींतर कीजै रावळै ||
झाड़ागर वीरा काम-काज टाळै उगती किरण्यां रो निरमळ भाण |
घर रै घर कामां बुलाया म्हारै घर रै कीजै रावळै ||
बाई केलम गिया हरिया बागां रै मांय |
विस वलूम्यो बाई केलम री चिट्टूड़ी आंगळी ||
- 620 झाड़ागर करै मन में विचार |
दीनी झाड़ागर एक सरपां री बैयां खोल |
धूपां रै धमरोळै झाड़ागर झाड़ो कीजै दे रियो ||
[वांची] देवै झाड़ागर [सरपां री] झाड़ां री कीजै ओट |
बई में नी झलियो काळो वासंग कीजै देवता ||
- 625 वांची, वांची झाड़ागर [अर सब सग] सगळा देवां री एक पोथी वांच¹⁹ |
झाड़ा में नी झलियो एक दूंबी काळो वासंग कीजै देवता ||
ज्यूं झाड़ागर बैटो झाड़ो देवै, ज्यूं पाबूजी बैटा थोड़ोक डोडो जोवै | तो बाई केलम रो वासंग दूणो चडै पण ऊतरै
नी ||

** गाव **

- गैलोवत राणी कीना एक सोळै बत्तीसा सिणगार |
जावै पाबूजी री जस री कीजै जाजमां ||
- 630 खड़िया गैलोवत राणी तारां, तारां गळतोड़ी मांजल कीजै रैण |
पथ में झल रिया गैलोवत एका कीजै एकला ||
दिन ऊगो व्हे गयो धरती में पीळो परबात |
दिन री ऊगाळी जाय पाबूजी ऊं मुजरो कीजै साजियो ||
ऊबा गैलोवत राणी दे पीलपाया री ओट |
- 635 अरजां करै थळियां रा लिछमण जत्ती कीजै देव नै ||
पड़ गी पाबू पाल अण बावज पर कीजै मीठ |
तो बैटा चांदाजी नै पाबूजी हेलो कीजै पाड़ियो ||
चांदा सांवत लीजै म्हारी बावज री साळ कीजै सम्बाळ |
बावज म्हारा वार आवै नी तेंवार |
- 640 होळी आवै नी दीवाळी |
आज आडा दन एक बावज कण वद कीजै पदारिया ||
कै दो गैलोवत राणी थारा मन री कीजै वात |
कतरा काम थे आया म्हारी जस री कीजै जाजमां ||

¹⁹ This line seems slightly garbled, presumably because Parbū was disconcerted by stumbling over the word *sagaḷā*.

- पाबू पाल काम-कारजियो टाळै उगती किरण्यां रो निरमळ कीजै भाण |
 645 घर रै घर कामा²⁰ पाबू पाल म्हे आया थांरी जस री कीजै जाजमां ||
 बाई केलम आपरी भतीजी गई बागां रै कीजै मांय |
 विस वलूम्यो बाई केलम री चिट्टड़ी आंगळी ||
 पाबू पाल बाई केलम मर गया तो राठोड़ां रो आंगणो कंवारी रै जाई ||
 गैलोवत राणी थे कर गया मन में भोळी कीजै वात |
 650 धाड़ा किया दपट्टा किया किया म्हे धरती में अम्मर नाम |
 झाड़ो बावज म्हे वीछू रो नी सीखिया ||
 हे बावज, अगर म्हारां ऊं कोई वदनै देवता चालतो व्है तो उण नै म्हूं युद कर दूं, पण झाड़ो म्हे एक वीछू रो नी
 सीखियो ||
 कै दो गैलोवत राणी थारा मन री कीजै वात |
 कतरा काम थे म्हारै रावळै पदारिया ||
 655 बावज म्हारी गरज पड़ी तो म्हारै रावळै आया ||
 है तो बावज कातकी पूनम रो वार |
 पैलीड़ा सम्पाड़ा म्हे पुस्कर राज री पेड़ी साजिया ||
 रणूचा ऊं पदारिया सद बाबो रामदे |
 ...कोळू सूं चड़नै गया थळियां रा लिछमण जत्ती देवता ||
 660 पाबू हड़बू मेया मांगळिया पांचू पीर पदारिया पुस्कर री जूनी पेड़ियां ||
 दूजां²¹ सिरदारां कीदा उटै अण धन रा कीजै दान |
 बावज म्हारी म्हे उटै हीरा पन्ना कीजै वांटिया ||
 न्हावतां झूलतां रपट्ट्यो म्हारो पग नै कीजै पांव |
 डिगता पांवां नै गोगैजी हाथां झेलिया ||
 665 बावज म्हारी दूजा सिरदारां कीदा अण धन रा दान |
 म्हे उटै गोगाजी नै बाई केलम नै धरम री कळपी थी ||
 बाई केलम नै, गैलोवत राणी, थे गोगाजी नै परणा दिया होता, तो क्यूं तो साप खाता अर क्यूं वासंग विलूमता²² ||
 गैलोवत राणी थे जाजो घर कीजै बार |
 एक...छांटो न्हांक दो एक दई दूदां रो कीजै मैल |
 670 तांती वट बांदो धुरमेड़ी रा गोगदे चवाण रै नाम री ||
 दीजो [बा] गैलोवत राणी दूदां दैयां री छांट वरताय |
 तांती बांदजो एक गोगदे चवाण रै नाम री ||
 बाई केलम रो छांटो न्हांकतां तांती बांदतां वासंग ऊतर जाय तो दीजो गोगदे चवाण नै परणाय | एक मर जाय तो
 बाई केलम बन्दियै सेवरै उणरै ई जाय ||
 अतरी वात कीनी एक ठाकर पाबूजी कीजै सुणाय |
 675 गैलोवत राणी रमर झमर रा भरिया कदम नै कीजै पांव |
 सीदी, सीदी जावै घराणै सीदै कीजै मारगां ||
 जाय मैलां में न्हांकी दई दूदां री छांट |
 तांती वट बांदी गोगाजी रै नाम री ||

²⁰ For *kāmā*.

²¹ For *dūjā*.

²² This sentence contains elements of Hindi influence, and is slightly garbled as a result.

तांती बांदतां छ्वांट वरतावतां लागी घणी जेज |
 680 पण बाई केलम नै वासंग ऊतरतां जेज नी लागी ||
 खुल गी बूड़ा राजा थारै नैणां री कीजै नींद |
 झट गैलोवत नै हेलो पाड़ियो ||
 गैलोवत राणी थूं दीखै मन री भोळी ||
 कीना तो सरप काटणा कीना वासंग विलूमणा | आ तो ठाकर पाबूजी री कळा हती, जो पाबूजी कळा सांवट ली |
 अब आंपानै चवाणां नै बाई केलम परणावणी पड़सी ||
 685 कर ले बिरामण जोसी कर ताळां वेगैरी ताकीद |
 विरमाळां ले जा गोगदे चवाण नै ||

** गाव **

कर ले बिरामण वीरा ताळां वेगैरी ताकीद |
 विरमाळां थूं पूगा एक सैम्बर रै जूनै कीजै मारगां ||
 बिरामण जोसी वीरा कर ले ताळां वेगैरी ताकीद |
 690 विरमाळां ले जा एक बिरामण एक सैम्बर रै जूनै कीजै मारगां ||
 करजै बिरामण वीरा एक आटा पाणी रो सैमान |
 थोथी, थोथी थळी में बिरामण थनै पाणी कीजै नी मिळै ||
 बिरामण वीरा लागैला थनै भूख घणी कीजै प्यास |
 वैता वटाऊ थनै मारग में वासो कीजै नी मिळै ||
 695 बिरामण जोसी लीना आठ लगनां रा नव नारेळ |
 खड़ छूटो जावै एक सैम्बर रै जूनै कीजै मारगां ||
 तारां, तारां झल री गळतोड़ी मांजल रैण |
 पथ में झल रियो बिरामण एका कीजै एकलो ||
 दिन ऊगो व्हे ग्यो धरती में पीळो, पीळो परबात |
 700 दिन री ऊगाळी जाय सैम्बर में बिरामण छोडै पगां रा पागड़ा ||
 आडो-अपूटो बैटो गोगा धरमी रो खान परदान |
 भरियोड़ी हथाई जाय बिरामण मुजरो साजियो ||
 बूजै बिरामण जोसी थनै गोगोजी मन री कीजै वात |
 कट्टै बिरामण है थारा घर नै कीजै बार |
 705 कीया, कीया राजा रो थूं आयो माणस कीजै भेजियो ||
 गोगा धरमी थोथी थळी कोळूमण्ड वतावै म्हारो कीजै गाम |
 पाबूजी फुरमायो तो हीड़ो चाकर साजियो ||
 कै दे, कै दे बिरामण थारा मन री कीजै वात |
 कतरा काम थूं आयो एक म्हारै सैम्बर गड रै मारगां ||
 710 [गोगा धरमी] बिरामण देख कांई कै—
 गोगा धरमी काम-कारजियो टाळै उगती किरण्यां रो भाण |
 घर रै घर कामां म्हूं आयो आपरी जस री जाजमां ||
 गोगा धरमी...गोगा धरमी राठोड़ां दी म्हानै वरमाळ कीजै सूप |
 विरमाळां ले आयो एक [राठोड़ां रै नाम री एक रा] गोगाजी रै नाम री ||
 715 बिरामण²³ देख कर मूंडै बोलै—

²³ For *gogojī*.

- सुण रे बिरामण देवता आयोड़ो जिण मारग पाछो घिर जाय |
 बिरामण विरमाळां नी झेलां एक राठोड़ां रै नाम री ||
 [ब] राठोड़ां बोलिया म्हनै घणा आडा-डोडा बोल |
 बोल खटूकै म्हारै पतळै कीजै काळजै ||
- 720 घणा बोलिया राठोड़ां एक म्हानै वताया नैना नीचा कीजै रजपूत |
 राठोड़ वण बैटा एक किलां रा कीजै राजवी ||
 [तो बिरामण वीरै] आ गी बिरामण नै घणी रीस |
 ले वरमाळ बिरामण दीठे मारगां पाछो लाग ग्यो ||
 तो गोगोजी करै मन में विचार—
- 725 अरे मैं घणा तो कीदा सरपां रा भेख |
 घणा किया मैं नागां रा भेख |
 मैं तो करी अण बिरामण ऊं कीजै रौळ |
 बिरामण तो साची मन में जाण ली ||
 लारा सूं बैटा गोगाजी बिरामण नै हेलो पाड़ियो ||
- 730 बिरामण देवता म्हे तो करी थारां ऊं कीजै रौळ |
 थे मन में साची कीजै जाण ली ||
 दीजै बिरामण जूती जाजम री अंवळी कीजै गेड़ |
 आगो विराजो गोगाजी री जस री जाजमां ||
 बिरामण करै घणो मन में विचार ||
- 735 सुण दे बिरामण देऊंला हाथी घोड़ा थनै दान |
 देऊंला सर नै कीजै पाव |
 एक घोड़ो दे दूंला बिरामण थनै सीख में ||
 तो बिरामण खुशी व्हे, राजी व्हे, बिरामण जूती दीनी एक जाजम री अंवळी गेड़ |
 आय विराज्यो एक गोगाजी री जस री जाजमां ||
- 740 गादी बैठोड़ां²⁴ रै न्हांकी गळां में फूलां री फुलमाळ |
 घिरतै बांदै हळदी रा कांकण डोरड़ा ||
 गोगा धरमी थे वाजो वासंग रा अवतार |
 तो एक नम्मण चावळ दीजो हळदी में कराय |
 नेंवता फेरजो एक धरती रा सब देवी देव ||

** गाव **²⁵

- 745 गुणैस म्हाराज नै दिया चावळ, बड़ा²⁶ खुसी व्हिया, आया चवाणां री जान में ||
 दूजा, दूजा चावळ वेमाता नै मेल |
 आ जावै चवाणां री कीजै जान में ||

** गाव **²⁷

वेमाता नै चावळ दिया, बड़ा खुसी व्हिया, आया गोगाजी री जान में ||

²⁴ Parbū does not aspirate the *ṭ* in forms of *baiṭo* 'seated', but does so in the extended form *baiṭhoro*.

²⁵ This song is a hymn to Gaṇeśa, the god of good fortune.

²⁶ A Hindi loanword, used by Parbū in every occurrence of this formula.

²⁷ This song is a hymn to Vemātā, the goddess of predestination.

जिण पछला चावळ कीनै दरीजै—

750 कानजी म्हाराज कांई कैवै—

कै भोपाजी दो नाम म्हारा ले लो, तो देता वन्सी री टीप आ जां चवाणां री जान में ॥

** गाव **28

कानजी नै चावळ दिया, बड़ा खुसी व्हिया, आया गोगाजी री जान में ॥

जिण पछला चावळ कीनै²⁹ दरीजै—

जिण पछला चावळ कीनै दरीजै—

755 रामा कैवूं कै रामदे, हीरा कैवूं कै लाल |

ज्यानै मिळ ग्या रामसा पीर, कर दिया घड़ी पलक में नियाल ॥

तो रामा पीर कांई कैवै—

दो नाम भोपाजी म्हारा ले लो, तो करतला³⁰ सेतला घोड़ा पर असवारी म्हे ई आ जां चवाणां री जान में ॥

** गाव **31

रामदेजी नै चावळ दिया, बड़ा खुसी व्हिया, आया गोगाजी री जान में ॥

760 जिण पछला चावळ कीनै दरीजै—

हड्डमान जत्ती, रोग लागै नी रत्ती ॥

हड्डमानजी कांई कै—

दो नाम म्हारा ले लो, तो म्हे ई आ जावां चवाणां री जान में ॥

** गाव **32

हड्डमानजी नै चावळ दिया, बड़ा खुसी व्हिया, आया गोगाजी री जान में ॥

765 जिण पछला चावळ कीनै दरीजै—

सिव दीनी टूक, तो भागी सब दुनियां री भूख |

करजो सिव सङ्कर री सेवा, नित उठ पावो मिसरी नै मेवा ॥

तो म्हादेवजी कांई कै—

भोपाजी दो नाम म्हारा ले लो, करता म्हे नांदिया पर असवारी आ जावूं गोगाजी री जान में ॥

** गाव **33

770 म्हादेजी नै चावळ दिया, बड़ा खुसी व्हिया, आया गोगाजी री जान में ॥

जिण पछला चावळ कीनै दरीजै—

काळो भैरूं कातणो, गोरो चावंड रो पूत |

हाकां दकाळां तोड़ियै तेजरा गमावै सामास्या भूत ॥

खप्पर में खाय मसाणां में लोटै, ऐड़ो नर कुण भैरूनाथ री सेवा मेटै |

²⁸ This song is a hymn to the god Kṛṣṇa.

²⁹ In Parbū's very rapid pronunciation of this formula, the form *kīnai* frequently sounds more like *kanai*.

³⁰ For *karatā*.

³¹ This song is a hymn to the local Rajasthani god Rāmdev: it is one of his *parcos*, which are narrative songs equivalent to the *parvāros* and *sāyls* of Pābūjī. This particular *parco* recounts the story of Rāmdev's disciple Harjī Bhātī.

³² This song is a hymn to the monkey-god Hanumān.

³³ This song is a hymn to the god Śiva.

775 राज मेटै राज ऊं गमावै, परजापत मेटै दूद पूत ऊं गमावै ॥
तो भैरूनाथ काई कै—
भोपाजी दो नाम म्हारा ले लो, देता गूगरां री रमझोळ लेता जगथम्बा रा तळसूर म्हे ई आ जावूं चवाणां री जान में ॥

** गाव **³⁴

भैरूजी नै दिया चावळ, बड़ा खुसी व्हिया, आया गोगाजी री जान में ॥
जिण पछला चावळ कीनै दरीजै—
780 जोगमाया जगथम्बा ईसरी जगदीसरी भाखर फोड़ भकभूर कीया |
भैंसा पर तोली तळसूर ॥
तो जोगमाया काई कै—
भोपाजी दो नाम म्हारा ले लो, दो चावळ म्हानै ई देता जावो, तो म्हे ई आ जावूं गोगाजी री जान में ॥

** गाव **³⁵

जोगमाया नै दिया चावळ, बड़ा खुसी व्हिया, आया चवाणां री जान में ॥
785 जिण पछला चावळ कीनै दरीजै—
भोमियो भोपाळ गायां रो वारू काई कैवै—
दो नाम म्हारा ले लो, करतो गायां री वार म्हे ई आवूं गोगाजी री जान में ॥

** गाव **³⁶

भोमियाजी नै चावळ दिया, बड़ा खुसी व्हिया, आया चवाणां री जान में ॥
जिण पछला चावळ कीनै दरीजै—
790 सरवण कावड़ियो मात-पितां रो आग्याकारी ॥
आगला समा में बेटा ऐड़ा व्हिया ले मात-पितां री कावड़ गङ्गाजी गिया ॥
तो सरवण कावड़ियो काई कै—
भोपाजी दो नाम म्हारा ले लो, करतो मात-पितां री कावड़ खांदै म्हे ई आ जावूं चवाणां री जान में ॥

** गाव **³⁷

सरवण नै चावळ दिया, बड़ा खुसी व्हिया, आया गोगाजी री जान में ॥
795 आया गोगा धरमी सारी धरती रा देवी कीजै देव |
जानी वण चाल्यो करत्यां रो जाजो कीजै झूमको ॥
मूठड़ियां, मूठड़ियां उडै जानां में झीणी गुलाल |
अन्तर मरवा रा जानां में रंग रा कीजै छांटणा ॥
गावै तीजणियां बैनां धव्वळ-मङ्गळ रा गीत |
800 बोलै वदावा सीता साळंग कीजै राम रा ॥
गोगा धरमी वींद वणिया पूरी पूनम रा कीजै चांद |
जानी वण चाल्यो करत्या रो जाजो कीजै झूमको ॥
तो गोगाजी नै हळदी, पीठी, काई गाईजै, और पछै गोगोजी वींद वण कोळूमण्ड परणीजवा नै जाय ॥

³⁴ This song is a hymn to Bhairū, the village protector-deity of Rajasthan.

³⁵ This song is a hymn to the goddess. For a translation of the greater part of it, see p. 63 above.

³⁶ This song is a hymn to the *bhomiyo*, the deified rescuer of stolen cattle. For its contents see p. 57 above.

³⁷ This song is a hymn to Sarvaṇ Kāvāriyo (Śravaṇa Kumāra).

** गाव **38

वींद वणिया गोगा धरमी पूरी पूनम रा चांद |
 805 जानी वण चाल्या करत्यां रो जाजो कीजै झूमको ||
 आगड़दै धींगड़दै वाजै जानां में जङ्गी कीजै ढोल |
 रुड़तो नङ्गारो वाजै गोगाजी री चड़ती जान में ||
 मूठड़ियां, मूठड़ियां उडै जानां में कीजै गुलाल |
 अन्तर मरवा रा जानां में रंग रा कीजै छांटणा ||
 810 आया गोगा धरमी सारी धरती रा देवी कीजै देव |
 जानी वण चाल्या करत्यां रो जाजो कीजै झूमको ||
 गावै तीजणियां बैनां धव्वळ-मङ्गळ रा कीजै गीत |
 बोलै वदावा मिणधारी वासंग नाग रा ||
 बारा कोसां में गोगा धरमी हालै थारी कीजै जान |
 815 तेरा कोसां में हालै हाथी हींडता ||
 दिन ऊगो व्हे ग्यो अण धरती में पीळो परबात |
 दिन री ऊगाळी जाय कांकड़ पर छोडै पगां रा पागड़ा ||

** गाव **39

तोरण वांद ऊबा गोगो धरमी अण तोरण री डावी कीजै छांय |
 आवै सासू री झळामळ करती कीजै आरती ||
 820 गोगा धरमी पैली आरती न्हांको एक मौरां कीजै पचास |
 सोना री सुपारी थे मौरां गिणजो कीजै डौड सौ ||
 गोगा धरमी थे कीदो अण धरती में गाडो अम्मर कीजै नाम |
 सोना री छड़ियां सूं राठोड़ां रा तोरण कीजै वांदिया ||
 कर ले, कर ले बिरामण जोसी घणी वेगैरी कीजै ताकीद |
 825 वरियां पूगावो राठोड़ां रा भीतर कीजै रावळै ||
 वरियां वखाणै गोगा धरमी सारी नगरी रो कीजै लोग |
 पडळा वखाणै राठोड़ां री रम्बा राणियां ||
 दीजो बाई केलम थारो कंवरो वेस उतार |
 पैरो पौसागां मिणधारी वासंग कीजै नाग री ||
 830 [दीनी] करजै बिरामण जोसी ताळां वेगैरी ताकीद |
 चंवरी मण्डा थूं राठोड़ां रा भीतर कीजै रावळै ||
 दीनी बिरामण जोसी चार दसां नै खूंटी ठोर |
 तागा लपेटै बिरामण रेसम हन्दा कीजै पाट रा ||
 बैटा गोगो धरमी अण धुकती चंवरी रै कीजै मांय |
 835 पड़दा सूं पदारै राठोड़ां रै मोबण कीजै धीवड़ी ||
 बिरामण जोसी दीनी साळू थरमा रै कीजै गांठ |

³⁸ Before resuming the narrative, Parbū here sings three short wedding-songs. The first deals with the anointment of the bridegroom with turmeric; in the second and third the womenfolk praise him and rejoice at the coming wedding.

³⁹ Before resuming the narrative, Parbū here sings two further wedding-songs. The first is about the arrival of the bridegroom at his bride's village, the second a comic song in which the women of the bride's family mock the bridegroom and the members of his wedding-procession.

लाडी वनैडै रा चंवरी में हथळेवा जोड़िया ⁴⁰ ||

** गाव **

- उठ गिया गोगो धरमी बागो केसरियो झड़काय |
 फेरा फिरै गोगोजी गळती कीजै रैण रा ||
- 840 एक दो फेरा गोगाजी फिरिया चंवरी रै कीजै मांय |
 तीजा फेरा में राठोड़ बोलै दन्तर कीजै डायजा ||
 चंवरी चड़तां नै केलम दीनी बूडैजी धव्वळ कीजै गाय |
 मामा, मामा दिया हाथी कीजै हींडता ||
 घुडमल भीकाणै घड़ाई घोड़ां री घुड़ कीजै वेल |
- 845 जेसळदे बिड़दाया घोड़ां रा सोवन कीजै बाड़ला ||
 हरमल देवासी ओडायो राय दखणी रो चङ्गो कीजै चीर |
 तो मा भिंवणी घड़ाया गळा रा सोवन कीजै बाड़ला ||
 कालरदे रबारण घड़ाया हाथां रा हथफूल |
 तो देवल भूआ ओडाई एक मुरधर री लाखी कीजै लोवड़ी ||
- 850 चांदै वागेलै घड़ाई हाथां री गज सोवन कीजै चूड़ |
 चांदै वागेलै घड़ाई हाथां री गज सोवन कीजै चूड़ |
 तो हेंबैजी अमलां में सवामण समंदां रा मोती भाखिया ||
 दूजा डायजा बाई केलम आया चंवरी रै कीजै मांय |
 घिरता उदारा डायजा ठाकर पाबूजी भाखिया ||
- 855 दीजो, दीजो बाई केलम गोगा धरमी सूं छेड़ो हथळेवो छोड |
 कर धाड़ो लावूं लङ्का री रातळ भूरी कीजै सांडियां ||
 हंसियो गोगा धरमी थांरी जानां रो गुडळो साथ |
 चंवरी में बैठोड़ा गोगोजी छानै-छानै कीजै मुळकिया ||
 नी देखी एक हिंदुपत राजा राजा रावण री रातळ भूरी सांड |
- 860 नजरां नी देखी तो कानां कदै न सांबळी ||
 काका कमधज होतो डायजो दै धरती में सगळा लोग |
 अणूंतो डायजो म्हानै किण विद कीजै भाखियो ||
 लङ्का वतावै पाबूजी सात समंदां रै परिया तीर |
 लङ्का गियोड़ो नर पाछो नी बावडै ||
- 865 दिरवाता पाबू पाल केसर घोड़ी रो कीजै सिणगार |
 हथळेवै दिरवाता केसर घोड़ी माता कीजै काळमी ||
 सुण भतीजी मत ले केसर सगती रो कीजै नाम |
 केसर वतावै सगत रो अवतार |
 घर चवाणां रै घोड़ी म्हारी नी ढवै ||
- 870 रै जावै केसर माता म्हारै पगां रै हेट |
 घर-घर कर दूंला लङ्का री रातळ भूरी कीजै सांडियां ||
 रीजो बाई केलम थारै मन में गाडी हुंसियार |
 तीजै मईनै ला दूं लङ्का री रातळ भूरी कीजै सांडियां ||

⁴⁰ The final syllable is swallowed.

सांड्यां रो परवाडो

** गाव **⁴¹

चांदा सांवत साचो पाबू रो खान कीजै परदान |
875 सीखां दिरवा दे मिणधारी वासंग कीजै नाग नै ||
गोगा धरमी लियो रेसम रो कीजै रुमाल |
मुजरा करै राठोडां रा भीतर कीजै रावळै ||
खम्मा, खम्मा कर दिया सारी नगरी रा लोग |
[मुजरा करै एक...] मुजरा करै एक थानै गोगाजी [वामण] हाटां में वामण कीजै वाणिया ||
880 [गोगा धरमी] कर लो एक ताळां वेगैरी ताकीद |
[न] सीखां दिरवा दो गोगाजी नै एक अन्दाता कोळू रै कीजै नाम री ||
बैटी बाई केलम रथ वैलां रै कीजै मांय |
धुरियां भिड़ बैटो रत्थां रो जूनो कीजै सागड़ी ||
गावै तीजणियां बैनां धव्वळ-मङ्गळ रा गीत |
885 बोलै वदावा मिणधारी वासंग कीजै देव रा ||
खड़िया गोगो धरमी तारां गळतोड़ी मांजल कीजै रात |
पग छूटा आवै साम्बर नै सीदा कीजै पादरा ||
एक दो वासो रै ग्या गैलां मारग रै मांय |
दिन री ऊगाळी साम्बर में छोटै पगां रा पागड़ा ||
890 भरियो गोगाजी री माता हीरां गज मोतीडां थाळ |
मोतियां ऊं वदावण नूं माता बारै कीजै नीकळी ||
[बू] म्हानै वदाया माता उगती किरण्यां रा निरमळ कीजै भाण |
थे अब वदावो राठोडां री मोबण कीजै डीकरी ||
कै दो, कै दो गोगा धरमी थारा मन री कीजै वात |
895 कैड़ा मिळिया बेटा थानै दरगा में पीयर सासरा ||

** गाव **

बूजै गोगा धरमी थानै थारी कीजै माय |
कैड़ा मिळिया बेटा थानै दरगा में पीयर कीजै सासरा ||
मिळ गी माता म्हारी म्हानै साळां सुसरां री कीजै जोड़ |
समदां रै जोड़ावै मिळिया पीयर मोटा कीजै सासरा ||
900 कै दो गोगा धरमी थारा मन री कीजै वात |
कैड़ा राठोडां बोल्या थानै दन्तर कीजै डायजा ||
माता म्हारी चंवरी चडतां नै दीनी बूडैजी धव्वळ नवलख कीजै गाय |
मांमां⁴² दिया म्हानै हाथी कीजै हींडता ||

⁴¹ Before resuming the narrative, Parbū here sings a short song in which the women of the bride's party bid her farewell.

⁴² For *māmā*.

- घुड़मल भीकाणै घड़ाई घोड़ां री घुड़ कीजै वेल |
 905 जेसळदे बिड़दाया घोड़ां रा हेंवर कीजै गूगरा ||
 हरमल देवासी आलां रो कंवर भीमो रो भाणजो माता वीसोत रै अवतार ओडायो राय दखणी रो चङ्गो कीजै चीर |
 हरमल देवासी आलां रो कंवर भीमो रो भाणजो माता वीसोत रै कीजै अवतार |
 ओडायो राय दखणी रो चङ्गो कीजै चीर |
 तो माता भिंवणी घड़ाया गळा रा सोवन कीजै बाड़ला ||
 910 [चांदै वागेलै बाई] चांदै वागेलै [म्हानै दीनी] घड़ाई हाथां री सोवन गज कीजै चूड़ |
 ढेंबैजी, ढेंबैजी सवामण मोती भाखिया ||
 तो ढेंबाजी रो नाम लियो माता मुख बोली⁴³ —हे बेटा ढेंबाजी खनै अगर सवामण पक्का मोती होता तो पाबूजी री
 नौकरी साइत ही करता | ढेंबोजी अमल खाय, भांग पिये, धतूरा पिये, ढेंबाजी खनै कोई पक्का सवामण मोती आज
 है न कोई काल | ऐ तो डायजा कैवा रा है, बाकी देवण रा नई ||
 सुण म्हारी माता कालरदे राणी घड़ाया हाथां रा कीजै हथपान |
 देवल भूआ ओडाई म्हनै लाखी कीजै लोवड़ी ||
 915 कालरदे रवारण [ओ] घड़ाया एक हाथां रा हथपान |
 तो देवल भूआ एक ओडाई एक लाखी मुरधर री कीजै लोवड़ी ||
 बेटा गोगा धरमी कै दो थांरा मन री कीजै वात |
 पाबूजी थानै कैड़ो डायजो दियो ||
 माता म्हारी पाबूजी रा डायजा लङ्का में फरै है, चरै है | कांई ठीक तो भाखर जैड़ा है, कांई ठीक पाहड़ जैड़ा है, कांई
 ठीक पांच मूंडा है, दस पग है, पण ऐसा जिनावर म्हानै दियो कै आंपां कदै नी देखी है ||
 920 गोगा धरमी कै दे थारा मन री वात |
 कैड़ो पाबूजी थनै डायजो संपियो ||
 माता म्हारी ठाकर पाबूजी लङ्का री सांड्यां भाख ली ||
 गोगा धरमी लङ्का वतावै सात समंदां रै परिया तीर |
 लङ्का गियोड़ो नर पाछो नी बावड़ै ||
 925 लङ्का वतावै घणो डाकणियां-वाळो देस |
 वैता वटाऊ नै मारग में डाकणियां झांप लै ||
 हे बेटा थूं ऐ सांडियां वट्टै रा बाकी डायजा में ले आतो केसर घोड़ी कीजै काळमी ||
 माता म्हारी म्हे घणो लियो केसर रो कीजै नाम |
 पाबूजी केसर डायजै में कोई आज दी न कोई काल ||

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- 930 बाई केलम जा बैटा झुकतै वादळियै मैल |
 बैटा केलम एक मन में ऊमण कीजै दूमणा ||
 दासी म्हारी अण चवाणां रै वतावै अदकी कीजै रीत |
 चरखो कातांला आंपे नणदां रै जाजै कीजै झूलरै ||
 दासी म्हारी कर ले थूं ताळां वेगैरी ताकीद |
 935 चरखो घड़ांला चोखा चन्दण कीजै रूख रो ||
 दासी कीना सोळै बत्तीसा सिणगार |
 जावै, जावै गळियां में एक अन्दाता कारीगर नै हेला कीजै पाड़ती ||

⁴³ Hindi influence is strong in this non-metrical passage.

- जा ऊबी दासी अण कारीगर रै घर कीजै बार |
जाय कारीगर नै हेलो कीजै पाड़ियो ||
- 940 खाती रा लड़का थूं लागै म्हारै धरम रो कीजै वीर |
आज पड़ियो खाती थारां ऊं कीजै काम |
चरखो घड़ दे थूं म्हानै चोखा चन्दण कीजै रूख रो ||
ओळूं-दोळूं कारीगर लिखजै बागां रा दादर कीजै मोर |
विच में एक कोरजै पाबूजी री केसर घोड़ी कीजै काळमी ||
- 945 कारीगर वीरो झेलै हाथां झीणी कवाड़ी कीजै झेल |
जा ऊबो अण चन्दण-वाळै कीजै रूख |
चन्दण बाड़नै एक घड़ै बाई रै नैनो कीजै चरखलो ||
ओळूं-दोळूं अण कारीगर लिखिया बागां रा दादर कीजै मोर |
विच में लिख दी पाबूजी री केसर माता कीजै काळमी ||
- 950 घड़, घड़ चरखो दीनो दासी रै कीजै हाथ |
लीजै दासी एक चरखो छबोलियो हाथां कीजै झेल |
थे जावो एक बाई केलम री जस री कीजै जाजमां ||
दासी लीना एक चरखा छबोलिया हाथां कीजै झेल |
जावै, जावै एक बाई केलम री जस री कीजै जाजमां ||
- 955 बैटा बाई केलम जाळी झरोकां कीजै मैल |
जाय दासी एक मुजरो कीजै साजियो ||
बाई केलम लीजो थारा चरखा छबोलिया कीजै झेल |
आंपे हालांला नणदां में आथण झीणा कीजै कातवा ||

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- कर लो बाई केलम सोळै बत्तीसा सिणगार |
960 आंपे हालांला एक नणदां रै जाजै कीजै झूलरै ||
ओडै बाई केलम एक राय दखण रो चङ्गो कीजै चीर |
नखल्यां विलमावै बाई केलम मुखमल कीजै मोजड़ी ||
भुज में सोवै बाई केलम थारै एक बाजू री कीजै लूंब |
चिट्टू में सोवै बाई केलम नै एक सोवन घणो कीजै मूदड़ो ||
- 965 लीना बाई केलम चरखा छबोलिया हाथां कीजै झेल |
खड़ छूटी जावै नणदां रै जाजै कीजै झूलरै ||
आडो-अपूटो बैटो बाई केलम थारी नणदां रो गुडळो कीजै साथ |
भरियोड़ी हाथां बाई केलम जाय मुजरो कीजै साजियो ||
आवती बावज नै नणदां दियो घणो आदर भाव |
- 970 आगा विराजो बावज म्हारा नणदां री जस री कीजै जाजमां ||
सुणो नणदां अण जाजम पर बैठै नणदां रो गुडळो साथ |
म्हानै, म्हानै ढळावो एक पीयर री गादी कीजै गीदवा ||
बैटा बाई केलम अण नणदां रै कीजै साथ |
नणदां रै विचाळै बाई केलम चरखा कीदा कीजै ढाळिया ||
- 975 न्हान्कै बाई केलम अण चरखा माथै काचो कीजै ताग |
तागो नी झेलै बाई केलम थारी हाथां री पांचू कीजै आंगळी ||

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काततां वीततां पड़ै नणदां में आदो कीजै वाद |
 पीयर वखाणै एक नणदां आपां कीजै बाप रा ||
 पड़ियो नणदां थारै आपस में घणो कीजै वाद |
 980 पीयर वखाणै नणदोलियां आपां कीजै बाप रा ||
 दूजी तीजणियां वखाणै नाडी नै निवाण |
 बाई, बाई केलम विखाणै पाबूजी रो कोवर कीजै गूंजवो ||
 मंगावै तीजणियां बैनां राता नाडा री गार |
 गारां रा वणाया एक अणदीठा नैना कीजै तोडिया ||
 985 कर, कर तोडिया दीना [अ] चरखा पर कीजै झैकाण |
 मैणो, मैणो हलायो लङ्का री रातळ भूरी कीजै सांड रो ||
 लीजै म्हारी बावज एक थारा एक पीयर रा टोळा री⁴⁴ पाछो कीजै घोर |
 सुरडै, सुरडै म्हारा वीरा री वत्ती मीठी कीजै बोरड़ी ||
 अण बोरड़ी रै पाखै मीठा मिसरी जैड़ा बोर |
 990 भेटां पूगावां थारा काका कमधज कीजै बाप रै ||
 बोलै, बोलै बाई केलम नै घणा आडा कीजै बोल |
 बोल एक मैणो मारै लङ्का री रातळ भूरी कीजै सांड रो ||
 लीजै बावज थारी सांड्यां नै पाछी कीजै घेर |
 [तोडै] तळियां सूं तोडै एक नणदां रा समरक कीजै ताकळा ||
 995 ऐंठोडै, ऐंठोडै भांगै एक गडां ओरां री कीजै भींत |
 तळियां सूं तोडैला सासू रो अन्दाता एक सिगरथ कीजै आंगणां ||
 आ गी बाई केलम थारा मन में कीजै रीस |
 चरखो पछाडै गडां रै कीजै भींत रै ||
 बाळूं जाळूं चवाणां थारी नबळी ओछी कीजै खांप |
 1000 चरखो नी कात्यो म्हारा काका कमधज कीजै बाप रै ||
 कर ले दासी म्हारी अण नणदां सूं घणा कीजै जंवार |
 पाछा नी आवां अण नणदां रै कीजै साथ ||

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जा बैटा बाई केलम झुकतै वादळियै मैल |
 बैटा केलम मन में ऊमण कीजै दूमणा ||
 1005 दासी म्हारी थूं कर ले घणी ताळां वेगैरी ताकीद |
 वेगो बुला ला पटवारी नै भींतर कीजै रावळै ||
 बाई केलम कोनी म्हांनै अण पटवारी री कीजै ठीक |
 कालै दियोड़ी म्हूं आई थारै कीजै डायजै ||
 नी देखी म्हे सैम्बर री पूरी बजार |
 1010 कैडै ऐलाणै पटवारी नै दीठो कीजै ओळखूं ||
 दासी म्हारी सूरज सामी है पटवारी रो घर कीजै बार |

⁴⁴ Presumably a slip of the tongue for *nai*.

- केळा रो झबरको पटवारी रै आंगण कीजै बारणै ||
कीना दासी सोळै बत्तीसा सिणगार |
जावै गळियां में पटवारी नै हेला कीजै पाड़ती ||
1015 जा ऊबी दासी अण पटवारी रै घर कीजै बार |
जाय पटवारी नै हेला कीजै पाड़ियो ||
पटवारी मूता कर ले ताळां वेगैरी ताकीद |
मैता पटवारी कर ले ताळां वेगैरी ताकीद |
थानै बुलावै बाई केलम भीतर कीजै रावळै ||
1020 पटवारी देख मुख बोलै—
कै दे दासी थारा मन री वात |
कतरा काम एक बाई केलम म्हारै माणस कीजै मेलिया ||
कोनी पटवारी अण म्होटा घरां री अतरी म्हानै कीजै ठीक |
धणी फुरमायो हीड़ो चाकर साजियो ||
1025 पटवारी करै घणो मन में विचार |
लीना एक पोथी पाना हाथां में झेल |
खड़ छूटो जावै बाई केलम रै कीजै रावळै ||
पटवारी नै बाई केलम रो अतरो डर लागो कै उणनै चड ग्यो पटवारी रै सीयोताव |
भेळी चड गी पटवारी नै तेज री ||
1030 खड़ियो पटवारी जावै एक अन्दाता बाई केलम रै रावळै ||
आडो-अपूटो बैटो बाई केलम रो दरबार |
जाय केलम नै पटवारी मुजरो साजियो ||
कै दो बाई केलम एक थारा मन री कीजै वात |
कतरा काम एक माणस म्हारै घरां कीजै भेजिया ||

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- 1035 जा ऊबो पटवारी अण बाई केलम रै घर कीजै बार |
जाय बाई केलम नै मुजरो कीजै साजियो ||
कै दो बाई केलम थारा मन री कीजै वात |
कतरा काम थे एक माणस म्हारै घरां कीजै मेलिया ||
पटवारी वीरा काम-काज टाळै उगती किरण्यां रो नरमळ कीजै भाण |
1040 घर रै घर कामां एक बुलाया थानै भीतर कीजै रावळै ||
अतरा दिन पटवारी म्हूं थानै कैती देवर जेठ |
आज वणा दूं धरम रो कीजै वीर |
थूं लागै पटवारी म्हारै धरम रो वीर |
कागद लिख मेल कोळूमण्ड री जूनी कीजै कोठड़ी ||
1045 तब पटवारी देखनै बोल्यो कै बाईजी, अगर थे म्हानै पैली कैता तो मैं घरां बैटै कागद नूं लिख देता ||
सुण पटवारी थनै कोनी अण [प] कागद री अतरी कीजै ठीक |
म्हे तो बोल कैता जावां थे कागज पर लिखता जावो ||
ओळू-दोळू लिखजै पटवारी सांवतां नै म्हारा कीजै तळेम |
विच में लिख दीजै सांड्यां री जाजी कीजै वीणती ||
1050 ओळू-दोळू लिख सांवतां नै म्हारा कीजै तळेम |

- विच में लिख दे बाई केलम नै आंसू न्हांकती ||
 काका कमधज मर जावूं मैं सोवन कटारो खाय |
 लोछण लगा दूं थळियां रा लिछमण जत्ती कीजै देव रै ||
 नित ऊगै अण धरती में एक पीळो कीजै परबात |
 1055 ऊगतडै परबातां नणदां म्हांनै एक मैणा मौसा कीजै मार री ||
 बोलै, बोलै एक बाई केलम नै म्हारी नणदां घणा म्हांनै कीजै बोल |
 बोल खटूकै म्हारै पतळै कीजै काळजै ||
 काका पीयर साची सांड व्हे तो साची पूगती करो |
 नई तो घालो कूंबारां नै वेट |
 1060 माटी री घड़ एक सांड्यां पूगावो एक सैम्बर रै मारगां ||
 पण मैणो, मैणो भंगावो एक लङ्का री रातळ कीजै सांड रै ||
 साची सांड नी मिळै तो घालजो एक कूंबारां नै वेट |
 माटी री घड़ाय सांड पूगती करो सैम्बर रै मारगां ||
 [अतरी वात] सांड हाथै नी आवै तो पाबू मर जावूं सोवन कटारो खाय |
 1065 लोछण लगा दूं थळियां रा लिछमण जत्ती कीजै देव रै ||
 लीयो पटवारी कोरो कागद गोडा पर चाड |
 कागद लीखै ठाकर पाबू रै कोठड़ी ||
 ओळूं-दोळूं लिखिया सांवतां नै घणा तळेम |
 विच में लिख दी सांड्यां रै [क] कीजै वीणती ||

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- 1070 हड़दाना देवासी लागै थूं म्हारै धरम रो कीजै वीर |
 कागद पूगा दे कोळूमण्ड री जूनी कीजै कोठड़ी ||
 बाई केलम दे दो म्हांनै अण कोळू रा कीजै ऐलाण |
 [कीयै] कीयो मारग जावै कोळू नै सीदो कीजै पादवो ⁴⁵ ||
 कोनी बाई केलम म्हांनै अतरो कोळू रो कीजै पैठ |
 1075 मारग नी जाणां ए कोळू रो डावो कीजै जीवणो ||
 सुण रे ओठी हड़दाना ओठी डावो, डावो मारग जावै गड गैलां री कीजै गिरनार |
 जीवणो मारग जावै कोळू नै सीदो कीजै पादरो ||
 हड़दानै ओठी झेली हाथां में कड़ियाळी वांसळ कीजै डांग |
 खमै रळकाया मुरधर री लाखी कीजै लोवड़ी ||
 1080 खमै, खमै रळकाया एक काळा कीजै कांवळा ||
 देवासी लीनो एक कागद हाथां में कीजै झेल |
 पग छूटो जावै एक कोळू नै सीदो कीजै पादरो ||
 तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
 पथ में झल रियो देवासी गळती कीजै रैण रो ||
 1085 दिन ऊगो व्हे गयो धरती में पीळो, पीळो परबात |
 दिन री ऊगाळी जाय गूजर नै हेलो कीजै पाड़ियो ||
 ए अन्दाता गूजर रा लड़का कीया राजा री थूं चारै एक धव्वळ सुरिया कीजै गाय |

⁴⁵ For *pādarō*.

कीया राजा रा थूं चारै रत्थां रा कीजै वैलिया ||
 देवल भूआ री चारूं म्हुं सुरिया नवलख कीजै गाय |
 1090 बूड़ा राजा रा म्हुं चारूं रत्थां रा कीजै वैलिया ||

** गाव **

खड़ियो हड़दानो ओटी तारां गळतोड़ी मांजल कीजै रात |
 पग छूटो जावै कोळू नै सीदो कीजै पादरो ||
 तारां झल री गळतोड़ी मांजल कीजै रैण |
 पथ में झल रियो देवासी गळती कीजै रैण रो ||
 1095 दिन ऊगो [प] एक देवासी व्हे ग्यो धरती में पीळो परबात |
 दिन री ऊगाळी जाय गूंजवड़ै छोडै पगां रा पागड़ा ||
 आवै, आवै हड़दाना ओठी थारै नैणां में गुडळी नींद |
 ए अन्दाता निंदरा ले रियो एक ओठी अण गूंजवड़ा री जूनी कीजै पेड़ियां ||
 व्हे गी चारणियां बैनां पाणी री पिणियार |
 1100 पाणी भरवा नै गूंजवड़ै चारणियां वारै कीजै नीकळी ||
 वैती चारण गावै राजा करण रा गीत |
 पाबू रा परवाड़ा जगदीस री बोली अम्मर कीजै छावळी ||
 गाती वजाती चारण आ गी अण गूंजवड़ै घणी नजीक |
 एक वैती चारणियां वटाऊ री एक वातां कीजै चाळवै ||
 1105 ईरू वीरू दो चारणी व्हे गी पाणी री पिणियार |
 वैती चारणियां वटाऊ री वातां चाळवै ||
 सुण ले म्हारी बैन अण कर ले ओठी री छाण |
 कै तो ओठी नै खादो काळै वासंग कीजै नाग |
 नीतर ओठी नै जायल रै खींची मारियो ||
 1110 राठोड़ां खींच्यां रो हालै अण जुग में वैर |
 वैतै कोई खींची नै राठोड़ मिळ ग्या तो एकला राठोड़ नै खींची मारियो ||
 दूसरी चारण देख मूंडै बोली—
 सुणो बाई नई खादो नी काळी वायां रै वासंग नाग |
 नई जायल रै खींची मारियो ||
 1115 कै तो ओठी जातो लाडकीय मामाळ |
 नीतर जावै सासू रै सिगरथ पांवणो⁴⁶ ||
 अतरी वात करतां खुल गी देवासी री एक नैणां री नींद |
 वैती चारण नै देवासी हेलो पाड़ियो ||
 [सुणो चारणियां बैनां] सुण लो पाणी री पिणियारां थे म्हारा मन री वात |
 1120 नई खादो म्हनै काळी वायां रै वासंग नाग |
 नई जायल रै खींची मारियो ||
 कै दो, कै दो वायां कीया राजा रा थे गावो गुण नै गीत |
 कीया राजा री बोलो थे अम्मर कीजै छावळी ||
 सुण रे ओठी राजा करण रा म्हे गावां गुण नै गीत |

⁴⁶ The final syllable is swallowed.

- 1125 पाबूजी रा परवाड़ा जगदीस री बोलो⁴⁷ अम्मर कीजै छावळी ||
 बायां म्हारी कांई दियो राजा करण थानै कीजै दान |
 कांई दियो एक जगदीस अम्मर थानै दान |
 तो कांई एक पाबूजी रा अम्मर दान थे जुग में वातां कीजै थे करो ||
 सुण रे वीरा एक राजा करण दियो म्हानै दिन ऊगै सवामण सोनां कीजै दान |
- 1130 पाबूजी दीनी एक नाडी म्हानै कीजै नींबळी ||
 पाणी पीया नै गायां नै दीदी अन्दाता नाडी नींबळी ||
 तो एक चरवा नै दीदो जूजळियो जोड |
 रैवा नै दियो चारण नै एक गोळियां-मथाणियां कीजै गांव |
 जिण नरां री म्हे गावां अम्मर कीजै छावळी ||
- 1135 कट्टै ओटी वीरा है थारा घर नै कीजै बार |
 कीया राजा रो थूं आयो माणस कीजै भेजियो ||
 बाई, बाई देवल चारण एक साम्बर नरवाणो है घर म्हारो कीजै बार |
 बाई केलम फुरमायो तो हीडो चाकर कीजै साजियो ||
 साम्बर निरवाणो है घर म्हारो कीजै बार |
- 1140 ठाकर पाबूजी रै म्हे जावां सिगरथ कीजै पांवणा ||

** गाव **

- खड़ियो देवासी दिन ऊगै पीळै कीजै परबात |
 खड़ छूटो जावै पाबू रै गिरदी कीजै कोट में ||
 आडो-अपूटो बैटो ठाकर पाबू रो खान कीजै परदान |
 भरियोड़ी हताई एक हड़दानै देवासी जाय मुजरो कीजै साजियो ||
- 1145 आडो-अपूटो बैटो पाबूजी रो खान परदान |
 भरियोड़ी हताई देवासी जाय मुजरो कीजै साजियो ||
 पड़ गी पाबू पाल ओठी माथै एक [जे] थारी मीठ |
 तो झट चांदाजी नै हेलो कीजै पाड़ियो ||
 चांदा सांवत लीजै अण ओठी री साळ कीजै सम्बाळ |
- 1150 कीया, कीया राजा रो आयो ओठी अठै कीजै मेलियो ||
 तो चांदोजी देख मुख बोलिया—
 कट्टै ओटी थारा है घर नै कीजै बार |
 कीया, कीया राजा रो थूं एक आयो अट्टै कीजै मेलियो ||
 तो हड़दानो रबारी न्हान्कै जूनी जेब में कीजै हाथ |
- 1155 कागद रळकायो पाबूजी री कीजै पौळियां ||
 पड़ता कागद नै लियो चांदैजी कीजै सम्बाळ |
 वांच परवाणो चांदैजी माथो कीजै धूणियो ||
 बूजै चांदा सांवत थानै पाबूजी मीठी मन री वात |
 कागद वांच थें एक माथो कण वद कीजै धूणियो ||
- 1160 पाबू पाल दूजा कागद वांचूं दिन में घणा म्हूं पचास |
 धरम रो कागद पाबूजी म्हारां ऊं वांच्यो कोनी जाय ||

⁴⁷ For *bolā*.

- तो कै दे चांदा सांवत अण कागद री साची मन री कीजै वात |
 कैडै समीचारां एक कागद झीणो कीजै मेलियो ||
 पाबू पाल जद परणाया धुरमेड़िया गोगदे चवाण |
 1165 बाई केलम रो एक कागद लिखियो आयो कीजै मेलियो ||
 [चांदा सांवत कै थारा मन री कीजै वात |
 कीया, कीया न] कर ले चांदा सांवत ताळां वेगैरी ताकीद |
 वेगी सिणगारो केसर माता कीजै काळमी ||
 हे चांदाजी, झट कर आंपाणी केसर सिणगारो अर लावो, आंपे लड्का पर चड़ाई करां ||
 पाबू पाल थें कीदी घणी मन में भोळी कीजै वात |
 1170 नी जाणां आंपे लड्का रा घर नै कीजै बार |
 मारग नी जाणां लड्का रा डावा कीजै जीवणा ||
 पाबू पाल अणदीठै मारगां कोई आज जावां न कोई काल ||
 बगर दीठै मारगां आंपां तो आज जावां न कोई काल ||
 लड्का वतावै सात समंदर पार |
 1175 लड्का गियोड़ो नर पाछो नी बावडै ||
 हे म्हाराज, लड्का गियोड़ो नर पाछो नी बावडै, अण वास्तै [आप] अणदीठां आंपे काम आज करां न कोई काल ||
 पैलै पाबू पाल देजो एक हेरा नै पैली लड्का में कीजै मेल |
 पछै दीठै मारगां आंपे जाय सांड्यां घेर लावसां ||
 चांदा सांवत कर ग्यो थारै मन में भोळी वात |
 1180 थूं वाजै पाबू रो परदान |
 कर ले चांदा ताळां वेगैरी ताकीद |
 थे ई पदारो लड्का रै हेरै कीजै सांचरो ||
 पाबू पाल [म्हे एक] चांदो ढेंबो अम्हां दोनुं भाई कीनी लड्का में कणवार |
 ...बूडा ठाडा नैना मोटा म्हानै सब ओळखै ||
 1185 अगर जो म्हानै वठै देख रिया, कै पाबूजी रा सांवत है, तो म्हानै तो पकड़ जमीन में गाड देई, बारा ई वरस बारै
 निकाळै | तो म्हाराज म्हे तो कोई आज जावां न कोई काल जावां ||
 तो चांदा सांवत कै थारा मन री वात |
 किण रै कारणियै लड्का रै हेरै कीजै मेलसां ||
 पाबू पाल बुलावो देवल सगती माता नै घर आंगण बार |
 देवल वणावैला लड्का रो बीड़ो ||
 1190 जो नर ओ बीड़ा नै हाथां झेली, वो ईज नर लड्काजी जाय ||
 तो चांदा सांवत कर ताळां वेगैरी ताकीद |
 वेगी बुला ला देवल नै भींतर कीजै रावळै⁴⁸ ||

** गाव **

- कर लो चांदा सांवत ताळां वेगैरी ताकीद |
 वेगी बुलावो देवल बाई नै आंपणै भींतर कीजै रावळै ||
 1195 बांदै चांदो सांवत असल राठोड़ी झुकती पाग |
 नखल्यां विलमावै चांदोजी मुखमल कीजै मोजड़ी ||

⁴⁸ The final word is inaudible, but the formula is so common that its identity is not in doubt.

- हालै चांदो सांवत हन्सां मोरां री चाल |
 ढळकै पग मेलै कायर जंगळी कीजै मोर ज्यूं ||
 तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
 1200 आदी अदरात जाय चांदैजी देवल नै हेलो कीजै पाड़ियो ||
 सूती मा सगती देवल एक झुकतै वादळियै मैल |
 [च] चांदाजी रो हेलो सुण देवल बाई री निंदरा कीजै वा खुली ||
 खुल गी देवल बाई थारै एक नैणां री कीजै नींद |
 भट देवल एक आळस मरोड़ ऊबी हो गी ||
 1205 भरियो देवल एक हीरां गज मोतीड़ां थाळ |
 मोतियां ऊं वदावण एक चांदाजी नै बारै कीजै नीकळी ||
 सुण देवल सगती म्हानै वदाया उगती किरण्यां रा निरमळ भाण |
 हमें थे वदावो एक पाबूजी री केसर माता कीजै काळमी ||
 चांदा सांवत एक कर लो थोड़ी दम घणी कीजै जेज |
 1210 दातण कर जावो एक देवल रै भींतर कीजै रावळै ||
 देवल बाई थे वाजो चारण घणा कीजै भाट |
 तो चारण भाटां रै घर एक क्षत्री एक दातण कीजै नी डोळै ||
 कै दो चांदा सांवत थारा मन री कीजै वात |
 कतरा, कतरा काम एक आया म्हारै भींतर कीजै रावळै ||
 1215 बाई देवल काम-कारजियो टाळै उगती किरण्यां रो निरमळ कीजै भाण |
 घर रै घर कामां देवल म्हूं आयो थारै कीजै रावळै ||
 कर ले देवल ताळां वेगैरी कीजै ताकीद |
 थानै बुलावै पाबूजी भींतर कीजै रावळै ||
 बाई देवल सगती लीनो करणी माता रो एक तळसूर हाथां झेल |
 1220 खमै रळकाई मुरधर री लाखी कीजै लोवड़ी ||
 खड़िया देवल बाई तारां गळतोड़ी मांजल कीजै रात |
 दिन री ऊगाळी आय पाबूजी नै मुजरो साजियो ||
 आडो-अपूटो बैटो पाबूजी रो खान परदान |
 एक भरियोड़ी हथाई देवल मुजरो कीजै साजियो ||
 1225 ऊबी, ऊबी देवल बाई ठाकर पाबू रै दरबार |
 ऊबी पाबूजी ऊं वातां चाळवै ||
 कै दो पाबू पाल थारा मन री कीजै वात |
 कतरा काम थे एक बुलाई भींतर कीजै रावळै ||
 बाई देवल एक काम-काज टाळै किरण्यां रो कीजै किरतार |
 1230 घर रै घर कामां एक बुलाया म्हारै एक भींतर कीजै रावळै ||
 तोड़ो, तोड़ो देवल बाई एक पांच चम्पा रा काचा पान |
 पानां रो, एक पांच पानां रो लड्का रो बीड़ो कीजै गूंथळो⁴⁹ ||
 तोड़ो देवल बाई एक चम्पा रा पांचू कीजै पान |
 पांच पानां रो एक लड्का रो एक बीड़ो कीजै गूंथ लो ||
 1235 लीजै देवल एक बीड़ो थारै हाथां कीजै झेल |

⁴⁹ A slip of the tongue, which Parbū immediately corrected by repeating the couplet.

बीड़ो फेरौ एक ठाकर पाबू री जस री कीजै जाजमां ||

** गाव **

- तोड़ै देवल बाई एक पांच चम्पा रा काचा कीजै पान |
 पांच पानां रो एक देवल बीड़ो कीजै गूथियो ||
 लीनो देवल बाई एक बीड़ो, बीड़ो हाथां कीजै झेल |
 1240 बीड़ो फेरै पाबू री जस री कीजै जाजमां ||
 बीड़ो फिर गयो [बाई केलम] बाई देवल एक अण जाजम री सगळी चारूं कीजै कूंट |
 बीड़ो कमळायो कमळ रा काचा कीजै फूल ज्यूं ||
 पण कोई नर बीड़ा रै हाथ नी कीजै घालियो ||
 फिर गयो बीड़ो अण जाजम री अंवळी कीजै गेड़ |
 1245 बीड़ो कमळायो बाई देवल थारै कीजै हाथ में ||
 बीड़ा रो नाम लेतां घणा सरदारां रो दूखै मरवा जैड़ो मीठो पेट |
 घणा सिरदारां एक आंख्यां रै पाटी कीजै बांद ली ||
 दूजा घणा सिरदारां एक छोड़ै⁵⁰ पाबू रो कीजै वास |
 घणा सिरदारां एक छोडी पाबू री कीजै नौकरी ||
 1250 फिर गयो बीड़ो अण जाजम री चारूं कीजै कूंट |
 कोई नर बीड़ा नै हाथ कीजै नी घालियो ||
 नीचो नम-नम करै हरमल देवासी पाबू नै घणा तळेम |
 फिरता बीड़ा नै हरमल देवासी हाथां कीजै झेलियो ||
 बीड़ो दियो हरमल देवासी पागां में टांक |
 1255 [मुखलो] मुखड़ो कमळायो कमळ रा काचा कीजै फूल ज्यूं ||
 पाबूजी देख मुख बोलिया—
 हरमल देवासी दीखै आज थारा फीका कीजै नैण |
 मुखड़ो कमळायो कमळ रा काचा कीजै फूल ज्यूं ||
 कै दो देवासी थारा मन री कीजै वात |
 1260 क्यूं ऊबो अण जाजम माथै थूं ऊमण कीजै दूमणो ||
 पाबू पाल फिरता बीड़ा नै म्हे लियो हाथां झेल |
 म्हे जावां माता भिंवणी रै घर कीजै बार |
 म्हारी माता म्हनै हुकम दैला तो म्हूं लङ्का जावूला, नई तो आपरो बीड़ो पाछो ला जाजम माथै मेल दूला ||
 हरमल देवासी थे जावो माता भिंवणी री⁵¹ घर कीजै बार |
 1265 हुकम ले आवो एक थारी माता जरणी रै कीजै नाम रो ||

** गाव **

बांदै हरमल देवासी असल राठोड़ी झुकती कीजै पाग |
 नखल्यां विलमावै एक देवासी मुखमल कीजै मोजड़ी ||
 खड़िया देवासी एक तारां गळतोड़ी मांजल कीजै रैण |
 जावै माता भिंवणी रै सिगरथ पांवणा ||

⁵⁰ For *chodyo*.

⁵¹ For *rai*.

- 1270 जा ऊबो हरमल देवासी माता रै घर कीजै बार |
 ऊबो देवासी मन में ऊमण कीजै दूमणो ||
 बैटी माता हेलो पाड़ियो ||
 हरमल देवासी दीखै आज [थानै] थारा म्हनै फीका कीजै नैण |
 मुखड़ो कमळायो कमळ रा काचा कीजै फूल ज्यूं ||
- 1275 कै दो बेटा एक थारा मन री कीजै वात |
 क्यूं ऊबो देवासी थूं मन में ऊमण कीजै दूमणो ||
 कै तो हरमल देवासी लड़िया ठाकर पाबू रा खान कीजै परदान |
 नीतर एक देवासी थूं साथ्यां में बैटो चौपड़ री बाजी कीजै हारियो ||
 माता म्हारी नई लड़िया [म्हनै...] ठाकर पाबू रा खान कीजै परदान |
- 1280 नई म्हूं साथी में बैटो चौपड़ री बाजी कीजै हारियो ||
 माता म्हारी एक हेरो भळायो ठाकर पाबू म्हनै लङ्का अबखी कीजै भोम रो ||
 ए माता थूं म्हनै जो हुकम दे दे तो म्हूं लङ्का रै हेरै जावूं | तो हरमल री माता कांई कैवै—
 हरमल देवासी कांई पड़ियो [थय] थारो अतरो लङ्का ऊं कीजै काम |
 किण रै कारणियै देवासी थूं एक लङ्का रै हेरै कीजै सांचरै ||
- 1285 माता म्हारी जद परणार्ई बूड़ैजी बाई केलम किनिया मोबण कीजै धीव |
 हथळैवै पाबूजी भाखी लङ्का रै रातळ कीजै सांडियां ||
 तो हे माता म्हूं लङ्का री सांड्यां रै हेरै जावूं | माता देख मुख बोली—
 बेटा लङ्का वतावै सात समंदां रै परिया तीर |
 लङ्का गियोड़ो नर पाछो कदै नी वावड़ै ||
- 1290 दीजै हरमल देवासी ठाकर पाबू री नौकरी छोड |
 दीजै हरमल देवासी ठाकर पाबू री नौकरी छोड ⁵² |
 नौकरी लगावूं थनै बूड़ा कीजै सिरदार ⁵³ ||

** गाव **

- दीजै हरमल देवासी ठाकर पाबू री नौकरी छोड |
 एक नौकरी लगावूं बेटा थनै सीदा कीजै सिरदार री ||
- 1295 न्हंकाँ हरमल देवासी एक गाडां में कीजै भार |
 ठाकर पाबू री कोठड़्यां डावा गाडा कीजै घेरिया ||
 तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
 पथ में झल रिया एक देवासी गळती कीजै रैण रा ||
 दिन ऊगो व्हे गयो एक हरमल देवासी अण धरती में पीळो परबात |
- 1300 दिन री ऊगाळी जाय बूड़ाजी ऊं मुजरो साजियो ||
 बैटा बूड़ा राजा रो खान कीजै परदान |
 भरियोड़ी हथाई एक लुळकर मुजरो कीजै साजियो ||
 बूजै बूड़ा राजा [थानै एक...] हरमल नै मीठी कीजै वात |
 कै दो हरमल देवासी थारा मन री वात |
- 1305 कतरा काम थे आया म्हारी जस री कीजै जाजमां ||

⁵² Parbū repeated this line because he had been disconcerted by sudden loud noises produced by his baby son Rāmcandar.

⁵³ Parbū here omitted a line-final *rī*.

बूड़ा राजा काम-कारजियो टाळै उगती किरण्यां रो किरतार |
 घर रै घर कामा⁵⁴ बूड़ाजी म्हे आया थारै कीजै रावळै ||
 काम-काज टाळै उगती किरण्यां रो निरमळ कीजै भाण |
 घर रै घर कामां ऊं म्हे आया थारी जस री कीजै जाजमां ||

1310 पण नौकरी लगावो बूड़ाजी थारा गिरदी कीजै कोट में ||
 रीजै हरमल देवासी थारा [मन में वो] मन में हुंसियार |
 नौकरी लगा दूं एक बूड़ा गिरदी कीजै कोट में⁵⁵ ||

तो बूड़ोजी देखनै कांई कै, कै हरमल थनै नौकरी म्हारा कोट में लगाय देवूं, पण ओ थारै नौकरी आ ईज कै म्हारै दो घोड़ी है, एक फूल-वछेरी अबल घोड़ी, दूजी ढेल | अण दो ई घोड़ियां नै लेनै थारै... बूड़ा सरवर, यानी बूड़ा एक झील थी, उणरै मांयनै थारै चरावणी, सारो दिन रोज [स] वटै चरावणी, और चरानै अणांनै पाछी घरै लावो | हरमलजी सैंग दिन बैटो द्रोब खसोरजै, उणरो बांदजो म्होटो भारो | थूं चड़ जाइजै घोड़ी माथै थारै पर मेल दीजै भारो | भूल-चूक करनै ई अगर थे म्हारी घोड़ी माथै भारो मेल दियो तो सूबर घोड़ी है, जो अगर नुक्सान व्हे ग्यो तो थनै उणरो दण्ड देणो पड़ैला | हरमल विचार करै कै मैं बैठ जावूं घोड़ी माथै, मैं [घोड़ियां] म्हारै ऊपर मेल दूं भारो, ओ तो एक उलटी वात है | हरमल कीदो विचार, चालो, जियां कैई जियां आंपां कर | तो बूड़ाजी खावा-पीवा नै, तो वै खावा-पीया रो कांई, भूख लागै हरमल थनै तो जाजै थारै घर बार, और वटै ऊं दो रोटी थूं खाइजै और दो रोटी म्हारै लेनै आइजै, जो आंपे धणी नै चाकर अटै बैठनै जीमां⁵⁶ | बूड़ाजी [देख] देखनै बोल्या कै थारै घरै जाइजै, भूख लागै तो दो सोगरा थारै राणी रै हाथ रा थूं जीमी आजै, अर दो सोगरा म्हारै तांई लेतो आइजै, तो उटै धणी नै चाकर बैठनै आंपे जीम लेआं | हरमल करियो विचार मन में, भाई ओ तो बूड़ोजी आंपांनै उलटी-सीदी वातां कैवै | तनखा ई कांई कोनी, तो खावा नै कांई कोनी, और उलटो काम आंपांनै भळावै | ए काम आंपाणां ऊं चोखा नी लागै ||

** गाव **

माता जरणी रीजै थारै मन में गाडी हुंसियार |
 1315 हेरो करी आवूं वो लङ्का री रातळ भूरी कीजै सांड रो ||
 बूड़ो राजा वतावै सत्तर कौडी रो कीजै दातार |
 भूखां रा माळवा थळियां रा लिछमण जत्ती कीजै देवता ||
 जद पड़ियो जरणी म्हारी अण धरती में तन्न-बूटी कीजै काळ |
 केसर रै पावां रै म्हे खाया एक खारक झीणा कीजै खोपरा ||

1320 जद पड़ियो अण धरती में तन-तन कीजै काळ |
 केसर रै पावां रै म्हे खाया एक खारक झीणा कीजै खोपरा ||
 रीजो माता म्हारी थारै मन में घणी हुंसियार |
 हेरो करी आवूं लङ्का री रातळ भूरी कीजै सांड रो ||
 लीजै माता म्हारी एक कड़ा कळङ्गी सर पांचूं कीजै पांव |
 1325 म्हारो मन लागो जोगी रा भगवा कीजै भेख सूं ||

** गाव **

लीजै माता म्हारी एक म्हारा कड़ा कळङ्गी हाथां कीजै झेल |

⁵⁴ For *kāmā*.

⁵⁵ Parbū at this point commented, *to aṭai arthāṅv mē kiyaṅ karai, gāvai nī* 'now at this point they always say it in *arthāṅv*, they don't sing.' What follows is told in free prose containing no metrical lines, and is intended as a joke.

⁵⁶ At this point Parbū requested a pause in the recording, hence the repetition that follows.

- म्हारो मन लागो जोगी रा भगवा कीजै भेख सूं ||
 रीजै म्हारी माता थारै मन में कीजै हुंसियार |
 हेरो करी आवूं लङ्का रै रातळ भूरी कीजै सांड रो ||
 1330 देवासी हरमल जावै, जावै ए घणी एक कोळू री कीजै बजार |
 कपड़ा मोलावै देवासी एक मूंगा कीजै मोल रा ||
 जा बैटो देवासी झीणो एक मोदी री कीजै दुकान |
 कपड़ा मोलावै एक मूंगा कीजै मोल रा ||
 कपड़ा मोला देवासी जावै अण दरजी री कीजै दुकान |
 1335 चोळा [अग] सींवाड़े एक अंग में झीणा कीजै ओपता ||
 देवासी हरमल जावै, जावै अण खाती री कीजै खतरोड़ |
 घोटा एक पावोटी करावै चंदण कीजै रूख री ||
 देवासी हरमल जा बैटो अण लाला लवारा री कीजै दुकान |
 लोखण भंगावै घड़ावै देवासी कीजै चीफटा ||
 1340 एक चीफटा घड़ावै देवासी वीजळ कीजै सार रा ||
 जा बैटो देवासी हरमल अण गेरू री कीजै दुकान |
 गेरू मोलावै देवासी एक भैरूं रङ्ग कीजै बासता ||
 हरमल देवासी एक जावै, जावै बूड़ा सरवर री कीजै पाळ |
 गेरू घाल एक भगवा कर रियो कीजै चादरा ||
 1345 कीना एक देवासी हरमल एक साम्यां जोग्यां रा डगमर कीजै भेख |
 अगूणी दसा ऊं एक देवासी आवै जोग्यां री कीजै जमात |
 वाजै रणसींगो एक गरू गोरख कीजै नाथ रो ||
 आदा जोगी ढळिया गायां री गवाड़ |
 आदा एक ढळ ग्या जोगीड़ा एक पारसी कीजै पीपळी ||
 1350 लीना हरमल देवासी एक आट नवलीलड़िया नारेळ |
 पांवां पड़ रिया एक गरू गोरख कीजै नाथ रै ||

** गाव **

- खड़ियो हरमल देवासी ले [नी] नवलीलड़िया कीजै नारेळ |
 जावै, जावै एक अन्दाता एक गरू रै सिगरथ कीजै पांवणा ||
 आदा जोगी एक ढळ ग्या अण गायां री कीजै गवाड़ |
 1355 आदा जोगी एक ढळिया पारस झीणी कीजै पीपळी ||
 जा ऊबो हरमल देवासी अण जोग्यां री कीजै जमात |
 एक जाय जोग्यां नै एक हरमल देवासी अरजां कीजै घाल दी ||
 दीजो, दीजो एक... मंडळी रा गरू पीरां म्हानै गरू रा झीणा कीजै ऐलाण |
 कैडै, कैडै ऐलाणै म्हे एक गरू नै दीठा कीजै ओळखां ||
 1360 सुणजो एक जोगेसर वीरा दूजा जोग्यां रै... उडै एक अन्दाता एक धूण्यां रा कीजै धमरोळ |
 [जोगी...] गरू रै अखाड़ै एक अम्मट दिवलो कीजै जगेरियो ||
 हरमल देवासी लीना नवलीलड़िया कीजै नारेळ |
 पग छूटो जावै गरू रै सीदो कीजै पादरो ||
 जा देवासी एक नीचो नम-नम करै गरू नै घणा कीजै डण्डोत |
 1365 एक अरजां, अरजां करै एक गरू गोरख कीजै नाथ नै ||

- बूजै हरमल देवासी थनै गरूजी मुख री कीजै वात |
 कट्टै एक है नी फिरता जोगी थारा घर कीजै बार |
 कीया राजा रो थूं वाजै मोबी कीजै पाटवी ||
 गरू पीरां कोनी एक फिरता जोगी रै घर कीजै बार |
 1370 फिर रिया जोगेसर खण्डां में तीरथ कीजै न्हावता ||
 कै दे हरमल देवासी एक थारा मन री कीजै वात |
 कैड़ा राजा रा थे वाजो मोबी कीजै पाटवी ||
 गरू पीरां कोनी एक जोगी रै घर कीजै बार |
 आवै छटकायो धरती माता म्हानै कीजै झेलिया ||
 1375 [हरमल कै दे] जोगेसर वीरा दीखै थूं एक नैनो पींगा रो कीजै बाळ |
 सामी सियाडै एक देवासी थे घरां कण वद कीजै छोडिया ||
 कै तो लड़िया एक थारा माय नै कीजै बाप |
 कै आयो एक भायां रै जाजै कीजै रिसणै ||
 कै दे, कै दे एक जोगेसर वीरा एक थारा मन री कीजै वात |
 1380 किण रै कारणियै एक भगवा कपड़ा कीजै पैरिया ||
 गरू पीरां नी लड़िया म्हानै एक माय नै कीजै बाप |
 नी म्हूं आयो एक भायां रै जाजै कीजै रिसणै ||
 पण एक मन लागो म्हारो एक जोगी रै भगवा कीजै भेख सूं ||
 सुण जोगेसर [दोआ] दोरो ही लागैला थनै ए छुरियां चक्कू रा कीजै घाव |
 1385 दोरी लागैला एक कानां में एक अन्दाता मदरासां हड़बी कीजै काच री ||
 दोरो लागैला जोगेसर थनै घर-घर-वाळी कीजै भीख |
 दोरो लागैला एक धूणी रो [अप म] अखंड कीजै तापणो ||
 गरू पीरां एक सोरो लागै म्हानै छुरियां चक्कू रा कीजै घाव |
 चोखा लागैला म्हानै एक अन्दाता मदरासां हड़बी कीजै काच री ||
 1390 [हरमल देवासी] गरू पीरां सोरो लागै म्हानै घर-घर-वाळी कीजै भीख |
 चोखी लागैला म्हानै एक धूणी रो अम्मट कीजै तापणो ||
 दीजो, दीजो एक मंडळी रा चेलां अण हरमल पर कीजै हाथ |
 चेलो कर छोडो एक सगळी कीजै जमात रो ||

** गाव **

- राजी व्हे गरूजी दीनो अण हरमल पर अण मस्तंग पर कीजै हाथ |
 1395 चेलो, चेलो कर दीनो एक गरू गोरख कीजै नाथ रो ||
 झेलै, झेलै गरूजी छप्पन कटारो हाथां कीजै झेल |
 [चां] कान चीर एक मदरासां कानां में कीजै डाळ दी ||
 दूजा चेलां रै निकळी एक लोयां-वाळी कीजै धार |
 हरमल देवासी रै दूदां री एक सेड़ां कीजै सांचरी ||
 1400 करै गरूजी घणो मन में कीजै विचार—
 चेला मूंडूं म्हूं दन में सौ कीजै पचास |
 हरमल जैडो एक चेलो जुग में म्हनै जोयो कीजै नी मिळै ||
 दीना गरूजी राजी व्हे अण मस्तंग माथै कीजै हाथ |
 चेलो कर दीनो एक गरू गोरख कीजै नाथ रो ||

- 1405 हमें कै दो, कै दो देवासी थारा मन री कीजै वात |
 किण रै कारणियै थे भगवा कपड़ा कीजै पैरिया ||
 [पाब] गरू पीरां जद परणाई बूड़ै राजा एक केलम किनिया मोबण कीजै धीव |
 हथळेवै पाबूजी भाखी लङ्का री रातळ भूरी कीजै सांडियां ||
 गरूजी म्हूं सांड्यां रै हेरै लङ्काजी जावा रै वास्तै मैं भगवा कपड़ा पैरिया ||
- 1410 थैं कीदो एक हरमल देवासी घणो धरती में कीजै इनियाव |
 चोरी करवा थूं एक जाय लङ्का एक अबखी कीजै भोम में ||
 हरमल देवासी म्हनै अगर ठा व्हैतो कै देवासी सांड्यां रै हेरै परभोम में जाय तो म्हूं थनै चेलो नी करतो ||
 गरू पीरां [थांरी] कीदी थे मन में घणी भोळी कीजै वात |
 थांरी आसीसां एक लङ्का रै हेरै कीजै सांचरूं ||
- 1415 दे दो गरूजी म्हानै थांरी कीजै आसीस |
 थांरी आसीसां एक लङ्का कीजै सांचरूं ||
 तो गरूजी कांई कैवै—
 हे बेटा थूं जावै लङ्का अबखी भोम |
 नी पाछी आवण री आस ||
- 1420 हे बेटा⁵⁷ मैं थनै देऊं एक पगां री [पग] पग-पावड़ी जो थारै थूं साथै ले जा | बोलै गरूजी अण पग-पावड़ी में कांई
 गुण है? बोलै बेटा अण पग-पावड़ी में—तू लङ्का जाय है, बड़े मोटा-मोटा समुद्र है, उणां में थूं तैरनै नीं निकळ
 सकैला, जो बेटा समुद्र रै किनारै जावै जदै ए पग-पावड़ी थारै पगां में पैर लीजै, जो समुद्र रै माथै थूं आसानी ऊं
 ओ समुद्र पार कर सकै | बोलै गरूजी घणी चोखी वात | पछै गरूजी देखनै बोल्या, हे बेटा थनै जङ्गळ में चालणो
 पड़ैला, जङ्गळ में रैणो पड़ैला, वटी सोणो पड़ैला, अण वास्तै मैं थनै एक ओ खप्पर देऊं | कटै ई भूख [ल] या प्यास
 लागै तो म्हारो नाम ले और इणनै उलटो करनै सीदो करजै, थारै बत्तीसो भोजन तैयार व्हे जाएगा | तो हरमलजी
 बड़ा खुशी हुयो, बोलै ओ तो गरूजी म्हनै बहुत अच्छो दान दियो | पछै गरूजी देखनै विचार करियो कै [त] सादू रै
 खनै तूबी दिया करै | बोलै बेटा एक आ तूबी देऊं थनै | अगर थूं लङ्का में जायला तो लङ्का रा ओठी, यानी रेबारी,
 थन्नै अण सांड्यां रो दूद जरूर पावैला | अगर थैं वटा रो दूद पी लियो तो नमक-हराम व्हे जावैला, जो थूं दूद मती
 पीजै | तो गरूजी दूद तो वे म्हनै पावैला, बोलै बेटा आ एक टका-भरी तूबी है छोटी, नैनी, अणनै तो जमीन माथै
 रख पाबूजी री आण दीजै और म्हारी गरू गोरखनाथ री आण दे दीजै और ए तूबी नै मांयनै न्हांक दीजै | पछै अगर
 वे कैवै गरूजी आप दूद पियो तो पछै थूं कैजै कै एक आ म्हारी तूबी थे भर दो, तो मैं दूद पी लूं | तो बेटा म्हारी
 आण देजै, पाबूजी री आण दे, और आ तूबी रख देजै, चाए वे पूरी सांड्यां नै दूद दूनै लार न्हांक देवै तो आ तूबी नी
 भरीजैला | नई तूबी भरीजैला और नई थूं दूद पियैला और नई थूं नमक-[वा]हराम व्हेला | तो वा तूबी हाथ में दी |
 पछै गरूजी कांई कैवै, हे हरमल पैली थूं थारी मा रै घरै जा,⁵⁸ पैली थूं थारी मा रै घरै जा अणनै अलख जगाइजै |
 अगर थारी माता थनै पैचान लेवै तो लङ्का मती जाइजै, म्हारा जो ए कपड़ा है पाछा लानै म्हनै दे दीजै, और अगर
 थारी माता थनै भिक्षा दे देवै तो थूं लङ्का जाइजै ||

** गाव **

कीना हरमल देवासी साम्यां जोग्यां रा डगमर कीजै भेख |
 जावै एक माता भिंवणी री⁵⁹ [घर] आंगण कीजै बारणै ||

⁵⁷ Hindi influence is strong in this non-metrical passage.

⁵⁸ This final short passage (starting at the beginning of this sentence) was added by Parbū as an afterthought when he had already begun to play the introduction to the next sung passage on his fiddle. He now added an aside in Hindi: *arthāv mē kahte hai* 'they say (this) in *arthāv* (only)', i.e. this too is a non-metrical passage which cannot be sung.

⁵⁹ For *rai*.

- जा ऊबो हरमल देवासी माता रै घर कीजै बार |
 ऊबै देवासी एक माता नै हेलो कीजै पाड़ियो ||
 1425 दीजो जलम री जरणी एक चलता जोगी नै भिखिया कीजै घाल |
 एक सिंगड़ो सिदावै गरूजी दैला कीजै ओळबो ||
 ...अट्टुं जोगेसर वीरा एक सिरकै पाछैरो कीजै जाय |
 भैंस्यां भिड़कावै एक हरमल री एक बाकड़ कीजै दूजणी ||
 अट्टुं जोगेसर वीरा सिरकै पाछैरो कीजै जाय |
 1430 भैंस्यां भिड़कावैला एक हरमल री एक बाकड़ कीजै दूजणी ||
 जोगेसर वीरा अट्टुं सिरकै पाछो कीजै जाय |
 आवैला हरमल देवासी वावे वांसळ कीजै डांगड़ी ||
 कालै परबातै आई अटै जोग्यां री कीजै जमात |
 एक थारा सिखायोड़ा हरमल जोगी कीजै व्हे गिया ||
 1435 भरियो कालरदे रबारण गज मोतीड़ां हीरां थाळ |
 एक भिखिया घालण नै जोगी रै कालरदे नीची कीजै ऊतरी ||
 नीची ऊतरती रो टूटो गळा रो नवसर कीजै हार |
 मोती रळकाया सासू रा माणक कीजै चौक में ||
 आ गी, आ गी कालरदे राणी घणी अण जोगी रै कीजै नजीक |
 1440 आयर जोगी नै हेलो कीजै पाड़ियो ||
 लीजै जोगेसर थारी एक झोळी कमंडळ ऊलो उरिया उरिया कीजै म्हांड |
 फेरी चुकावूं म्हे एक हीरा गज कीजै मोतियां ||
 देखै कालरदे राणी अण जोगी री⁶⁰ कीजै उणियार |
 उणियारो देखे नै एक कालरदे खांच्यो कीजै घूंगटो ||
 1445 तो जतरै हरमल री बैनां देख मुख बोली—
 कांई लागै एक बावज म्हारी ओ जोगीड़ो थारै देवर कीजै जेठ |
 एक किण रै कारणियै थैं एक खांच्यो लांबो कीजै घूंगटो ||
 नणदां म्हारी नी लागै ओ रमतो जोगी म्हारै देवर कीजै जेठ |
 उणियारो आवैला थारा मोबी कीजै वीर रो ||
 1450 जाजो बावज म्हारी थारो खानो कीजै खराब |
 म्हारा एक वीरा नै विसभर घणा कीजै बोलिया ||
 जोगी वण जाजो बावज थारा पीयर में थारो कीजै वीर |
 म्हारा वीरा नै एक विसभर घणा कीजै बोलिया ||
 म्हारो वीरो वसै पाबू रै कीजै दरबार |
 1455 नौकरी साजै थळियां रा लिछमण जत्ती कीजै देव री ||

** गाव **

कै दो हरमल री राणी थारा मन री कीजै वात |
 किण रै कारणियै एक लांबो खांच्यो कीजै घूंगटो ||
 सासू म्हारा थे करता एक हीरां पन्नां री कीजै छाण |
 पेट रा फरजन सासू भगवै कपड़ां कीजै भूलिया ||

⁶⁰ Presumably a slip of the tongue for *ro* or *rai*.

- 1460 माता म्हारी थूं करती एक हीरां पन्नां रो कीजै छाण |
 भगवै कपड़ै थूं हरमल नै कीकर कीजै भूल गी ||
 माता भिंवणी दूद रो दूणियो दीनो आंगणियै मेल |
 आयर विलूमी एक अन्दाता एक हरमल रै गळै विलूमी जाणै नागर कीजै वेल ज्यूं ||
 हरमल देवासी कैड़ी चुड़लाळी बोली थनै माता भिंवणी री कीजै गाळ |
- 1465 कैड़ी नपूती थनै मैणा मौसा कीजै बोलिया ||
 कै दे देवासी थारा मन री कीजै वात |
 किण रै कारणियै थे जोगी एक भगवा कीजै पैरिया ||
 माता म्हारी नई बोली म्हनै एक झीणी एक नपूती कीजै गाळ |
 नई म्हनै एक मैणा मौसा कीजै मारिया ||
- 1470 जद परणायो एक बूड़ै राजा धुरमेड़ी रा गोगदे चवाण |
 पाबूजी हथळेवै भाखी लङ्का री रातळ कीजै सांडियां ||
 दे दे माता थारी म्हानै कीजै आसीस |
 थारी आसीसां लङ्का रै हेरै कीजै सांचरां ||
 हरमल बेटा लङ्का वतावै डाकणियां-वाळो कीजै देस |
- 1475 लङ्का गियोड़ो नर पाछो कदै नी बावड़ै ||
 हरमल देवासी मंड ग्यो थारै अण घर में थारी सातू बैनां रो व्याव |
 कुण दैला बैनां नै सर रा कीजै सेवरा ||
 माता म्हारी अतरो एक वात रो कर मती कीजै विचार |
 ठाकर पाबूजी दैला बैनां नै कीजै परणाय |
- 1480 चांदो ढेंबो देवैला बैनां नै दन्तर कीजै डायजा ||
 हे हरमल कर ले थूं एक थोड़ी मैलां में दम घणी कीजै जेज |
 एक चूरमो कर जाजै बेटा एक खारक कीजै खोपरां ||
 माता म्हारी एक कोनी अण जोग्यां नै घणा अण चूरमां-वाळो कीजै काम |
 सूका टुकड़ां पर एक जोगेसर वैता कीजै रै करै ||
- 1485 दे दे माता म्हारी थारी कीजै आसीस |
 थारी आसीसां जोगेसर लङ्का कीजै सांचरै ||

** गाव **

- कीना हरमल देवासी साम्यां जोग्यां रा डगमर कीजै भेख |
 ऊबी माता नै हरमल एक मूंडै कीजै वतळाविया ||
 दे दे, दे दे माता म्हारी थूं घणी म्हानै कीजै आसीस |
- 1490 थारी आसीसां एक लङ्का नै कीजै सांचरां ||
 खड़ियो हरमल देवासी अब तारां गळतोड़ी मांजल कीजै रात |
 खड़ छूटो जावै अब पाबू री सुरजी कीजै पौळियां ||
 दिन ऊगो देवासी व्हे ग्यो अण धरती में पीळो कीजै परबात |
 दिन री ऊगाळी जाय छोडै पगां रा कीजै पागड़ा ||
- 1495 दीनी देवासी उटै एक [झूणी] धूणी कीजै घाल |
 दिन री ऊगाळी एक देवासी आसण कीजै ढाळिया ||
 बूजै, बूजै चांदा सांवत थानै पाबूजी मन री कीजै वात |
 कैड़ी धूणी रो आयो जोगेसर अट्टै कीजै तापतो ||

कट्टै चांदा सांवत अण जोगी रा घर नै कीजै बार |
 1500 [कीया, कीया ए] धूणी रो एक जोगेसर आयो कीजै तापतो ||
 पाबू पाल कोनी अण जोगी रै घर नै कीजै बार |
 फिर रिया जोगेसर एक खण्डां में तीरथ कीजै न्हावता ||
 पाबू पाल थे कीदो घणो धरती में कीजै इनियाव |
 घर रा सांवत नै पाबूजी भगवां⁶¹ कपड़ां कीजै भूलिया ||
 1505 करता पाबूजी थे एक हीरां पन्नां री छाण |
 घर रा हरमल नै कण वद कीजै भूलिया ||
 कै दे हरमल देवासी थारा मन री कीजै वात |
 किण रै कारणियै भगवा एक जोगी कीजै व्हे गियो ||
 पाबू पाल थे परणाई बाई केलम किनिया कीजै धीव |
 1510 हथळेवै भाखी लङ्का री कीजै सांडियां ||
 तो हेरो करवा जावूं म्हूं लङ्का रै रातळ कीजै सांडियां ||
 हरमल देवासी थे जावो लङ्का अबखी कीजै भोम |
 मत लाजो मन में सङ्को ||
 हरमल देवासी अबखी वेळा में कर दे थूं पाबू नै कीजै याद |
 1515 अबखी वेळा में एक सायल थारी म्हे कीजै सांबळां ||
 पाबू पाल राखूं अण धरती में थारो अम्मर कीजै नाम |
 अबखी पड़ियां सू एक पाबूजी म्हारी सायल कीजै सांबळो ||
 दे दो पाबू पाल एक थारै हरमल नै कीजै आसीस |
 थारी आसीसां म्हूं लङ्का कीजै सांचरूं ||
 1520 नीचो नम-नम करै देवासी घणा पाबूजी नै कीजै तळेम |
 अरजां कर रिया थळियां रा लिछमण जत्ती कीजै देव नै ||
 खड़ियो हरमल देवासी तारां, तारां गळतोड़ी मांजल कीजै रात |
 खड़ छूटो जावै लङ्का नै सीदो कीजै पादरो ||
 दीजो पाबू पाल म्हानै लङ्का रा मारग वताय |
 1525 कीयो मारग जावै लङ्का नै सीदो कीजै पादरो ||
 सुण रे देवासी डावो मारग जावै गड गैलां री गिरनार |
 जीवणो मारग जावैला एक लङ्का नै सीदो कीजै पादरो ||

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खड़ियो हरमल देवासी तारां गळतोड़ी मांजल रात |
 खड़ छूटो जावै लङ्का नै सीदो कीजै पादरो ||
 1530 तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
 पथ में झल रियो देवासी गळती कीजै रैण रो ||
 एक दो वासा रै ग्या गैलां मारग रै मांय |
 तीजा वासा में देवासी थारा घाटा डाकणियां कीजै रोकिया ||
 कड़कड़ियै बड़बड़ियै चाबै हरमल थारै माथै डाकणियां कीजै दांत |
 1535 आवै हरमल पर लटिया झीणी कीजै तोड़ती ||

⁶¹ For *bhagavai*.

[हरमल देवासी...] माता म्हारी जाजो थारो खानो कीजै खराब |
लङ्का जाता नै बां पकड़ पाछो क्यूं नी कीजै घेरियो ||
तो डाकणियां आयनै हरमलजी रा आडी ऊबी री, तो हरमलजी विचार करवा लागा कै भाई ऐ तो म्हनै खाय जाई |
तो कैवा लागा—

डाकणियां बैनां कर लो थोड़ी दम घणी जेज |
1540 लारै आवै पाबू रो दळवी ढेंबड़ो ||
तो डाकणियां कैवा लागी, अरे भाई ढेंबोजी कुण है? तो कै ढेंबोजी एक पाबूजी रो सांवत है जो—थे म्हानै एक नै बड़ं⁶² मुशकिल ऊं खावैला, म्हे दो आदमी व्हे जावैला तो [आप] न्यारो-न्यारो आप रै भक्षण हाथै आ जावैला | तो ढेंबाजी रो नाम लियो तो डाकणियां धूजवा लागी और डरवा लागी, कैवा लागी, अरे जोगी ढेंबा रै आगै थूं म्हारो नाम मती लीजै क्यूं कै⁶³ ढेंबोजी बड़ो बळवन्ती है और... हडूमान रो अवतार कैईजै है, जो वो म्हानै पकड़नै अगर झोळी में रख दी या पेट में उतार दी तो छम्मीनै बारै नी काडै | अण वास्तै म्हारो थूं ढेंबाजी रै आगै नाम मत लेजै || थूं लागै जोगी म्हारै धरम रो वीर |
अबकै रस्तो छोड़ूं म्हूं थारै रस्तै चालतां ||

** गाव **

दीना हरमल देवासी थारा डाकणियां घाटा कीजै छोड |
1545 अब खड़ छूटा जावै लङ्का नै सीदो कीजै पादरो ||
तारां, तारां झल री देवासी गळतोड़ी मांजल कीजै रैण |
पथ में झल रियो देवासी गळती कीजै रैण रो ||
एक दो वासो रै ग्यो देवासी गैलां मारग रै मांय |
तीजा वासा में जाय समंदां पर छोडै पगां रा पागड़ा ||
1550 व्हे ग्यो, व्हे ग्यो हरमल देवासी अण धरती में पीळो परबात |
दिन री ऊगाळी जाय समुद्र माथै छोडै पगां रा कीजै पागड़ा ||
झगजगियै, झगजगियै समुद्र न्हंके एक म्होटा घणा कीजै झाग |
काळा, काळा धैड़ा रो हरमल थनै पाणी लागै कीजै डरावणो ||
हरमल करै घणो मन में कीजै विचार—
1555 जाजो माता म्हारी थारो खानो खराब |
लङ्का जाता नै थे पाछो क्यूं नी घेरियो ||
आगै जावूं मरूं अण समंदर में कीजै डूब |
पाछो जावूं ओळबो देई नवकूटी रा नाथ रो ||
[पाछ] आगो जावूं मरूं समंदर में डूब |
1560 पाछो जावूं तो ओळबो देई थळियां रा लिछमण जत्ती म्होटा कीजै देवता ||

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ऊबो हरमल देवासी अण समुद्र री कीजै तीर⁶⁴ |
ऊबो, ऊबो एक पाबू नै हेला कीजै पाड़ रियो ||

⁶² For *barai*. Hindi influence is strong here.

⁶³ As is his frequent habit in such non-metrical passages, Parbū here splits the word for ‘because’ into two halves, separated by an audible pause and with a rising inflection on the first half. The effect is to turn the conjunction into a question and its answer: ‘...do not speak our name before D̥hēbo — why? (for the reason) that D̥hēbo is very strong...’.

⁶⁴ Parbū here and in several subsequent occurrences treats *tīra* ‘shore’, normally masculine, as a feminine noun.

- हरमल देवासी करै घणो मन में विचार—
 आजै पड़ियो पाबू पाल थांरां ऊं घणो कीजै काम |
 1565 बां पकड़ पाबू म्हनै पाछो कमधज क्यूं नी कीजै घेरियो ||
 आगै जावूं मर जावूं अण समुद्र में कीजै डूब |
 पाछो जावूं ओळबो देवै एक थळियां रा लिछमण जत्ती कीजै देवता ||
 घट में सिंवरै हरमल गरू गोरखनाथ रो कीजै नाम |
 घट में सिंवरै एक थळियां रा लिछमण जत्ती कीजै देवता ||
 1570 खैवै हरमल देवासी अनण-चंदण रा कीजै धूप |
 [धूपं रै धमरोळै एक] धूपं धपावै केसर माता कीजै काळमी ||
 पाबू रो नाम लियां वैतै समंदर दियो एक मारग कीजै सूप |
 गरू रै नामां सुणी एक वैतै मारग, मारग कीजै सूपियो ||
 लीनी हरमल देवासी पगां री पावड़ियां पगां में कीजै पैर |
 1575 हे अन्दाता पैर पावड़ियां एक समुद्र माथै कीजै हालियो ||
 दीनी हरमल देवासी पग-पावड़ियां पगां में कीजै घाल |
 पाणी नी लागो हरमल थारै पगां रै कीजै पैरवै ||
 समंदर लांग हरमल देवासी गियो समुद्र री परिया कीजै तीर |
 करिया करूकै हरमल देवासी कानां कीजै सांबळै ||
 1580 हरमल देवासी देखै फिर-फिर लङ्का री कीजै सांड |
 एक निरखै देवासी एक सांड्यां रा नैना कीजै तोडिया ||
 काळा धैड़ा रो पियै सांड्यां ए करसलिया झीणो कीजै नीर |
 ए अन्दाता [भूरा, भूरा भाखर री एक झो] भूरा भाखर री [छां] ओटां में एक [छांयां कीजै] झोकां कीजै वे देवै ||
 जाती सांड्यां सुरडै एक नारेळां रा कीजै पेड |
 1585 घिरती, घिरती सुरडै एक डोडा कीजै ऐळची ||
 हरमल देवासी गियो अण सांड्यां-वाळी कीजै झोक |
 धूणी लगाई एक सांड्यां री कीजै झोक में ||
 बूजै लङ्का रा ओटी हरमल देवासी थांनै कीजै वात |
 कीया, कीया एक देस ऊं एक जोगेसर आयो कीजै तापतो ||
 1590 कोनी रावण रा ओठ्यां म्हारै जोगी रै घर नै कीजै बार |
 फिर रिया खंडां में जोगेसर तीरथ कीजै न्हावता ||
 कै दो जोगेसर साचा मन री कीजै वात |
 कट्टै जोगेसर है घर कीजै बार |
 कट्टै जोगेसर घर है थांरा कीजै बार |
 1595 कैड़ी धूणी रा थे आया जोगेसर कीजै तापता ||
 कोनी लङ्का रा ओठ्यां अण जोगी रै घर नै कीजै बार |
 फिर रिया जोगेसर एक खण्डां में तीरथ कीजै न्हावता ||
 जोगेसर वीरा लीजो थांरी धूणी अट्टुं कीजै उठार |
 माछरां रै खादोड़ी सांड्यां थांनै एक तापड़ां दोरा कीजै मारसी ||
 1600 आ गी हरमल देवासी थारै मन में घणी कीजै रीस |
 दीनी गरू गोरखनाथ री चादर कीजै विछाय |
 बळती, बळती धूणी नै दीनी एक चादर में बांद |
 न्हांक खमै देवासी मारग कीजै वो पडै ||

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- हरमल देवासी लीनी एक धूणी चादर में कीजै घाल |
 1605 घाल चादर में धूणी एक कीजै पगां कीजै वो गियो ||
 करै, करै लङ्का रा ओटी घणो मन में कीजै विचार |
 ओ तो जोगी कोई दीखै म्हानै घणो कीजै अवतार |
 बळती, बळती धूणी नै एक लीनी चादर में घाल |
 घाल चादर में एक...जोगेसर मारग कीजै वो पड़ै ||
 1610 करै ओटी [विचार घणो एक] आडा फिर-फिर करै घणो कीजै विचार |
 कर लो, कर लो गरूजी म्हारै पर कीजै मैर |
 धूणी लगावो सांड्यां री जाजी कीजै झोक में ||
 म्हे तो कीदी गरूजी म्हे थारां ऊं कीजै रौळ |
 थे तो गरूजी मन में साची कीजै जाण ली ||
 1615 करां गरूजी थारी घणी म्हे घणी एक अन्दाता घणी कीजै सेवा घणी कीजै मान |
 सेवा, सेवा करांला गरूजी एक पीळा कीजै परबात री ||
 दीनी, दीनी एक हरमल देवासी धूणी झोकां में कीजै घाल |
 आसण पूर्यो हरमल देवासी सांड्यां री कीजै झोक में ||
 दीजो गरूजी म्हारै, म्हारै मस्तंग पर कीजै हाथ |
 1620 चेला कर छोटो ए गरूजी थारा कीजै नाम रा ||
 दीना, दीना हरमल देवासी अण ओठ्यां रै माथै हाथ कीजै मेल |
 एक चेला कर दीना एक हरमल देवासी आपरै कीजै नाम रा ||
 तो हरमल देवासी देख...नै कांई कै—
 कै सुणो रे ओठ्यां थे वाजो म्हारा गरू रा चेला कीजै आप |
 1625 एक भेटां ले आवो एक चादर सिंदरूपिया कीजै नारेळ |
 एक भेटां चडावो एक [गरू गो...गरू...] गरू कीजै नाम रा ||
 तो वटा रा लोग देखनै बोल्या, हे गरूजी म्हारै कनै तो चादर तो है ई कोनी, चादर तो है कोनी पण ऊंट, ऊंटं रै
 जट रो जो एक भाकलो है वो आपरै मांय हाजर कर लां | तो हरमलजी देखनै बोल्या, भाई वो ईज लायनै दे दो थे |
 तो हरमलजी नै वो ईज लायनै दे दियो | पछै ओटी, लङ्का रा ओटी देखनै कै—
 कर लो गरूजी थोड़ी म्हारै माथै कीजै मैर |
 दूद पियो थे एक लङ्का री रातळ भूरी कीजै सांड रो ||
 1630 तो हरमलजी देखनै कांई कै—
 सुणो रे लङ्का रा ओटियां एक दूद पियो म्हे माता भिंवणी री थण कीजै आज |
 [दूदो] दूजो दूद पियो गाय कीजै मा |
 तीजो दूद पियो वनराय |
 चौथो दूद अण धरती में म्हे कानां नी सांबळै ||
 1635 ए ओटियां अण धरती में मैं तो एक दूद तो पीदो म्हारी मा रो, दूजो दूद पीदो गा रो, तीजो दूद पीदो वनराय रो,
 चौथो दूद तो इण जिगिया नजर ई नी आवै ||
 गरूजी म्हारा थे कीदी मन में भोळी कीजै वात |
 घणो कडियो मीठो दूद है लङ्का री रातळ भूरी कीजै सांड रो ||
 गरूजी म्हारी सांड्यां रो दूद घणो मीठो है | तो हरमलजी देखनै कांई कै—
 थे लङ्का रा ओटियां म्हारी आ छोटो कीजै तूबी रो कीजै नाम |

1640 दीजो थे अण तूबी नै गळा सूं ऊपर कीजै काड |
 गळा ऊं तूबी भरी जाय तो मूं थारो दूद पियूं | ओठियां अगर आ म्हारी छोटी तूबी थे परी भरो तो मूं [म्हारा]
 थारा सांड्यां रो दूद पियूं, नीतर कोई आज पियूं न कोई काल पियूं⁶⁵ ||
 तो हरमलजी चेला करनै रिया तो सांडियां सामी ऊबी-ऊबी मींगणा करती, तो हरमलजी [उसको] उणनै देखवा
 लागा, बोलै आ सांड काई पटकै? तो कैवा लागा, अरे चेलां आ सांड ऊबी-ऊबी काई पटकै? बोलै, गरूजी आ
 तो सांड मींगणा करै | है, कै मींगणा करै? [तो] तो भाई ए मींगणा तो घणा अच्छा है, घणा चोखा है, जो आप
 अणांनै लेनै आवो, जो मैं इणरी माळा वणावूं | बोलै, गरूजी [आपको] तो आपरै पोठ बांद देवां, बहुत घणा सारा
 दे देवां थानै | बोलै, नई नई, घणा नी, थोड़ा-बहुत लावो, एक गळा री, दो हाथां री, एक कम्मर री, अतरी माळा
 वण जावै जतरी आंपण काफी | लङ्गा रा रबारी ऊठिया, जो वे मींगणा लेनै आया | मींगणा लायनै गरूजी नै लिया
 तो उणरी माळा पोई, बहुत मोटी माळा पोई, गळा में पैर ली, कम्मर में बांद ली, भुजां पर बांद ली, हाथ में बांद
 ली | अब माळा उणां वणा ली, तो गरूजी काई करै, कै मींगणो तोड़नै नाक में सूगै, तो उणरै खुशबू—इलायची,
 डोडा, जो नारेळ वो खावै उस की खुशबू आवै, तो हो, [वे कै] वे कैवा लागा, ओ हो हो हो हो ये तो बड़े मींगणे
 खुशबूदार हैं, जो, ऐ तो है घणा प्यारा खुसबूदार व्हेणा चाईजै | तो आप वो विचार कर नै⁶⁶ मींगणा ले लिया | तो
 एक देवासी जिण रो नाम हैतो फतमल, फतमल नाम हैतो, तो वो बैटो-बैटो विचार करै कै ओ तो सादू-म्हात्मा
 है | सादू-म्हात्मा है, न ओ अण सांड सामी अतरी करड़ी मीठ ऊं क्यूं देखै? तो वो वटा रा लोगां नै कैवा लागो, अरे
 भाई ओ कोई सादू है न कोई म्हात्मा है | ओ सादू नी है, सवादी है, अणरी करड़ी मीठ और कम्मर में छुरी, ओ अण
 ऊंटां माथै नजर है, जो आंपानै अण ऊंटां बगर रा करनै जातो | [अतरी वात विचारी तो फिर हरमल...] हरमलजी
 विचार करै, हे भाई अतरी म्हानै थे जो...दूद रो कीयो, वो दूद मैं जद पियूंला कै हमारी तूबी भर दो | तो वटा रा
 लोग सैंग ई ऊठिया, ले ले घड़ा नै⁶⁷ आपनै कै सांडियां नै दूवा लागा | तो एक रबारी देखनै बोल्यो, गरूजी आछी
 [भो] भोळी वात करी, आ तूबी, तो म्हारी एक छोटी सांड है, वा ई भर दे | बोलै, भाई भर दे | तो जतरी सांड्यां
 ही, जतरी सांड्यां नै दू दू दू लानै मांयनै न्हांकै पण तूबी तो कोई ऊंची आवै न नीची आवै | ज्यूं जानै तूबी में देखै
 तो छांटो ई दूद कोनी | हरमलजी काई करियो, कै तूबी रै दीनी गरू गोरख री कार, दीनी पाबूजी री कार, और
 तूबी नै कीयो कै तूबी, गळा ऊं ऊंची आय गी तो दे घोटो थनै तोड़णा पड़ैला | जतरी सांडियां हती, जतरी सांडियां
 रो दूद लानै मांयनै न्हांक दियो, पण वा तो गळा ऊं कोई आज ऊंची आई न कोई काल ||

** गाव **

1645 लङ्गा रो ओटी खड़ियो तारां गळतोड़ी मांजल कीजै रात |
 जावै रावण री माय रै सिगरथ कीजै पांवणो ||
 तारां, तारां झल री गळतोड़ी मांजल कीजै रात |
 आदी अदरातां जाय सीकोतरी नै हेलो कीजै पाड़ियो ||
 सीकोतरी माता थूं सूती झुकतै वादळियै कीजै मैल |
 म्हारी झोकां में आयो एक रमतो जोगी रावळियो कीजै नाम |
 धूणी पण घाली एक सांड्यां री कीजै झोक में ||

⁶⁵ At this point Parbū broke off to give his usual Hindi 'explanation'; he then introduced the following section by saying *arthāv hai āge* 'what follows is *arthāv* (only)', i.e. it is non-metrical (and hence cannot be sung). The passage shows the usual Hindi influence.

⁶⁶ Parbū here, as often in non-metrical narration, splits the absolutive *karanai* into two halves separated by an audible pause; compare his similar treatment of the word *kyū̃kai* 'because' (n. 63 above). Historically the absolutive affixes *-nai* and *-ara* derive from conjunctions meaning 'and' following unextended absolutive forms (Smith 1976, p. 43), just as *kyū̃kai* derives from *kyū̃* 'why' and *kai* 'that'; in each case the forms apparently retain a residual separability. See further the following note.

⁶⁷ Here Parbū adds *nai* at the end of an absolutive phrase in which the object follows the verb — an extreme illustration of the 'separability' of such forms described in the preceding note.

- 1650 दीजै सीकोतरी माता अण सादू री म्हानै कीजै ऐलाण |
 कट्टै अण जोगी रा है घर नै कीजै बार |
 कैड़ी धूणी रो आयो जोगेसर कीजै तापतो ||
 अतरी वात करतां सीकोतरी माता देख बोली—
 सुण लो लङ्का रा ओटियां म्हारी एक सुण लो कीजै वात |
 1655 छम्मीना पैलैरी वात कैवूं छम्मीना म्हूं लारी वात कैवूं ||
 सुण लो लङ्का रा ओठियां कोनी अण जोगी रै घर नै कीजै बार |
 फिर रियो जोगेसर एक खण्डां में तीरथ कीजै न्हावतो ||
 सुणो लङ्का रा ओटियां ओ एक जोगी है ठाकर पाबू रो परदान |
 हरमल देवासी जोगी रो कर भेख आयो सांड्यां रै कीजै झोक में ||
 1660 हरमल देवासी है अणरो कीजै नाम |
 हेरो, हेरो करवा नै आयो लङ्का री रातळ भूरी कीजै सांड रो ||
 सुणो ओटियां ओ देवासी जीवतो पाछो कोळूमंड परो गियो |
 तो थांरी सांड्यां रा एक दूदां रा साबला घालै, एक तीजै मीनै एक दूदां रा साबला कीजै घाल दे ||
 नवगज दीजो जम्मी, जम्मी कीजै खुदा |
 1665 उण में दीजो अण हरमल नै कीजै उतार |
 माथै पदमसिला कीजै सिरकाय दो ||
 पाछो जीवतो पाबूजी खनै परो गियो तो थांनै दूदां रा साबला घाल दी⁶⁸ ||
 रबारी [वहां स] वठऊं आवै, आयनै आपणै रबारियां नै कै, अरे रबारियां ओ कोई सादू है न कोई सन्त है ||
 ओ दीखै घणो कपट म्हानै वीर |
 1670 पकड़ दबावो जम्मी रै मांयनै ||
 तो [सब] सैंग देवासी भेळा व्हे उणरा हाथ पकड़ै, हरमल देवासी रा | हाथ पकड़ जमीन खोद जमीन रै मांयनै गाड
 दियो, माथै मोटी पदमसिला सिरकाई | तो माथै पदमसिला सिरका हमें देवासी आपरै मन में खुशी व्हिया ||

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- हरमल देवासी खैवै, खैवै अनण-चंदण रा कीजै धूप |
 घट में सिंवरै थळियां रा लिछमण जत्ती कीजै देवता ||
 खैवै हरमल देवासी एक घणा एक अनण-चंदण रा कीजै धूप |
 1675 घट में सिंवरै एक थळियां रा लिछमण जत्ती कीजै देवता ||
 पाबू पाल म्हानै दियो अण जम्मी में कीजै घाल |
 कद देखां म्हे मारू मुरधर कीजै देस नै ||
 घट में सिंवरै हरमल देवासी गरू गोरखनाथ रो कीजै नाम |
 घट में सिंवरैला एक पाबू री केसर घोड़ी कीजै काळमी ||
 1680 पाबू रो नाम लियां पदमसिला गई ऊपर ऊं सिरक पाछी कीजै जाय |
 पकड़ बां देवासी बारै कीजै नीकळै ||
 हे हरमल देवासी व्हे ग्यो, व्हे ग्यो अण धरती में पीळो परबात |
 दिन री ऊगाळी जाय झोकां में एक धूणी कीजै घाल दी ||
 धूणी घाल दीनो आसण कीजै लगाय |
 1685 निरखै हरमल देवासी अण सांड्यां रा नैना कीजै करसला ||

⁶⁸ Parbū now gave his Hindi 'explanation' of this section, then added the following short passage, prefacing it with the remark *yah arthāṅ mē hai* 'this is in *arthāṅ* (only)'.

लङ्का रा ओटी देखै घणी नजर कीजै पसार |
 एक बाबोजी तप रिया एक सांड्यां री कीजै झोक में ||
 [हरम] लङ्का रा ओटी करै घणो मन में विचार |
 आपे अणनै दियो जम्मी में कीजै घाल |
 1690 कै तो ओ जोगेसर है खासो-खास भगवान रो कीजै अवतार |
 नीतर है गरू गोरख कीजै नाथ ||
 आपे कीदो अण सीकोतरी रै कैणां ऊं घणो एक ऊंदो कीजै काम |
 बाबा नै पकड़ आपे जम्मी में कीजै गाडियो ||
 करजो, करजो गरूजी म्हानै घणा कीजै आप माफ |
 1695 हे अन्दाता तो अण सीकोतरी रै कैणै म्हे जम्मी में थानै कीजै गाडिया ||

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हरमल देवासी रै ग्यो लङ्का में मईना कीजै पांच |
 छट्टै मईनै दलस्या लागी मारू मुरधर कीजै देस री ||
 रै ग्यो हरमल देवासी लङ्का में मईना पांच |
 छट्टै मईनै एक...दलस्या लागी मारू मुरधर कीजै देस री ||
 1700 लीनी हरमल देवासी एक झोळी कमंडळ हाथां कीजै झेल |
 पग छूटो हमें जावै कोळू रै सीदै कीजै मारगां ||
 लीजो, लीजो लङ्का रा ओठ्यां म्हारो मुजरो कीजै मांड |
 पाछा नी आवांला एक लङ्का अबखी कीजै भोम में ||
 जाय ऊबा हरमल देवासी अण समंदरिया री कीजै तीर |
 1705 झट पग-पावड़ी बारै कीजै काड ली ||
 पग-पावड़ी दीनी पगां में कीजै पैर |
 हे अन्दाता पण पाणी नी लागो एक हरमल रै एक पगां री कीजै आंगळी ||
 समदर लांग देवासी गियो समदर री परिया तीर |
 पाछो मुड़ लङ्का रा ओठ्यां नै हेलो कीजै पाड़ियो ||
 1710 सुण लो लङ्का रा ओठियां एक म्हारा मुख री कीजै वात |
 रीजो लङ्का रा ओठियां घणा मन में कीजै हुंसियार |
 तीजै, तीजै मईनै एक पाबूजी सांड्यां लङ्का री कीजै घेरसी ||

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हरमल देवासी समदर लांग आयो समदर री उरिया तीर |
 दलस्या लागी एक मारू मुरधर कीजै देस में ||
 1715 व्हे ग्यो हरमल देवासी घणो मन में कीजै हुंसियार |
 हमें हालां एक मारू मुरधर कीजै देस नै ||
 खड़ियो देवासी हरमल तारां, तारां गळतोड़ी मांजल कीजै रात |
 पथ में झल रियो देवासी एका कीजै एकलो ||
 तारां, तारां झल री गळतोड़ी मांजल ठण्डी कीजै रैण |
 1720 पथ में झल रिया देवासी गळती कीजै रैण रा ||
 एक दो वासो रीया गैलां मारग रै मांय |
 पांचू पनरा में छोटै एक अन्दाता कोळू में पग रा कीजै पागड़ा ||

- व्हे गी एक देवासी घणी झल री गळती आदी कीजै रैण |
 आदी अदरातां एक जरणी नै हेलो कीजै पाड़ियो ||
- 1725 माता भिंवणी दीजै म्हारा एक बजूड़िया घणा कंवाड़ कीजै खोल |
 लङ्का गियोड़ा एक थारा बेटा पाछा कीजै बावड़ै ||
 खुल गी, खुल गी जरणी म्हारी थारै नैणां री कीजै नींद |
 भटदाणी एक जरणी एक हेलो कीजै पाड़ियो ||
 हरमल री राणी कर ले ताळां वेगैरी कीजै ताकीद |
- 1730 देजै थूं दिवला ओ एक मैलां में कीजै जगोय |
 लङ्का गियोड़ा नर पाछा कीजै बावड़ै ||
 भरियो जलम री माता हीरां गज मोतीड़ां थाळ |
 मोतियां ऊं वदावै एक हरमल मोबी कीजै पूत नै ||
 माता म्हारी म्हानै वदाया उगती किरण्यां रा किरतार |
- 1735 थे वदावो एक गरू गोरख कीजै नाथ नै ||
 दीनो, दीनो कालरदे राणी अण मैलां में दीवो कीजै जोड़ |
 दीवा रै चांदणी एक देवासी आसण कीजै फूरियो ||
 बैटा, बैटा एक हरमल देवासी अण झुकतै वादळियै मैल |
 बैटी माता एक लङ्का री वातां कीजै चाळवै ||
- 1740 कै दे बेटा हरमल थारा मन री कीजै वात |
 कै दे म्हानै सुख-दुख री वात |
 लङ्का में सोरो रियो कै दोरो ||
 माता म्हारी घणा म्हे एक खादा लङ्का में खारक खोपरा [घणा एक खा] रियो लङ्का में सोरो घणी कीजै वात |
 माता म्हारी थूं कै थारा मन री कीजै वात |
- 1745 कैड़ा दिन एक म्हारै थें एक देख गुजारिया ||
 बेटा म्हारा गिणती म्हूं अण पीपळ रा पांचू कीजै पान |
 पाना ज्यूं पड़ता ज्यूं हरमल रे म्हूं थारी वाट जोवती ||
 सूता पाबू पाल झुकतै वादळियै कीजै मैल |
 हरमल रै मैलां में आग दिवलो पाबूजी नजरां कीजै देखियो ||

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- 1750 बांदै चांदो सांवत असल राठोड़ी झुकती कीजै पाग |
 नखल्यां विलमावै चांदोजी मुखमल कीजै मोजड़ी ||
 हालै चांदो सांवत हन्सां मोरां री कीजै चाल |
 ढळकै पग मेलै चांदोजी कायर जंगळी कीजै मोर ज्यूं ||
 जा ऊबा चांदो सांवत अण हरमल रै घर कीजै बार |
- 1755 जाय हरमल नै हेलो कीजै पाड़ियो ||
 हरमल देवासी [कैजो एक] कर लो ताळां वेगैरी ताकीद |
 थानै बुलावै एक पाबूजी भीतर कीजै रावळै ||
 चांदै सांवत सुख री वात बूजी नी दुख री वात |
 सीदा ए कैवा लागा थानै बुलावै पाबूजी भीतर कीजै रावळै ||
- 1760 आ गी, आ गी एक ओठी थारै मन में घणी कीजै रीस |
 झेलै हरमल देवासी झोळी कमंडळिया हाथां कीजै झेल |

पग छूटो जावै ठाकर पाबूजी री सुरजी कीजै पौळियां ||
जा ऊबो देवासी अण पाबू री कीजै पोळ |
एक अरजां करै थळियां रा लिछमण जत्ती कीजै देव नै ||

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1765 [जब हरम] हरमल देवासी जा ऊबो ठाकर पाबू री कीजै कोट |
मन में ऊबो देवासी ऊमण कीजै दूमणो ||
ऊबो देवासी ठाकर पाबू रै कीजै दरबार |
एक ऊबो मन में एक देवासी ऊमण कीजै दूमणो ||
बूजै, बूजै देवासी थनै पाबूजी मन री मीठी कीजै वात |
1770 कै दो हरमल देवासी थारा मन री कीजै वात |
कैडै ऐलाणै आपे लङ्का रो धाड़ो कीजै घेर लां ||
आ गी एक हरमल देवासी नै घणी मन में कीजै रीस |
झट पाबू नै अरजां कीजै साज रिया ||
पाबू पाल म्हे गिया म्हारै कीजै मामाळ |
1775 [लङ्क] नी गिया म्हे लङ्का अबखी कीजै भोम में ||

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हरमल देवासी कै दो थारा मन री कीजै वात |
कैडै ऐलाणै एक सांड्यां रो धाड़ो कीजै दाकलां ||
न्हांकै, न्हंकाँकै हरमल देवासी एक झीणी अन्दाता एक झोळी कमंडळ में कीजै हाथ |
माळा, माळा रळकाई एक ठाकर पाबू री जस री कीजै जाजमां ||
1780 हे अन्दाता लीजो पाबू पाल अण माळा नै कीजै संबाळ |
एक ओठी, ओठी, ओठीडै एक अन्दाता बाळां रो एक न्हंकाँकै कीजै कांबळो ||
देवासी हरमल हैतो म्हारै मन में घणो कीजै कोड |
ए हेरो करी आया थे लङ्का री रातळ भूरी कीजै सांड रो ||
चांदा सांवत कर ले ताळां वेगैरी ताकीद |
1785 दीजै हरमल देवासी रा भगवा कीजै उतार |
पौसागां पैरावो एक पाबूजी री कीजै रीज री ||
कै दे देवासी हरमल थारा मन री कीजै वात |
कैडै ऐलाणै म्हे एक सांड्यां नै दीठी कीजै ओळखां ||
पाबू पाल काळा धैड़ा रो पियै एक, एक नैना करसलिया कीजै नीर |
1790 एक भूरा भाखर री एक झोकां में अन्दाता सांड्यां झोकां कीजै देय री ||
ए अन्दाता वैती जाती खावै अन्दाता एक झीणा लुंबै नारेळां-वाळा पेड |
पाछी घिरती एक अन्दाता सुरडै एक डोडा कीजै ऐळची ||
तो पाबूजी नै कैवा लागा, ए म्हाराज ए सांड्यां रा मींगणा है, आ ओठी जट रो भाकलो है, आप इणनै सम्बाळो | तो
बैटो ई जम देखनै मूंडै बोल्यो कै पाबूजी म्हाराज ऐ तो हरमलजी कोई आपरै लङ्का गिया न कोई लङ्का रै परदेस
गिया, ऐ तो आपरै मामाळ गिया था, मामाळ जायनै बेनै पाछा आय गया | तो ढेंबाजी नै बैटां नै रीस आई,
[अरे] कै पड़िया जम थूं बैटो हरमलजी री चुगली खाय |
1795 आ गी ढेंबा अमली थारै घणी मन में कीजै रीस |
सूतै ढेंबो अमली झीणी सीरोवण तरवार |

जाय सूता जम री चोटी हाथां कीजै झेल ली ||
दीनी, दीनी एक ढेंबै अमली अण जम रै खूंटी कीजै ठोर |
जम नै पटक एक मूंज री नाथ झीणी कीजै घाल दी ||
1800 नाथ घाल दीनो एक जम्मी में उतार |
माथै ढेंबैजी पदमसिला एक सिरकाय दी ||
चांदा सांवत थूं साचो पाबू रो खान कीजै परदान |
दीजै अण हरमल देवासी नै एक सर नै कीजै पाव |
एक पौसागां पैरावो हरमल नै पाबूजी री जूनी कीजै सीख री ||
1805 हरमल देवासी दीना भगवा कपड़ा कीजै उतार |
एक पौसागां पैरी एक थळियां रा लिछमण जत्ती कीजै देव री ||
चांदा सांवत एक आपे बैटा अण कोळू रै दरबार |
कर लो ताळां वेगैरी ताकीद |
वेगी, वेगी सिणगारो एक सगती माता कीजै काळमी ||

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1810 चांदा सांवत कर ले थूं ताळां वेगैरी ताकीद |
वेगी सिणगारो चडवा री केसर माता कीजै काळमी ||
चांदा सांवत लागो म्हारै मन में घणो कीजै कोड |
धाड़ो करी आवांला लङ्का री रातळ भूरी कीजै सांड रो ||
चांदा सांवत एक कर ताळां वेगैरी ताकीद |
1815 वेगी सिणगारो केसर सगती माता कीजै काळमी ||
लट्टी, लट्टी में दीजै चांदा सांवत हीरा गज मोती पोवाड़ |
पूठो पूरा सगत रो हीरा गज कीजै मोतियां ||
देजै केसर घोड़ी रै एक कड़ियाळी लाल कीजै लगाम |
चारूं पगां रै इणियाळा नेवर कीजै वाजणा ||
1820 लट्टी, लट्टी में दे हीरा गज मोती कीजै पोवाड़ |
पूठो पूरा सगत रो हीरा गज कीजै मोतियां ||
कोळू रा लवार थूं कर ले घणी ताळां वेगैरी ताकीद |
एक आरणियो जूता एक कोळू रै चौवटियै कीजै वीच में ||
ए अन्दाता पाबू रा भाला नै, भाला रै दीजै थूं एक बाजरियो कीजै खोद |
1825 सांवतां रा भाला एक साजो एक वीजळ कीजै सार रा ||
सिणगार केसर माता नै लाया सात भंवरं रै कीजै बार |
भीना वादळ में चमकै वैरागण कीजै वीजळी ||
उठ गिया पाबू पाल बागो केसरियो झड़काय |
नैड़ी मंगावै पाबूजी केसर घोड़ी कीजै काळमी ||
1830 हरमल देवासी ढाबै केसर घोड़ी री लाल कीजै लगाम |
चांदो, चांदो संबावै पाबू रो पग रो कीजै पागड़ो ||
व्हे ग्या पाबू पाल [केसर सस] केसर घोड़ी रै कीजै असवार |
चड़तां नै वतळावै गादी रा सूर नर कीजै सांवळा ||
आगड़दै धींगड़दै वाजै कोळू में जङ्गी कीजै ढोल |
1835 एक ढोलां रै धमीड़ै पाबू री फौजां कीजै नीकळी ||

घूमरियै, घूमरियै वैवै सांवतां मरदां रा कीजै घमसाण |
 एक ठमकै पग मेलै केसर माता कीजै काळमी ||
 तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
 पथ में झल रिया पाबू ओ गळती कीजै रैण रा ||
 1840 थोड़ो, थोड़ो चांदा सांवत थारा घोड़ा नै धीमो, धीमो कीजै हाक |
 रिजियां भरीजै पाबू रो मैमच कीजै मौळियो ||
 लागी, लागी चांदा सांवत म्हारै घणो मन में कीजै कोड |
 धाड़ो करी आवां आपे लङ्का री रातळ भूरी कीजै सांड रो ||
 तारां, तारां झल री गळतोड़ी आदी मांजल कीजै रात |
 1845 एक पग छूटा जावै, एक सीदा खड़ छूटा जावै लङ्का रै सीदा कीजै पादरा ||

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खड़िया पाबू पाल तारां, तारां गळतोड़ी मांजल कीजै रात |
 पग छूटा जावै एक लङ्का नै सीदा कीजै पादरा ||
 तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
 पथ में झल रिया पाबूजी गळती कीजै रैण रा ||
 1850 दिन ऊगो व्हे ग्यो धरती में पीळो परबात |
 तीजा वासा में जाय समंदां पर छोडै पगां रा कीजै पागड़ा ||
 वैतो समंदरियो न्हांकै घणा, घणा कीजै झाग |
 काळा धैड़ा रो एक पाणी लागै कीजै डरावणो ||
 झगजगियै, झगजगियै न्हांकै समंदरियो कीजै झाग |
 1855 वैता, वैता एक समंदर रो पाणी लागै घणो कीजै डरावणो ||
 ऊबा पाबू पाल अण समंदर री कीजै तीर |
 करै पाबूजी घणो कीजै विचार |
 किण रै कारणियै एक समंदर कीजै लांग लां ||
 चांदा सांवत कर लो अण समंदर रो घणो कीजै विचार |
 1860 कीकर समंदर लांग जावां लङ्का री पैली, पैली कीजै तीर नै ||
 चांदा सांवत केसर घोड़ी नै वणा दूं एक अन्दाता पाणी री कीजै आड |
 सांवतां नै, सांवतां नै वणावूं एक समंदां रा मगर कीजै माछळा ||
 पाबू पाल एक माछळा वणावां एक लाजै पाबू रो कीजै परदान |
 लोछण लागै थळियां रा लिछमण जत्ती कीजै देव नै ||
 1865 हुकम करो पाबू पाल भरूं अण समंदर री कीजै घूंट |
 ढेंबोजी देखनै कांई कै—
 पाबू पाल हुकम करो एक भरूं अण समंदर री कीजै घूंट |
 एक चळू भरनै फेंकूं एक पाणी मारूं मुरधर कीजै देस में ||
 तो पाबूजी देखनै कांई कै—
 1870 ढेंबा अमली मत भर अण सात समंदां री कीजै घूंट |
 पग-फीटै मर जावै अण पाणी रा नैना, नैना कीजै माछळा ||
 कर लां चांदा सांवत आपे पांचू घोड़ां री वागा कीजै जेळ |
 कर-कर ललकारा एक समंदां में एक घोड़ा कीजै जेळ लां ||
 व्हे ग्या, व्हे ग्या पाबू पाल केसर घोड़ी रै असवार |

- 1875 कर-कर ललकारा समंदां में घोड़ा कीजै जेळिया ॥
 व्हे गया अन्दाता पांचूं घोड़ां कीजै असवार |
 कर ललकारा एक पाणी में घोड़ा कीजै जेळिया ॥
 समंदर लांग अन्दाता गया समंदर री परिया कीजै तीर |
 पाणी नी लागो पाबूजी रै पग रै कीजै पागड़ै ॥
 1880 गया पाबू पाल एक समंदर लांग समंदर री परिया कीजै तीर |
 करिया करूकै एक पाबूजी कानां कीजै सांबळै ॥

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- पाबू पाल एक समंदर लांग गया समंदर री परिया कीजै तीर |
 करिया करूकै एक पाबूजी कानां कीजै सांबळै ॥
 गया पाबू पाल अण सांड्यां री कीजै झोक |
 1885 फिर-फिर निरखै एक सांड्यां रा नैना कीजै तोडिया ॥
 हरमल देवासी कीयै ओठी थनै बोली माता भिंवणी री कीजै गाळ |
 कीयै ओठी वाई थारै वांसळ कीजै डांगड़ी ॥
 कीयै ओठी थनै दीनो जम्मी में कीजै गाड |
 कीयै ओठी माथै पदमसिला कीजै सिरकाय दी ॥
 1890 पाबू पाल दुदमल ओठीडै म्हानै बोली माता भिंवणी री कीजै गाळ |
 फतमल ओठी एक वाई म्हारै वांसळ कीजै डांगड़ी ॥
 दुदमल ओठी म्हनै दीनो जम्मी में कीजै गाड |
 फतमल ओठी माथै एक पदम[सिलका]सिला कीजै सिरकाय दी ॥
 पकड़ै ढेंबो अमली अण ओठी री⁶⁹ डावो कीजै कान |
 1895 एक कान वार ओठी नै बूटा करनै कीजै छोडिया ॥
 [पाबू प] लीजै चांदा सांवत थूं अण सांड्यां नै घोड़ां आगै कीजै घेर |
 धाड़ो धकावां आपे लङ्का री रातळ भूरी कीजै सांड रो ॥
 चांदा सांवत सूवाड़ी सांड्यां नै दीजै पाछी [सां] एक लङ्का में कीजै घेर |
 पग-पीटै मर जावै एक सांड्यां रा नैना कीजै वाछड़ा ॥
 1900 पाबू पाल कर गया थारै मन में भोळी कीजै वात |
 नी छोडूं लङ्का में सांड रो रातो कीजै रूगतो ॥
 लङ्का रा ओटियां थे जावो थारै रावण रै कीजै दरबार |
 जाय पुकारो एक रावण रै कीजै राज नै ॥
 कै दो, कै दो ओठीड़ां थारा रावण नै म्हारी कीजै वात |
 1905 एक थारी सीया में एक अळवळी राजा एक धाड़ो कीजै दौड़ियो ॥
 खड़िया, खड़िया एक लङ्का रा ओटी एक तारां गळतोड़ी मांजल रात |
 एक दौड़ता पड़ता जाय लङ्का रै सीदा कीजै पादरा ॥
 जाय लङ्का में एक रावण नै हेलो कीजै पाड़ियो ॥

⁶⁹ Presumably a slip of the tongue for *ro* or *rai*.

** गाव **

- आवै राजा रावण थारै नैणां में घणी कीजै नींद |
 1910 थारी सेयां में एक अळवळै धाड़ो कीजै [गे] घेरियो ||
 कै दो, कै दो लङ्का रा ओठ्यां थारा मन री कीजै वात |
 कीयै राजा एक म्हारै...लङ्का में धाड़ो कीजै घेरियो ||
 दीजो लङ्का रा ओठ्यां अण धाड़ाती रा म्हानै...ऐलाण कीजै वताय |
 कैड़ै ऐलाणै [दे] एक धाड़ायती नै दीठो कीजै ओळखूं ||
 1915 राजा रावण काळी घोड़ी रो दीखै म्हानै असवार |
 एक अंबवा फैंटां रा दीखै गादी रा सूरा नर कीजै सांवळा ||
 पण पांचू-पांचां में असवारी थळियां रा लिछमण जत्ती कीजै देव री ||
 आया लङ्का रा ओठ्यां म्हनै अण धाड़ा रा कीजै ऐलाण |
 अण धाड़ा री घेर्योड़ी सांड्यां पाछी म्हारां ऊं आज घिरै न कोई काल ||
 1920 ...ढेंबा, ढेंबा ए अमली दीजै...दीजै ढेंबा अमली सांड्यां नै पाछी कीजै घेर |
 लांटां री सांड्यां नै दो घोड़ां आगै कीजै घाल |
 नंबळां री सांड्यां दीजै ढेंबा अमली पाछी लङ्का में घेर |
 लांटां री सांड्यां नै [द] घोड़ां धकै कीजै घाल दो ||
 पाबू पाल कर गया थारै मन में भोळी कीजै वात |
 1925 नी छोड़ूं लङ्का में एक सांड्यां रो रातो कीजै रूंगतो ||
 [ढेंबा] चांदा सांवत कर गयो थारै मन में भोळी कीजै वात |
 दोरो झोरापो एक लङ्का री रातळ भूरी कीजै सांड रो ||
 पाबू पाल आया, सांड्यां घेर एक आया समदर री [पैली] परिया कीजै तीर |
 करै पाबू पाल घणो मन में कीजै विचार |
 1930 तीरां थाटां री बांदो चांदा सांवत एक अण समदां पर कीजै पाज |
 पाजां, पाजां उतारां लङ्का री रातळ कीजै सांडियां ||
 तीरां थाटां री दीनी पाबू पाल एक पाजां कीजै बांद |
 पाजां, पाजां उतारै एक लङ्का री रातळ कीजै सांडियां ||
 समंदर लांग पाबू पाल आया समंदर री उरिया कीजै तीर |
 1935 धाड़ो कर दीनो एक लङ्का री रातळ भूरी कीजै सांड रो ||

** गाव **

- आगड़दै धींगड़दै वाजै लङ्का में जङ्गी तांवागळ कीजै ढोल |
 ढोलां रै धमीड़ै रावण री फौजां बारै कीजै नीकळी ||
 चांदा सांवत वाजै लङ्का में तांवागळ [ढ] जङ्गी कीजै ढोल |
 सांड्यां रो वारू एक लारै आंपाणै कीजै सांचरै ||
 1940 ले लो, ले लो एक ढेंबा चांदा एक भूरा भाखर री कीजै ओट |
 चौड़ा री लड़ाई राजा रावण ऊं झगड़ो कीजै नी करां ||
 राजा रावण एक कीनो चकवै झीणै कीजै राज |
 चौड़ा री लड़ाई आपे रावण ऊं झगड़ो कीजै नी करां ||
 ढेंबोजी देख मुख बोलिया—
 1945 पाबू पाल थे कीदी घणी मन में भोळी कीजै वात |

ओट लियां लाजै पाबू रो कीजै परदान |
 लोछण लागै थळियां रा लिछमण जत्ती कीजै देव नै ||
 ओट लियां लाजै पाबू पाल एक पाबू रो दळवी कीजै ढेंबड़ो ||
 रीजो पाबू पाल थारै मन में घणा कीजै हुंसियार |
 1950 चौड़ा री लड़ाई राजा रावण ऊं झगड़ो कीजै जीत लां ||
 थे कीदा पाबू पाल घणा अण धरती में अम्मर कीजै नाम |
 हमकै रावण रो झगड़ो ढेंबाजी नै सूप दो ||
 राखो, राखो पाबू पाल एक ढेंबा अमली पर छत्तर कीजै छांय |
 एक चौड़ा री लड़ाई ढेंबोजी रावण ऊं झगड़ो कीजै जीत लै ||
 1955 छाती री वणावै ढेंबोजी झीणी गेंडापत कीजै ढाळ |
 तो मूछां रा वणाया एक मैमच मोटा कीजै मोरचा ||
 दीनी, दीनी एक ढेंबै अमली अण समदां पर गोडी कीजै ढाळ |
 एक चौड़ा री लड़ाई एक रावण ऊं ढेंबैजी झगड़ो कीजै आदरै ⁷⁰ ||
 छूटै, छूटै ढेंबा अमली थारै एक चमटी रा तरगस कीजै तीर |
 1960 जाणै माथै सावण भादवो कीजै उलटियो ||
 ढेंबा अमली थें दीनी रण में गोडी कीजै ढाळ |
 माथै एक ढेंबाजी एक गिरजणियां ढेंबाजी गिरणाटो घालियो ||
 गिरजां बैनां कर लो थोड़ी दम घणी कीजै जेज |
 आज धपावूं एक रावण री फौजां रा कोरा कीजै काळजां ||
 1965 छूटै ढेंबा अमली थारी चमटी रा कीजै तीर |
 पाखरिया पड़खावै ढेंबोजी काचा पीपळ रा कीजै पान ज्यूं ||
 मारी, मारी ढेंबा अमली अण रावण री नवलख कीजै फौज |
 जीवतो छोड्यो फौजां में रावण नै एका कीजै एकलो ||
 चड़ गया व्हे गया पाबू पाल केसर घोड़ी रै कीजै असवार |
 1970 ले सगती नै पाबू पाल अकासां कीजै वे चड़ै ||
 दो पग दिया केसर माता अण गड रै कीजै कांगरै कीजै लगाय |
 भालो थिरकायो एक रावण री झीणी कीजै खोपरी ||

** गाव **⁷¹

घूमरियै, घूमरियै वैवै एक सांड्यां रा घमसाण |
 रमता, रमता हालै एक सांड्यां रा नैना, नैना कीजै तोडिया ||
 1975 घूमरियै, घूमरियै वैवै सांवतां मरदां रा घमसाण |
 रमती हालै एक पाबूजी री केसर माता कीजै काळमी ||
 तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
 पथ में झल रिया पाबूजी गळती कीजै रैण रा ||
 दिन ऊगो व्हे गयो धरती में पीळो परबात |

⁷⁰ Presumably a slip of the tongue for *ādaryo*.

⁷¹ A section of song and the *arthāv* following it are here omitted from the transcription. After completing them Parbū realised that he had forgotten to include the crucial scene in which the princess Phulvantī sees Pābūjī and falls in love with him; he then repeated them both *in toto*, including the missing scene. It is the second, complete version which is transcribed here.

- 1980 सोडां री सीयां में पाबूजी धाड़ो कीजै घेरियो ||
 कै दो चांदा सांवत थारा मन री कीजै वात |
 कीया राजा री आय गी एक लाखीणी हृद कीजै भोम |
 कीया, कीया राजा रा दीखै गडां रा कीजै कांगरा ||
 पाबू, पाबू पाल सुरजमल सोडा री आई लाखीणी हृद कीजै भोम |
- 1985 प्रिथीमल सोडा रा दीखै गडां रा कीजै कांगरा ||
 कीदो पाबू पाल अन्दाता घणो धरती में कीजै अम्मर नाम |
 गडां री, गडां री अन्दाता तळेटी ठाकर पाबूजी एक धाड़ो कीजै घेरियो ||
 बैटी, बैटी फुलवन्ती किनिया एक जाळी झरोकां कीजै मांय |
 बैटी एक गळा रा एक हार नैना कीजै पोविया ||
- 1990 हे अन्दाता घोड़ी रै पौड़ां ऊं धूजै धरती नै कीजै असमान |
 [घोड़ी रा एक] पोया अणपोया थाळी में मोती कीजै रळकिया ||
 देखै फुलवन्ती अण मोत्यां रो कीजै छाण |
 सुण लो दासियां [एक] कै तो पड़ै अण धरती में तन कीजै काळ |
 नीतर एक जागैला जम्मी रो भोपत कीजै भोमियो ||
- 1995 कर लो सहेलियां⁷² एक अण मोत्यां री कीजै छाण |
 थाळी में पडूयोड़ा मोती एक झीणा कीजै रळकिया ||
 बाईसा मत पड़ दो धरती में तन्न कीजै काळ |
 बलकरियै जागो एक [भ] जम्मी रो भोपत कीजै भोमियो ||
 चड़ जा, चड़ जा दासी एक चड़ झरोकै जाळी कीजै देख |
- 2000 कैड़ै, कैड़ै एक राजा एक आंपाणी सीवां में धाड़ो कीजै घेरियो ||
 चड गी दासी चड चौबारै कीजै देख |
 हे अन्दाता बाईजी म्हारा काळी घोड़ी रो दीखै म्हानै कीजै असवार |
 अंबवा फैंटां रा दीखै गादी रा सूर नर कीजै सांवळा ||
 सूरज जैड़ो है एक ठाकर पाबू रो कीजै परताप |
- 2005 चंद्रमा जैड़ा एक पाबूजी दीखै म्हानै कीजै निरमळा ||
 चड गी फुलवन्ती किनिया एक जाळी झरोकां कीजै मैल |
 दो नैणां निरखै एक [ध] थळियां रा लिछमण जत्ती कीजै देव नै ||
 आया पाबू पाल अण बगीचां घणा कीजै नजीक |
 झट चांदाजी नै हेलो कीजै पाड़ियो ||
- 2010 चांदा सांवत कर लां अण सूका बागां में दम घणी कीजै जेज |
 अमल कर हालां सोडां रा एक सूका कीजै बाग में ||
 पाबू पाल बारा, बारा वरसां रो पड़ियो सोडां रो एक सूको हरियो कीजै बाग |
 सूका बागां में केसर माता नै लागैला कीजै तावड़ो ||
 चांदा सांवत पाबू री कळा सूं हो जावै एक सोडां रो हरियो नवलख बाग |
- 2015 सांवतां री कळा सूं एक बागां में बोलै दादर कीजै मोरिया ||
 हे अन्दाता गीया पाबू पाल अण बगीचां कीजै मांय, बागां बगीचां मांय |
 पाबू री कळा सूं व्हे ग्यो एक सोडां रो हरियो नवलख बाग |
 सांवतां री कळा सूं एक दादर मोरिया कीजै बोलिया ||

⁷² Most unusually the intervocalic *-h-* is clearly pronounced in this word.

चांदा सांवत देजो अण हरिया घासां में एक जाजम कीजै ढाळ |
 2020 [अम्मर] अमल कर हालां एक सोडां रा एक हरिया नवलख कीजै बाग में ||
 चांदा सांवत कर ताळां वेगैरी ताकीद |
 वेगा बुलावो एक धावट रा सोडां एक जाजम पर जाय एक सोडां नै कीजै बुलाय दो ||

** गाव **

कर लो, कर लो चांदा सांवत ताळां वेगैरी ताकीद |
 वेगा बुलावो सोडां नै आंपाणी जस री कीजै जाजमां ||
 2025 बांदै चांदो सांवत असल राठोड़ी झुकती कीजै पाग |
 नखल्यां विलमावै चांदोजी मुखमल कीजै मोजड़ी ||
 हालै चांदो सांवत हन्सां मोरां री चाल |
 ढळकै पग मेलै कायर जंगळी कीजै मोर ज्यूं ||
 आडो-अपूटो बैटो अण सोडां रो सुरंगो साथ |
 2030 भरियोड़ी हथाई जाय चांदैजी मुजरो कीजै साजियो ||
 बूजै चांदा सांवत थानै सोडा मन री कीजै वात |
 कट्टै, कट्टै सांवत है थारा घर कीजै बार |
 कीया, कीया राजा रा थे आया म्हारै अट्टै कीजै मेलिया ||
 धावट रा सोडां थोथी थळियां में कोळूमंड वतावै म्हारो कीजै [ब] गांव |
 2035 ठाकर पाबू फुरमायो तो हीड़ो चाकर कीजै साजियो ||
 कै दो चांदा सांवत थारा मन री कीजै वात |
 कतरा काम थे आया म्हारी जस री कीजै जाजमां ||
 काम-कारजियो सोडां एक टाळै उगती किरण्यां रो निरमळ कीजै भाण |
 थानै, थानै बुलावै पाबूजी जस री कीजै जाजमां ||
 2040 धाटीला सोडा बांदै एक झीणी एक धाटीली झुकती कीजै पाग |
 नखल्यां विलमावै सोडा एक मुखमल कीजै मोजड़ी ||
 हालै धावट रा सोडा एक हन्सां मोरां री चाल |
 धीमै धीमै पग मेलै कायर जंगळी कीजै मोर ज्यूं ||
 आडो-अपूटो बैटो ठाकर पाबू रो खान कीजै परदान |
 2045 भरियोड़ी हताई एक जाय सोडां पाबूजी ऊं मुजरो कीजै साजियो ||
 बैटा धावट रा सोडां ⁷³ एक जाजम रंगड़ा री कीजै ढाळ |
 एकण पियालै धावट रा सोडां एक मद झीणा कीजै वे पियै ||
 कर लो एक सोडां री किनिया एक ताळां, ताळां वेगैरी कीजै ताकीद |
 आपे आज हालां [बागां] हरिया नवलख कीजै बाग में ||
 2050 कर लो सोडां री तीजणियां सोळै बत्तीसा कीजै सिणगार |
 आपे हालांला हींडा हींडवा बागां रै कीजै मांयनै ||
 ओडै, ओडै एक बाई, बाई फुलवन्ती एक राय दिखणी रो चङ्गो कीजै चीर |
 नखल्यां, नखल्यां विलमावै सोडी एक मुखमल कीजै मोजड़ी ||
 कीना एक सोडी राणी सोळै बत्तीसा सिणगार |
 2055 जाय रथवानी नै हेलो कीजै पाड़ियो ||

⁷³ Here and in the next line, *soḍā* would be more normal.

- रथवानी वीरा कर ताळां वेगैरी ताकीद |
 रथड़ा जूता एक रणका झणका कीजै वाजणा ||
 बैठी तीजणियां बैनां रथ वैलां रै कीजै मांय |
 धुरियां भिड़ बैटो रत्थां रो जूनो कीजै सागड़ी ||
 2060 गावै सएलियां बैनां धव्वळ-मङ्गळ रा कीजै गीत |
 सोडी गावै एक पाबू रा वदावा बोलै थळियां रा लिछमण जत्ती कीजै देव नै ||
 गाती वजाती तीजणियां आ गी अण बागां रै कीजै नजीक |
 आयर माळी नै हेलो कीजै पाड़ियो ||
 सोडां रा माळी दे थारै बागां री खिड़की खोल |
 2065 बारै ऊबी सोडां रै [घर री] घर री कीजै तीजणियां ||
 कोनी तीजणियां बैनां आज अण बाग री खिड़की खोलण रो समिया कीजै जोग |
 बागां में ऊतारो एक थळियां रा लिछमण जत्ती कीजै देव रा ||
 सुण रे, सुण रे माळी दीजै थूं आज ए बागां री खिड़की खोल |
 [दे] दो नैणां निरखूं एक थळियां रा लिछमण जत्ती कीजै देवता ||
 2070 जाती दे जावूं वनमाळी थनै गैंद गळा रो नवसर कीजै हार |
 घिरती दे जावूं एक चट्टू रो सोवन थनै कीजै मूदड़ो ||
 पड़ ग्यो माळी माया दमड़ां रै कीजै लोब |
 सांतू दरवाजा बागां रा कीजै खोलिया ||
 रळ गी तीजणियां बैनां बागां बगीचां मांय |
 2075 हींडो बंदायो चम्पा री लुड़ती कीजै डाळ रै ||
 दूजी तीजणियां निरख्यो सांड्यां रा... सांड्यां रा... वरग कीजै टोळा नैना, नैना करसला कीजै आज |
 सोडी निरखै एक अन्दाता थळियां रा लिछमण जत्ती कीजै देवता ||
 दूजी तीजणियां एक निरखै पाबू रा कीजै परदान |
 एक सोडी राणी निरखै थळियां रा लिछमण जत्ती कीजै देवता ||
 2080 दूजी तीजणियां गूंथै एक गळा नै नवसर कीजै हार |
 एक सोडी गूंथैला पाबू रो सर रो कीजै सेवरो ||
 सोडां री मालण एक लीजै एक अन्दाता ओ सेवरो हाथां कीजै झेल |
 निजराणै करी आ थळियां रा लिछमण जत्ती कीजै देव रै ||
 लीनो, लीनो एक मालण एक सेवरो हाथां कीजै झेल |
 2085 जावै पाबूजी री जस री कीजै जाजमां ||
 जा ऊबी मालण ठाकर पाबू री जाजम री कीजै कोर |
 अन्दाता अरजां करै थळियां रा लिछमण जत्ती कीजै देव नै ||
 तो पाबूजी देख मुख बोलिया—
 चांदा सांवत अण मालण नै पाछी, पाछी कीजै घेर |
 2090 लोछण लगावै थळियां रा लिछमण जत्ती कीजै देव रै ||
 म्हे लियो केसर री क्यारी कमळ रा फूल में कीजै अवतार |
 म्हे वाजूं लिछमण जत्ती रो अवतार |
 आती नारी रो मुख देखां नी जाती री देखां नी पीठ |
 एक लोछण लगावै मालण थळियां रा लिछमण जत्ती कीजै देव रै ||
 2095 तो न्हांकै मालण एक झीणा आपरा छबोल्या में हाथ |
 एक सेवरो निजराणै करियो थळियां रा लिछमण जत्ती कीजै देव रै ||

देख सेवरो पाबू पाल करै घणो मन में विचार |
 कै दे सोडां री मालण एक थारा मन री कीजै वात |
 कुण गूंथी केसर घोड़ी रै गळा री फूलां री फुल कीजै माळ |
 2100 कीया, कीयै नर एक गूंथ्यो एक म्हारा सर रो कीजै सेवरो ||
 पाबू पाल म्हारै माळी गूंथी अन्दाता केसर घोड़ी रै फूलां री फुल कीजै माळ |
 म्हारै हाथां सूं गूंथ्यो एक पाबू रो सिर रो कीजै सेवरो ||
 अतरी मालण थूं झूठ मुखड़ा सूं मती कीजै बोल |
 एक हाथ लाका ⁷⁴ एक अण सेवरा रै चत्तर कीजै सजाण रा ||

** गाव **

2105 हरमल देवासी कर लो ताळां वेगैरी ताकीद |
 आप पदारो एक सैम्बर गड रै जूनै कीजै मारगां ||
 व्हे ग्यो देवासी हरमल अन्दाता झीणो करलै पर असवार |
 पग छूटो जावै सैम्बर रै सीदो कीजै पादरो ||
 तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
 2110 पथ में झल रियो देवासी गळती कीजै रैण रो ||
 एक दो वासो रै ग्यो हरमल देवासी गैलां मारग रै मांय |
 तीजा वासा में सैम्बर में छोडै पगां रा पागड़ा ||
 आडो-अपूटो बैटो बाई केलम रो एक [ग] झीणो कीजै साथ ⁷⁵ |
 भरियोड़ी हथाई हरमल देवासी लुळकर मुजरो कीजै साजियो ||
 2115 बूजै, बूजै देवासी थानै एक बाई केलम मुख री कीजै वात |
 कै दो देवासी हरमल थारा मन री कीजै वात |
 कतरा काम थे आया म्हारी जस री कीजै जाजमां ||
 बाई केलम काम-कारजियो टाळै उगती किरण्यां रो निरमळ कीजै भाण |
 घर रै घर कामां म्हे आया थारी जस री कीजै जाजमां ||
 2120 रीजो बाई केलम थारै मन में घणा कीजै हुंसियार |
 कर धाड़ो ले आया काकोजी रातळ भूरी कीजै सांडियां ||

⁷⁴ Presumably a slip of the tongue for *lāgā*.

⁷⁵ The final syllable is not pronounced.

देवनारायण रो परवाड़ो

** गाव **

- चांदा सांवत एक कर लो ताळां वेगैरी ताकीद |
आंपे हालांला सैम्बर रै एक जूनै कीजै मारगां ||
बोलै बाई केलम नै उणरी नणदां घणा कीजै बोल |
2125 मैणो भंगावूं लङ्का री रातळ भूरी कीजै सांड रो ||
मांडो, मांडो चांदा सांवत एक केसर घोड़ी माथै कीजै झीण |
वेगी सिणगारो केसर माता कीजै काळमी ||
कर लो चांदा सांवत अण सोडां ऊं घणा जाडा कीजै जुवार |
पाछा नी आवां सोडां रै ऊमर गिरदी कीजै कोट में ||
2130 व्हे गया पाबू पाल केसर घोड़ी रै कीजै असवार |
चड़ता वतळावै गादी रा सूरानर कीजै सांवळा ||
ए अन्दाता घूमरियां, घूमरियां वैवै एक सांवतां मरदां रा कीजै घमसाण |
रमती, रमती हालै एक केसर माता कीजै काळमी ||
घूमरियै, घूमरियै वैवै एक सांड्यां रा कीजै घमसाण |
2135 रमता हालै एक सांड्यां रा नैना, नैना कीजै तोडिया ||
तारां, तारां झल री पाबू पाल गळतोड़ी मांजल कीजै रात |
एक... पथ में झल रिया पाबूजी गळती आदी कीजै रैण रा ||
एक दो वासो रै ग्यो एक गैलां मारग रै कीजै मांय |
दिन री, दिन री ऊगाळी पाबूजी सांवत चांदाजी नै हेलो कीजै पाड़ियो ||
2140 चांदा सांवत कीया राजा री छोडी आंपे लारै लाखीणी हद कीजै भोम |
कीया, कीया राजा री सीयां में आंपे धाड़ो कीजै घेरियो ||
पाबू पाल सुरजमल सोडा री छोडी लारै कीजै सीव |
देवनारायण री सीयां में आंपे धाड़ो कीजै घेरियो ||
पाबू पाल व्हे ग्यो अण धरती में घणो कीजै अम्मर कीजै नाम |
2145 व्हे गया देवनारायण पांचू घोड़ां रै कीजै असवार |
आय पाबूजी नै हेलो कीजै पाड़ियो ||
पाबू पाल थे कीदो घणो एक धरती में अम्मर कीजै नाम |
सांड्यां ले आया एक मारू मुरधर कीजै देस में ||
म्हारी अण भोम रो लागै एक अन्दाता लागै घणो मोटो कीजै डाण |
2150 डाण चूकावो एक पाबूजी सांड्यां रै कीजै नाम रो ||
कै तो पाबू पाल दे जावो म्हानै आदी कीजै सांड |
नीतर म्हारी जम्मी री खरणी चूकाय आगै कीजै सांचरो ⁷⁶ ||
बोलै देवजी आपरी जमीन में व्हे नै म्हूं जो सांड्यां लेनै जावूं हूं, म्हूं कतरा राज लारै छोडनै आपरै राज में व्हेनै सांड
लेनै निकळूं हूं, पण म्हे अजै कोई राजा नै खरणी नी दीनी | तो आपनै तो सांड म्हूं कण नाम रै देवूं, क्यूं कै ऐ सांडियां

⁷⁶ Parbū at this point commented, *aṭai arthāv rai māṅnai kai hai* 'at this point they say it in *arthāv* (only)'. A non-metrical passage follows.

बाई केलम रै धरम री कळप्योड़ी है, अण वास्तै सांड आज आपनै देवूं न कोई काल देवूं | तो दिन री वदाण हैती, और आप देवजी देखनै कियो, पाबूजी दिन तो अस्त व्हे गियो है, पण दिन ऊगै पैली आप म्हारी हद मूं बारै निकळ गिया तो आपरै खनूं म्हूं खरणी नी मांगूं | और दिन अगर म्हारी हद में रै ग्यो तो आपनै म्हनै खरणी देणी पड़ैला | आ सरत मञ्जूर कर पाबूजी आपरो डेरो लगायनै बैठ गिया ||

** गाव **

- सूता चांदो सांवत एक घणी सुखभर कीजै नींद |
 2155 निंदरा ले रिया चांदोजी एक ठण्डी गळती कीजै रैण रा ||
 व्हे ग्यो चांदा सांवत अण धरती में घणो एक परबात |
 एक दिन री ऊगाळी ठाकर पाबूजी नै हेलो कीजै पाड़ियो ||
 पाबू पाल आवै थारै घणां में नैण... घणी⁷⁷ मीठी कीजै नींद |
 देवनाराण आपरी कळा कीजै वरताय दी ||
- 2160 देखो पाबू पाल ऊठ एक अन्दाता नजर कीजै पसार |
 परवत एक खांच्या एक देवनाराण आंपाणै कीजै आगलै ||
 उठ ग्या पाबू पाल एक, एक नैणां री निंदरा कीजै निवार |
 चांदा सांवत एक मांडो केसर घोड़ी माथै कीजै झीण |
 कर-कर ललकारा एक सांड्यां रा विरग टोळा कीजै घेर लो ||
- 2165 दूजा सांवतां नै चांदाजी लीजो आंपाणै कीजै साथ |
 एक सूतो छोडो एक दळवी पाबू रो कीजै ढेंबडो ||
 खड़िया पाबू पाल तारां गळतोड़ी मांजल कीजै रात |
 खड़ छूटा जावै एक मारू मुरधर कीजै देस नै ||
 भूआ एक पाबू एक झीणा कोसडलां पचास |
- 2170 परवत पार करवा री एक पाबूजी थानै वेळा कीजै नी मिळी ||
 आवै पाबू पाल थारै घणो मन में कीजै रीस |
 ऊवा पाबू पाल दी भाखर री कीजै ओट |
 वावै पाबूजी अण भाखर रै ताजणियो कीजै लगाय |
 वावतै ताजणियो एक भाखर पाबूजी नै मारग कीजै सूपियो ||
- 2175 लीळी-[ना]लामाणां एक वाजै घणो कीजै गांव |
 पाबूजी रै नाम री एक अन्दाता नाळ पाबूजी कीजै खोल दी ||
 नाळ लांग गिया एक पाबू पाल मारू मुरधर कीजै देस |
 खड़ छूटा जावै एक सैम्बर नै सीदा कीजै पादरा ||
 [बैटा] व्हे ग्यो ढेंबा अमली अण धरती में घणो पीळो परबात |
- 2180 दिन री ऊगाळी आय मोगड़जी हेलो कीजै पाड़ियो ||
 ढेंबा अमली थूं वाजै एक पाबू रो सांवत म्होटो कीजै वीर |
 दीजै पाबूजी रा म्हानै एक घणा कीजै समेचार |
 खरणी चूका जावो एक सांड्यां रै कीजै नाम री ||
 तो ढेंबोजी देख मूंडै बोलिया—
- 2185 मोगड़जी थें कीदी घणी मन में भोळी कीजै वात |
 पाबूजी पूगा एक मारू मुरधर कीजै देस में ||

⁷⁷ For *naiṇā mē ghaṇī*.

- म्हारै खनै कोई खरणी है न कोई सांड्यां है | अमल तमाकू धतूरा पीणा व्है तो म्हारै खनै आवो, बाकी दिन री ऊगाळी म्हारै खनै कोई पइयो टको आज है न कोई काल ||
- ढेंबा अमली थूं वाजै पाबू रो परदान |
कै तो दीजै अण सांड्यां री खरणी कीजै चुकाय |
- 2190 नीतर एक मोगड़जी ऊं झगड़ो कीजै झेल ले ||
तो मोगड़जी देखनै बोल्या कै ढेंबाजी कै तो म्हनै थूं खरणी देनै जा, नीतर म्हारो झगड़ो झेल ||
ढेंबा अमली एक आ गी थारै मन में घणी कीजै रीस |
दिन री, दिन री ऊगाळी एक देवजी रा सांवत रो झगड़ो कीजै झेलियो ||
वावै एक मोगड़जी घणा एक तरगस झीणा कीजै तीर |
- 2195 एक तीर अटकै एक ढेंबा थारी डावी कीजै मूँछ में ||
एक दो तीर वायो मोगड़जी घणो कीजै खांच |
तीजा तीरां में ढेंबोजी मूँडै कीजै बोलिया ||
मोगड़जी कर ले थोड़ी घणी कीजै जेज |
हमकै एक ढेंबा नै वार कीजै सूप दे ||
- 2200 ढेंबो अमली छूटै थारै मन में घणी कीजै रीस |
एक दियो तीर ढेंबैजी झीणो कीजै मार |
पैलै फटकारै मोगड़जी नै कीजै मारियो ||
धणी रो फटकारो पाबूजी सुणियो घणा कोसड़लां कीजै पचास |
धणी रो फटकारो एक पाबूजी कानां कीजै सांबळै ||
- 2205 चांदा सांवत ढेंबै अमली कीदो घणो धरती में कीजै इनियाव |
एक कै तो मोगड़जी नै मारियो नीतर मारिया देवनाराण मोटा कीजै देव नै ⁷⁸ ||
तो ढेंबैजी तीर जण वगत रा मारियो तो उणरो सीस आकास में चड गियो नै धड़ प्रित्थी में उतार दियो | वो सीस घूमतो-घूमतो पाबूजी जो रस्तै हालता हा उणारै माथै जानै घूमवा लागो | तो म्हाराज पाबूजी ऊंचो देख्यो, तो ओहो, ओ तो देवनाराण रै सांवत रो सीस है | अरे भाई थारी आ दसा कुण कीदी? बोलै म्हाराज आपरै सांवत ढेंबैजी कीदी | में तो मांगी खरणी और म्हारै में आपस में लड़ाई व्हे गी, आ दसा म्हारी कीदी ||
पाबूजी आप वाजो लिछमण जत्ती रा अवतार |
हमें तो म्हानै कटै ठिकाणै न्हांक दो ||
- 2210 जणां देखनै बोलिया, जा भाई, म्हारै सांवत रै हाथ रै मार्योडो थूं है, अण वास्तै मोटेसर मीणा रै घरै जाय थारो सीस पड़सी और मोगड़जी रै नाम ऊं थूं पूजी | म्हारी केसर घोड़ी पड़दै पूजीजैला और थनै मोटेसर मीणा रै नाम ऊं ⁷⁹ मीणा धूप दैला, और... भील जात री थारै छोट पड़ैला | अतरो मोगड़जी नै आपरै ठिकाणै न्हांक पाबूजी उठऊं रवानै व्हे गिया ||

** गाव **

- व्हे ग्यो ढेंबो अमली घणो हरणागर घोड़ा पर असवार |
खड़ छूटो जावै अन्दाता पाबूजी रै कीजै आगलै ||
खड़ियो ढेंबो अमली एक तारां गळतोड़ी मांजल कीजै रात |
[खड़ छूटो जावै पाबूजी...] खड़ छूटो जावै मारू मुरधर कीजै देस नै ||
- 2215 गिया पाबू पाल घणा कोसड़लां कीजै पचास |

⁷⁸ Parbū prefaced the following non-metrical passage with the remark *aṭai arthāṽ mē kai hai* 'at this point they say it in *arthāv* (only)'.

⁷⁹ For *mogaṛajī rai nāma ũ*.

एक लारा सू ढेंबैजी हेलो कीजै पाड़ियो ॥
दीजै, दीजै चांदा सांवत अण ढेंबा नै घणो कीजै विसवास |
रणां रो खीज्योड़ो एक म्हारै एक घर री कीजै फौज नै ॥
कीदो, कीदो थे ढेंबा अमली घणो धरती में कीजै इनियाव |
2220 दिन री ऊगाळी थे मोगड़जी नै घणो कीजै मारियो ॥
पाबू पाल म्हारै खनूं मांग्यो अन्दाता एक सांझ्यां री खरणी कीजै आय |
एक दिन री ऊगाळी मोगड़जी नै खरणी में कीजै चुकाय दी ॥

सांड्यां रो परवाड़ो (२)

- व्हे गया पाबू पाल पांचू घोड़ां रै घणा कीजै असवार |
खड़ छूटा जावै सैम्बर नै सीदा कीजै पादरा ||
2225 व्हे ग्यो पाबू पाल अण धरती में पीळो कीजै परबात |
दिन री, दिन री ऊगाळी जाय बाई केलम नै हेलो कीजै पाड़ियो ||
ऊबा पाबू पाल अण बाई केलम री सुरज कीजै पोळ |
एक ऊबा केलम नै हेलो पाबूजी कीजै पाड़ियो ||
लीजो, लीजो राठोड़ बाई थारी सांड्यां नै कीजै संबाळ |
2230 कर धाड़ो ले आया काकोजी लङ्का री रातळ भूरी कीजै सांडियां ||
घणी एक थारी नणदां बोल्या थानै कीजै बोल |
मैणो, मैणो घणा बोल्या लङ्का री रातळ कीजै सांड रो ||
भरियो केलम बाई एक हीरां गज मोतीड़ां कीजै थाळ |
मोतियां वदावण पाबूजी नै बारै कीजै नीकळी ||
2235 बाई केलम म्हानै वदाया उगती किरण्यां रा निरमळ कीजै भाण |
थे वदावो एक पाबू री केसर घोड़ी कीजै काळमी ||
दीजै बाई केलम हमें जमना म्हारी कीजै छोड |
एक मैणो भंगायो लङ्का री रातळ भूरी कीजै सांड रो ||
पाबू पाल लागै अण भतीजी री थानै घणी आसीस |
2240 रैवै अण धरती में थारो अम्मर कीजै नाम |
अम्मर रै जाजो पाबूजी एक गादी रा सूरानर थारा कीजै सांवळा ||
नणदां म्हारा थारी अटऊं एक चरखा छबोल्या परा कीजै उठाय |
अट्टै बैटैला सांड्यां रा एक नैना, नैना कीजै वाछड़ा ||
घणा नणदां म्हारी थें बोलती सांड्यां रा कीजै वैण |
2245 एक काकोजी ले आया लङ्का री रातळ भूरी कीजै सांडियां ||

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- कीनी पाबू पाल एक पांचू घोड़ां री जेळ |
खड़ छूटा आवै कोळू नै सीदा कीजै पादरा ||
घूमरियै, घूमरियै वैवै सांवतां मरदां रा कीजै घमसाण |
रमती हालै एक पाबूजी केसर माता कीजै काळमी ||
2250 खड़ छूटा पाबू पाल तारां गळतोड़ी मांजल कीजै रैण |
सीदा, सीदा आवै कोळू रै सीदा कीजै पादरा ||
एक दो वासो वस गया गैलां मारग रै मांय |
तीजा वासा में जाय कोळू में छोडै पगां रा कीजै पागड़ा ||
कोळू रा दरवानी दीजै म्हारी कोळू रा दरवाजा कीजै खोल |
2255 लङ्का गियोड़ा पाबूजी पाछा कीजै बावडै ||
दीनी, दीनी एक ठाकर पाबूजी एक जाजम रंगडै री कीजै ढाळ |

एक सामी भिड़ बैटा गादी रा सूरानर कीजै सांवळा ॥
चांदा सांवत दूजा घोड़ां नै बन्दावो घोड़ां री घुड़ कीजै वेल |
निजराणै बन्दावो केसर माता म्हारी कीजै काळमी ॥
2260 बैट ग्या पाबू पाल एक जाजम लूंवाळी कीजै ढाळ |
सामी, सामी भिड़ बैटा गादी रा सूरानर कीजै सांवळा ॥

पाबूजी रा व्याव रो परवाड़ो

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- सूती फुलवन्ती बाई एक जाळी झरोकां कीजै मैल |
सूता, सूता फुलवन्ती एक मन में ऊमण कीजै दूमणा ||
बूजै फुलवन्ती थानै थारी कीजै माय |
2265 क्यूं सूता बाई फुलवन्ती थे मैलां में ऊमण कीजै दूमणा ||
आज दीखै बाई थारा म्हनै फीका कीजै नैण |
मुखड़ो कमळायो बाई थारा कमळ रा काचा कीजै फूल ज्यूं ||
माता म्हारी थे फिर ग्या एक देस झीणा कीजै परदेस |
म्हारी जोड़ी रो वर थानै कीजै नी मिळयो ||
2270 माता म्हारी रीजो थारै मन में घणा हुसियार |
म्हारी जोड़ी रा वर थानै कीजै वताय दां ||
है एक थोथी थळियां में कोळूमण्ड कीजै गांव |
एक कोळू रा वासी एक थळियां रा लिछमण जत्ती कीजै देवता ||
बाई फुलवन्ती कै दे थारा मन री कीजै वात ⁸⁰ |
2275 कद देख्या थे थळियां रा लिछमण जत्ती कीजै देवता ||
कै तो बाई है थूं सगत रो कीजै अवतार |
नीतर पाबूजी थनै छानै कागद कीजै मेलियो ||
माता म्हारी नी हूं म्हूं सगत रो झीणो कीजै अवतार |
नई पाबूजी म्हनै एक छानै कागद कीजै मेलियो ||
2280 जद घेरी राजा रावण री रातळ भूरी कीजै सांड |
आता डेरो लगायो आंपणा हरिया नवलख कीजै बाग में ||
म्हे गिया अण हरिया नवलख बागां रै कीजै मांय |
दो नैणां निरख्या एक थळियां रा लिछमण जत्ती कीजै देवता ||

** गाव **

- बिरामण जोसी थूं कर ले ताळां वेगैरी ताकीद |
2285 विरमाळां ले जा बिरामण एक कोळूमंड रै जूनै कीजै मारगां ||
करजै बिरामण आटा पाणी रो घणो कीजै सैमान |
थोथी थळी में बिरामण थनै पाणी कीजै नी मिळै ||
कर ले बिरामण वीरा घणी ताळां वेगैरी ताकीद |
एक विरमाळां ले जा [थो] एक कोळूमंड रै सीदै कीजै मारगां ||
2290 कर ले बिरामण वीरा आटा पाणी रो सैमान |
थोथी थळी में बिरामण पाणी थनै कीजै नी मिळै ||
लीना बिरामण जोसी आठ नव लिंगनां रा नारेळ |

⁸⁰ The final syllable is not pronounced.

- पग छूटो जावै कोळू नै सीदो कीजै पादरो ॥
 खड़ियो बिरामण तारां, तारां गळतोड़ी मांजल कीजै रैण |
 2295 पथ में झल रियो बिरामण एका कीजै एकलो ॥
 दिन ऊगो व्हे ग्यो धरती में पीळो, पीळो परबात⁸¹ |
 दिन री ऊगाळी जाय कोळूमंड में छोडै पगां रा कीजै पागड़ा ॥
 आडो-अपूटो बैटो ठाकर पाबू रो खान कीजै परदान |
 भरियोड़ी हथायां बिरामण लुळकर मुजरो कीजै साजियो ॥
 2300 पड़ गी पाबू पाल अण बिरामण माथै कीजै मीठ |
 झट चांदाजी नै ठाकर पाबूजी हेलो कीजै पाड़ियो ॥
 चांदा सांवत लीजै आयोड़ा [हेरा री आयोड़ा एक... आयोड़ा मानखै री] मानवा री एक थूं घणी साळ कीजै सम्बाळ |
 कीया, कीया राजा रो एक आयो मानवी अटै कीजै मेलियो ॥
 बूजै बिरामण थनै चांदोजी मुख री कीजै वात⁸² |
 2305 कट्टै बिरामण जोसी है थारा घर नै कीजै बार |
 कीया, कीया राजा रा थे आया अट्टै कीजै मेलिया ॥
 चांदा सांवत ऊमरकोट वतावै चांदाजी म्हारो घर नै कीजै बार |
 सोडां फुरमायो तो हीडो चाकर कीजै साजियो ॥
 कै दो बिरामण जोसी थारा मन री कीजै वात |
 2310 कतरा काम थे आया म्हारी जस री कीजै जाजमां ॥
 चांदा सांवत काम-कारजियो टाळै उगती किरण्यां रो निरमळ कीजै भाण |
 विरमाळां ले आयो सोडां रै घर री पाबूजी रै कीजै नाम री ॥
 अतरी सुणी वात एक पाबू पाल कानां कीजै भणकार |
 भट चांदाजी नै हेलो कीजै पाड़ियो ॥
 2315 चांदा सांवत दीजै अण बिरामण जोसी नै पाछो, पाछो कीजै घेर |
 लोछण लगावै थळियां रा लिछमण जत्ती कीजै देव रै ॥
 म्हे वाजां एक लिछमण जत्ती घणा कीजै अवतार |
 एक कळंक लगावै अन्दाता थळियां रा लिछमण जत्ती कीजै देव रै ॥
 बिरामण जोसी अट्टऊं सिरकै पाछरियो कीजै जाय |
 2320 लोछण लगावै पाबू धणी मोटा लिछमण कीजै देव रै⁸³ ॥
 तो पाबूजी देखनै बोल्या, चांदाजी म्हे तो व्याव आज करूं न⁸⁴ कोई काल करूं, क्यूं कै म्हारै व्याव ऊं, घर-घ्रिस्थी
 ऊं, कांई वास्तो | म्हे व्याव आज करूं न कोई काल करूं | बिरामण देवता आप आ वरमाळा लेनै, म्हारा वडै भाई
 बूडोजी है, उणारै रावळै पदार जाओ | अगर वे वरमाळा झेलै तो आप उणांनै दे आयजो | बाकी अटै तो आपरी
 वरमाळा कोई नी झेलै | तो बिरामण देवता अतरी वात करतां ई वटऊं रवानै व्हे गिया | रवानै व्हिया तो चांदो
 और ढेंबोजी सब सांवत देखनै विचार करनै बोलिया कै हे म्हाराज, आज आप म्हारै वास्तै बड़ी गलती करो, कै
 चांदा, ढेंबा, हरमल और सलजी सोळङ्की जैड़ा—सुगन्नी—आपरै सांवत है, और आप राठोड़ वन्स में पाबू रै नाम
 ऊं बहुत आपरो मोटो नाम है, अण वास्तै आपरै वरमाळा आई, [उण] आ वरमाळा पाछी भेज दी, बाकी म्हारै
 व्हेतां हांत आपनै म्हे कंवारा नी राखां | कंवारो जो कुळ में रै है वो मर जायां रै बाद पितर हो जाया करै, अण वास्तै

⁸¹ The final syllable is not pronounced.

⁸² The final syllable is not pronounced.

⁸³ Parbū introduced the following non-metrical passage by saying in Hindi, *yahā par arthāv mē kahte hāī* 'at this point they say it in *arthāv* (only)'.

⁸⁴ This word is inaudible, but the formula requires it.

आपनै ओ व्याव तो करणो ईज पड़ी | जद पाबूजी देखनै मुख बोलिया, चांदाजी अगर आप अतरा हर लागो हो तो खैर, म्हुं आ वरमाळा झेलूं, पण एक सरत है, वा सरत म्हारी आ पूरी कर ली तो म्हुं वरमाळा झेलूंला, नी तो कोई आज परणीजूं न कोई काल | बोलै म्हाराज हुकम फुरमावो | बोलै म्हारी जान में, म्हारी जान में केसर रो रङ्ग रैणो चाईजै | केसर जो [च] नी लाया तो म्हुं परणीजवा आज जावूं हूं न कोई काल ||

केसर रो परवाड़ो

** गाव **

- रीजो पाबू पाल थारै मन में घणा कीजै हुंसियार |
वेगा ले आवूं एक केसर रा झीणा कीजै पोटिया ||
दे दो पाबू पाल अण केसर रा म्हानै कीजै ऐलाण |
2325 कैडै ऐलाणै एक केसर नै दीठी कीजै ओळखां ||
कीया राजा री वसै केसर झीणी कीजै देस |
कीया राजा रै एक...ए केसर री क्यारियां कीजै वे लगी ||
ए अन्दाता चांदा सांवत जा बूजो देवल सगती...बाई कीजै नाम |
देवल गई थी वागा [आनळ] आना⁸⁵ कीजै जान |
2330 पाछी घिरती देखी आई अन्दाता पाटण रै खनै केसर री क्यारी लक्खूड़ा पटाण रै कीजै नाम री ||
चांदै⁸⁶ सांवत बांदै असल राठोड़ी झुकती कीजै पाग |
नखल्यां विलमावै चांदोजी मुखमल कीजै मोजड़ी ||
जा बैटो चांदो सांवत अण देवल रै घर कीजै बार |
ऊवा एक देवल नै चांदैजी हेलो कीजै पाड़ियो ||
2335 बूजै, बूजै चांदा सांवत थानै एक देवल मुख री कीजै वात |
कै दो चांदा सांवत थारा मन री कीजै वात |
कतरा काम थे आया म्हारी जस री कीजै जाजमां ||
बाई देवल आज पड़ियो थारो घणो म्होटो कीजै काम |
एक केसर विसूणा पाबूजी वनड़ा कीजै नी वणै ||
2340 दीजै बाई देवल अण केसर रा झीणा म्हानै कीजै ऐलाण |
कैडै ऐलाणै केसर नै दीठी कीजै ओळखां ||
सुणो चांदा सांवत केसर है लक्खूड़ा पटाण-वाळै कीजै गांव |
म्हे गिया था आना वागेला री कीजै जान |
घिरती देखी आई म्हूं लक्खूड़ा पटाण रै बागां में केसर री कीजै क्यारियां ||
2345 कर ले बाई देवल ताळां वेगैरी ताकीद |
थानै बुलावै भूरो राठोड़ गिरदी कीजै कोट में ||
लीना चारणियां बैनां करणी माता रा हाथां तळसूर कीजै झेल |
खम्मै रळकावै एक मुरधर री लाखी कीजै लोवड़ी ||
आडो-अपूटो बैटो ठाकर पाबू रो खान कीजै परदान |
2350 भरियोड़ी हथाई बाई देवल जाय मुजरो कीजै साजियो ||
कांई पड़ियो पाबू पाल अतरो चारण भाटां ऊं कीजै काम |
कण रै कारणियै एक म्हानै एक हेलो कीजै पाड़ियो ||
सुण बाई देवल थे गिया एक आना वागेला री कीजै जान |

⁸⁵ For *ānā vāgelā*.

⁸⁶ For *cādo*.

एक घिरता देखी आया एक [के] केसर री झीणी कीजै क्यारियां ||
 2355 कर लो देवल बाई घणी ताळां वेगैरी ताकीद |
 केसर वसूणा एक पाबूजी वनड़ा कीजै नी विणै ||
 रीजो, रीजो पाबू पाल थारै मन में गाडा कीजै हुंसियार |
 म्हे ले आवूं एक झीणा केसर रा कीजै पोठिया ||

** गाव **

देवल सगती एक लीना करणी माता रा हाथ तळसूर कीजै झेल |
 2360 खड़ छूटी जावै लक्खूड़ा पटाण रै कीजै देस में ||
 वैती चारण गावै राजा करण रा गुण नै कीजै गीत |
 बोलै वदावा थळियां रा लिछमण जत्ती कीजै देव रा ||
 [गाती वजाती] बाई देवल एक व्हे ग्यो धरती में घणो पीळो परबात |
 दिन री ऊगाळी जाय एक लक्खूड़ा पटाण रै एक छोडै घणा पगां रा कीजै पागड़ा ||
 2365 बैटो आडो-अपूटो लक्खू पटाण रो खान कीजै परदान |
 भरियोड़ी हथाई जाय देवल बाई मुजरो कीजै साजियो ||
 बूजै देवल थनै लक्खू पटाण मन री कीजै वात |
 कै दे देवल, देवल थारा मन री कीजै वात |
 कीया राजा री थूं आई अटै कीजै मेलिया ||
 2370 सुणो, सुणो एक आंटीला राजा एक म्हारै मन री कीजै वात |
 काम-कारजियो टाळै लक्खू पटाण उगती किरण्यां रो घर नै कीजै बार |
 घर रै घर कामां म्हे आया थारी जस री कीजै जाजमां ||
 [थारै बागां में वतावै [केस] केसर नाम कीजै] थारै वतावै एक केसर री क्यारी बागां कीजै मांय |
 केसर रै कारणियै म्हे आया थारै सिगरथ कीजै पांवणा ||
 2375 तो लक्खू पटाण देखनै कांई कै—देवल बाई म्हारै केसर जो है वा तो घणी मैंगी मिळै | बहुत मैंगी मिळै ||
 [थूं] कांई पड़ियो केसर ऊं थारो कीजै काम |
 कण रै कारणियै थूं केसर रा पोठिया कीजै खरीदसी ||
 सुण रे लक्खू पटाण थोथी थळवट में वसै पाबू म्होटा कीजै देव |
 केसर विसूणा पाबूजी वनड़ा कीजै नी विणै ||
 2380 हे लक्खू पटाण म्हारा जो पाबूजी है वै केसर रै सीवा वींद नी वणै, अण वास्तै म्हूं केसर लेवा नै आपरै खनै आई हूं,
 जो आपरै बगीचा में केसर री क्यारियां है, जो थोड़ा तो म्हनै फूल दो और थोड़ी म्हनै केसर देवो, जो में केसर लेनै
 जावूं⁸⁷ | हे देवल म्हारा बगीचा रा फूल तो वै म्हारै वास्तै ईज, थारा पाबूजी रै वास्तै नी | अगर थारा पाबूजी नै
 फूल और फूलमाळा ऐ चाईजै तो थारै मारवाड़ देस रै मांयनै आकड़ा घणा है, आकड़ा | उण आकड़ां रा फूल तोड़जै,
 अण [ओ] फूलां रो सिर रो सेवरो गूंथजै, पाबूजी रै गळा री माळा गूंथजै, और आकड़ां री फुलमाळा ले जाय सकै,
 बाकी म्हारा बगीचा री केसर थारै हाथै आज आवै न कोई काल | देवल बाई विचार करियो, हे लक्खू पटाण थूं
 मोटो राजा है, एक राजा राजा रै काम नी आई तो कण रै आई? थारी केसर री क्यारी मूं थोड़ी केसर म्हनै दे देई,
 थोड़ा फूल म्हनै दे देई तो म्हारा पाबूजी वंदड़ा वण, वींद वणनै परणीजवा जाई | तो लक्खू पटाण कांई कै—
 देवल बाई [पाबू] चांदा ढेंबा जैड़ां नै म्हूं राखूं लाटां री कणवार |
 थारा पाबूजी जैड़ा करै म्हारै ढोलियां री नौकरी ||

⁸⁷ Parbū here remarked, *to aṭai arthāvā mē kaivai lakkhuu paṭāṇ*, 'at this point Lakkhū Paṭhāṇ says in *arthāv*:'.

हे देवल चांदा नै ढेंबा है वैड़ा तो म्हूं म्हारै लाटां री कणवार राखूं, नै पाबूजी सीरखा तो म्हारै, म्हे ढोलिया माथै सू जावूं तो हवा न्हांके, म्हारै खनै कोई आज है न कोई काल | तो देवल नै आयो गुस्सो ||

लक्खू पटाण रीजै थारै मन में घणो हुंसियार |

- 2385 चड लावूं म्हूं थळियां रा लिछमण जत्ती कीजै देव नै ||
रीजै, रीजै लक्खू पटाण थारै मन में घणो हुंसियार |
चड़नै ले आवूं एक थळियां रा लिछमण जत्ती कीजै देव नै ||

** गाव **

आ गी बाई देवल थारै मन में घणी कीजै रीस |

पग छूटी देवल एक पाछी कोळू नै कीजै सांचरै ||

- 2390 वैती चारण गावै राजा करण रा कीजै गीत |
बोलै वदावा एक थळियां रा लिछमण जत्ती कीजै देव रा ||
तारां, तारां झल री देवल रै गळतोड़ी मांजल कीजै रात⁸⁸ |
दिन री ऊगाळी आय कोळू में छोडै पगां रा कीजै पागड़ा ||
आडो-अपूटो बैटो ठाकर पाबू रो खान कीजै परदान |
2395 भरियोड़ी हथाई देवल बाई जाय मुजरो कीजै साजियो ||
बूजै, बूजै एक देवल सगती थनै पाबूजी मन री कीजै वात |
कैड़ी लवा में लक्खू पटाण थारां ऊं कीजै चाळवी ||
पाबू पाल चांदा ढेंबा नै राखै वो लाटां री कीजै कणवार |
पाबूजी थानै राखै वो ढोलिया री कीजै नौकरी ||
2400 अतरी वात एक ढेंबै सुणी कानां कीजै भणकार |
आ गी ढेंबा अमली थारै मन में घणी कीजै रीस |
भटकै ढेंबैजी सीरोवण कीजै सूंत ली ||

** गाव **

चांदा सांवत कर लो ताळां वेगैरी ताकीद |

वेगी सिणगारो केसर माता कीजै काळमी ||

- 2405 लट्टी, लट्टी में देजै चांदाजी हीरा गज मोती कीजै पोवाड़ |
पूटा पुरावो सगत रो हीरा गज कीजै मोतियां ||
देजो केसर माता रै कड़ियाळी लाल कीजै लगाम |
पाटण जीतण रा लगावो ऊजळ पगां रा कीजै पागड़ा ||
सिणगार केसर घोड़ी नै लाया सात भंवरां रै कीजै बार |
2410 भीना, भीना वादळ में चमकै वैरागण कीजै वीजळी ||
उठ गया पाबू पाल एक बागो केसरियो झड़काय |
नैड़ी मंगावै पाबूजी केसर माता कीजै काळमी ||
व्हे गया पाबू पाल केसर घोड़ी रै घणा असवार |
चड़तां नै वतळावै गादी रा सूरा नर कीजै सांवळा ||
2415 खड़िया हींदुपत राजा वे तारां गळतोड़ी मांजल कीजै रात |
खड़ छूटा जावै एक लक्खूड़ा-वाळा कीजै देस नै ||

⁸⁸ The final syllable is not pronounced.

घूमरियां, घूमरियां पाबू पाल वैवै सांवतां रा कीजै घमसाण |
 रमती हालै पाबू थारी केसर माता कीजै काळमी ||
 घूमरियां, घूमरियां वैवै एक घोड़ां रा कीजै घमसाण |
 2420 उड रिया सरड़ाटा एक ढेंबाजी री लीली कीजै आंगियां ||

** गाव **

चांदा सांवत कर लो ताळां वेगैरी ताकीद |
 थे जावो लक्खूड़ा री जस री कीजै जाजमां ||
 व्हे ग्यो चांदो सांवत झीणो घोड़े कीजै असवार |
 खड़ छूटो जावै एक लक्खूड़ा री जस्योड़ी कीजै जाजमां ||
 2425 आडो-अपूटो बैटो लक्खू पटाण रो खान कीजै परदान |
 भरियोड़ी हथाई जाय एक लुळकर मुजरो कीजै साजियो ||
 बूजै, बूजै चांदा सांवत थानै लक्खूड़ो मन री कीजै वात |
 कतरा काम थे आया म्हारी जस री कीजै जाजमां ||
 लक्खू पटाण काम-कारजियो टाळै उगती किरण्यां रो निरमळ कीजै भाण |
 2430 घर रै घर कामां म्हे आया एक थारी जस री कीजै जाजमां ||
 केसर री क्यारी लक्खू पटाण है थारै बगीचा कीजै मांय |
 केसर विसूणा पाबूजी म्हारै विनड़ा कीजै नी वणै ||
 लक्खू पटाण थारै बाग रै मांयनै जो केसर री क्यारी है वै थोड़ी म्हानै चाईजै क्युंके पाबूजी केसर रै विना वनड़ा नी
 वणै | तो लक्खू पटाण देखनै कांई कै—
 चांदा, चांदा सांवत थें कीदी घणी मन में भोळी वात |
 2435 थारै मारवाड़ में है आकड़ा अकडोडिया घणा कीजै पेड |
 एक धौळा फूलां रो एक पाबू रै गूथो सिर रो कीजै सेवरो ||
 हे चांदाजी थारै मारवाड़ रै मांय फूल नी है पण आकड़ा तो घणा है | वटा रा उण आकड़ां रा फूल तोड़-तोड़ नै
 पाबूजी रै गळा रो हार, सर रो सेवरो गूथ लो | म्हारै खनै कोई फूल है न कोई... केसर है | तो चांदोजी देखनै कै, हे
 लक्खू पटाण म्हे आपरै खनै बड़ी आसा लेनै आया हां कै म्हानै केसर थोड़ी दैणी पड़ैला | बोलै—
 थारा सीरखां नै राखूं म्हारै लाटां री कणवार |
 पाबू सीरखां नै राखूं म्हारै ढोलिया री नौकरी ||
 2440 थानै सीरखां नै म्हूं केसर देवूं? म्हारै खनै केसर नी है जकां कै थारै सीरखा तो म्हारै नौकर है और पाबूजी सीरखा
 म्हारै चाकर है, कोई म्हूं थानै आज केसर देवूं न कोई काल ||
 छूटी चांदा सांवत थारै मन में गाडी कीजै रीस |
 भट एक लक्खू नै एक हेलो पाड़ियो ||
 लक्खू पटाण थोड़ो मुखड़ा सूं बोल साळ कीजै संबाळ |
 खबर पड़ जावै चांदाजी रो [ढेंबो] खांडो कीजै वाजियां ऊं ||
 2445 थोड़ो तुरक राजा आ एक मुख सूं बोल साळ कीजै संबाळ |
 खबरां पड़ जावैला चांदाजी रो खांडो कीजै वाजियां ऊं ||
 देखूं चांदा सांवत थारै दोई भायां रा कीजै हाथ |
 हमें देखूंला थारा थळियां रा लिछमण जत्ती कीजै देव नै ||
 जाजै चांदा सांवत ए कर ताळां वेगैरी ताकीद |
 2450 जाय पुकारो थारा एक पाबू मोटा कीजै देव नै ||
 आ गी, आ गी एक चांदा सांवत थारै मन में घणी कीजै रीस |

- भटकै चांदैजी उठ सीरोवण कीजै सुंत ली ॥
 लक्खू पटाण थोड़ो मुखड़ा सूं साळ संबाळ कीजै बोल |
 हुकम नी लायो म्हूं थळियां रा लिछमण जत्ती कीजै देव रो ॥
 2455 हे लक्खू पटाण म्हूं अगर हुकम लेनै आयो व्हैतो तो थूं अतरी जबान करतां म्हूं थारो सीस काट लेतो, पण म्हूं पाबूजी
 खनै हुकम लेनै नी आयो, म्हूं थारां ऊं सिरफ वातां करवा नै आयो ॥
 तो चांदैजी नै आई घणी मन में कीजै रीस |
 पग छूटा आवै पाबूजी री जस री कीजै जाजमां ॥
 बैटा पाबू पाल जाजम लुंवाळी ढाळ |
 आय चांदैजी मुजरो कीजै साजियो ॥
 2460 कै दो, कै दो चांदा सांवत थारा मन री कीजै वात |
 कैड़ी लवा में लक्खू पटाण वातां कीजै चाळवी ॥
 हे दरबार कैड़ी वातां चाळणी, कैड़ी वातां कैणी—
 म्हानै दोई भायां नै राखै लाटां री, लाटां री कणवार |
 थानै राखै लक्खू पटाण ढोलियां री कीजै नौकरी ॥
 2465 उण वताया थळी में घणा आक, आकड़ा रा कीजै पेड |
 ज्यांरै लागै धौळा फूल |
 ज्यांरा एक गूंथोला आपरै सर रा कीजै सेवरा ॥
 उणरै खनै तो फूल कोई आज है न कोई काल | हुकम वो तो कै, आकड़ा रा अकडोडिया पो नै पाबूजी रै सर रा सेवरा
 वणावो, बाकी म्हारै खनै कोई आज है न कोई काल | जणां म्हाराज पाबूजी देखनै कांई कै—
 मांडो चांदा सांवत एक केसर घोड़ी माथै [की] झीण |
 2470 चौड़ा री लड़ाई लक्खू पटाण ऊं कीजै आदरां ॥
 व्हे ग्या पाबू पाल पांचू घोड़ां रै कीजै असवार |
 चौड़ा री लड़ाई लक्खू पटाण ऊं कीजै आदरै ॥
 लाख घोड़ां माथै दीनी लक्खू पटाण काटी झीण कीजै मांड |
 एक लड़ायां लड़ै थळियां रा लिछमण जत्ती कीजै देव सूं ॥
 2475 दीनी ढेंबै अमली अण रण भारत में गोडी कीजै ढाळ |
 पाखरिया पड़खावै ढेंबोजी एक पीळै कीजै परबात रा ॥
 पाखरिया पड़खावै ढेंबोजी एक... पीपळ रै काचा कीजै पान ज्यूं ॥
 छूटै ढेंबा अमली थारै चिमटी-वाळा घणा कीजै तीर |
 माथै ढेंबाजी गिरज गिरणाटो कीजै घालियो ⁸⁹ ॥
 2480 लक्खू पटाण खनै चौबीस पीरां री कळा ही, चौबीस पीरां री कळा हैती, तो लक्खू पटाण हार नी मानतो | लक्खू
 पटाण लड़तै-लड़तै आप कांई करियो कै म्हाराज ठाकर पाबूजी आपरी घोड़ी नै एकदम...लगाम रो झटको देनै
 उणनै आप [नै] ऊंची चड़ाई, तो लक्खू पटाण... पीरां रै प्रताप ऊं घोड़ी रै नीचै भाला ई भाला लगा दिया | तो अब
 घोड़ी बारा चौईस कोस रै मांयनै लक्खू पटाण भाला कर दिया | तो म्हाराज पाबूजी कै, हे माता केसर हमें जमीन
 माथै पग देवा नै जगिया नी है | म्हूं हमें कण रीति ऊं अण जमीन माथै ऊतर नै लक्खू पटाण ऊं लड़ाई लडूं, क्यूं
 कै इञ्च-इञ्च माथै लक्खू पटाण भाला कर दिया है | तो केसर घोड़ी मुख बोली, पाबूजी अण भालां रै जो वीच में
 मोटो थानै जो भालो दीखै, उण भाला नै थे कोई रीति ऊं उखेड़ लो तो अण लक्खू पटाण री बावन पीरां री कळा
 सब गायब व्हे जाय, और अण भाला सूं आप लक्खू पटाण नै जीत लो | हे माता ओ भालो म्हूं कण रीति ऊं लेवूं?
 बोलै—

⁸⁹ Parbū introduced the following non-metrical passage with the comment *to aṭai arthāṅ mē kai hai* 'at this point they say it in *arthāṅ* (only)'.

पाबूजी में चडूं एक घणा तारां मण्डळ री रात |
उटऊं उलटी म्हूं सांचरूं ||

पाबूजी म्हूं ऊंची चड जावूंला [ए] आकास में, और वठऊं में उलटी आवूंला, ऊंदी | तो उलटी आवतां थारै सरीर तक थे भालो लागवा देजो मती, और बड़ी आसानै वा भालो ले लीजो | तो केसर माता एकदम ऊंची चडी, और वटऊं आप ऊंदी पाछी आई | ऊंदी आई तो एकदम भाला रै नैड़ी आई, और पाबूजी आप भालो ले लियो | भालो लेतां ई बावन पीरां री जो कळा ही, और भाला में ही, गायब व्हे गी | हमें आप लक्खू पटाण खनै कोई ताकत नी री, जणां लक्खू पटाण हाथ जोड़ नै पाबूजी रै सामी ऊबो रैवा लागो | बोलै, म्हाराज आप म्हनै जीवतो छोडो | तो चांदो हेंबो, आपनै कैवूं, ऐसी बुरी तरिया ऊं लड़ाई झगड़ो कीदो कै उणरी फौज नै न्यारी-न्यारी मार दी | और [ना] बगीचा वो सत्यानास कर दियो | देवल रा जतरा पोटिया ऊबा था, ⁹⁰ बळद ऊबा था, उणांनै आ केसर रै क्यारियां वो केसर तोड़-तोड़नै पोटिया भरै | लक्खू पटाण नै अतरै बुरी तरा ऊं हरायो कै लक्खू पटाण पाबूजी रै सामी मूंडो करनै वात नी कर सकै ⁹¹ ||

पाबू पाल देवो म्हानै थे हुकम कराय |

2485 हुकम व्है तो वावूं लक्खू पटाण नै तरवार |

पैरा दूं एक लक्खू पटाण नै लांबी कीजै कांचळी ||

** गाव **

चांदा सांवत कर लो एक पांचू घोड़ां री वागां कीजै जेळ |

आगै, आगै घेरो एक केसर रा कीजै पोटिया ||

व्हे गया पाबू पाल पांचू घोड़ां रै असवार |

2490 खड़ छूटा आवै कोळू नै सीदा कीजै पादरा ||

तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |

पथ में झल रिया पाबूजी गळती कीजै रैण रा ||

एक दो वासो रै गया गैलां मारग रै कीजै मांय |

तीजा वासा में छोडै कोळू में पगां रा कीजै पागड़ा ||

2495 कर लो चांदा सांवत घणी ताळां वेगैरी ताकीद |

पोटिया उतारो एक कोळूमंड रै [दी] कीजै दरबार में ||

[दीना एक] चांदा सांवत दूजा घोड़ां नै बांदो घोड़ां री घुड़ कीजै वेल |

नजराणै बांदवो केसर माता कीजै काळमी ||

बैटा पाबू पाल अण कोळू रै कीजै दरबार |

2500 सामी भिड़ बैटा गादी रा सूरा नर कीजै सांवळा ||

थे कीदो पाबू पाल घणो धरती में अम्मर कीजै नाम |

एक [ज] केसर रो परवाड़ो एक पाबूजी कीजै जीतियो ||

चांदा सांवत दे केसर नै कोरै कूडै कीजै घाल |

पैली, पैली रंग दीजो ठाकर पाबू रो कीजै मौळियो ||

2505 पछै रंग दीजो... चांदा सांवत एक घणा... करजो पैली जण पछै रंगजो केसर री कीजै झूल |

जण पछै रंग दीजो एक सांवतां रा मैमच कीजै मौळिया ||

⁹⁰ Parbū here added the Hindi gloss *yānī bail* ('i.e. bullocks').

⁹¹ Parbū now gave his Hindi 'explanation' of the preceding passage; at this point in the narrative he recited the lines of *arthāv* which follow, prefacing them with the remark *jab dhēbāji yahā arthāv mē kahte hāi* 'then at this point Dhēbo says in *arthāv*':

पाबूजी रा व्याव रो परवाड़ो (२)

** गाव **

विरामण जोसी गादी बैठोड़ां नै न्हांकी गळा में फूलां री फुल कीजै माळ |
घिरतै बांघ्या पाबूजी रै हळदी रा कांकण कीजै डोरड़ा ||
[व्हे ग्या पा] बैटा पाबू पाल जाजम लूंबाळी कीजै ढाळ |
2510 सामी भिड़ बैटा गादी रा सूरा नर कीजै सांवळा ||
चांदा, चांदा सांवत एक नम्मण दीजै चावळ हळदी में कीजै कराय |
नेंवता फेरजै एक धरती रा सब देवी कीजै देव नै ||
दूजा देवतां नै दीजै म्हारी जान में कीजै बुलाय |
नेंवतो मत मेलजै जायल रा एक खींची जिन्दराव नै ||
2515 राठोड़ां-खींच्यां-वाळो हालै एक जूनो पुराणो घणो कीजै वैर |
साळा बैनोई री एक जाजम पर मीजां कीजै नी मिळै ||
जगथम्बा एक देवल बाई दीजै एक म्हारा व्याव रा चावळ हाथां कीजै झेल |
चावळ, चावळ देवा नै एक जगथम्बा थूं कीजै नीकळै ||
लीना एक गडवाड़ा री चारण एक चावळ हाथां कीजै झेल |
2520 एक नेंवतो देवा नै जगथम्बा कीजै नीकळै ||
देवल बाई पाबूजी रै व्याव रा चावळ लेनै नेंवता देवा नै धरती रा सब देव नै रवाना व्हेई | पैलीड़ा चावळ देवल
बाई गजानन्द, गवरीपुत्र गजानन्द नै देवा नै गीया, जिणां रै रिदी सिदी दो नारी ||
तो गुणेशजी कांई कैवै—
हे देवल बाई पाबूजी रै व्याव रा दो चावळ म्हानै दे जा तो म्हे ई ऊंदरा पर [करके] करनै असवारी, म्हे ई पाबूजी
रै व्याव में आ ई जावां ||⁹² |

** गाव **

गुणेश म्हाराज नै चावळ दिया, बड़ा खुसी व्हिया, आया चवाणां⁹³ री जान में ||
2525 दूजा चावळ...वेमाता वावळी थूं लिख-लिख घालै अण्ट |
कनै ई अदूरा कनै ई पूरा तो रै जीवनै नसङ्ग ||
तो वेमाता देखनै कांई कै—
हे माताजी दो चावळ पाबूजी रै व्याव रा, लक्ष्मण रा अवतार रा म्हानै देनै जा, तो म्हे ई बड़ी खुसी रै साथ हन्स रै
माथै सवारी करनै पाबूजी री बरात में आवां ||

⁹² The songs which follow are the same as those which occur before Gogo's wedding (ll. 745–94), except that Parbū sings shortened versions of most of them, and that the hymns to Hanumān and Rāmdev are reversed in sequence. It is noticeable that Parbū repeatedly refers to 'Gogo's wedding-procession', or to 'the Cauhāṅs' wedding-procession'; clearly he is more accustomed to singing these songs in that context.

⁹³ For *rāthorā*.

** गाव **

वेमाता नै चावळ दिया, बड़ा खुसी व्हिया, आया पाबूजी री जान में ॥
 2530 जण पछला चावळ कीनै दरीजै—
 कान वजावै वांसळी, पछै रादा तोड़ै तान |
 कोयक साजन खेलिया, बाळा बाळपणै गोपाळ ॥
 मामा कंस री चोटी पकड़ै, मार गुरजां रै मार लगावै, कनैया लाल कंस रो राज हटावै, तो आपरा ईज तापा जमावै ॥

** गाव **

कानजी नै चावळ दिया, बड़ा खुसी व्हिया, आया पाबूजी री जान में ॥
 2535 जण पछला चावळ कीनै दरीजै—
 हडूमान जत्ती, तो रोग लागै नी रत्ती ॥
 तो बालाजी देखनै कांई कै—
 भोपाजी⁹⁴ दो नाम थे म्हारा ई ले लो, तो म्हे ई लैता वांदरां री सेना साथ में, म्हे ई आ जावां चवाणां⁹⁵ री जान में ॥

** गाव **

बजरङ्गबली नै चावळ दिया, बड़ा खुसी व्हिया, आया चवाणां⁹⁶ री जान में ॥
 2540 जिण पछला चावळ कीनै दरीजै—
 रामा कैवूं कै रामदे, हीरा कैवूं कै लाल |
 ज्यानै मिळ ग्या रामसा पीर, कर दिया घड़ी पलक में नियाल ॥

** गाव **

रामदेजी नै चावळ दिया, बड़ा खुसी व्हिया, आया गोगाजी⁹⁷ री जान में ॥
 2545 जण पछला चावळ कीनै दरीजै—
 सिव दीनी टूक, तो भाग गी सब दुनियां री भूख |
 करजो शिव शङ्कर री सेवा, नित उठ पावो मिसरी नै मेवा ॥

** गाव **

सिवजी नै चावळ दिया, बड़ा खुसी व्हिया, आया पाबूजी री जान में ॥
 2550 जण पछला चावळ कीनै दरीजै—
 काळो भैरूं कातणो, गोरो चावंड रो पूत |
 हाकां दकाळां तोड़ियै तेजरा गमावै सामास्या भूत ॥
 भैरूंजी कांई कै—
 हे जगदम्बा दो चावळ म्हानै दैती जा, जो पाबूजी री बरात में म्हे ई बड़ी खुसी रै साथ आवूं ॥

⁹⁴ For *mātāji*.⁹⁵ For *rāthorā*.⁹⁶ For *rāthorā*.⁹⁷ For *pābūjī*.

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भैरूजी नै दिया चावळ, बड़ा खुसी व्हिया, आया गोगाजी⁹⁸ री जान में ||
 जण पछला चावळ कीनै दरीजै—
 2555 ईसरी जगदीसरी भाखर फोड़ भकभूर कीया |
 भैंसा पर तोली तळसूर ||
 जगदम्बा कांई कै—
 दो नाम म्हारा ले लो, पाबूजी रै व्याव रो नेंवतो म्हानै ई दे जावो, म्हे ई करता सिंग माथै असवारी आ जावूं पाबूजी
 री जान में ||

** गाव **

जोगमाया नै दिया चावळ, बड़ा खुसी व्हिया, आया चवाणां⁹⁹ री जान में ||
 2560 जिण पछला चावळ कीनै दरीजै—
 भोमियोजी कांई कै—
 दो नाम म्हारा ले लो, करतो गायां री वार म्हे ई आ जावूं चवाणां¹⁰⁰ री जान में ||

** गाव **

भोमियाजी नै चावळ दिया, बड़ा खुसी व्हिया, [आया गो] आया एक पाबूजी री कीजै जान में ||
 जण पछलो चावळ कीनै दरीजै—
 2565 सरवण कावड़ियो मात-पितां रो आग्याकारी ||
 सरवणजी कांई कै—
 दो नाम जगदम्बा, दो चावळ म्हानै ई दे जावो, तो म्हे ई मात-पितां री कावड़ खांदै कर पाबूजी री जान में म्हे ई
 आ जावां ||

** गाव **

सरवण नै चावळ दिया, बड़ा खुसी व्हिया, आया चवाणां¹⁰¹ री कीजै जान में ||
 आया चांदा सांवत एक सारी धरती रा देवी कीजै देव |
 2570 नेंवतो वरसावो एक पाबू री चड़ती कीजै जान रो ||
 तो पाबूजी रा कांई नेंवता वरसै, और... ||

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चांदा सांवत आया एक सारी धरती रा देवी कीजै देव |
 जानी वण चाल्या पाबूजी किरत्यां रो जाजो कीजै झूमको ||
 चांदा सांवत लीजै म्हारी एक जानां री साळ कीजै संबाळ |
 2575 कुण-कुण आया म्हारी जानां रै...सिगरथ कीजै पांवणा ||
 चांदै सांवत लीनो छप्पन भालो हाथां में कीजै झेल |
 फिर-फिर निरखै पाबूजी रा एक निरमळ कीजै जानिया ||

⁹⁸ For *pābūjī*.⁹⁹ For *rāṭhorā*.¹⁰⁰ For *rāṭhorā*.¹⁰¹ For *rāṭhorā*.¹⁰² This song lists a number of deities and requests a generous gift from each.

** गाव **

- चांदा सांवत एक कै दे थारा मनड़ा री भोळी कीजै वात |
 कुण-कुण आया पाबू री चड़ती कीजै जान में ||
 2580 दे दे चांदा सांवत म्हारी जानां रा कीजै समचार |
 कुण-कुण आया एक पाबू री चड़ती कीजै जान में ||
 पाबू पाल आया अण धरती रा सगळा कीजै देवी कीजै देव |
 एक नी आयो जायल रो खींची कीजै जींदरो ||
 चांदा सांवत मत लेजै अण जायल खींची रो मुख सूं कीजै नाम |
 2585 साळा बैनोई री जाजम माथै मीजां कीजै नी मिळे ||
 चांदा सांवत ले ले म्हारी जानां री साळ कीजै संबाळ |
 कैड़ा, कैड़ा आया एक पाबू रा निरमळ कीजै जानिया ||
 चांदै सांवत लियो एक छप्पन कटारो हाथां कीजै झेल |
 फिर-फिर निरखैला पाबू रा निरमळ कीजै जानिया ||
 2590 जायल रै खींची कीना साम्यां जोग्यां रा कीजै भेख |
 हेरो कर रियो पाबू री चड़ती कीजै जान रो ||
 फिरता, फिरता जोगी नै लियो चांदैजी कीजै वतळाय |
 कटै, कटै जोगीसर वीरा थारा है घर नै कीजै बार |
 कैड़ी धूणी रो जोगेसर आयो कीजै तापतो ||
 2595 तो जोगेसर यानी जायल खींची देखनै कांई कैवै—
 चांदा सांवत कोनी एक रमता जोगी रै घर नै कीजै बार |
 फिर रिया जोगेसर खण्डां में तीरथ कीजै न्हावता ||
 चांदोजी देखनै कांई कै—
 अतरो जोगी थूं झूठ मुख सूं मती कीजै बोल |
 2600 खबरां पड़ जावै एक चांदाजी रो खांडो कीजै वाजियां ऊं ||
 झेलै, झेलै एक चांदो सांवत अण हेरा रो डावो कीजै हाथ |
 निजरानै ले आयो थळियां रा लिछमण जत्ती कीजै देव रै ||
 बूजै चांदा सांवत थानै पाबूजी मीठी मन री वात |
 कै दो पाबू रा परदानी थारा मन री कीजै वात |
 2605 कैड़ी धूणी रो आयो जोगेसर अटै कीजै तापतो ||
 कट्टै चांदा सांवत है अण जोगी रा घर नै कीजै बार |
 कैड़ी धूणी रो एक जोगेसर आयो कीजै तापतो ||
 तो चांदोजी देखनै कांई कै—
 पाबू पाल कोनी अण जोगी रै घर नै कीजै बार |
 2610 फिर रिया जोगेसर खण्डां में तीरथ कीजै न्हावता ||
 करता पाबू पाल [अप] आप हीरां पन्नां री छाण |
 घर रा बैनोई सग्गा जायल रा खींची नै कण वद कीजै भूलिया ||
 म्हाराज पाबूजी देख मन में विचार कर बोलिया—
 थोड़ो चांदा सांवत धीमो, धीमो मुख सूं बोल |
 2615 नैड़ो सुणैला पाबू रो दळवी कीजै ढेंबड़ा ||
 हुकम करो पाबू पाल अण वावूं खींची रै कीजै तरवार |

पैरा दूं पेमां नै म्हूं लम्बी झीणी कीजै कांचळी ||
 चांदा सांवत मत वा बैनोई खींची रै कीजै तरवार |
 अम्मर दे दीजै बाई, बाई पेमां नै अम्मर कीजै कांचळी ||
 2620 देजै अण खींची नै सर नै पांचू कीजै पाव |
 घोड़ो दे दीजै एक म्हारा कीजै सीख रो ||
 लीजो जायल रा खींची एक घोड़ो हाथां कीजै झेल |
 एक चडिया मत वैजो एक राठोड़ां री हृद नै कीजै भोम में ||
 लीनो जायल खींची घोड़ो हाथां कीजै झेल |
 2625 खड़ छूटो जावै एक जायल नै सीदो कीजै पादरो ||

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मूठड़ियां, मूठड़ियां उडै जानां में झीणी कीजै गुलाल |
 अन्तर मरवा रो जानां में रंग रा कीजै छांटणा ||
 आगड़दै धींगड़दै वाजै जङ्गी झीणा कीजै ढोल |
 रुड़तो नंगारो वाजै पाबू री चड़ती कीजै जान में ||
 2630 वींद वणिया पाबू पाल पूरी पूनम रा कीजै चांद |
 जानी वण चाल्या करत्यां रो जाजो कीजै झूमको ||
 चड़ती जानां में एक बोलै चारण घणा कीजै भाट |
 डोड्यां में विरदावै [देव] देवल सगती माता कीजै अन्दाता...डोड्यां में विरदावै एक देवल [छ]...डोड्यां में विरदावै
 एक बाई देवल री कीजै बोल री¹⁰⁴ |
 चड़ती जानां में बोलै चारण घणा कीटै¹⁰⁵ भाट¹⁰⁶
 2635 एक [द] डोड्यां में विरदावै एक बाई देवल कीजै चारणी ||
 चांदा सांवत घूमरियै, घूमरियै वैवै एक घोड़ां रा कीजै घमसाण |
 [ख] ठमकै पग मेलै पाबूजी¹⁰⁷ | केसर माता कीजै काळमी ||
 हरमल देवासी ढाबै पाबू री...घोड़ी री लाल कीजै लगाम |
 ढेंबो अमली संबावै पाबू रो पग रो कीजै पागड़ो ||
 2640 देखै पाबू पाल घणा एक नजर कीजै पसार |
 एक निरखै पाबूजी आप घर री कीजै जान नै ||
 चड-चड जानां एक आ गी दरवाजै कीजै बार |
 आडी फिर बोली एक देवल भवानी कीजै चारणी ||
 म्हाराज पाबूजी देख मुख बोलिया—
 2645 भूंडो देवल बाई थारै जलम रो कीजै सबाव |
 सूणो कसूणो कंवारी जानां रा रस्ता कण वद कीजै रोकिया ||
 पाबू पाल आप पदारो परणीजण सोडां री ऊमर गिरदी कीजै कोट |
 एक गड गायां रूकाळा पाबूजी कुण-सा नर नै कीजै छोटिया ||

¹⁰³ Before resuming the narrative, Parbū here sings the wedding-song dealing with the anointment of the bridegroom with turmeric (cf. n. 38 above).

¹⁰⁴ Having become thoroughly entangled over this line, Parbū now repeats the entire couplet.

¹⁰⁵ For *kījai*.

¹⁰⁶ The final syllable is not pronounced.

¹⁰⁷ For *pābū rī*.

राठोड़ां खींच्यां रो हालै आजूणो घणो कीजै वैर |
 2650 सूना गडवाड़ा जायल रो खींची कीजै भेळसी ||
 देवल बाई थोड़ी, थोड़ी धीमी मुख सूं कीजै बोल |
 देवल बाई थोड़ी धीमी मुख सूं घणी कीजै बोल |
 मत ले जायल खींची रो कीजै नाम |
 चडियो नी हालैला राठोड़ां री हद कीजै भोम में ||

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2655 कै दो देवल बाई हमें थारा मन री कीजै वात |
 सूणो कसूणो एक म्हारी जानां रा मारग कण वद कीजै रोकिया ||
 आप पदारो पाबू पाल परणीजण सोडां री ऊमर कीजै कोट |
 एक गड गायां रुकाळा कीया नर नै कीजै छोटिया ||
 बाई देवल म्हे राखिया एक खैडै, खैडै रा बावन कीजै वीर |
 2660 भाला री भूखी म्हे छोडी चौवट कीजै जोगणी ||
 पाबू पाल कांई कर लैला एक खैड़ा, खैड़ा रा बावन कीजै वीर |
 कांई करैला भाला री भूखी कीजै जोगणी ||
 बाई देवल चक्कर चलावै बावन खैड़ां रा कीजै वीर |
 खुप्पर भर लैला एक भाला री भूखी कीजै जोगणी ||
 2665 बाई देवल म्हे राख्या उगती किरण्यां रा निरमळ कीजै भाण |
 सगळां में वडेरा भाई बूड़ाजी नै कीजै राखिया ||
 पाबू पाल मत लो बूड़ा राजा रो मुख सूं कीजै नाम |
 भागो, भागो भरोसो एक बूड़ा कीजै सिरदार रो ||
 ए अन्दाता मत लेजो बूड़ा राजा रो कीजै नाम |
 2670 बूड़ा खींच्यां रा कांकड़ में धण भेळा चरै ||
 म्हाराज धणी म्हे बूड़ा राजा री वात माथै विश्वास नी करां ||
 पाबू पाल बूड़ा राजा नै ले लीजो जानां रै साथ |
 गड में रुकाळो छोडो एक सांवत म्होटा कीजै वीर नै ||
 बाई देवल एक चांदा सांवत नै छोडियो पाबूजी ऊं कोनी कीजै जाय |
 2675 चांदोजी एक निवेडै सोडां रा चारण कीजै भाट नै ||
 पाबू पाल चांदा सांवत नै ले लीजो जानां रै साथ |
 गड में रुकाळो ढेंबा अमली नै कीजै छोड दो ||
 बाई देवल थें कीदो घणो मन में भोळी कीजै वात |
 ढेंबो अमली निवेडै सोडां रा सावण कीजै भादवा ||
 2680 छै-छै मईना व्हे गी अमलां री कतार |
 गळ अमलां भराया एक सोडां कूआ कीजै बावड़ी ||
 तो बाई देवल ढेंबाजी सीवा, थूं व्है, अमल नै वे जीमण जीमणिया म्हनै हमारी जान में सांवत कोई नी दीखै | तो
 ढेंबाजी नै तो कोई आज राखूं न कोई काल ||
 पाबू पाल ढेंबा अमली नै लीजो जानां रै कीजै साथ |
 सलजी सोळड्डी नै राखो म्हारै गिरदी कीजै कोट में¹⁰⁸ ||

¹⁰⁸ The final syllable is swallowed.

- 2685 बाई देवल सलजी सोळङ्की नै राख्यो पाबूजी ऊं कोनी जाय |
 सलजी अरोगै एक सुगनां रा पक्का कीजै पेटिया ||
 पण सलजी विचारैला पाबू री जान अटकी जान रा सुगन कीजै विचारसी ||
 जद देवल बाई देखनै कांई कै—
 म्हाराज सलजी सोळङ्की नै ले लीजो जानां रै साथ |
- 2690 हरमल देवासी नै राखो गिरदी कीजै कोट में ||
 तो पाबूजी कांई कै—
 बाई देवल हरमल देवासी नै राख्यो पाबूजी ऊं कोनी जाय |
 हरमल देवासी ले जावै पाबू नै एक ऊमरकोट रै दीठै कीजै मारगां ||
 तो देवल बाई राजी व्हेनै हंसनै बोली—
- 2695 पाबू पाल थे कीदी घणी मन में भोळी वात |
 कद रो देवासी है मारग रो जूनो भोमियो ||
 बाई देवल जद घेरी म्हे राजा रावण री रातळ भूरी सांड |
 जद रो देवासी है जम्मी रो भोपत भोमियो ||
 देवल बाई नै बड़ो रीस आई, बड़ी गुस्सो आयो,¹⁰⁹ और देखनै बोली—
- 2700 पाबू पाल सगळा सांवतां नै लीजो जानां रै साथ |
 पाछी, पाछी बंदावो म्हारी केसर घोड़ी कीजै काळमी ||
 जद म्हाराज पाबूजी देखनै विचार करियो, और बोलिया—
 बाई देवल मत ले घोड़ी केसर रो मुख सूं कीजै नाम |
 घोड़ी विसूणा म्हूं एक सोडां रा तोरण वांद लूं ||
- 2705 बाई देवल मत ले केसर घोड़ी रो कीजै नाम |
 सिर साटै खोलाईजै एक चड़वा री केसर माता कीजै काळमी ||

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- दे दो देवल बाई एक ठाकर पाबू नै थांरी कीजै आसीस |
 थांरी आसीसां एक ठाकर पाबू एक सोडां रा एक तोरण कीजै वांद लै ||
 दीजै, दीजै बाई देवल एक [थांनै] थारी म्हानै घणी कीजै आसीस |
- 2710 थारी आसीसां एक पाबूजी सोडां रा तोरण कीजै वांद लै ||
 रीजो बाई देवल एक थांरै मन में घणा कीजै हुंसियार |
 अबखी पड़ियां सूं एक पाबूजी सायल थारी कीजै सांबळै ||
 बाई देवल अबखी पड़ियां थूं करजै पाबू नै घणा कीजै याद |
 एक चंवरी में बैठोड़ा पाबूजी थारी सायल कीजै सांबळै ||
- 2715 पाबू पाल रीजो थांरो अण धरती में अम्मर घणो कीजै नाम |
 एक अम्मर रै जाजो थारा गादी रा सूरा नर कीजै सांवळा ||
 [दीजै] बाई देवल एक ठाकर पाबू नै दीनी घणी कीजै आसीस |
 एक वैती जानां रा एक चारण अन्दाता घाटा कीजै खोलिया ||
 चड-चड जानां आ गी दरवाजा घणी कीजै बार |
- 2720 एक सामी कंवारी कनिया भारी ले पाबूजी नै कीजै वा मिळै ||
 लीजै सलजी सोळङ्की अण कंवारी किनिया रा सुगन कीजै विचार |

¹⁰⁹ Parbū here gives both adjectives the wrong gender in what seems to be a sort of grammatical Spoonerism.

- एक भारी ले एक कंवारी किनिया जानां रै आडी कीजै वा फिरै ॥
 पाबू पाल आप कीदो घणो, घणो कीजै विचार |
 घोचा बळीतो ले न्हकावो कोळू रै रसोड़ा कीजै मांय |
 2725 कंवारी किनिया नै एक हस्ती दांत रो चूड़ो कीजै पैराय दो ॥
 चूड़ो पैरावो एक किनिया नै हस्ती कीजै दांत रो ॥
 खड़िया पाबू पाल तारां गळतोड़ी मांजल कीजै रात |
 खड़ छूटा जावै एक ऊमरकोट रै जूनै कीजै मारगां ॥
 तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
 2730 पथ में झल रिया पाबू पाल गळती कीजै रैण रा ॥
 दिन ऊगो पाबू पाल व्हे ग्यो धरती में घणो पीळो परबात |
 दिन री ऊगाळी पाबूजी वासंग घाटा कीजै रोकिया ॥
 झट पाबूजी वासंग देवता नै देखनै आपणी केसर घोड़ी नै रोक लियो | जीवणा पाड़ै वासंग देवता आप बैटा था, और
 पाबूजी [के] घोड़ी नै रोकी ॥
 सलजी सोळङ्की खड़ घोड़ो थारो आगळियै कीजै लाय |
 2735 सलजी सोळङ्की झट खड़ घोड़ो थारो आगळियै कीजै लाय |
 सुगन विचारो पाबूजी री अटकी कीजै जान रा ॥
 तो जतरै ढेंबोजी आपरो घोड़ो लेनै आगै आया ॥
 पाबू पाल हुकम करो वावूं वासंग रै तरवार |
 नीतर [चाडूं भालां री] इणियां चाडूं भालां री इणियां कीजै चाडूं ॥
 2740 हुकम करो वावूं अण वासंग रै तरवार |
 नीतर एक चाडूं एक तीखी इणियां भाला री इणियां कीजै चाडूं ॥
 ढेंबा अमली मत वा अण वासंग रै कीजै तरवार |
 सलजी सोळङ्की देखनै कांई कै—
 ढेंबा अमली मत वा अण वासंग रै कीजै तरवार |
 2745 अरजां करै एक उगता निरमळ काचा कीजै भाण नै ॥
 दीजो अण वासंग नै एक दूद झीणो कटोरै कीजै चाड |
 एक गिरजां नै एक चडा दो, गिरजां नै दे दो एक बकां¹¹⁰ रा एक काचा कीजै काळजा ॥
 वासंग [मांमै] मांगै घणो मीठो कीजै दूद |
 गिरजां, गिरजां मांगै एक नरां रा एक झीणा कीजै काळजा ॥
 2750 म्हाराज पाबूजी आपरी केसर घोड़ी नैड़ी लाय |
 दीनो पाबू पाल अण वासंग नै दूद कटोरो कीजै चाड |
 गिरजां नै चडाया बकरां रा एक काचा कीजै काळजा ॥
 खड़िया पाबू पाल तारां, तारां गळतोड़ी मांजल कीजै रात |
 एक आदी अदरातां एक पारस तीतर कीजै बोलिया ॥
 2755 सुण ले, सुण ले चांदा सांवत एक अण पक्षी री कीजै अवाज |
 आदी अदरातां ठाकर पाबूजी नै जीवणा एक पक्षी तीतर कीजै बोलिया ॥
 लीजै सलजी सोळङ्की अण पक्षियां रो एक सुगन कीजै विचार |
 एक आदी अदरातां एक पारस तीतर कीजै बोलिया ॥
 तो सलजी सोळङ्की देखनै कांई कै—

¹¹⁰ For *bakarā*.

2760 पाबू पाल घोड़ी रै पौड़ां सूं बोलै जङ्गल रा कीजै सियाळ |
 घोड़ी रा पौड़ां सूं एक बोलै जङ्गल रा कीजै सियाळ |
 एक भाला रै ऊजाळै बोलै एक परबाती तीतर कीजै बोलिया ||

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खड़िया पाबू पाल तारां गळतोड़ी मांजल कीजै रात |
 पथ में झल रिया पाबू पाल गळती कीजै रैण रा ||
 2765 दिन ऊगो धणी व्हे ग्यो पीळो, पीळो कीजै परबात |
 दिन री ऊगाळी सींगरूपी घाटा कीजै रोकिया ||
 सलजी सोळङ्की लेजै अण सींगरूपी रा एक सुगन कीजै विचार |
 एक अटकी जानां रा एक [स] सलजी सोळङ्की थे सुगन कीजै विचार लो ||
 दिन री, दिन री ऊगाळी एक सींगरूपी म्हारा घाटा कीजै रोकिया ||
 2770 जतरै ढेंबोजी पाड़ै ऊबा था ||
 आ गी ढेंबा अमली थनै घणी कीजै रीस |
 जट्टै, जट्टै पाबू री जानां कीजै वे अटके ||
 व्हे ग्यो एक ढेंबो अमली हरणागर घोड़ा पर असवार |
 लारै सींगरूपी रै ढेंबैजी घोड़ो कीजै दाबियो ||
 2775 गियो सींगरूपी घणो कोसड़लां कीजै पचास |
 लारा सूं ढेंबैजी एक हेलो सींगरूपी नै पाड़ियो ||
 धीमो, धीमो थोड़ो ल्याळी रा जाया एक धीमो मुदरैरो चाल |
 खबरां पड़ जावै एक ढेंबाजी रो खांडो कीजै वाजियां ऊं ||
 नारां रजपूतां लागै तूंकारा-वाळी कीजै गाळ |
 2780 आवै ढेंबा पर एक सींगरूपी हाथळ कीजै तोलतो ||
 ढेंबै अमली पैली हाथळ दीनी अण गोडा पर कीजै टाळ |
 सीस पकड़ सींगरूपी रो माथो कीजै काटियो ||
 दीनो ढेंबै अमली अण सींगरूपी नै झीणो कीजै मार |
 नारां रो खीज्योड़ो आवै एक घर री कीजै जान में ||
 2785 व्हे ग्यो ढेंबो अमली अण हरणागर घोड़ा पर कीजै असवार |
 सीदो आवै पाबू री जस री कीजै जाजमां ||
 म्हाराज पाबूजी ढेंबाजी नै देखनै चांदाजी नै कीयो—
 चांदा सांवत लेजै थारा भाई ढेंबा नै कीजै विश्वास |
 नारां रो खीज्योड़ो म्हारै घर री कीजै जान में ||
 2790 तो चांदोजी कांई कै—
 पाबू पाल आप कर ग्या घणी मन में भोळी कीजै वात |
 धणी विसूणो भाई म्हारो नी समजै ||
 तो पाबूजी ढेंबाजी रै गळा में डाळो न्हांकियो ||
 ढेंबा अमली थें कीदो घणो धरती में इनियाव |
 2795 कंवारी जानां में एक रगतां रा छांटा [की] रगतां रा एक छांटा कीजै विखोरिया ||
 तो ढेंबोजी... आप व्याकुल व्हे निरास व्हेनै आप नैड़ा आय—
 पाबू पाल मैं दीनो अण सींगरूपी नै कीजै मार |
 आप कळा वरतायां [व्हे जावै] अण सींगरूपी रो जुड़ जावै सीस |

सांवतां री कळा सू सींगरूपी सरजीवण व्हे जङ्गळ में सांचरै¹¹¹ ||
 2800 व्हे गया पाबू पाल केसर घोड़ी रै असवार |
 गया सींगरूपी रै पाड़े ||
 दीनी, दीनी पाबू पाल केसर घोड़ी माथै... घुमाय |
 एक सींगरूपी पड़िया रो सीस कीजै जोड़ियो ||
 पाबू री कळा सू जुड़ ग्यो एक... सींगरूपी रो सीस |
 2805 सांवतां री कळा सू सींगरूपी उठ बैठो व्हियो ||

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तारां, तारां झल री गळतोड़ी मांजल कीजै रात |
 पथ में झल रिया पाबूजी गळती कीजै रैण रा ||
 घूमरियां, घूमरियां वैवै सांवतां मरदां रा कीजै घमसाण |
 ठमकै पग मेलै केसर माता कीजै काळमी ||
 2810 कीदी धावट रा सोडां एक घणी धरती में इदकी कीजै रीत |
 सौ कोसां रा सामेळा पाबूजी ऊं सोडां कीजै साजिया ||
 दीनी पाबू पाल [हरिया घोसां में] एक हरिया घासां में जाजम कीजै ढाळ |
 एक एकण पियालै धावट रा सोडा कीजै मद पियै ||
 दूजा, दूजा एक साळा पाबू पाल मिळिया बांवड़ली पसार |
 2815 छोटकिया अणदू साळा एक ऊबा मन में ऊमण कीजै दूमणा ||
 कै दो धावट रा सोडां थारै मन री कीजै वात |
 क्यों ऊबा अण जाजम पर थे ऊमण कीजै दूमणा ||
 पाबू पाल म्हे सुणियो अण केसर घोड़ी रो मुरधर में मीठो कीजै नाम |
 कानां सुणता आपण केसर माता नै नजरां कीजै देख ली ||

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2820 कै दो धावट रा सोडां थारै मन री म्हांनै कीजै वात |
 क्यों ऊबा थे मन में जाजम पर ऊमण कीजै दूमणा ||
 पाबू पाल सुणियो केसर घोड़ी रो जुग में कीजै नाम |
 कानां सुण मेली केसर घोड़ी नै नजरां कीजै देख ली ||
 पाबू पाल है एक सोडां रै इदकी कीजै रीत |
 2825 साळो बैनोई तोरण पर घोड़ा कीजै जेळ लां ||
 हारण जीतण रा लिख दां आपे कागद पर कीजै आंक |
 हारण जीतण रा कांकड़ पर मोंडा कीजै रोप लां ||
 म्हे हार्या लिख दांला सोडां, एक सोडां रो ऊमर गिरदी कीजै कोट |
 म्हे हार्या लिख दां एक ऊमर गिरदी कीजै कोट |
 2830 म्हे जीत्यां ले लांला एक केसर घोड़ी नै ढेंबोजी सांवत दोनू केसर घोड़ी कीजै काळमी ||
 म्हे जीत्यां एक ले लां केसर घोड़ी ढेंबोजी नै केसर घोड़ी कीजै काळमी ||
 मत करजो धावट रा सोडां म्हारी केसर घोड़ी ऊं इदको कीजै वाद |

¹¹¹ Parbū introduced the following passage with the Hindi comment *arthāv mē kahte hai* 'they say (this) in *arthāv* (only)', as if it were non-metrical.

अळगां री खड़ियोड़ी आई केसर माता कीजै काळमी ||
 हैतो पाबू पाल म्हारै मन में घणो कीजै कोड |
 2835 केसर रै बराबर लाखीणा घोड़ा कीजै जेळ लां ||

** गाव **

कै दो केसर माता थारा मन री कीजै वात |
 एक सोडा हठ लागा एक जूनी कीजै धाट रा ||
 जीत्यां ले जावूं केसर माता थारी जलम कीजै भोम |
 हार्यां दे जावूं सोडां रा एक चारण कीजै भाट नै ||
 2840 सूका, सूका पड़िया सगत केसर अण सोडां रा सूका कीजै ठाण |
 ऊबी झुरैला एक पाबू री पतळी कीजै बाजरी ||
 लागा, लागा ए बोल केसर घोड़ी रै झीणै काळजै मांय |
 झट केसर माता मुख सूं कीजै बोलिया ||
 [केसर] रैजो पाबू पाल थारै मन में घणा कीजै हुंसियार |
 2845 पूंछां में रमा दूं सोडां रा टट्टू कीजै टारड़ा ||
 सैंटो बंदवा दो पाबू पाल थारै माथा रो कीजै मौळ |
 सैंटो बंदवा दो सिर रो एक झीणो कीजै मौळियो ||
 रीजो पाबू पाल थारै मन में गाडा हुंसियार |
 पूंछां में रमावूं एक सोडां रा टट्टू कीजै टारड़ा ||

** गाव **

2850 मांडो चांदा सांवत केसर घोड़ी माथै कीजै झीण |
 कर-कर ललकारा तोरण पर घोड़ा कीजै जेळ लां ||
 व्हे गया पाबू पाल केसर घोड़ी रै कीजै असवार |
 कर-कर ललकारा एक तोरण पर घोड़ा कीजै जेळिया ||
 घूमरियां, घूमरियां वैवै एक सांवतां रा कीजै घमसाण |
 2855 पण ठमकै पग मेलै केसर माता कीजै काळमी ||
 सोडां रा घोड़ा धोडै घणा जम्मी री दड़बड़ कीजै धोड़ |
 विन पांखां उडै केसर माता कीजै काळमी ||
 हुकम करो पाबू पाल लावूं अम्बर सूं तारा कीजै तोड़ |
 दरगा मिळा दूं थानै एक भोळा कीजै राम री ||
 2860 केसर माता मत ला थूं अम्बर ऊं तारा झीणा कीजै तोड़ |
 एक तोरण, तोरण वन्दा दे म्हानै सोडां रै तीखै कीजै कांगरै ||
 कीनी धावट रा सोडां घणी एक धरती में इदकी कीजै रीत¹¹² |
 तोरण बंदाया माता एक गडां रै तीखै कीजै कांगरै ||

** गाव **

रीजो पाबू पाल थारै मन में घणा कीजै हुंसियार |
 2865 तोरण, तोरण वन्दावूं एक सोडां रै गड रै कीजै कांगरै ||

¹¹² The final syllable is not pronounced.

- कीनो मा सगती केसर घोड़ी एक डीलां रो घणो कीजै आपाण |
 कानां री कनोटी पूगा दी गड री कीजै कांगरै ||
 दीना सगती केसर दोनूं पौड़ गडां री कीजै भींत |
 कानां री कनोटी पूगाई गड रै कीजै भींतर ||
- 2870 पाबू पाल एक लीजो एक थें तोरण घणो कीजै मार |
 तोरण वांदो पाबूजी एक अन्दाता एक सोडां रै गड रै तीखै कीजै कांगरै ||
 तो म्हाराज पाबूजी ढेंबाजी नै कांई कै—
 ढेंबा अमली आपे कीदी घणी, घणी कीजै भूल |
 एक छड़ी, छड़ी भूलिया एक लीला कीजै रूख री ||
- 2875 हे ढेंबाजी आपे लीला रूख री तो छड़ी लाई कोनी, म्हूं तोरण काणूं वांदूं?
 ढेंबो अमली जा ऊबो अण खेजड़िया-वाळै कीजै रूख |
 घालै ढेंबो अमली हड़मत-वाळी हाक |
 झड़ां समेत खेजड़ा नै ऊंचाय खमा माथै कर लेनै आय गो ||
 लीनो ढेंबै अमली एक खेजड़ियो खमा पर कीजै ऊंचाय |
- 2880 लायर रोप्यो एक गडां रै माणक कीजै चौक में ||
 लीजो, लीजो पाबू पाल आ एक [छोड़क] चोखी छड़ी, लीली छड़ी हाथां में कीजै झेल |
 तोरण वांदो एक गडां रै तीखै कीजै कांगरै ||
 लीनी पाबू पाल आ तुळछी एक छड़ी हाथां कीजै झेल |
 एक सोना री छड़ियां पाबूजी एक [रा] सोडां रा तोरण कीजै वांदिया ||
- 2885 मारै पाबू पाल अण तोरण नै छड़ी कीजै लगाय |
 तोड़ै तोरण री सांतू कीजै चड़कली ||
 [म] भरियो, एक भरियो एक पाबूजी री सासू हीरां मोतीड़ां कीजै थाळ |
 एक मोतियां वदावै थळियां रा लिछमण जत्ती कीजै देव नै ||
 ऊबा तोरण वांद ऊबा तोरण री डावी कीजै छांय |
- 2890 आवै सासू री झळामळ करती कीजै आरती ||
 पाबू पाल पैली आरती न्हांको पदम झीणा पचास |
 सोना री सुपारी थे रुपिया गण दो कीजै डोड सौ ||
 लीनो सासूजी दई-वाळो हाथां थाळ कीजै झेल |
 वनड़ो तिलकण नै एक सासूजी बारै कीजै सांचरै ||
- 2895 दीजो, दीजो राठोड़ां थांरो सीस नीचो कीजै नमाय |
 एक दई लिलाड़ देवा नै सासूजी आगा कीजै सांचरै ||
 [सासू सायर] पाबूजी देख मुख बोल्या—
 दीजो सासूजी एक दई लिलाड़ केसर घोड़ी रै कीजै चाड |
 नारी रै आगळियै एक राठोड़ां सीस कीजै नी झुकै ||
- 2900 दीनो, दीनो एक सासूजी झीणो एक केसर घोड़ी रै [दई रै] दई झीणो कीजै चाड |
 आगा पदारो एक सोडां रा माणक कीजै चौक में¹¹³ ||

** गाव **

देजै चांदा सांवत मुकना हस्ती नै अण... चौकां में कीजै झैकाण |

¹¹³ The last word is unclear.

- एक मोती वरसावां चांदाजी आंपे समंदर कीजै पार रा ||
मोती, मोती चुगैला चांदा सांवत अण नगरी रो सारो कीजै लोग |
2905 एक लालां, लालां चुग लैला सोडां री रम्बा कीजै राणियां ||
दीनो, दीनो चांदै सांवत मुकना हस्ती नै कीजै झैकाण |
एक मोती वरसाया एक अन्दाता एक मूंगा कीजै मोल रा ||
मोती चुग रिया सारी नगरी रा कीजै लोग |
तो लालां चुगै एक सोडां री रम्बा कीजै राणियां ||
2910 [कर ले, कर ले...] ऊबा पाबू पाल अण सोडां री माणक कीजै चौक |
लेजो पाबू पाल एक अमल हाथां कीजै झेल |
अमल कर चालां एक सोडां रै माणक कीजै चौक में ||
पाबू पाल हुकम करो तो एक भरूं अमल री एकण कीजै घूंट |
एक निवेडूं सोडां रा एक सावण कीजै भादवा ||
2915 भर ले ढेंबा अमली अण कूआ बावड़ी भयोंडा अमलां री एकण कीजै घूंट |
एक निवेडो, निवेडो ढेंबाजी थे अण सोडां रा जीमण रा एक सावण कीजै भादवा ||
मारै ढेंबो अमली हड़मत-वाळी कीजै हाक |
भर ली अण अमलां री ढेंबैजी एकण कीजै घूंट |
एक निवेडै ढेंबोजी एक सोडां रा सावण कीजै भादवा ||
2920 कर ले बिरामण जोसी कर ताळां वेगैरी घणी कीजै ताकीद |
वरियां पूगा थूं सोडां रै माणक कीजै मैल में ||
वरियां वखाणै एक पाबू पाल सारी नगरी रो कीजै लोग |
[वरियां एक] पडळा वखाणै सोडां री रम्बा कीजै राणियां ||
कीदो पाबू पाल अण धरती में अम्मर घणो कीजै नाम |
2925 वरियां ले आया एक पाबूजी सरबा कीजै सोवनी ||
कर ले बिरामण जोसी कर ताळां वेगैरी घणी कीजै ताकीद |
चंवरी मण्डा एक सोडां री माणक चौक में ||

** गाव **

- कर ले बिरामण जोसी कर ताळां वेगैरी ताकीद |
चंवरी मण्डा थूं एक सोडां रा एक...माणक कीजै चौक में ||
2930 दीजै बिरामण जोसी एक चार दसा नै मोबण कीजै रोप |
माथै, माथै एक बिरामण डगमर तम्बू कीजै ताण ले ||
दीनी बिरामण जोसी चार दसां नै खूटी कीजै ठोर |
माथै बिरामण एक डगमर तम्बू कीजै ताणिया ||
बैटा पाबू पाल अण धुकती चंवरी रै कीजै मांय |
2935 पड़दा सू पदारै राठोड़ा¹¹⁴ री मोबण कीजै डीकरी ||
दीनी बिरामण जोसी साळू थरमा रै मोटी कीजै गांठ |
लाडी वनैडै रा चंवरी में हथळेवा कीजै जोड़िया ||
बैटा पाबू पाल अण धुकती चंवरी रै कीजै मांय |
घिरत गायां रा एक बिरामण कीजै होमिया ||

¹¹⁴ For *soḍā*.

- 2940 उठ ग्या पाबू पाल बागो, बागो केसरियो झड़काय |
 फेरा फिरी ¹¹⁵ पाबूजी गळती आदी कीजै रैण रा ||
 एक दो फेरा फिर ग्या पाबू पाल अण चंवरी रै कीजै मांय |
 तीजा फेरा में हरणाटो केसर घोड़ी कीजै मांडियो ||
 जतरै म्हाराज पाबूजी फेरा फिरता देख कांई कै—
- 2945 चांदा सांवत दे म्हारी केसर माता नै विसवास |
 चंवरी रो ऊळ्योड़ो केसर रै वावू कीजै ताजणो ||
 तो चांदोजी पाळ्यो कांई कै—
 पाबू पाल ओ ताजणियो वावो वैरी रै ऊबै डील |
 दोरो सड़ापो केसर रै नरमळ कीजै डील रै ||
- 2950 कड़कड़ियै बड़बड़ियै चाबै केसर माता लाल कीजै लगाम |
 तोड़ै जञ्जीरा एक केसर वीजळ कीजै सार रा ||
 चारणियां बैनां... कीनो सोवन चिड़ी रो घणो कीजै रूप |
 आयर चारणियां फेरां में एक कड़वाटो कीजै घालियो ||
 पाबू पाल आप रीज्या सोडी राणी ऊं हथळेवो जोड़ |
- 2955 खींची रीज्यो देवल री नवलख कीजै गाय सूं ||
 सुण ली पाबू पाल फेरा फिरतां अण चारण री कीजै पुकार |
 तीजा फेरा में पाबूजी पगल्या कीजै थांबिया ||

** गाव **

- पाबू पाल पीती म्हूं जिण गायां रो एक कडियो मीठो दूद |
 ज्यांरै वावै खींची एक घिर-घिर कीजै ताजणो ||
- 2960 सूना पड़िया पाबू पाल म्हारी गायां रा कीजै गवाड़ |
 एक बाड़ा में तांबाड़ै गायां रा नैना कीजै वाळड़ा ||
 दीजै, दीजै बिरामण जोसी एक छेड़ा हथळेवा कीजै छोड |
 नीतर बाडूला खांडा री तीखी धार सूं ||
 जतरै सोडा देख मन में विचार कर बोलिया—
- 2965 पाबू पाल कांई देख्यो म्हारी बेटी में छळ नै चूक |
 दूजी परणावां थानै काकाजी री मोबण कीजै डीकरी ||
 धाटीलां सोडां कोनी थारी बेटी में छळ नै कीजै चूक |
 औगण थोड़ा तो गुण सोडी में मोकळा ||
 दीजै बिरामण जोसी [थारा] एक म्हांरा छेड़ा हथळेवा कीजै छोड |
- 2970 घिर्योड़ी गायां में पाबूजी फेरा कीजै नी फिरै ||
 कीनो, कीनो जायल रै खींची अण धरती में घणो इनियाव |
 फेरा फिरतां में देवल री गायां कीजै घेर ली ||
 तो सोडी राणी चंवरी में बैठोड़ी मुख बोलनै कांई कै—
 जाजो नणदोई खींची थारो खानो कीजै खराब |
- 2975 फेरा फिरतां में एक नणदोई थै धमरोळ कीजै न्हांकियो ||
 मरजो जायल रा खींची थारो मोबी कीजै पूत |

¹¹⁵ For *phirai*.

- एक फेरा फरतां में देवल री गायां कीजै घेर ली ॥
 म्हाराज पाबूजी पाछो सोडी राणी नै कांई कै—
 सोडां री किनिया मत दे म्हारा बैनोई जायल खींची नै अतरो कीजै सराप ¹¹⁶ |
- 2980 एक ओछो लिखायो दरगा में पीयर कीजै सासरो ॥
 ओछो लिखायो अण करमां में आपे एक पीयर कीजै सासरो ॥
 मत दे बाळक सोडी थूं घणा एक म्हारा बैनोई नै कीजै सराप |
 ओछो लिखायो एक आपे दरगा में पीयर कीजै सासरो ॥
 सूतै पाबू पाल झीणी सीरोवण कीजै तरवार |
- 2985 एक छेड़ो, छेड़ो काटै पाबूजी अन्दाता एक खांडा री तीखी कीजै धार सूं ॥

** गाव **

- चांदा सांवत कर लो ताळां वेगैरी ताकीद |
 वेगी एक नैड़ी ले आवो चड़वा री केसर घोड़ी माता कीजै काळमी ॥
 व्हे गया पाबू पाल केसर घोड़ी रै कीजै असवार |
 पागड़ियै विळूमी थारै बाळक सोडी नैनी कीजै वीनणी ॥
- 2990 दीजै, दीजै सोडां री किनिया म्हारै पग-पागड़ो कीजै छोड |
 घिरियोड़ी गायां में पाबूजी एक वेळा कीजै नी करै ॥
 कर लो पाबू पाल अण मैलां में दम घणी कीजै जेज |
 एक मैल निरखो एक सोडां रा मन्दिर कीजै माळिया ॥
 सोडी राणी जेज करूं लाजै पाबू रो कीजै परदान |
- 2995 लोछण लागैला थळियां रा लिछमण जत्ती कीजै देवता ॥
 वावै, वावै, वावै एक झीणो एक खींची अण गायां रै झीणो ताजणो कीजै लगाय |
 पुकारै पाबू नै गायां रा नैना कीजै वाछड़ा ॥
 व्हे गया, व्हे गया पाबू पाल केसर सगती रै असवार |
 तो एक पागड़ो पकड़ एक सोडी मूंडै कीजै बोल गी ॥
- 3000 केसर माता थै कीदो घणो धरती में इनियाव |
 ज्यूं पाबूजी नै लाई ज्यूं पाबूजी नै पाछा ले हाली ॥
 मत दीजो सोडी राणी म्हारी केसर सगती नै एक घणो सराप |
 एक ओछो लिखायो दरगा में पीयर कीजै सासरो ॥
 [व्हे गया पाबू पाल...] फेरै पाबूजी एक मौरां छाती में कीजै हाथ |
- 3005 एक मौरां रो उतारै एक पीठी रो वणावै पाबूजी एक नैनो [स] सोवन कीजै सूवटो ॥
 सूवो वणा दीनो एक सोडी रै कीजै हाथ |
 सोडी राणी लेजो अण सोवन सूवा नै हाथां कीजै झेल |
 रण में मरवा जीवा री सूवो थानै वातां कीजै चाळवै ॥
 लीनो सोडी राणी अण खामंदां रो सूवो हाथां कीजै झेल |
- 3010 एक वैता पाबू नै एक सोडी सीखां कीजै देय री ॥
 कर लो चांदा सांवत, कर लो चांदा सांवत अण सोडां ऊं घणा जाडा कीजै जुवार |
 पाछा नी आवां आपे सोडां री ऊमर गिरदी कीजै कोट में ॥
 करै खम्मा, खम्मा करै आ पाबूजी थानै एक घणा नगरी रा एक घणा कीजै लोग |

¹¹⁶ The final syllable is not pronounced.

मुजरा करै थानै एक हाटां में वामण कीजै वाणिया ॥
3015 व्हे गया पाबू पाल केसर घोड़ी रै कीजै असवार |
खड़ छूटा जावै कोळू नै सीदा कीजै पादरा ॥

गायां रो परवाड़ो

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- कर लो चांदा सांवत अण घणा सोडां सूं एक जाडा कीजै जुंवार |
पाछा नी आवूं सोडां री ऊमर गिरदी कीजै कोट में ||
करै, करै चांदो सांवत अण [घ] सोडां ऊं घणा जाडा कीजै जुंवार |
3020 लीजो धावट रा सोडां म्हारा एक मुजरा कीजै मान |
पाछा नी आवूं सोडां री ऊमर गिरदी कीजै कोट में ||
व्हे गया पाबू पाल एक घोड़ी केसर रै असवार |
चड़तां नै वतळावै गादी रा सूरा नर कीजै सांवळा ||
कीनी पाबू पाल पांचू घोड़ां री वागा कीजै जेळ |
3025 पग छूटा आवै कोळू नै सीदा कीजै पादरा ||
लागो, लागो पाबू पाल थारै एक गायां रो मन में कीजै कोड |
एक वेगा, वेगा पदारै कोळू नै सीदा कीजै पादरा ||
तारां, तारां झल री गळतोड़ी मांजल कीजै रैण |
पथ में झल रिया पाबू पाल गळती कीजै रैण रा ||
3030 दिन ऊगो व्हे गयो धरती में पीळो परबात |
दिन री ऊगाळी कोळू में छोडै पगां रा कीजै पागड़ा ||
[आडो] लीजै दरवानी वीरा एक म्हारी कोळू रा दरवाजा कीजै खोल |
ऊमरकोट गियोड़ा पाबूजी परण पाछा कीजै पदारिया ||
बैटा पाबू पाल जाजम लूंवाळी कीजै ढाळ |
3035 सामी भिड़ बैटा गादी रा सूरा नर कीजै सांवळा ||
दूजा घोड़ां नै एक चांदा सांवत बन्दावो घोड़ां री घुड़ कीजै वेल |
निजराणै बन्दावो एक केसर माता कीजै काळमी ||
बैटा पाबू पाल एक झीणा, झीणा कोळू रै दरबार |
बैटा एक गायां री वातां कीजै चाळवै ||
3040 देवल बाई [कीना] एक करणी माता रो लियो तळसूर हाथां कीजै झेल |
खमै रळकाई एक मुरधर री लाखी कीजै लोवड़ी ||
खड़ छूटी देवल बाई एक तारां गळतोड़ी मांजल रात |
जावै बूड़ाजी रै [सिगरथ की] सिगरथ कीजै पांवणी ||
सूतो बूड़ो राजा अण झुकतै वादळियै कीजै मैल ¹¹⁷ |
3045 एक जाय चारणियां बूड़ाजी नै हेलो कीजै पाड़ियो ||
बूड़ा राजा सूतां बैटां नै आवै थनै नैणां में घणी कीजै नींद |
गायां म्हारी गरवर रा घाटा कीजै लांगिया ||
खुल गी बूड़ा राजा थारी नैणां री कीजै नींद |
ऊबी चारण नै बूड़ैजी हेलो कीजै पाड़ियो ||

¹¹⁷ The final syllable is not pronounced.

3050 थोड़ी, थोड़ी चारण धीमी, धीमी मुदरैरी कीजै बोल |
 एक सालै सळीको बूड़ा री डावी कीजै आंख में ||
 बूड़ा राजा हैतो थारो एक म्हनै घणो कीजै कोड |
 गियोड़ी गायं लारै बूड़ोजी वारां कीजै सांचरै ||
 पण बूड़ा राजा एक लागै म्हारै चारण रो थनै कीजै सराप |
 3055 पाटी मत खुलजो बूड़ा थारी डावी कीजै आंख री ||
 बाई देवल मत दे बूड़ा राजा नै सराप |
 रातै परण पदारिया थळियां रा लिछमण जत्ती कीजै देवता ||
 वैता घोड़ां रा सुणिया म्हे घणा कीजै पौड़ |
 एक धीमै देखी हालती केसर माता कीजै काळमी ||

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3060 देवल बाई दीना एक माथा रा [से] केस कीजै विखोर |
 एक अन्दाता एक खड़ छूटी जावै पाबू रै एक सुरज कीजै पौळियां ||
 हालै देवल बाई एक घणी हन्सां मोरां री कीजै चाल |
 एक वैती चारणियां लोयां रा कुरळा कीजै थूकिया ||
 जा ऊबी देवल सगती ठाकर पाबू रै कीजै दरबार |
 3065 एक ऊबी चारणियां लोयां रा कुरळा कीजै थूकिया ||
 बैटा ठाकर पाबू एक कोळमंड रै सूरज कीजै पोळ |
 एक ऊबी चारणियां करळाटो कीजै मांडियो ||
 पाबू पाल आवै थारै नैणां में घणी कीजै नींद |
 गायं म्हारी गरवर रा घाटा कीजै लांगिया ||
 3070 पीती पाबू पाल सुरिया गायं रो मीठो कीजै दूद |
 ज्यांरै खींची वावै घेर्योड़ी नै कीजै ताजणो ||
 सूना पड़िया पाबू पाल म्हारी गायं रा कीजै गवाड़ |
 बाड़ा में तांबाड़ै एक गायं रा नैना, नैना कीजै वाछड़ा ||
 पाबू पाल हैतो म्हनै घणो, घणो कीजै कोड |
 3075 गियोड़ी गायं पाबूजी पाछी कीजै घेर लो ||
 तो म्हाराज पाबूजी देखनै काई कै—
 थोड़ी, थोड़ी देवल बाई एक धीमी, धीमी मुदरी कीजै बोल |
 हाथां पगां रै बादा म्हारै हळदी रा कांकण कीजै डोरड़ा ||
 देवल बाई नै बड़ी रीस आई, नै कैवण लागी—
 3080 पाबू पाल लागै म्हारै चारण रो थानै कीजै सराप |
 लागै पाबू पाल म्हारै चारण रो थानै कीजै सराप |
 एक भाला री इणियां सूं एक खुलजो कांकण कीजै डोरड़ा ||
 भालां रै इणियां खुलो माथा रो सोवन कीजै मौळ |
 बरछी री इणियां खुलजो एक हाथां पगां रा कांकण कीजै डोरड़ा ||
 3085 मत दे देवल बाई ठाकर पाबू नै अतरो कीजै सराप |
 गियोड़ी गायं एक बाई देवल म्हूं पाछी कीजै घेर लूं ||
 फिरिया चंवरी में फेरा म्हे कीजै तीन |
 तीजै फेरै में सायल थारी कीजै सांबळी ||

3090 व्हे ग्यो, व्हे ग्यो म्हूं केसर घोड़ी रै कीजै असवार |
 लारै विलखतड़ी छोडी एक सोडी बाळक नैनी कीजै वीनणी ||
 ए देवल बाई थारै मन में रीजै घणी हुंसियार |
 राखजै पाबू पर घणो विसवास |
 गियोड़ी गायां नै पाबूजी पाछी कीजै घेर लै ||
 कै दे, कै दे देवल चारण थूं गी बूड़ा एक... राजा रै घर कीजै बार |
 3095 कैड़ी लवा में बूड़ैजी गायां री वातां कीजै चाळवी ||
 पाबू पाल एक सूतो बूड़ो राजा एक झुकतै वादळियै मैल |
 पाटी बादी बूड़ाजी डावी कीजै आंख रै ||
 देवल बाई राख थारै मन में घणो कीजै विसवास |
 म्हूं गियोड़ी गायां नै पाछी कीजै घेर लूं ||
 3100 जाजै देवल घणी ढोली रै घर कीजै बार |
 एक जाय पुकारो एक ढोली नै हेलो कीजै पाड़ दे ||

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देवल बाई लीनो एक करणी माता रो तळसूर हाथां कीजै झेल |
 जावै ढोली नै गळियां में हेला कीजै पाड़ती ||
 जा ऊबी देवल बाई अण ढोली रै घर कीजै बार |
 3105 जाय ढोली नै हेलो कीजै पाड़ियो ||
 लागै ढोली रा बेटा थूं म्हारै धरम रो कीजै वीर |
 ढोल वजा दे एक सूरा नर चड़सी कीजै वार नै ||
 दीजै ढोली रा बेटा थूं [घ] झीणो ढोल झूंजा रो कीजै वजाय |
 ढोलां रै धमीडै एक पाबूजी गायां रै वारां कीजै नीकळै ||
 3110 तो ढोली देखनै कांई कै—
 करै ढोली वीरो घणी हाथां री हथजोड़ |
 अरजां करै देवल रै कीजै आगळै ||
 देवल बाई टूटी पड़ी म्हारै ढोल री रेसम कीजै डोर |
 फूटो पड़ियो कोळू रो तांबागळ झीणो कीजै ढोल ||
 3115 फूटो पड़ियो म्हारै कोळू रो तांबागळ कीजै ढोल |
 डाको ले गया एक होळी रा रमता गेरिया ||
 देवल देख मन में विचार कर घणी रीस में आयनै बोली—
 ढोली वीरा जाजो थारो आज खानो कीजै खराब |
 विणिया कामां में ऊतर ढोली म्हनै कीजै साजियो ||
 3120 ढोली थनै लागै म्हारै चारण रो घणो कीजै सराप |
 तीन गामां री थारी दे पड़जो ||
 दीजो थनै तीन गामां री कांकड़ में कीजै गाड |
 माथै काळा बळदां ऊं वाजो एक धोबो कीजै लूण |
 छांटो मत पड़जो इन्दर मोटा कीजै देव रो ||

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- 3125 आडो-अपूटो बैटो ठाकर पाबू रो खान कीजै परदान |
तो भरियोड़ी हथाई जाय देवल बाई हेलो कीजै पाड़ियो ||
बूजै, बूजै पाबू पाल एक थानै देवल मन री कीजै वात |
कै दो देवल बाई थारा मन री कीजै वात |
कैड़ी लवा में ढोली थानै ऊतर कीजै साजियो ||
- 3130 पाबू पाल फूटो पड़ियो अण ढोली रो तांबागळ ढोल |
डाको ले गया होळी रा रमता कीजै गेरिया ||
पाबू पाल ढोली नटियो कोळूगड म्होटा कीजै गांव |
एक विणिया कामां में ढोली म्हनै ऊतर कीजै साजियो ||
बाई देवल रै थारै मन में घणी कीजै हुंसियार |
- 3135 जाय पुकारो थे एक अन्दाता एक बांबी नै हेलो कीजै पाड़ दे ||
जाजै देवल बाई अण बांबी रै घर कीजै बार |
एक जाय बांबी नै वारां रो हेलो कीजै पाड़ दे ||
देवल बाई एक लीनो करणी माता रो तळसूर |
जावै, जावै एक बांबी रै घर सीदी कीजै बारणै ||
- 3140 जा ऊबी देवल बाई अण बांबी रै घर कीजै बार |
एक जाय रियै बांबी नै हेलो कीजै पाड़ियो ||
बांबी रा लडका थूं लागै म्हारै धरम रो कीजै वीर |
एक पड़ियो बांबी थारां ऊं घणो कीजै काम |
एक वारां रो हेलो बांबी थूं कीजै पाड़ दे ||
- 3145 चडजै बांबी अण गूंजवड़ा री कीजै पाळ |
चड पाळां एक वारां रो हेलो कीजै पाड़ दे ||
थूं दैला अण वारां रो हेलो कीजै पाड़ |
थारा हेला सूं एक पाबूजी वारां कीजै वे चडै ||
तो बांबी देखनै कांई कै—
- 3150 देवल बाई थें कीदो घणो मन में भोळी कीजै वात |
[म्हूं तो] कोनी म्हनै हेलो पाड़वा री अतरी कीजै टैम |
धोतिया वणूं म्हूं एक बूड़ा कीजै सिरदार रा ||
[थे] देवल बाई म्हारां ऊं तो हेलो नी पडै क्युंकै म्हूं बूड़ा राजा रा धोतियो वणूं ||
देवल बाई नै आ गयो घणो मन में कीजै क्रोद |
- 3155 बांबी, बांबी थनै लागै देवल रो घणो सराप¹¹⁸ |
अण ताणा रै ओ टूटोड़ो तागो थारो पाछो सांदो कीजै मती लालजो¹¹⁹ ||
पडैला अण धरती में तन्न कीजै काळ |
अन्न रो वासो थारै घर में बांबी कीजै नी वसै ||
बांबी देख मन में विचार कीदो, देवल बाई रो जो वचन निकळ गयो है वो बिलकुल सई है | बांबी देखनै कियो—
- 3160 देवल बाई दे दे देवल सगती थूं म्हनै घणी कीजै आसीस |
थारी आसीसां ऊं गायां रो हेलो कीजै पाड़ दूं ||

¹¹⁸ The final syllable is not pronounced.¹¹⁹ For *lāgajo*.

3165 रीजै देवल बाई थारै मन में घणी कीजै हुंसियार |
 गियोड़ी गायां रो एक बांबी हेलो कीजै पाड़सी ||
 घणी व्हे गी एक देवल बाई मन में घणी कीजै हुंसियार |
 झट अण बांबी नै एक [दे] आसीसां देवा कीजै लाग गी ||
 बांबी वीरा लागै थनै चारण री घणी कीजै आसीस |
 अण थूक री चमटी ऊं थारो डोरां रै सांदां कीजै लागसी ||
 नी लागै अण ताणा रै थारै कीजै गांठ |
 थूकां री चिमटी एक थारै ताणा रो डोरो कीजै वो सन्दै ||
 3170 बांबी वीरा पड़ जावै अण धरती रै मांय तन्न कीजै काळ |
 एक थारै घर में अन्न रो घाटो कदै नी आवै ||
 दीनी देवल बाई अण बांबी, बांबी नै घणी कीजै आसीस |
 देय आसीसां बाई देवल एक पाबूजी रै रावळै कीजै सांचरै ||

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3175 चड़ गो बांबी रो बेटो अण गूजवड़ा-वाळै कीजै पाळ |
 एक चड़ गूजवड़ै गायां रो हेलो कीजै पाड़ियो ||
 रोवै पाबू पाल अण गायां, गायां रा कीजै नैना कीजै वाछड़ा ||
 तो एक पाबू नै पुकारै एक गायां रा नैना कीजै वाछड़ा ||
 सूना पड़िया पाबू पाल अण गायां रा कीजै गवाड़ |
 एक बाड़ा में तांबाड़ै गायां रा नैना कीजै वाछड़ा ||
 3180 वैती गायां एक न्हंकाँ नैणां सूं कीजै नीर |
 तो एक पुकारै पाबू नै नैना, नैना कीजै वाछड़ा ||
 रै जावै पाबू पाल अण धरती में थांरो अम्मर कीजै नाम |
 अम्मर रै जाजो पाबूजी गादी रा सूरा नर कीजै सांवळा ||
 सुणियो, सुणियो केसर माता बादी सातमड़ै कीजै पियाळ |
 3185 एक गायां रो हेलो केसर घोड़ी एक कानां कीजै सांबळै ||
 [तोड़ै एक] कड़कड़ियै बड़बड़ियै चाबै केसर घोड़ी लाल कीजै लगाम |
 तो तोड़ै जञ्जीरा एक केसर माता वीजळ कीजै सार रा ||
 चांदा सांवत एक घालो घणी अण लवारां नै कीजै वेट |
 एक [वाजा] भाला [उज] उजळावो चांदा सांवत असली वीजळ कीजै सार रा ||
 3190 कर लो चांदा सांवत एक कर ताळां वेगैरी ताकीद |
 एक आपे हालांला एक अन्दाता गायां री सुरंगी कीजै वार में ||

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[कर लो कोळू रा] कर लो, कर लो कोळू रा लवारां ताळां वेगैरी ताकीद |
 एक आरण जोतो नी एक थें कोळू रा एक झीणा कीजै दरबार में ||
 भांगै, भांगै लवार झीणा एक झीणा लोखणिया कीजै भांग |
 3195 एक लोखण भांग एक घड़ै एक भाला वीजळ कीजै सार रा ||
 कर लो चांदा सांवत एक ताळां वेगैरी ताकीद |
 वेगी सिणगारो एक चड़वा री केसर माता कीजै काळमी ||
 लट्टी, लट्टी में देजो हीरा गज मोती कीजै पोवाड़ |

एक पाटण जीतण रा लगावो घोड़ी रै ऊजळ कीजै पागड़ ॥
 3200 सिणगार केसर माता नै लाया सात भंवरां रै कीजै बार |
 च्यार पगल्या नी ठैरै केसर घोड़ी माता कीजै काळमी ॥
 हरमल देवासी ढाबै पाबू री एक अन्दाता लाल कीजै लगाम |
 [एक ढेंबोजी ढ] चांदोजी ढाबै एक पाबू रो पग रो कीजै पागड़ो ॥
 कै दे चांदा सांवत हमें थारै मन री कीजै वात |
 3205 कीया, कीया नर चडैला गायां रै सीदी वार में ॥
 चांदा सांवत दूजा सांवतां नै लो गायां री कीजै वार |
 एक लारै सूतो छोडो एक पाबू रो दळवी कीजै ढेंबड़ो ॥
 ढेंबा अमली रो है नी म्होटो घणो कीजै पेट |
 एक बैनोई री फौजां में एक ढेंबोजी आछो कीजै नी लागै ॥
 3210 व्हे गया पाबू पाल अण च्यारूं घोड़ां रै कीजै असवार |
 एक लारै सूतो छोड्यो पाबू रो दळवी कीजै ढेंबड़ो ॥
 घूमरियै, घूमरियै हालै पाबू सांवतां रा कीजै घमसाण |
 ठमकै पग मेले केसर माता कीजै काळमी ॥

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गीया पाबू पाल झीणा कोसड़लां कीजै पचास |
 3215 तो लारा सूं देवल बाई करै घणो मन में विचार |
 झट दासी नै एक चारण हेलो कीजै पाड़ियो ॥
 दासी म्हारी थूं चड एक [मैलां] झुकतै वादळियै कीजै मैल |
 एक गायां रा वारूं नै एक दो नैणां कीजै निरख ले ॥
 कैड़ा, कैड़ा नर कोळूं में रीया अर कैड़ा नर गायां रै वारां में कीजै सांचरै ॥
 3220 तो दासी देवल बाई रो वचन सुणतां ई दासी मैलां चड गी ॥
 चड़ गी, चड़ गी हीरागर दासी एक झुकतै वादळियै मैल |
 एक देखै दासी झीणो नजर कीजै पसार |
 एक गायां रा वारूं नै एक दो नैणां कीजै निरख लै ॥
 दीखै बाई देवल एक म्हनै चार घोड़ां रा कीजै असवार |
 3225 एक नी दीखै पाबू रो दळवी कीजै ढेंबड़ो ॥

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लीनो बाई देवल एक करणी माता रो झीणो कीजै तळसूर |
 खमै रळकाई मुरधर री लाखी कीजै लोवड़ी ॥
 [जावै देवल बाई अण बूड़ा री] जावै देवल बाई अण ढेंबा री सुरज कीजै पोळ |
 तो जावै गळियां में ढेंबा नै हेला कीजै पाड़ती ॥
 3230 दिन ऊग्यो ¹²⁰ व्हे ग्यो बाई देवल धरती में पीळो परबात |
 दिन री ऊगाळी जाय ढेंबाजी नै एक हेलो कीजै पाड़ियो ॥
 ऊबी देवल अण ढेंबा री सुरज कीजै पोळ |
 तो ऊबी, ऊबी ढेंबा नै हेला कीजै पाड़ री ॥

¹²⁰ For ūgo.

- सूतो ढेंबो अमली घणी सुखभर कीजै नींद |
 3235 एक निंदरा ले रियो ढेंबोजी पीळी ¹²¹ कीजै परबात रो ||
 बाई देवल मन में करै घणो विचार कै ढेंबोजी नींद में सूतो है ||
 हाथ लगावूं...[हाथ लागूं] ओ है सूरु नर ढेंबो घणो कीजै वीर |
 हेलो पाडूं तो कैड़ी निंदरा में ढेंबोजी कीजै जागसी ||
 हाथ लगा, हाथ लगावूं तो म्हारो पण थाकै, और हेलो पाडूं तो ढेंबोजी कांई ठा, कण गुस्सा रै मांय, कण रीस में
 ढेंबोजी बैठो व्हे जाय?
- 3240 तो जा ऊबी देवल अण ढेंबा अमली रै सीराणै कीजै पास |
 एक ऊबी, ऊबी नैणां रो एक नीर झीणो कीजै न्हांक्रियो ||
 पड़ियो ढेंबा अमली अण नैणां रो थारै ठण्डो कीजै नीर |
 देवल रै आसू पड़तां ई ढेंबाजी थारी एक निंदरा कीजै खुल गी ||
 देखै ढेंबो अमली झीणी नजर कीजै पसार |
- 3245 तो ऊबी देवल नै ढेंबैजी दो नैणां कीजै देख ली ||
 कै दे, कै दे देवल बाई थूं थारा मन री कीजै वात |
 किण रै कारणियै देवल थें म्हनै एक झीणो कीजै जगावियो ||
 ढेंबा अमली सूता थे सुखभर घणी कीजै नींद |
 पाबूजी म्हाराज पूगा एक गायां री तीखी कीजै वार में ||
- 3250 गायां री वार रो नाम लैतां ई ढेंबाजी नै एकदम रीस आई, और रीस खायनै आप बैटा व्हिया | तो जो मौसा री दोनूं
 ईसां ही टूट गी नै च्यार ई पाया हैता जकै टूट गया | और ढेंबाजी नै [ग] रीस आय नै झट आप देवल नै कीयो—
 देवल बाई आवै थारै माथै घणी म्हनै कीजै रीस |
 पकड़ बां पछाडूं म्हे गडां रै थनै कीजै भींत रै ||
 जाजो देवल थारो खानो, खानो घणो कीजै खराब |
 सैगां रै लारो देवल म्हनै हेलो क्यो कीजै पाड़ियो ||
- 3255 पाबूजी पूगा रातड़ियै रण कीजै जोड |
 सैगां रै लारां ऊं एकै हेलो म्हनै कीजै पाड़ियो ||
 पण रीजै देवल बाई थारा मन में गाडी हुसियार |
 एक गियोड़ी गायां नै ढेंबोजी पाछी कीजै घेर लै ||
 दे दे देवल बाई थूं म्हनै घणी कीजै आसीस |
- 3260 थारी आसीसां एक खींची ऊं झगड़ो कीजै जीत लूं ||
 लागै ढेंबा अमली थनै अण चारण री घणी कीजै आसीस |
 म्हारी आसीसां गियोड़ी गायां थूं पाछी कीजै घेर ले ||

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- व्हे ग्यो ढेंबो अमली घणो हरणागर घोड़ै असवार |
 खड़ छूटो जावै गायां री तीखी कीजै वार में ||
 3265 तारां, तारां झल री ढेंबाजी गळती मांजल कीजै रैण |
 पथ में ढेंबोजी एक झल रियो एका कीजै एकलो ||
 व्हे ग्यो ढेंबो अमली हरणागर घोड़ै असवार |
 एक ऊजड़ ढेंबैजी घोड़ा नै कीजै दाकल्यो ||

¹²¹ Here, and again at l. 3400, Parbū uses the feminine adjective *pīrī* to qualify the normally masculine noun *parabāta*.

- गीया ढेंबा अमली पूगा एक कोसड़लां पचास |
 3270 एक वैतो, वैतो हरणागर घोड़ा ढेंबाजी थारो कीजै थाकियो ||
 तो ढेंबोजी देख घोड़ा नै काई कै—
 जाजो हरणागर घोड़ा थारो खानो कीजै खराब |
 एक विणिया कामां में [ढे] एक हरणागर घोड़ा म्हनै थे ऊतर कीजै साजियो ||
 मारै ढेंबो अमली हड़मत जोदा री कीजै हाक |
 3275 पकड़ घोड़ा नै बगलां में कीजै दाबियो ||
 दीनो ढेंबै अमली घोड़ा नै बगल में दाब ¹²² |
 एक पाओ, पाओ एक पगल्यां ढेंबोजी गायां री वारां कीजै सांचरै ||
 गीयो ढेंबो अमली एक झीणो कोस झीणा कीजै पचास |
 तो माथै, माथै ढेंबाजी थारै गिरजां गरणाटो कीजै घालियो ||
 3280 देखै ढेंबो अमली ऊंची नजर झीणी कीजै पसार |
 माथै एक रत्तागर गिरजां एक गरणाटो कीजै घालियो ||
 तो ढेंबोजी देख गिरजां नै काई कै—
 गिरजां बैनां आज राखो थे मन में धीरप थोड़ी कीजै राख |
 आज म्हूं धपावूं थानै खींच्यां रा कोरा कीजै काळजा ||
 3285 तो गिरजां काई कै—
 ढेंबाजी थे धरती रा वीर हो, अण वास्तै म्हे रत्तागर गिरजां हां, पैली थारा अङ्ग रो म्हानै भख दे | तो ढेंबो अमली
 काई कै—
 गिरजां [बैजो र] बैनां रैजो थारै मन में घणी हुंसियार |
 एक भकड़ो दे जावै ढेंबोजी [म्हारै कीज] अङ्ग आपो कीजै आपरो ||
 झेलै ढेंबो अमली छप्पन कटारो हाथां कीजै झेल |
 3290 पेट परनाळ ढेंबोजी एक आंतड़ी बारै कीजै काड दी ||
 आदी आंतड़ियां दीनी अण गिरजां नै कीजै चुगाय |
 आदी आंतड़ी न्हान्कै एक झीणी, झीणी खेजड़ी ||
 ढेंबोजी देख करै मन में विचार—
 [अण आं] रैला ढेंबा अमली एक थारो जुग में अम्मर कीजै सैलाण |
 3295 एक आंतड़ियां री लागैला [रै] खेजड़ी री नैनी कीजै सांगरी ||
 हमें गिरजां व्हे जावो बैनां व्हे जावो थे म्हारै कीजै लार |
 आज हालां आपे रातड़ियै रणताल |
 धपावूं थानै खींच्यां रा कोरां ¹²³ कीजै काळजां ऊं ||
 दीनी ढेंबै अमली एक कम्मर रै पेटी काठी कीजै बांद |
 3300 हमें व्हे घोड़ै असवार गायां री वारां कीजै सांचरै ||

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दीनी ढेंबै अमली झीणी कस पेटी एक पेट पर कीजै बांद |
 एक नैड़ो, नैड़ो हरणागर घोड़ा नै कीजै बुला रियो ||
 व्हे ग्यो ढेंबो अमली हरणागर घोड़ै असवार |

¹²² The final syllable is not pronounced.

¹²³ For *korā*.

- एक वैतै ढेंबैजी एक...गिरजां नै हेलो कीजै पाड़ियो ॥
 3305 गिरजां बैनां जावो थे म्हारै एक ढेंबा री लार |
 आज धपावूं खींच्यां रा कोरां¹²⁴ कीजै काळजां ऊं ॥
 व्हे ग्यो ढेंबो अमली हरणागर घोड़ा रै कीजै असवार |
 खड़ छूटो जावै एक गायां री तीखी कीजै वार में ॥
 दीनो, दीनो ढेंबै अमली एक वैतो मारग कीजै छोड |
 3310 ऊजड़ ढेंबैजी घोड़ा नै कीजै दाकलै¹²⁵ ॥
 गियो, गियो जायल रो खींची घणो एक कोसड़लां पचास |
 एक लारा सूं ढेंबैजी खींची नै हेलो कीजै पाड़ियो ॥
 थोड़ो, थोड़ो एक खींची एक धीमो, धीमो मुदरैरो चाल |
 एक सूना गडवाड़ा थे एक देवल रा कीजै भेळिया ॥
 3315 थोड़ी एक खींची मन में थोड़ी कर ले घणी कीजै विचार |
 आज खबरां पड़ जावै ढेंबाजी रो खांडो कीजै वाजियां ऊं ॥
 मत वाजै एक खींची अण गायां रै [घणी तरवा] घणा एक ताजणिया मार¹²⁶ |
 एक दोरो सड़ापो लागै ढेंबा रै कीजै डील रै ॥
 रीजै खींची घणो थारै मन में कीजै हुंसियार |
 3320 एक खबरां पड़ जावैला ढेंबाजी रो खांडो कीजै वाजियां ऊं ॥

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- कै दो ढेंबा अमली एक थारा मन री कीजै वात |
 कै दो, कै दो ढेंबा अमली थारै मन री कीजै वात |
 एकलड़ा थे आया एक गायां री सुरंगी कीजै वार में ॥
 कै दीजै ढेंबा अमली म्हनै साची मन री कीजै वात |
 3325 कट्टै छोडी आया लारै थळियां रा लिछमण जत्ती कीजै देवता ॥
 पाबू थारा सूता कोळू रै कीजै दरबार |
 एक थानै ढेंबाजी गायां री वारां कीजै मेलिया ॥
 आयो जिण पगल्यां ढेंबा अमली पाछो कीजै जाय |
 एक नीतर ढेंबाजी थनै म्हे दोरो कीजै मार लां ॥
 3330 नवलख घोड़ां पर पड़े खींची म्हारै कीजै काटी नै झीण |
 एक दोरो, दोरो मारांला ढेंबाजी बाकरिया-वाळी कीजै मौत नै ॥
 अतरो खींची थूं थारी फौजां रो मत कर गाड कीजै गमान |
 थारी फौजां में ढेंबोजी एका एकलो कीजै ऊबरै ॥
 ढेंबा अमली कै दे थारा मन री भोळी कीजै वात |
 3335 एक कतरा काम थूं छोडी आयो पाबू नै एक कोळूमंड रै कीजै दरबार ॥
 मत लीजै जायल रा खींची एक ठाकर पाबू रो कीजै नाम |
 एक थारी फौजां में एक ढेंबोजी झीणो कीजै ऊबरै ॥
 ढेंबा अमली मारूं एक पाबू रा म्हूं परदान |

¹²⁴ For *korā*.

¹²⁵ Presumably a slip of the tongue for *dākalyo*.

¹²⁶ The final syllable is not pronounced.

3340 एक मारूं थारा थळियां रा लिछमण जत्ती कीजै देव नै ॥
छूटी ढेंबा अमली पाबू रो नाम लैतां घणी मन में कीजै रीस |
एक भटकै ढेंबैजी एक रण में एक गोडी कीजै ढाळ दी ॥

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3345 ढेंबा अमली नै आ गी एक मन में घणी कीजै रीस |
एक भटकै ढेंबैजी एक भारत में गोडी कीजै ढाळ दी ॥
छूटै, छूटै ढेंबा अमली थारै एक हाथां रा तरगस कीजै तीर |
एक जाणै माथै सावण भादवो कीजै उलटियो ॥
छूटै ढेंबा अमली थारै एक चिमटी रा कीजै तीर |
एक माथै ढेंबैजी थारै गिरजणियां गरणाटो कीजै घालियो ॥
गिरजां बैनां एक आज राखो थारै मन में घणो कीजै विसवास |
आज धपावूं गिरजां थानै खींच्यां रा कोरा कीजै काळजां ऊं ॥
3350 राखो गिरजां घणो ढेंबा माथै घणो कीजै विसवास |
आज म्हूं धपावूं थानै खींच्यां रा कोरां¹²⁷ कीजै काळजां ऊं ॥
हालै पाबू पाल एक लारै रिया कोसड़लां घणा कीजै पचास |
एक धणी रो फटकारो एक पाबूजी मारग हालता कीजै सांबळै ॥
चांदा सांवत कै हालै म्हारा सरळा कीजै कान |
3355 कै ढेंबैजी एक आगै जाय गरवर रा घाटा कीजै रोकिया ॥
पाबू पाल थे कीदी घणी मन में भोळी कीजै वात¹²⁸ |
एक सूतो छोड्यो कोळू में पाबू रो दळवी कीजै ढेंबडो ॥
चांदा सांवत एक खडू घोडो आगळियै कीजै लाय |
देखो अण गिरजां रो कीजै विचार |
3360 एक वगर रण गिरजां माथै नी कीजै फिरै ॥

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3365 मारै ढेंबो अमली अण खींची री नवलख कीजै फौज |
एक एकलडै ढेंबैजी एक गायां पाछी कीजै घेर ली ॥
राखो सुरिया माता एक थारै मन में घणो कीजै विसवास |
एक पाछी ले जावूं थानै कोळूमंड रै जूनै कीजै मारगां ॥
थे कीदो एक ढेंबा अमली घणो धरती में अम्मर कीजै नाम |
एक एकलडै ढेंबैजी एक खींची ऊं झगडो कीजै आदरै¹²⁹ ॥
मारै ढेंबो अमली अण खींची री नवलख कीजै फौज¹³⁰ |
एकलडो खींची नै छोडै घणो कीजै जीवतो ॥
पकडै एक ढेंबो अमली अण खींची रो डावो कीजै हाथ |
3370 भटकै ढेंबै अमली सीरोवण कीजै सूंत ली ॥

¹²⁷ For *korā*.

¹²⁸ The final syllable is not pronounced.

¹²⁹ Presumably a slip of the tongue for *ādaryo*.

¹³⁰ The final syllable is not pronounced.

वावै ढेंबो अमली अण खींची रै घणी कीजै तरवार |
 एक वाता खांडा नै पाबूजी हाथां कीजै झेलियो ||
 करै ढेंबा अमली घणो थूं धरती में एक कीजै इनियाव |
 एक पाटघाव ढेंबाजी थूं मती कीजै घालजै ||
 3375 मत वाजै ढेंबा अमली अण खींची रै कीजै तरवार |
 दे दीजै पेमां नै ढेंबा अमली एक अम्मर कीजै कांचळी ||
 मत वाजै एक ढेंबा अमली अण खींची रै घणी कीजै तरवार |
 एक दे दे, दे दे एक पेमां नै अम्मर झीणी कीजै कांचळी ||
 [जाजो] पाबू पाल थे कीदो घणो धरती में कीजै इनियाव |
 3380 रण भारत में दुसमी ऊं नातो कीजै जोड़ियो ||

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थे कीदी ढेंबा अमली एक घणो एक जुग में कीजै नाम |
 धणी विसूणा एक ढेंबाजी थे गायां री वारां पाछी कीजै घेर ली ||
 ढेंबा अमली [की] एक कीदो थे धरती में अम्मर कीजै नाम |
 एक म्हारै आगळियै आय एक जायल रै खींची री फौजां कीजै रोक ली ||
 3385 [लीनी एक अन्दाता] घूमरियै, घूमरियै वैवै एक धणी गायां रो कीजै घमसाण |
 रमती हालै पाबू थांरी केसर माता कीजै काळमी ||
 खड़िया पाबू पाल तारां गळतोड़ी मांजल कीजै रात |
 हमें खड़ छूटा आवै कोळू रै सीदा कीजै पादरा ||
 आया पाबू पाल...आया पाबू पाल घणा कोसड़लां कीजै पचास |
 3390 झट चांदाजी नै हेलो कीजै पाड़ियो ||
 चांदा सांवत देजै थूं हरिया घासां में जाजम कीजै ढाळ |
 थाकोड़ा ढेंबाजी नै अम्मल आपे कीजै करसांला¹³¹ ||
 दीनी पाबू पाल एक जाजम झीणी कीजै ढाळ |
 एक अमल कसंबो ठाकर पाबूजी कीजै गाळियो ||
 3395 बैटा एक चांदो ढेंबो हरमल देवासी सलजी सोळङ्की ठाकर पाबू री जाजम री कीजै कोर |
 सामी भिड़ बैटा गादी रा सूरा नर कीजै सांवळा ||
 दीनो पाबू पाल सोना री तासळियां एक अमल कीजै घाल |
 एक अन्दाता अमल फेरी पाबूजी एक [ज] ढळयोड़ी जस री कीजै जाजमां ||
 लीजो ढेंबा अमली एक अमल एक हाथां कीजै झेल |
 3400 एक अमल अरोगो ढेंबाजी थे पीळी कीजै परबात री ||
 तो ढेंबो अमली देखनै बोलै, हे म्हाराज हमें अमल लेवा री कांई जरूरत है?
 घणा लिया अमल म्हे कोळू रै दरबार |
 दूजो अमल लेवूं एक दरगा भोळा कीजै राम री ||
 तो ढेंबैजी आपरी कम्मर री पेटी खोली | कम्मर री पेटी खोल और कियो, म्हाराज म्हारै पेट में कोई आंतरा कोनी
 है | ओ अमल नै अन्न म्हूं किया पेट में घालूं?
 3405 लीजो पाबू पाल ढेंबा अमली रो एक मुजरो कीजै मान |

¹³¹ Parbū introduced the following passage with the comment *to arthāv mē aṭai kai hai* 'at this point they say it in *arthāv* (only)', which is his way of indicating a non-metrical section; but in fact the bulk of what follows is metrically normal.

हमें मिळांला एक दरगा भोळा कीजै राम री ||
 अतरो कै ढेंबो अमली आपरो प्राण छोडै, और ढेंबो अमली स्वरगवास व्हे जावै ||
 करै पाबू पाल घणो मन में कीजै विचार—

एक पाबू रो दळवी ढेंबो सिदायो दरगा भोळा कीजै राम री ¹³² ||
 3410 ढेंबैजी एक मजाक करी थी, और ढेंबाजी रो पेट जद हळको व्हे गयो तो गायां घेरवा री टैम एक छोटो केरड़ो आप
 ढेंबैजी पकड़नै आपरी पेटी रै बांद दियो... ¹³³ | ढेंबाजी एक मजाक करी जो उण केरड़ा नै पकड़ नै आप आपरै अमल
 रो जो हण्डियो हैतो उणरै मांयनै डाल दिया | अच्छा डाल [और] नै आप वटऊं रवानै व्हे गया | जण वक्त रा
 म्हाराज पाबूजी ने आप अमल री वात करी कै ढेंबाजी आप अमल लो, तो ढेंबोजी कैवा लागा, म्हाराज ओ पड़ियो
 हण्डियो, [ओ] अण में अमल है, म्हारां ऊं तो अमल कोई आज लेइजै न कोई काल ||
 एक अमल लियो कोळू रै दरबार |
 दूजो अमल लांला दरगा... ¹³⁴ ||
 इयां करनै ढेंबैजी आपरी पेटी खोल दी और ढेंबोजी स्वरगवास व्हे गया | तो उण हण्डिया रै मांयनै देवल रो केरड़ो
 बन्द कयोडो आपरो रै गयो | उण हण्डिया में वो केरड़ो रै गयो तो म्हाराज पाबूजी ढेंबाजी रा जो सस्तर हैता और
 हण्डियो हो, जो चांदैजी आपरै हाथ में लेनै वठऊं आप रवानै व्हे गयो ||

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खड़िया पाबू पाल एक दिन री उगवाळी पीळै परबात |
 3415 आवै एक कोळूमंड रै सीदा कीजै पादरा ||
 आया पाबू पाल अण बाई देवल रै घर कीजै बार |
 आय सगती देवल नै हेलो कीजै पाड़ियो ||
 देवल, देवल बाई थूं सूती सुखभर घणी कीजै नींद |
 एक पाबू पाल गियोड़ी गायां नै पाछी कीजै घेर ली ||
 3420 [लीजै, लीजै एक] खुल गी देवल बाई थारै नैणां री गुडळी नींद |
 भट देवल एक अन्दाता हीरां पन्नां रो थाळ कीजै वो भरै ||
 भर थाळ आई मैलां रै कीजै [न] घणी कीजै नजीक |
 मोतीड़ां वदावै थळियां रा लिछमण जत्ती कीजै देव नै ||
 देवल बाई एक लीजै थारी गायां नै कीजै संबाळ |
 3425 जमना छोडो थळियां रा लिछमण जत्ती कीजै देव री ||
 देवल बाई फिर गी अण गायां रै च्यारू कीजै मेर |
 फिर-फिर देखै एक गायां रा नैना, नैना कीजै केरड़ा ||
 लीजै बाई देवल थारी गायां कीजै संबाळ |
 सोरा चूंगावो गायां रा नैना कीजै वाछड़ा ||

** गाव **

3430 [देखै] देवल बाई अण गायां रै फिर गी च्यारू कीजै मेर |

¹³² At this point I interrupted the recording as Parbū was about to start the next song, to query his omission of a detail from the story of Dhēbo's last battle. Parbū obligingly backtracked on the narrative and filled in the missing detail, prefacing it with the comment *ā vāt thoṛī lārai rai gī hai, aṅ vāstai āpnai pāchī kaivū* 'this story has been left behind, so I am telling it to you afterwards'.

¹³³ At this point Parbū himself broke off and asked for a pause in the recording; then, having apparently decided how to continue, he resumed the story.

¹³⁴ This line tails away into inaudibility.

एक देखै, देखै एक गायां रा नैना कीजै वाछड़ा ॥
 लीजै बाई देवल थारी सगळी गायां नै कीजै संबाळ |
 एक जमना छोडो थळियां रा लिछमण जत्ती कीजै देव री ॥
 पाबू पाल दीखै [अण गायां रा एक घणा म्हानै दीखै गायां रा एक] आगी एक देवल री नवलख झीणी कीजै गाय |
 3435 एक नी दीखै म्हनै काण्यो कीजै केरड़ो ॥
 जद पाबूजी देखनै कांई कै—हे देवल बाई, नैनो केरड़ो हैतो कोई घोड़ां रै पगां में लारै रै ग्यो है कै कोई मर ग्यो है,
 बाकी थारी बीजी गायां वो सैंग ई ले आयो हूं ॥
 कै तो रै गो एक [वा] वाछड़ो अण गायां री रिजियां-खिजियां कीजै मांय |
 बीजी गायां ले आया थळियां रा लिछमण जत्ती कीजै देवता ॥
 पाबू, पाबू पाल कै तो वणाती काण्या केरड़ा रै सुरजी रो कीजै सांड |
 3440 नीतर वणाती फुलवन्ती रै रथ रो कीजै वैलियो ॥
 [हे देवल बाई] म्हाराज पाबूजी कै ईज तो म्हूं उणनै सुरजी रो सांड वणावती, कै आपरी राणी रो रथ रो वैलियो
 वणावती | तो म्हाराज पाबूजी कै, देवल बाई एक काण्या केरड़ा वास्तै थूं अतरो विलाप मती कर | ऐड़ा तो थारै
 उणरै जैड़ा तो गायां में हजारं है, जको उण काण्या केरड़ा रो विचार मती कर | तो देवल बाई कै—
 लीजो पाबू पाल अण गायां नै कीजै संबाळ |
 एक गायां नी झेलै गडवाड़े देवल कीजै चारणी ¹³⁵ ॥
 चांदो सांवत भूल में ढेंबाजी रो जो हंडियो पड़ियो तो उण हंडिया नै आप ढेंबोजी ¹³⁶ हाथ में लेय और देखवा लागो ¹³⁷
 तो उण जिगिया ढेंबोजी ¹³⁸ उण हण्डिया रो ढक खोल्यो ¹³⁹ | ढक खोल्यो तो उणरै मांयनै ऊं काण्यो केरड़ो नीकळ्यो |
 तो ढेंबोजी ¹⁴⁰ देखनै कै, म्हाराज पाबूजी आ तो एक ढेंबैजी मजाक कीदी कै काण्या केरड़ा नै अण हण्डिया में बन्द
 कर दियो ॥
 3445 ओ आप लेजो काण्यो केरड़ो संबाळ |
 दीजो देवल बाई रै हाथ |
 जमना छोडै थळियां रा लिछमण जत्ती कीजै देव री ॥ ¹⁴¹ |
 तो म्हाराज पाबूजी बड़ा खुशी व्हिया, कै ले बाई, ऐ [थारी] थारो काण्यो केरड़ो संबाळ | तो अब देवल बाई म्हाराज
 पाबूजी नै कै है, घणा दिनां ऊं म्हारी गायां प्यासी है, जको आप गायां पाणी पाव | और अब आगै [देवल आपरै...
 देवल अपनी क] आपरी कळा ऊं सुसिया पीर नै मांयनै बिठावै और पछै पाबूजी नै आप पाणी पावा रो कै ॥

** गाव **

कर लो चांदा सांवत एक ताळां वेगैरी ताकीद |
 3450 एक पाणी पावा नै गायां नै गूजवड़ै कीजै सांचरां ॥
 लीनी एक पाबू पाल गायां घणी कीजै घेर |
 एक जावै, जावै गूजवड़ा री जूनी एक...जस री कीजै पेड़ियां ॥
 जा ऊबा पाबू पाल अण गूजवड़ै-वाळी कीजै पाळ |

¹³⁵ Parbū introduced the following non-metrical passage with the comment *aṇ jigiyā arthāv mē kai hai kai* 'at this point they say in *arthāv* (only) that...'

¹³⁶ For *cādojī*.

¹³⁷ The final syllable is inaudible.

¹³⁸ For *cādojī*.

¹³⁹ The final syllable is inaudible.

¹⁴⁰ For *cādojī*.

¹⁴¹ The final word is not pronounced.

- तो झट ओठी नै एक पाबूजी हेलो कीजै पाड़ियो ॥
 3455 दीजै हरमल देवासी गूंजवड़ो वेरो कीजै जोत |
 एक तरियां मरै गायां रा नैना कीजै वाछड़ा ॥
 दीनो हरमल देवासी एक झीणो एक...गूंजवड़ो कीजै जोत |
 तो झटकै देवासी एक चड़ मांयनै कीजै सांचरै¹⁴² ॥
 दीनो देवल बाई एक झीणा पीरां नै कूआ में कीजै बैटाण |
 3460 एक पाणी सूकोयो एक गूंजवड़ा री झीणी कीजै पेड़ियां ॥
 चड़ दियो एक हरमल देवासी अण कूआ में कीजै उरेस |
 एक सूको, सूको पड़ियो एक पाबू रो कोवर कीजै गूंजरो¹⁴³ ॥
 कै दे चांदा सांवत एक थारा मन री कीजै वात |
 किण रै कारणियै एक गूंजवड़ै पाणी कीजै नी सांचरै ॥
 3465 पाबू पाल कोनी अणरी म्हानै अतरी कीजै ठीक |
 थे वाजो लिछमण जत्ती रा अवतार |
 एक गूंजवड़ा री पेड़ियां पाणी कीजै सूकियो ॥
 [कै] पाबू पाल व्हे गया केसर घोड़ी रै असवार |
 एक झट केसर माता नै अन्दाता गूंजवड़ै रै पेड़ियां कीजै सांचरै ॥
 3470 देखै पाबू पाल अण कूआ में घणी नजर कीजै पसार |
 एक कूआ में बैटा पीरां रा पीर सुसिया कीजै पीरजी ॥
 तो म्हाराज पाबूजी देखनै बोलिया, अरे भाई थूं कुण है? म्हारी तो गायां तरियां मरै नै थूं चड़ नै पकड़नै बैठ ग्यो?
 कूआ रो तो पाणी थें सूकायो | थूं कुण है? तो बोलै, म्हाराज म्हूं तो सुसियो पीर ॥
 आवै पाबू पाल थारै मन में घणी कीसै¹⁴⁴ रीस |
 एक भालो थरकायो एक सुसिया री कीजै खोपरी ॥
 3475 दीनो पाबू पाल एक सुसिया पीर नै कीजै मार |
 पाणी एक सांचरै गूंजवड़ै रै कीजै पेड़िया ॥
 लीजै चांदा सांवत अण गायां नै कीजै पाय |
 एक जमना छोड़ै एक गडवाड़ै देवल कीजै चारणी ॥
 व्हे ग्यो, व्हे ग्यो जायल रो खींची घणो घोड़ै असवार |
 3480 एक पग छूटो जावै एक भाटी री जस री कीजै जाजमां ॥

¹⁴² For *ūriyo*.

¹⁴³ For *gūjavo*.

¹⁴⁴ For *kījai*.

भाटियां रो परवाड़ो

** गाव **

- खड़िया एक जायल रा धोड़ा एक तारां गळतोड़ी मांजल कीजै रात |
खड़ छूटा जावै भाटी री जस री कीजै जाजमां ||
आडो-अपूटो बैटो भाटी रो खान कीजै परदान |
जाय एक जिन्दराव खींची एक अन्दाता एक मुजरो कीजै साजियो ||
3485 आडो-अपूटो बैटो भाटियां-वाळो कीजै साथ |
एक जाय एक खींची एक अन्दाता मुजरो कीजै साजियो ||
करै जिन्दराव खींची घणो भाटी नै हाथां री कीजै हथजोड़ |
एक मौळियो रळकायो भाटी री कीजै जाजमां ||
कैजो एक जायल रा खींची थांरा मन री कीजै वात |
3490 कतरा काम थे आया म्हारी जस री कीजै जाजमां ||
सुण लो जैसींग भाटी [मन रै म्ह] म्हारी मन री कीजै वात |
मैं घेरी एक बाई देवल री नवलख कीजै गाय |
एक रण भारत व्हियो राठोड़ां रै कीजै रीस¹⁴⁵ में ||
लीनी पाबूजी म्हारी एक म्हारां ऊं गायां पाछी कीजै घेर |
3495 एक गायां घेर्योड़ी पाबूजी कोळमंड कीजै ले गिया ||
तो रीजो, रीजो एक जायल रा धोड़ा थारै मन में घणी कीजै...विसवास |
एक गायां ले आऊं आपे अन्दाता एक [जिन्द...जायल रै...] जायल झीणा कीजै गाम में ||
न्हांकी एक भाटी एक झीणी नवलख घोड़ां माथै कीजै झीण |
एक फौजां, फौजां चड्डै एक कोळू नै सीदी कीजै पादरी ||
3500 घूमरियै, घूमरियै हालै अण फौजां रो कीजै घमसाण |
एक खींची भाटी खड़ छूटा आवै एक कोळू नै सीदा कीजै पादरा ||
ऊबा पाबू पाल अण गूजवडै री कीजै पाळ |
देखै पाबूजी नजर कीजै पसार |
एक फौजां रा दळ-वादळ कीजै सांचरै ||
3505 देख कर लो चांदा सांवत अण फौजां रो कीजै विचार |
एक कैड़ा राजा री एक फौजां आपारै माथै कीजै ऊलटी¹⁴⁶ ||
[आपे कीदो एक] आपे कीदो एक चांदा सांवत घणो धरती में कीजै इनियाव |
एक जीवतो छोड्यो जायल रा खींची एक जिन्दराव नै

** गाव **

[खड़ियो एक खड़ियो एक अन्दाता एक सल] दीखै [पा] चांदा सांवत [घण] म्हनै घणो एक आंटीलो कीजै सिरदार |

¹⁴⁵ For *sātha*.

¹⁴⁶ Parbū at this point began his Hindi 'explanation' of the above passage with the words *to mhārāj pābūjī jab khīcī ko...*; he then stopped short, and recited the next couplet in *arthāv* before beginning his 'explanation' again.

- 3510 एक चड आया एक जैसळमेर रा भाटी एक फौजां कीजै ऊलटै ||
चांदा सांवत कर लो घणी ताळां वेगैरी कीजै ताकीद |
कर लो चारू घोड़ां रै कीजै जेळ |
आंपे हालांला एक [फा] भाट्यां री सुरंगी कीजै फौज में ||
चांदा सांवत [दीजै, दीजै] कैजै एक कोळू रा ढोली नै एक हेलो कीजै पाड़ |
- 3515 एक चडती फौजां रो ढोली ढोल कीजै वजाय दे ||
वाजै एक पाबू पाल कोळू में जङ्गसर घणा कीजै ढोल |
एक ढोलां रै धमीडै ¹⁴⁷ एक पाबू री फौजां बारै कीजै नीकळै ||
सूता बूड़ो राजा अण झुकतै वादळियै कीजै मैल |
एक ढोलां रा धमीड़ा एक बूड़ैजी कानां कीजै सांबळै ¹⁴⁸ ||
- 3520 देखै बूड़ो राजो ¹⁴⁹ घणी नजर झीणी कीजै पसार |
एक चड आया जैसींगदे भाटी एक कोळू कीजै गाम में ||
[वैतै] बूड़ै राजा... बांदै असल राठोड़ी झुकती कीजै पाग |
एक वैतै, वैतै बूड़ैजी अन्दाता एक बगतर रा कूटा कीजै भीड़िया ||
व्हे गया एक ढेंबो अमली ¹⁵⁰ घणा झीणा एक ढेल घोड़ी कीजै असवार |
- 3525 हमें खड़ छूटा आवै पाबू री जस री कीजै फौज में ||
ऊवा पाबू पाल अण घणा कोळू रै अन्दाता कोवर गूजवै कीजै मांय |
एक जाय बूड़ैजी एक झीणो हेलो कीजै पाड़ियो ||
[दूजा एक धोड़ै] व्हे गया, व्हे गया [ढेंबा] बूड़ा अमली ¹⁵¹ घणा एक फौजां रा कीजै घमसाण |
सैगां रै आगै एक बूड़ैजी घोड़ी कीजै दाकली ||
- 3530 तो साडा सात वीसी रबारी आप जान लेनै वींद नै परणावा जाता था | तो वीचै म्हाराज पाबूजी मिळ गया और
म्हाराज पाबूजी नै कियो, दरबार आज आप सिद पदारो? आज बकतर भीड़योड़ा हो, चौईसी कोटड़ी रा [ज]
राठोड़ां रै चड़नै आप सिद पदारते हो? बोलै, हे देवासियां आज म्हारै नै खींची नै भाटियां रै वीच में बड़ो जोर रो
जुद व्हेला, अण वास्तै म्हे आ जुद करवा नै... रातड़िया रणजोड में जावांला | तो पछै रबारी आ विचार कर, ए
पाबूजी म्हाराज आप म्हारा कुळ रा वारू और म्हे आपरा सेवग | म्हे मर जावां पण आपरो लारो नी छोडां, और
म्हे आपरै साथै मरवा नै रवाना व्हे जावां | तो आप बरात छोड और वींद समेत आप, आपनै कैऊं, पाबूजी री फौज
में मिळनै साथै वीर व्हे गया ||
देखै रबारी घणी नजर कीजै पसार |
आवै पाबू री [च] चड़ती कीजै फौज में ||
है [सात-वीसी सांवळा] सात-वीसी रबारियां री कीजै जान |
एक चडती फौजां में रेबारी भेळा कीजै वे भिळै ||

** गाव **

- 3535 व्हे गया पाबू पाल पांचू घोड़ां रै कीजै असवार |
जावै सीदा एक रातड़ियै रण कीजै ताल नै ||

¹⁴⁷ Here and in the next line but one Parbū appears to pronounce this word with a -v- instead of an -m-.

¹⁴⁸ Presumably a slip of the tongue for *sābalyā*.

¹⁴⁹ For *rājā*.

¹⁵⁰ For *būro rājā*.

¹⁵¹ For *rājā*.

व्हे गे ¹⁵² पाबू पाल अण धरती में घणो, घणो कीजै इनियाव |
 राठोड़ां खींच्यां रो एक रण में खांडो कीजै वाजियो ||
 छूटै, छूटै चांदा सांवत थारा एक चिमटी रा घणा कीजै तीर |
 3540 एक माथै, माथै गिरज गिरणाटो कीजै घालियो ||
 थोड़ी गिरजणियां कर लो एक दम घणी कीजै जेज |
 आज चांदोजी धपावै थानै एक खींच्यां रा कोरा कीजै काळजा ||
 पाबू पाल व्हे ग्या केसर माता रै कीजै असवार |
 एक जोवै, जोवै खींची नै भारत में नजर कीजै पसार |
 3545 एक नजरै नी आवै जायल रो खींची कीजै जींदरो ||
 देवल बाई थें कीदो एक मा सगती एक करणी रो कीजै रूप ¹⁵³ |
 आय देवल एक चकारो रण में कीजै घालियो ||
 दीना पाबू पाल अण खींची नै हेलो कीजै पाड़ |
 अन्दाता तो एक रण में एक साळा बैनोई री वातां कीजै चाळवै ||
 3550 लेजो जायल रा खींची एक म्हारो खांडो हाथां कीजै झेल |
 एक दो ताजणियो म्हारै कीजै हाथ |
 थारा खांडा ऊं पाबू री दे कीजै नी पड़ै ||
 म्हाराज पाबूजी कैवा लागा कै हे खींची थारा खांडा ऊं म्हारो सरीर नी पड़ै, अण वास्तै म्हूं थारै माथै हाथ कोई
 आज हलावूं न कोई काल | और म्हारो खांडो जो है, म्हूं थनै देऊं | थारो ताजणो म्हनै दे दे | [थारा ख] म्हारा खांडा
 ऊं म्हारै ऊपर थूं वार कर जको म्हारी दे पड़ जाय, और थारो म्हारो वचन अटै पूरो व्हे जाय | जिन्दराव खींची कर
 मन में विचार पाबूजी खांडो हाथ में दियो और आपरो ताजणो म्हाराज पाबूजी लियो | तो खींची पाबूजी रै माथै, ¹⁵⁴
 पाबूजी रै माथै हाथ नी हलाया | तो म्हाराज पाबूजी [क] देखनै बोलिया, हे खींची, हे बैनोईसा, म्हारै माथै आप
 आपरो खांडो चलावो, जो कै आगला जलम रा थारा और म्हारा आज अटै वचन पूरा व्हे जाय | नीतर खींची म्हूं
 थारां ऊं लड़नै थूं म्हनै आज जीतै न कोई काल | जिन्दराव खींची हाथ पाबूजी माथै नी उठाया ||
 तो आई पाबू पाल थारै मन में घणी कीजै रीस |
 3555 ले ताजणो खींची रै वावियो ||
 दो चार ताजणा खींची रै आप म्हाराज पाबूजी वाया ||
 तो आप झट आ गी खींची जिन्दराव थारै मन में कीजै रीस |
 भट खींची एक सीरोवण झीणी कीजै सूंत ली ||
 वावै एक जिन्दराव खींची झीणो ठाकर पाबू पर कीजै तरवार |
 3560 [एक च...] वावै जिन्दराव खींची घणो पाबू पर कीजै [तळ] तरवार |
 सरगापर री पाळकी पाबू नै कीजै सांचरी ||
 व्हे ग्या पाबू पाल अण पाळकियां कीजै मांय |
 पाबू पदारिया सरगापर री कीजै पाळकी ||
 तो आप म्हाराज तो पाळकी घोड़ी समेत आप पाळकी पदार गिया | अब लारै सांवत जो रिया तो लड़तां, लड़तां,
 लड़तां, लड़तां आ खूब फौज मारी, हमें नां तो वे सांवत मरै और नां कोई सांवतां नै मार सकै | तो जातां री टैम
 चांदैजी, हरमलजी, सलजी सोळड्डी आप उठै आपनै कैऊं नजर देखी कै म्हाराज पाबूजी तो सरगा पाळकी... ¹⁵⁵

¹⁵² For *vhe gyo*.

¹⁵³ The final syllable is not pronounced.

¹⁵⁴ At this point Parbū acknowledges the non-metricality of the passage with the words *arthāvā mē kai* 'they say this in *arthāv* (only)'.

¹⁵⁵ At this point the tape ran out. Parbū resumed after I had started a fresh tape.

चांदाजी, हरमलजी, सलजी सोळङ्की तीन सांवत जो प्रमुख म्हाराज रा हैता, वे आपनै कैऊं देखनै विचार कीदो, हे सांवतां म्हाराज पाबूजी नै पाळकी आई, म्हाराज पाबूजी आपण छोडनै [सरग पाळ] स्वरगवास सिदाया | अब आपाणो अण धरती में, अण गांव में, कोळमंड में आपाणो कोई कोनी | आपे अगर युद अणां ऊं करां तो आपानै न तो ए मार सकैला और न आपाणो उद्धार व्हैला | तो अण वास्तै आपे आपस में सामा सामी आपारो खांडो लेनै ओ सीस काट लां | तो हरमल देवासी देखनै बोल्यो कै आप पैली म्हारै वावो, तो सलजी सोळङ्की कै नई नी, पैली म्हनै काटो | आपस में इयूं कटनै चांदोजी सलजी सोळङ्की रो सीस उडायो, और आपस रै मांयनै म्हाराज पाबूजी रा जतरा ई सांवत जो हैता वे आपरै आपस में कटनै उठै भारत में पूरा व्हिया | म्हाराज पाबूजी आप स्वरग-पाळकी जाता उण वक्त में थोड़ा आप नीचो देख्यो तो देवल बाई आपरो खप्पर भर, शक्ति, और मूंडै लगा और आप हाथ में ले कूंडियो काडनै बैटी | तो रबारी, भील नै राजपूत,¹⁵⁶ अण तीन जात रो खून एक रास्तै मिळ रियो थो, तो देवल वीच में पाळी कर दी | पाळी करवा लागी तो म्हाराज पाबूजी ऊपर चड़ता आप नीचो देख्यो—हे सक्ती थारा जो वचन हैता में पूरा किया | थारै वचनां माथै म्हारै नै खींच्यां नै वै पूरो व्हियो, पण उणांरो जो खून है, अण खून नै थूं न्यारो क्यूं करै? बोलै, म्हाराज, देवल देखनै बोल्यो, म्हाराज ओ खून तो भीलां रो है, ओ खून रबारी रो है, ओ खून राजपूत रो | हे शक्ति मा, अण खून नै भेळो व्हैवा दे, कै है म्हारै लारै मरिया, और है म्हारा ईज सांवळा है, तो आप अणांरो खून थूं भेळो व्हैवा दे | अगर उणांरो खून न्यारो रियो तो राजपूत रो वारी भील नी रैला नै भील रो वारी राजपूत नी रैला, तो पाबूजी नै दुनिया रै मांयनै कोई नी ओळखैला | अतरो म्हारो ई वचन राख, जको थूं खून म्हारै सांवळां रो भेळो व्हैवा दे | उण वगत रै मांयनै आपनै कैऊं, देवल बाई पाबूजी रो वचन सुण, आप वीच मूं पाळ तोड़ी | पाळ तोड़ वो खून आपरो भेळो व्हियो | अब लारै बूडोजी एकला रै गया | युद रै मांयनै बूडोजी राजा साव एकला रिया ||

** गाव **

- 3565 वाजी रण में एक राठोड़ां खींच्यां रै तरवार |
 एक एकलड़ा रै गया रण में बूडोजी साव एका कीजै एकला ||
 देखै, देखै बूडो राजा घणी नजर झीणी कीजै पसार |
 एक पाबूजी सिदाया एक दरगापुर झीणी कीजै पाळकी ||
 तो बूडोजी देख कांई कै—
- 3570 जायल रा खींची रै थारै मन में गाडो हुंसियार |
 आज खबरां पडैला बूडोजी रो खांडो कीजै वाजियां ऊं ||
 भटकै झटकै एक सूतै एक जायल रो खींची घणी तरवार |
 एक माथो, माथो वेडै एक बूडा कीजै सिरदार रो ||
 पड़ता एक सीस नै लीनो ओठी हाथां कीजै झेल |
- 3575 एक ले सीसड़लो ओठी एक कोळू नै एक सांचरै ||

¹⁵⁶ Sic (and repeated several times). As usual in Parbū's non-metrical passages the influence of Hindi is strong.

सतीवाड़ा रो परवाड़ा

** गाव **

- सूता गैलोवत राणी एक झुकतै वादळियै मैल |
एक सूता सपना में जम राणी झगड़ो सीराणै कीजै मांडियो ||
सपना में सूता राणीजी कै जमड़ा नै वात |
अट्टुं जमड़ी रा जाया सिरकै पाछैरो जाय |
3580 आवैला पाबूजी थनै भालां री इणियां दोरो कीजै मारसी ||
तो जमराज कांई कै—
मत कर गैलोवत राणी ठाकर पाबू रो अतरो गाड गमान |
एक पाबूजी सिदाया एक दरगा भोळा कीजै राम री ¹⁵⁷ ||
बाळूं जाळूं जमड़ी रा जाया थारी काची कंवळी कीजै जीब |
3585 एक म्हारा देवर नै थूं विसभर अतरो कीजै बोलियो ||
अट्टुं जमड़ी रा जाया सिरकै पाछैरो जाय |
आवै चांदो ढेंबो थनै एक दोरो घणां कीजै मारसी ||
मत कर गैलोवत राणी चांदा ढेंबा रो घणो गाड कीजै गमान |
एक चांदा ढेंबा री व्हे गी रण में कीजै देवळी ||
3590 राठोड़ां खींच्यां रो एक वाज्यो एक रण में खांडो तरवार |
एक चांदा ढेंबा री व्हे गी एक गैलोवत राणी रण में कीजै देवळी ||
बाळूं जमड़ी रा जाया थारी काची कंवळी जीब |
एक जीब रै झुमावूं एक काळो वासंग कीजै देवता ||
मरजो जाजो एक जमड़ी रा जाया थारो खानो खराब ¹⁵⁸ |
3595 एक म्हारा धणी नै थूं विसभर अतरो कीजै बोलिया ||
[खुल गी] व्हे ग्यो गैलोवत राणी अण धरती में पीळो परबात |
एक दिन री ऊगाळी निंदरा कीजै खोल दी ||
[बैटा गैलोवत राणी घणा मन में] बैटा गैलोवत राणी झुकतै वादळियै मैल |
बैटा मन में ऊमण कीजै दूमणा ||
3600 बैटी गैलोवत राणी जाळी झरोकां कीजै मांय |
एक दातण एक धोळै एक गैलोवत राणी पीळै कीजै परबात रा ||
दातण नी झेलै गैलोवत थारा बत्तीसां कीजै दांत |
पाणी नी झेलै एक हाथां रा पांचू कीजै पेरवा ||
लीजै दासी वडारण अण जळधारी नै हाथां झेल |
3605 आज पाणी नी झेलै गैलोवत रो एक पांचू कीजै पेरवा ¹⁵⁹ ||

¹⁵⁷ The final word is not pronounced.

¹⁵⁸ The final syllable is not pronounced.

¹⁵⁹ The final syllable is swallowed.

** गाव **

कीनो गैलोवत राणी एक सोळै बत्तीसां सिणगार |
 एक जावै सासू री एक जस री कीजै जाजमां ||
 ऊतरता मैलां ऊं टूटो गैलोवत थारै गळा रो नवसर हार |
 तो मोती रळक्या सासू रा एक सिगरथ कीजै आंगणै ||
 3610 जा ऊबा गैलोवत राणी अण सासू री सुरज कीजै पोळ |
 ऊबा एक गैलोवत मन में ऊमण कीजै दूमणा ||
 बूजै गैलोवत राणी थानै कंवळादे कीजै वात |
 कियां ऊबा एक वऊजी मन में ऊमण कीजै दूमणा ||
 दीखै, दीखै बूड़ाजी री राणी थारा म्हनै फीका कीजै नैण |
 3615 तो मुखड़ो कमळायो कमळ रा काचा कीजै फूल ज्यूं ||
 तो गैलोवत राणी देखनै कांई कै—
 हे सासूजी रातै म्हे सूता एक झुकतै वादळियै कीजै मैल |
 तो सपना में म्हे देखी एक रण में खामंदां री कीजै देवळी ||
 राठोड़ां खींच्यां रै एक व्हे ग्यो रण में जुद घणो कीजै...[व्या] वाजी रण में कीजै तरवार |
 3620 एक चांदा ढेंबा री व्हे गी रण में कीजै देवळी ||
 तो पाबूजी, पाबूजी सिदाया सासूजी दरगा भोळा कीजै राम री ||
 तो सासूजी कांई कै—
 हे वऊ ओ सपनो पड़जो थारै एक घणै पीयरियै कीजै मांय |
 एक दूजो सपनो पड़ जाजो बोदी कीजै वाड़ में ||
 3625 बाळूं जाळूं गैलोवत थारी कंवळी कीजै जीव |
 म्हारा बेटां नै थूं विसभर घणी कीजै बोल गी ||
 सासू म्हारा कर दी थे मन में भोळी कीजै वात |
 ओछो लिखायो करमां में म्हे पीयर कीजै सासरो ¹⁶⁰ ||
 चड गी गैलोवत राणी झुकतै वादळियै कीजै मैल |
 3630 एक पीळी, पीळी परबात ¹⁶¹ ओठी नै देखै कीजै आवतो ||
 कर लो, कर लो एक राठोड़ां री तीजणियां थे अण ओठी री कीजै छ्राण |
 वैता करला रै एक ओठी वावै कीजै कामड़ी ||

** गाव **

वावै ओठी एक अण [करसालै] करसला रै झीणी कीजै काम |
 एक वैता करला रै ओठी एक वावै झीणी कीजै कामड़ी ||
 3635 आयो ओठी एक झीणो कोळू रै दरबार |
 आय कोळू में एक करला नै नीचो कीजै झैकाणियो ||
 बैटा गैलोवत राणी झुकतै वादळियै कीजै मैल |
 जाय ओठी एक गैलोवत नै मुजरो कीजै साजियो ||
 कै दो लज्जा ओठी थारा मन री कीजै वात |
 3640 कैड़ा नर हारिया नै कैड़ा नर कीजै जीतिया ||

¹⁶⁰ The final syllable is swallowed.

¹⁶¹ Cf. n. 121 above.

गैलोवत राणी खांडै जीतियो एक जायल जिन्दराव खींची कीजै राव |
एक जसडै जीतिया थळियां रा लछमण जत्ती कीजै देवता ||

** गाव **

कै दे ओठी एक थारा मन री कीजै वात |
तो कैड़ा नर जीविया कैड़ा नर सरगापत नै कीजै पदारिया ||
3645 [व्हे गी गैलोवत राणी चांदा ढेंबा री रण में कीजै...व्हे गी व्हे ग] वाजी एक गैलोवत राणी... राठोड़ां खींच्यां री
तरवार ¹⁶² |
तो एक पाबूजी सिदाया दरगा भोळा कीजै राम री ||
तो चांदा ढेंबा री व्हे गी रण में कीजै देवळी ||
लीजो गैलोवत राणी बूड़ा राजा रो मौळयो कीजै संबाळ |
बूड़ोजी सिदाया एक दरगा भोळा कीजै राम री ||
3650 दबदबियै-दबदबियै न्हांकै गैलोवत राणी घणो कीजै नीर |
तो आंसू रळकावै गैलोवत राणी एक कायर जंगळी कीजै मोर ज्यूं ||
गैलोवत राणी मैलां ऊं नीचा ऊतरै आप सासूजी नै जानै मुजरो कीदो ||
सुण लो सासूजी म्हारा सपना री कीजै वात |
एक साचो सपनो गैलोवत नै कीजै आवियो ||
3655 वाजी रण में एक राठोड़ां खींच्यां री कीजै तरवार |
एक रण में व्हे गी राठोड़ां री कीजै देवळी ||
तो दीजो सासूजी हमें म्हानै घणी कीजै आसीस |
एक थारी आसीसां म्हे सतियां नै कीजै सांचरां ||
तो गैलोवत राणी आपरी सासू खनै ऊं सीख मांगै और अठी नै सोडी राणी रो जो सूवो हो वो आपनै कैऊं, सोडी
राणी रा हाथ में किलमा गिया | अब सोडी राणी सूवा री वात कै और रोती कळपती आपरा मात-पिता खनै ऊं
सीख मांगनै आप... कोळमंड पदारै ||

** गाव **

3660 बैटी फुलवन्ती बाई एक जाळी झरोकां कीजै मांय |
तो बैटी एक सूवा सूं एक वातां कीजै चाळवै ||
आज दीखै खामंदां रा सूवा थारा म्हनै फीका कीजै नैण |
एक मुखडो कमळायो एक सूवटिया थारो काचा कंवळा कीजै फूल ज्यूं ||
तो सूवो मरतां-मरतां कांई कै—
3665 हे सोडी राणी आज व्हे ग्यो घणो धरती में कीजै इनियाव |
एक पाबूजी सिदाया सोडी राणी दरगा एक भोळा भगवान री ||
ए सूवा कै दे थारा मन री कीजै वात |
तो कैड़ा नर जीतिया नै कैड़ा नर कीजै हारिया ||
सोडी राणी खांडै जीतियो एक जायल रो खींची कीजै जिन्दराव |
3670 जसडै जीतिया थळियां रा लिछमण जत्ती कीजै [देवजा] देवता ||
राखजै सोडी एक घणो म्हारै पर कीजै विसवास |
एक पाबूजी सिदाया दरगा भोळै कीजै राम री ||

¹⁶² The final syllable is not pronounced.

कर लीजो सोडी हमें ताळां वेगैरी ताकीद |
एक सत्ती, सत्ती हो जावो सोडी [री] थे एक पाबूजी रै कीजै नाम सूं ||

** गाव **

3675 न्हंके फुलवन्ती किनिया एक झीणा नैणां सूं कीजै नीर |
एक आंसू रळकावै फुलवन्ती कायर जंगळी कीजै मोर ज्यूं ||
जा ऊबी फुलवन्ती एक घर काका बाप रै कीजै बार |
एक जाय एक [मु] काकाजी नै वातां कीजै चाळवै ||
दीजो काका पीयर म्हनै घणी कीजै सीख |

3680 एक म्हे जावांला कोळू नै सीदा कीजै पादरा ||
कांई पड़ियो बाई थारै अतरो कोळू सूं कीजै काम |
किण रै कारणियै थे कोळू कीजै सांचरो ||
बाप काका एक व्हे ग्यो अण धरती में घणो कीजै इनियाव |
एक राठोड़ां खींच्यां रै वाजी रण में तरवार |

3685 एक म्हारा खामंद सीदाया दरगा भोळा कीजै राम री ||
थे को बाई एक फुलवन्ती जोतावूं घोड़ां री घुड़ कीजै वेल |
एक फौजां रै धमीडै बाई थानै एक कोळू कीजै मेल दां ||
कोनी काका पीयर म्हारै एक फौजां रो घणो कीजै काम |
एकला जावांला म्हे कोळू नै सीदा कीजै पादरा ||

3690 म्हे कीदो एक घणो एक भगवान रै द्वार घणो एक कीजै पाप |
एक ओछो लिखायो काकाजी दरगा में पीयर कीजै सासरो ||
दे दो, दे दो एक काका पीयर म्हानै एक घणी कीजै आसीस |
थारी आसीसां एक सत्ती फुलवन्ती कीजै वा होवै ||

** गाव **

बैटी फुलवन्ती रथ वैलां रै मांय |
3695 धुरियां भिड़ बैटो रथां रो जूनो कीजै सागड़ी ||
खड़िया, खड़िया एक फुलवन्ती कंवरी तारां गळतोड़ी मांजल रात |
सीदा आवै कोळू नै सीदा कीजै पादरा ||

एक दो वासो रै ग्या मारग रै मांय |
एक पांचू पनरा में एक कोळू में छोडै पगां रा पागड़ा ||
3700 बैटा गैलोवत राणी झीणा, झीणा सासू रै आंगणियै मांय |
एक जाय, जाय एक फुलवन्ती मुजरो कीजै साजियो ||
लीजो एक सासू म्हारा एक म्हारो मुजरो कीजै मान |
एक ओछो लिखायो [पी] दरगा में पीयर कीजै सासरो ||
न्हंके फुलवन्ती घणा नैणां कीजै नीर |

3705 आंसू रळकावै कायर जंगळी कीजै मोर ज्यूं ||
दे दो सासूजी म्हानै थारी कीजै आसीस |
एक थारी आसीसां एक सतियां नै म्हे कीजै सांचरां ||
कर लो, कर लो गैलोवत राणी बूड़ाजी री राणी [एक ताळां वेगैरी ताकीद] कर लो सोळै बत्तीसा सिणगार |
एक आपे हालां सतियां व्हेवा नै गूंजवडै री कीजै पेड़ियां ||

** गाव **

- 3710 कीना गैलोवत राणी एक सोळै बत्तीसा सिणगार |
 एक हमें एक सतियां बारै कीजै नीकळै ||
 एक आगड़दै धींगड़दै वाजी घणा एक, एक कोळू में जङ्गी कीजै ढोल |
 एक ढोलां रै धमीडै एक सतियां बारै कीजै नीकळै ||
 दूजी, दूजी एक सतियां खेलावै लूंबड़िया कीजै नारेळ |
 3715 एक गैलोवत खेलावै एक झीणो छप्पन कीजै कटार नै ||
 दूजी सतियां व्हे गी घोडै घणी कीजै असवार |
 एक देराणी जेठाणी एक पाळां पगल्यां कीजै सांचरै ||
 एक वाजै, वाजै गूजवडै घणा जङ्गी कीजै ढोल |
 तो सतियां रो मेळापो एक पाबू रा कोवर कीजै गूजवै ||
 3720 लीजै, लीजै राठोड़ां री नायण थूं एक छप्पन कटारो हाथां कीजै झेल |
 एक पेट परनाळ थूं बाळा नै म्हारा कीजै जिलमाय दे ||
 तो नायण देख कांई कै—
 गैलोवत राणी थे कीदी एक मन में भोळी कीजै वात |
 एक हाथड़ला नी हालै एक सती राणी थारा कीजै डील पर ||
 3725 जाजो राठोड़ां री नायण थारो खानो कीजै खराब ¹⁶³ |
 एक... विणिया कामां में नायण थे म्हनै ऊतर कीजै साजियो ||
 झेलै, झेलै एक झीणी सती राणी बूडाजी री राणी छप्पन कटारो हाथां झेल |
 पेट परनाळ बाळा नै कीजै जिलमा लियो ||
 [देय] अन्दाता एक दीनो अण बाळा नै पदमसिला पर कीजै सुवाण |
 3730 तो जिलमतो बाळकियो माता नै मूंडै कीजै वतळावियो ||
 माता म्हारी कुण देवैला अण बाळूड़ा नै घणा एक हींडां री जोड़ |
 कुण पखोळै बाळूड़ा रा एक झीणा कीजै पोतड़ा ||
 तो माताजी देख कांई कै—हे बाळूड़ा म्हे ईज तो म्हारै सतियां व्हांला ||
 पण पवन देवै बाळू थनै हींडां-वाळी कीजै जोड़ |
 3735 तो इन्दर पखोळैला बेटा रे थारा झीणा कीजै पोतड़ा ||

** गाव **

- लीजै, लीजै नायण थूं अण बाळा नै हाथां कीजै झेल ¹⁶⁴ |
 एक जाय सोनंगरी नानी नै अण बाळा नै कीजै सूपजै ||
 [रा...] गैलोवत राणी राठोड़ां खींच्यां रो हालै घणो आजूणो कीजै वैर |
 एक बाळा नै देखैला तो एक खींची दोरो घणां कीजै मारसी ||
 3740 राखैला एक नायण [अण] भगवत अण बाळा री कीजै लाज |
 एक [ए] रसिया राखैला थळियां रा लिछमण जत्ती कीजै देवता ||
 लीनो, लीनो नायण अण बाळा नै हाथां कीजै झेल |
 एक पग छूटी जावै एक सोनंगरी रै झीणै एक कीजै रावळै ||

¹⁶³ The final syllable is not pronounced.¹⁶⁴ The final syllable is not pronounced.

- एक दो वासो नायण रै गी गैलां मारग रै मांय ¹⁶⁵ |
 3745 एक पांचू पनरा में सोनंगरां रै [र] छोडै एक पगां रा कीजै पागड़ा ||
 बैठी सोनंगरी राणी एक घर आंगणिया कीजै मांय |
 एक जाय नायण एक मुजरो कीजै साजियो ||
 लीजो सोनंगरी [नर] नानी अण बाळा नै हाथां कीजै झेल |
 एक राठोड़ां रै वंस में बाळो एका कीजै एकलो ||
 3750 राठोड़ां खींच्यां रै वाजी घणी रण में कीजै तरवार |
 एक राठोड़ां नै दोरा मार्या जायल रै खींची कीजै जींदरै ||
 लीनो, लीनो एक सोनंगरी नानी अण बाळा नै हाथां कीजै झेल |
 उणियारो देखनै झर-झर आंसू कीजै न्हांकिया ||
 जाजो जायल रा खींची थारो एक खानो कीजै खराब |
 3755 एक राठोड़ां रै वंस में थे बाळा नै छोड्यो एका कीजै एकलो ||
 नानी म्हारी न्हांकै अण खात्यां नै घणा कीजै बेगार |
 एक चंदणा वडावै एक कंवरां रै घड़ै पींगा कीजै पालणा ||

** गाव **

- कर ले खाती रा बेटा घणी ताळां वेगैरी ताकीद |
 एक पालणो घड़ दे म्हनै चोखा चंदण कीजै रूंख रो ||
 3760 दीनो, दीनो सोनंगरी नानी बाळूड़ा नै अण पाळणियै कीजै पोडाय |
 एक हींडा देवै नानी पीळै कीजै परबात रा ||
 व्हे गया रूपनाथ वरसां में जोद कीजै जवान |
 एक दड़ियां खेलै एक नानी मा रै माणक कीजै चौक में ||
 दड़ी रा दोटां सू रूपनाथ एक धूजै एक आबो कीजै असमान |
 3765 धूजणियै लागो हमें खींची रा गड रा कीजै कांगरा ||
 नबळां रा कंवरां नै एक बाळूड़ो खेलावै सङ्ग कीजै साथ |
 एक लांठां रा कंवरां रै एक वावै गिण-गिण कीजै गेडियो ||
 तो नैनकिया मामीजी एक बोलै, बोलै थनै मूंडा सू विसभर कीजै बोल |
 मोटोड़ा मामी एक मैलां ऊबा कीजै दाकलै ||
 3770 अतरो सतियां रा कंवर बूड़ाजी रा कंवर थूं एक ऊंदो-अंवळो मत्ती कीजै हाल |
 भोम पराई कोनी थारा काका कमधज कीजै बाप री ||
 तो रूपनाथजी पाछो कांई कै—
 हे मामीजी थोड़ा मामीजी एक बोलो मुख सू साळ कीजै संबाळ |
 एक गिण-गिण भांगूंला चौकां रा थारा चारू कीजै दांत नै ||
 3775 गिण-गिण भांगूं, भांगूं मामी थारा [चारां रा] चौकां रा चारूं कीजै दांत |
 एक गिण-गिण भांगूंला पछवाड़ा री कीजै पासळी ||
 तो मामियां कांई कै—
 जाजो म्हारी सासू थारो खानो कीजै खराब |
 मरियोड़ा मायतां रा एक टाबर सोरू कीजै पाळिया ||
 3780 मत बोलो, मत बोलो एक मामीजी म्हानै अतरा कीजै बोल |

¹⁶⁵ The final syllable is not pronounced.

बोल खटूकै म्हारै भीतर रै पतलै कीजै काळजै ॥
 लागा, लागा एक बाळूड़ा थनै अण माम्यां रा कीजै बोल |
 एक जावै हमें नानी रै एक सिगरथ कीजै रावळै ॥

** गाव **

व्हे ग्यो बाळूड़ो घणो मन में कीजै उदियास |
 3785 एक जावै, जावै एक [सोन] सोनंगरी नानी रै आंगण कीजै बारणै ॥
 जा ऊबो एक बाळूड़ो [नो] नानी रै घर कीजै बार |
 तो ऊबो बाळूड़ो मन में ऊमण कीजै दूमणो ॥
 पड़ गी सोनंगरी अण बाळूड़ा माथै थारी कीजै मीठ |
 झट बाळूड़ा नै एक मूंडै कीजै वतळाविया ॥
 3790 कै दो, कै दो बाळूड़ा एक थारा मन री कीजै वात |
 क्योँ ऊबा थे मन में ऊमण कीजै दूमणा ॥
 आज दीखै बेटा रूपनाथ थारा म्हनै फीका कीजै नैण |
 मुखड़ो किमळायो कमळ रा काचा कीजै फूल ज्युं ॥
 कैड़ी चुड़लाळी बोल्या थनै कीजै बोल |
 3795 तो कैड़ी नपूती एक मैणा मौसा कीजै बोलिया ॥
 तो रूपनाथजी देखनै कांई कै—
 हे सोनंगरी मा नैनकिया मामीजी म्हनै बोलै घणा कीजै बोल |
 एक वडोड़ा मामी म्हनै मैणा मौसा कीजै मारिया ॥
 कै दे सोनंगरी एक थारा मन री कीजै वात |
 3800 म्हूं कीया राजा रो वाजूं मोबी कीजै पाटवी ॥
 कट्टै सोनंगरी है म्हारा घर नै कीजै बार |
 कीया राजा रा म्हूं वाजूं [पोटी...] वाजूं एक मोबी कीजै पाटवी ॥
 तो सोनंगरी अतरी वात सुणी ॥
 [...सोनंगरी] न्हंकाँ सोनंगरी नानी एक आंख्यां सूं कीजै नीर |
 3805 एक झर-झर सोनंगरी नानी आंसू कीजै न्हंकाँकिया ॥
 सुण रे बेटा कोनी रूपनाथ थारै घर कीजै बार |
 आबै छटकायो धरती माता थनै कीजै झेलियो ॥
 म्हारी नानी थूं कर गी घणी मन में भोळी कीजै वात |
 विगर वेलड़ी फल आज लागै न कोई काल ॥

** गाव **

3810 आ गी बाळूड़ा एक थारै मन में घणी कीजै रीस |
 एक [झट] जाय एक सती सायर एक मैलां में [कि] कीजै पोडिया ॥
 व्हे ग्यो बाळूड़ा अण धरती में पीळो परबात |
 तो हमें जाय नानी एक बाळूड़ा नै हेलो कीजै पाड़ियो ॥
 ऊटो, ऊटो सतियां रा कंवर व्हे ग्यो अण धरती में पीळो परबात |
 3815 थारै दातण री एक बाळूड़ा वेळा कीजै वा टळै ॥
 ऊटो एक बाळूड़ा व्हे ग्यो धरती में पीळो कीजै परबात |
 एक झालर सङ्घ वाजै सिरी, सिरी भगवान रा ॥

- खुल गी बाळूड़ा थारी कीजै नींद |
 झट नानी नै एक मूंडै वतळाविया ||
- 3820 नानी म्हारी म्हे एक दातण कीदो कालूणी परबात ¹⁶⁶ |
 एक दूजो दातणियो करूला स्त्री भगवान भोळै कीजै राम रै ||
 ए बाळूड़ा ऊठो बाळूड़ा व्हे ग्यो धरती में पीळो परबात |
 एक थारै साईना एक टोगड़िया कीजै उछेरिया ||
 नानी म्हारी टोगड़िया थारा सूपो एक नारां-चोरां नै सूप |
- 3825 गायं ले जावो एक थारा एक मैणा कीजै चीतोड़ रा ||
 ए बाळूड़ा थें पीदो अण गायं रो कडियो मीठो कीजै दूद |
 जिण गायं नै थूं विसभर अतरो कीजै बोलियो ||
 नानी म्हारी थें कर गी घणी मन में भोळी कीजै वात |
 एक [गायं नी चा गायं नी च] राठोड़ां रै वन्सां में एक गायं एक म्हे कदै नी कीजै चारी ||
- 3830 कोनी, कोनी बाळूड़ा एक अण टोगड़ियां री अतरी कीजै लाज ¹⁶⁷ |
 एक गायं चराई एक [कानजी नै] कान कीजै गवाळ ||

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- बळतै-जळतै बाळूड़े एक झीणा उछेरै टोगड़ियां-वाळी कीजै वछोड़ |
 एक जावै, जावै बाळूड़ो एक सीदो जींजणियै कीजै जोड नै ||
 आगै, आगै बाळूड़ा एक मामां-वाळी वछोड़ |
- 3835 एक लारै बाळूड़े टोगड़िया कीजै उछेरिया ||
 घालै नानी घणी लवारां रै कीजै वेट |
 एक वन्सी घड़ावै एक वीजळ कीजै सार री ||
 वैतो वजावै वन्सी री ठण्डी कीजै टेर |
 जा बैटो बाळूड़ो अण झीणा बूड़ा सरवर री पाळ |
- 3840 एक अन्दाता उठै जाय टोगड़ियां नै कीजै बांदिया ||
 [वन्सी में मोयो एक बाळूड़े अण पाणी रा म] वन्सी री, वन्सी री ठण्डी मीठी अवाजां में एक मोवै बाळूड़ो मंगर
 कीजै माछळा ||
 पण [वन्सी री] एक वन्सी में मोई पदमा झीणी कीजै नागणी ||
 लावै बाळूड़ो अण भेंसा पर एक झीणो, झीणो कीजै घास |
 एक बादा, बादा टोगड़ा एक चरावै नानी मा रा कीजै टोगड़ा ||
- 3845 लावै एक बाळूड़ो झीणी पाणी री एक भेंसा पर पखाल |
 एक पाणी बादा पावैला नानी रा नैना कीजै केरड़ा ||
 [बैटा एक बाळूड़ो झीणी एक अन्दाता अण...] बैटा बाळूड़ो अण बूड़ा सरवर री कीजै पाळ |
 लावै एक घणी जूनी राठोड़ां री रीत |
 चुग-चुग कांकरिया एक वणावै नैना मन्दर कीजै माळिया ||
- 3850 दूजा, दूजा एक बाळूड़ां नै दीना एक वणाय आडा कीजै रजपूत |
 एक बाळो विण बैटो एक किलां रो झीणो कीजै राजवी ||

¹⁶⁶ The final syllable is not pronounced.

¹⁶⁷ The final syllable is not pronounced.

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देवल चारण गई एक सात समंदां रै परिया कीजै तीर |
 एक घिरती ले आई एक गेरू रा कीजै पोटिया ||
 व्हे ग्यो जैसींगदे भाटी झीणो घोड़े कीजै असवार |
 3855 जावै देवल री एक सिगरथ कीजै रावळै ||
 बैटी देवल बाई झीणी जाजम कीजै ढाळ |
 एक ऊबै जैसींगदे भाटी एक मुजरो कीजै साजियो ||
 चारण बाई थूं गी [समंदां स] सात समंदां रै परिया तीर |
 कांई भर लाई एक थूं एक झीणा नैना कीजै पोटिया ||
 3860 थारी बाळद में दीखै म्हनै गेरू, गेरू घणो कीजै रंगाळ |
 एक कै दे गेरू रो कीजै मोल |
 एक रिपिया चुकावूं थनै मूगा कीजै मोल रा ||
 सुण रे...आंटीला सिरदार कोनी म्हारै अण गेरू रो कीजै काम |
 एक खांड खोपरा भर लाई एक झीणै म्हारा नैना कीजै पोटिया ||
 3865 अतरी देवल बाई झूठ मुखड़ा सूं मत्ती कीजै बोल |
 एक...कै तो कै दे अण गेरू रो मोल |
 नीतर थारी म्हूं गायं कीजै घेर लूं ||
 गायं घेरी भाटी एक [ज] जायल रै खींची कीजै जिन्दराव |
 एक पाबू वजायो रण में कीजै तरवार |
 3870 थारां ऊं गायं कोई आज घिरै न कोई काल ||
 मत कर जैसींग भाटी एक अतरो [देवळ] देवल रो कीजै मान |
 एक गावै परवाड़ा थळियां रा लिछमण जत्ती कीजै देव रा ||

** गाव **

लीनो एक चारणियां करणी माता रो एक कळस ऊंचाय |
 एक ईडाणी वणावै चारणियां वासंग कीजै नाग री ||
 3875 व्हे गी एक चारणियां पाणी री कीजै पणियार |
 एक सीदी, सीदी आवै सरवर-वाळी कीजै पाळ ||
 वैती चारणियां एक बैनां गावै एक राजा करण रा गीत |
 एक पाबू रा परवाड़ा तो जगदीस री बोली अम्मर कीजै छावळी ||
 बैटा एक बूड़ाजी रा कंवर अण सरवर-वाळी पाळ |
 3880 वैती चारण री वातां कीजै सांबळै ||
 आ गी चारण अण एक सरवर-वाळी कीजै पाळ |
 पड़िया, पड़िया एक पाणी नै एक चारणियां नीर कीजै झकोळियो ||
 भर बेड़ो व्हे गी चारण पाछी...कीजै पदार¹⁶⁸ |
 एक जाती चारण नै एक बाळूडै हेलो कीजै पाड़ियो ||
 3885 दीनो बाळूडै [र] गिलोळ नै काकरियो घाल |
 दीनो, दीनो बाळूडै अण गिलोळ नै काकरियो कीजै घाल |

¹⁶⁸ The final syllable is not pronounced.

- एक बेड़ो भर्योड़ो एक बाळूडै चारण रो बेड़ो कीजै फोड़ियो ॥
तो चारण बाई पाछा फिरनै कांई कै—
हे बाळूडा म्हारो बेड़ो फोड़्यां ऊं थन्नै कांई अतरी आवै म्होटी वात |
3890 म्हारा बेड़ा फोड़्यां ऊं थारो वरै कोई आज वळै न कोई काल ॥
तो रूपनाथजी कै—
ए चारण कै दे थारा मन री कीजै वात |
कीया राजा रा थूं गावै गुण नै गीत |
कीया राजा री बोल्या अम्मर कीजै छावळी ॥
3895 तो चारणियां कांई कै—
हे बेटा कोनी थनै अण वातां री कीजै ठीक |
केरडा चरावो पेट पाळो नानी मा रै घरै थे बैठा रो ¹⁶⁹ ॥
अण वातां रो भेद म्हारै कनै ऊं आज बूजो न कोई काल ॥
तो म्हनै जण राजा रा नाम लै जकण राजा रा नाम वतावो ॥
3900 सुण ले बाळूडा एक सुण ले म्हारी कीजै वात ¹⁷⁰ |
राजा करण रा [मैं] म्हे गावूं गुण नै गीत |
एक पाबू रा परवाड़ा एक जगदीस री बोलां अम्मर कीजै छावळी ¹⁷¹ ॥
तो [देवल] रूपनाथजी देखनै कांई कै—
हे देवल राजा करण थनै कांई दीदो नै पाबूजी कुण हैता? हे बेटा अण वातां रो भेद थूं म्हारै कनै मत्ती बूज ॥

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- 3905 कट्टै बाळूडा है थारा घर कीजै बार |
कीया राजा रो थूं वाजै मोबी कीजै पाटवी ॥
कोनी देवल बाई एक म्हारै बाळक्या रै घर कीजै बार |
आबो छिटकायो तो एक धरती माता म्हानै कीजै झेलिया ॥
दीजै, दीजै देवल बाई म्हानै एक म्हारा घर झीणा कीजै वताय |
3910 म्हे कीया राजा रा वाजां मोबी कीजै पाटवी ॥
सुण रे वाळूडा ¹⁷² थोथी थळियां में कोळूमंड वतावै थारो कीजै गाम |
एक बूड़ा राजा रा थे वाजो मोबी कीजै पाटवी ॥
चांदा ढेंबा जैड़ा एक हैता थारै एक घणा म्होटा कीजै सांवत कीजै वीर |
[परदान] एक ठाकर पाबूजी जैड़ा एक काकोजी हैता थळियां रा लिछमण जत्ती कीजै देवता ॥
3915 दीया देवल बाई एक अण बाळूडा नै घर बार रा घणा कीजै ऐलाण |
तो झटदाणी एक देवल बाई नै एक वातां कीजै बूज ली ॥
सुणो, सुणो एक बाळूडा वीरा एक राठोड़ां खींच्यां रै वाजी रण में घणी कीजै तरवार |
एक राठोड़ां री कर दी खींची एक रण में कीजै देवळी ॥
दीजै देवल बाई म्हन्नै अण खींची रा कीजै ऐलाण |
3920 एक कैडै ऐलाणै खींची नै दीठो कीजै ओळखूं ॥

¹⁶⁹ The final word is not pronounced.

¹⁷⁰ The final syllable is not pronounced.

¹⁷¹ The final syllable is swallowed.

¹⁷² For *bālūrā*.

सुण बाळूडा पेमां नाम भूआ दीनी एक अण खींची नै कीजै परणाय |
एक जायल रो खींची एक... थारो एक... फूफो वाजै जायल रो खींची कीजै जींदरो ||

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जा ऊबो एक बाळूडो अण नानी रै घर कीजै बार |
जायर नानी नै हेलो कीजै पाड़ियो ||
3925 लीजो, लीजो नानी मा थारा केरड़िया कीजै सम्बाळ |
एक म्हे जावां, म्हे जावांला एक जायल रै एक खींची, जिन्दराव खींची एक वैर कीजै भेड़वा ||
तो नानी देख मन में विचार कर बोली—
हे बेटा कैड़ी चुड़लाळी थनै दीदा घणा आडा-डोडा कीजै बोल |
कैड़ी चुड़लाळी थनै मैणा मौसा कीजै बोलिया ||
3930 सुण म्हारी नानी कोई नी बोली म्हनै झीणी कीजै गाळ |
कोई नी म्हनै एक मैणा मौसा कीजै मारिया ||
थूं नानी दीनी म्हानै एक झूठी वातां कीजै वताय |
एक... झूठी वातां नै नानी म्हानै कीजै पाळिया ||
कोळयूमंड¹⁷³ वतावै थोथी थळियां में म्हारै घर नै कीजै बार |
3935 एक बूडा राजा रो म्हूं वाजूं मोबी कीजै पाटवी ||
चांदा ढेंबा जैड़ा [है] म्हारा हैता एक परदान |
एक काका पाबू जैड़ा एक हैता मोटा थळियां रा लछमण जत्ती कीजै देवता ||

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हे बाळू वीरा पडै एक अण खींची रै नवलख घोड़ां माथै कीजै झीण |
तो एकलडो बाळूडा थूं एक झगडो कीकर कीजै आदरै ||
3940 चांदा ढेंबा जैड़ा हैता एक थारा कीजै परदान |
तो ज्यां री कर दी एक रण में खींची कीजै देवळी ||
माता म्हारी एक रीजै थारै मन में घणी कीजै हुंसियार |
एक बदळो, बदळो ले आवूं एक म्हारा काका कमधज कीजै बाप रो ||
झर-झर, झर-झर एक न्होकै नानी एक नैणां सूं कीजै नीर |
3945 एक आंसू, आंसू रळकावै नानी मा एक कायर जंगळी कीजै मोर ज्यूं ||
दीनी एक बाळूडै नानी नै रोती पीटती लारै कीजै छोड |
एक रूपनाथ रो मन लागो एक जोगी रा भगवा कीजै भेख सूं ||

** गाव **

लीना बाळूडै एक नवलीलड़िया कीजै नारेळ |
एक सीदो जावै एक गरू गोरखनाथ रै एक पांवणो¹⁷⁴ ||
3950 जा ऊबो बाळूडो अण... गरू गोरखनाथ रै आसण कीजै पास |
नीचो नम-नम करै गरू गोरखनाथ नै कीजै डण्डोत |
एक अरजां करै गरू गोरखनाथ रै कीजै आगळै ||

¹⁷³ For *koḷūmāda*.

¹⁷⁴ The final syllable is swallowed.

बूजै, बूजै गरूजी बाळूड़ा थनै कीजै वात |
 एक किण रै कारणियै थूं एक धूणी म्हारै कीजै आवियो ||
 3955 गरूजी काम-कारजियो टाळै करण्यां रो कीजै किरतार |
 एक चेलो, चेलो कर मूंडो एक गरू गोरखना[ना]थ रो ||
 तो गरूजी कै—
 दीखै [गर] बाळूड़ा थूं म्हनै पींगां रो नैनो कीजै बाळ |
 किण रै कारणियै थूं एक जोगी भगवा कीजै पैरियो ||
 3960 आवै बाळूड़ा थारै मन में कीजै रीस |
 धारै, धारै एक बाळूड़ो अण सींग रो कीजै रूप |
 [एक सींगरूपी] धारै एक बाळूड़ो सींग रो कीजै रूप |
 एक अरजां करै गरू गोरख कीजै नाथ नै ||
 देखै, देखै गरूजी अण [स] बाळूड़ा रो कीजै रूप |
 3965 ओ तो है बाळूड़ो कोई अवतारी घणो कीजै नाम |
 चेलो कर थापां एक गरू गोरख कीजै नाथ रो ||

** गाव **

राजी परसन व्हे गरूजी दीना अण बाळकिया माथै कीजै हाथ |
 एक चेलो कर दीनो गरूजी एक झीणै गरू गोरख कीजै नाथ रो ||
 लीनो एक गरूजी छपन कटारो हाथां कीजै झेल |
 3970 एक मदरासां फैरा दी बाळूड़ा नै अन्दाता हड़बी कीजै काच री ||
 दीजो गरूजी एक थे म्हानै कीजै आसीस |
 एक थारी आसीसां एक खींची रो बदळो कीजै वाळ लूं ||
 अतरो नाम लियो गरूजी देख बोल्या, हे बेटा थूं जिन्दराव खींची रो बदळो लेवा जाय? बोलै, गरूजी म्हारो काम
 ई कांई | ओ ईज म्हारो काम है, अण वास्तै आपरा माथै म्हे हाथ लिया | बोलै, बेटा बारा वरस री उमर में तो
 जिन्दराव खींची ऊं युद करैला, वो थनै कट्टै लादैला, कट्टै नी लादैला | गरूजी अण वात री चिन्ता मत करो ||
 राखजो गरूजी म्हारै माथै हाथ |
 3975 थारी आसीसां म्हूं खींची नै कीजै मार हूं¹⁷⁵ ||
 नीचो नम-नम करै बाळूड़ो घणो एक गरू नै कीजै तळेम |
 एक पावां पड़िया गरू गोरख कीजै नाथ रै ||
 दे दो गरूजी एक म्हानै घणी कीजै [आ] सीख |
 थारी सीखां ऊं एक म्हे जायल नै कीजै सांचरां¹⁷⁶ ||
 3980 रूपनाथजी जोगी रो वेस करनै जायल रै मारग लाग गियो | तो चालता, चालता, चालता, चालता रूपनाथजी
 अतरा हालिया कै उणांनै कोई पतो ई नी पड़ै कै म्हूं कठै हाल रियो हूं, कठै जाय रियो हूं क्यूं कै उणांनै कोई मारग
 रो मालूम नी हैतो | तो चालता-चालता रात पड़ गी | रात में भी उणांरै मन नै ऐड़ी लाग रही कै म्हनै जायल जाणो
 है और खींची नै मारणो | अठी नै ऊं दिन ऊगियो और रूपनाथजी जायल रै हद माथै पूगा | तो जिन्दराव खींची
 एक दो भैंसा छोड राखिया था | दो भैंसा वे अण कारण [छोड] छोड्योड़ा हैता कै कोई राठोड़ वन्स...वच गियो व्हे
 और म्हानै मारवा रै वास्तै आवै, जिन्दराव खींची सोचियो कै म्हनै मारवा वास्तै कोई आई तो ऐ दो भैंसा उणनै
 खतम कर दैला | तो ऐड़ी रीति देख रूपनाथजी उणरी हद माथै पूगा | रूपनाथजी कनै कोई ढाल नी, कोई तलवार

¹⁷⁵ The final word is inaudible.

¹⁷⁶ Parbū now gave his Hindi 'explanation' of this section, then added the following passage, prefacing it with a not-quite-audible remark to the effect that it is performed in *arthāv* only.

नी, कोई, कुछ नी | खाली हाथां रूपनाथजी जाय रिया था तो उण भैंसां नै राठोड़ वन्स री वायना पड़ी और एक भैंसो अठी नै ऊं आयो और एक भैंसो अठी नै ऊं आयो | अब रूपनाथजी नै मारवा नै लागा | तो रूपनाथजी देखै, ओहो, ऐ भैंसा तो म्हनै मार देई | तो आपरै कनै कोई सस्तर नी हैतो | रूपनाथजी अठी नै देख्यो अठी नै देख्यो कै एक मूंजो, मूंजा री तूळी ऊबी थी, जकण नै आप मूंज, मूंज री तूळी पकड़ नै आप दांतां ऊं चीर और भैंसां रै, दोई भैंसां रै मारी | दोई भैंसां रै मारी, दोयां रा सीस काट दीना | दोयां रा सीस काट रूपनाथजी आगै रवाना व्हिया ||

** गाव **

दीनी बाळूड़ै अण बागां में धूणी कीजै घाल |
 धूणी लगाई अण [ज] खींची रै नवलख कीजै बाग में ||
 धूणी तपतां व्हे गया थनै दिन पूरा कीजै तीन |
 कोई नर पण एक थारो सुखड़ो नी कीजै बूजियो ||
 3985 चौथै दिन बाई पेमां बैटी झुकतै वादळियै मैल |
 धूणी रो चांदणो देख्यो मैलां कीजै बैठती ||
 तो पेमां बाई करै विचार कै अण पापी राजा रै राज में कोई जोगेसर तो आवै कोनी... कोई जोगी आवै नी तो कोई भ्रामण आवै नी | [अण] आज म्हारै अण बगीचा में कुण धूणी लगाई?
 तो धारै, धारै एक पेमां एक घणो दासी-वाळो कीजै भेख |
 पग छूटी आवै एक झीणी नवलख कीजै बाग में ||
 3990 दूद रो कटोरो बाई लियो कीजै हाथ |
 एक आयर बाळूड़ा नै हेलो कीजै पाड़ियो ||
 कट्टै जोगेसर है थारा घर नै कीजै बार |
 की धूणी रो थूं आयो जोगेसर कीजै तापतो ||
 कोनी किनिया एक म्हारै जोग्यां रै घर कीजै बार |
 3995 फिर रिया जोगेसर एक खण्डां में तीरथ कीजै न्हावता ||
 लीजो, लीजो जोगेसर एक लियो दूद रो कटोरो हाथां कीजै झेल |
 एक दूद पियो थे सुरिया धव्वळ कीजै गाय रो ||
 तो रूपनाथजी कै—
 कट्टै है नी बाई थारा एक पीयर घणा म्होटा नाम |
 4000 कीया, कीया राजा री थूं वाजै मोबण कीजै डीकरी ||
 दीजै, दीजै म्हानै थारा ऐलाण कीजै वताय |
 पछै म्हे थारै हाथ रो दूद कीजै पीवसूं ||
 तो पेमां बाई कै, हे जोगीराज म्हारो कोळमंड है पीर, राव धांदलजी री म्हूं हूं बेटी, और बूड़ोजी पाबूजी जैड़ा हा म्हारै भाई, और पेमां म्हारो नाम है... [तो] और जिन्दराव खींची नै म्हन्नै परणाई है, और जायल म्हारो सासरो है | तो रूपनाथजी कैवा लागा कै हे भूआ, हे भूआ तो म्हे थारै कनै ईज उण दुसमण रो वैर लेवा नै म्हूं आयो हूं | तो भूआ देख बोलै—
 देजै बाळूड़ा थूं म्हनै थारो ऐलाण कीजै वताय |
 4005 कीया राजा रो थूं वाजै मोबी कीजै पाटवी ||
 भूआ म्हारी [बू] कोळमंड वतावै म्हारो गांव |
 बूड़ा राजा रो म्हूं वाजूं मोबी कीजै पाटवी ||
 तो भूआ नै भतीजो बड़ा खुशी व्हिया और बड़ी आप वातंवात मिळै | तो भूआ रोवण लागी, हे बेटा थूं बारै वरस रो नैनो बाळक है, अण खींची रै [स] साथै थूं युध कीकर करेगा नै उणनै कीकर मारेगा? बोलै, भूआ म्हनै बारा वरस वीत जाय, अण जायल में म्हारा बारा वरस वीत जाय, बाकी म्हूं अण खींची नै मारिया सिवा पाछो नी जावूं ||

देजै, देजै भूआ म्हनै अण खींची रा ऐलाण |
 4010 कैडै ऐलाणै खींची नै म्हूं दीठो ओळखूं ||
 हे बेटा म्हनै खुद नै ओ दुख है कै म्हारा परिवार नै अण खींची बहुत बुरा मारिया है | पण म्हूं ओ ईज भगवान रै
 आगै अरादना करती कै म्हारा ई कोई वन्स में कोई लारै वचियो व्है तो अण खींची रो बदळो ले, लेकिन भगवान
 सुणी, पण थूं बाळ बहुत छोटो है नै घणो नैनो है, अण वास्तै थूं युध नी कर सकैला | बोलै, भूआ अण वात रो थूं
 फिकर मती कर, थूं म्हनै उणरो ऐलाण वता दे कै वो कीया मैल में रै है, कीया मैल में सोवै है | बोलै, बेटा उणरो
 मैल तो बहुत अजीब, नै घणो ईज अजीब है, जको थनै ठा ई नी पड़ैला कै ओ मैल है कै पाणी है, जमीन है, कै कांई |
 तो भूआ म्हनै पूरा-पूरा तो ऐलाण दे | हे बेटा थनै ऐलाण तो म्हूं देवूं पण उणरै आडा कै ईज तो नाग रा पैरा है कै
 ईज सेर रा पैरा है, [थूं नाग ऊं वच जाय] पैली वार तो थूं नाग-देवता ईज थनै खाय जाई, नाग ऊं वच गियो तो
 शेर थनै छोडै नी, नै शेर ऊं वच गियो तो जिन्दराव खींची थनै छोडै नी | बाकी मा थनै कैवै | म्हारो कैणो मान नै
 पाछो जा परो | बोलै, भूआ माथो पड़ जाय, बाकी म्हूं पाछो नी जावूं ||
 जब ¹⁷⁷ भूआजी कांई कैवै कै हे बेटा आप म्हारै हाथ री अंगूठी देवूं थनै, आ अंगूठी थारै हाथ में पैर लीजै, तो मैल
 रै मांयनै प्रवेस कर दीजै, मैल में जातो रीजै | जण जिगिया थनै दरियाव जैसो दीखैला, कै भाई पाणी भर्यो है, उण
 जिगिया थूं डरजै मती, और आ म्हारी जो अंगूठी है वा अंगूठी थूं अण जमीन माथै पटक दीजै | आ अंगूठी, मैल रै
 ढाळ है, और अण ढाळ-ढाळ आ अंगूठी नीची रुड़कती जाएगा, अणरै लारै-लारै-लारै-लारै-लारै-लारै थूं जातो
 रीजै | अगर थनै जठै प्रिथ्वी नजर आवै, जमीन नजर आवै, उण जिगिया उणरो किनारो काड डावा हाथ व्हनै थूं
 नीकळजै | आ नी कै थूं जीमणा हाथ व्हनै नीकळै, तो जीमणा हाथ व्हनै नीकळजै मती बेटा, उण जिगिया पाणी गैरो
 है, जो थूं डूबनै मर जाएगा, जो थूं दरियाव में मर जाएगा | राजी खुसी भूआ मिळी, अण आपरी अंगूठी निकाळनै
 [रूपजा] रूपनाथजी नै दी | तो रूपनाथजी आपरै अंगूठी ले, जोगी रो वेस धारण कर, और उठऊं वीर व्हिया,
 जणां भूआ देख बोली, हे बेटा वीच में थनै, वच में थनै काळो नाग मिळैला, जो थूं यूं कर कै ओ कटोरो दूद रो है, जो
 दूद रो कटोरो भर नै थारै हाथ में राखजै | और अगर वो सांप थनै काटवा आवै, उण जिगिया अण दूद रो कटोरो
 आगै कर दीजै | जो सांप दूद पिया लागजै और थूं आगै नीकळजै | तो भूआजी आगै सेर मिळी उणांनै? तो बेटा दो
 माथा... बकरा रा थूं लेनै जाइजै जो कै दो बकरा रा माथा थूं दो ईज शेरं नै न्हांक दीजै, और थूं आगै वड़ जाइजै |
 और आगै थनै नीकळतां ई मैल में खींची थनै सूतोड़ो लाद जावैला ||

** गाव **

जा ऊबो बाळूडो अण खींची री जाजम री कीजै कोर |
 एक पकड़ बाळ एक बाळूडो छाती माथै कीजै बै गिया ||
 4015 [हे] दीजै, दीजै एक जिन्दराव खींची थारी नैणां री निंदरा कीजै निवार |
 आज वैर उगरावूं एक म्हारा काका कमधज कीजै बाप रै ||
 खुल गी एक खींची थारै नैणां री कीजै नींद |
 छाती पर बैठोड़ा एक बाळूडा नै दो नैणां कीजै देखियो ||

** गाव **

कै दे बाळूडा थारा मन री म्हनै कीजै वात |
 4020 कीया राजा रा थूं वाजै एक मोबी कीजै पाटवी ||
 कट्टै है बाळूडा थारो घर कीजै बार |
 कीया राजा रो थूं एक वाजै मोबी कीजै डीकरो ||
 सुण ले जायल रा खींची म्हारै मन री वात |

¹⁷⁷ At this point Parbū had just completed his Hindi 'explanation' for the preceding passage, hence this Hindi opening word.

थोथी थळियां में है कोळूमंड म्हारो गांव |
 4025 वूड़ा राजा रो म्हूं वाजूं मोबी कीजै डीकरो ||
 कै दे, एक कै दे बाळूड़ा थूं थारा मन री वात |
 कतरै कारण थूं आयो एक म्हारै रंगभर कीजै मैल में ||
 सुण ले जायल रा खींची थूं करै घणी मन में भोळी कीजै वात |
 जद वाजी एक रण में राठोड़ां खींच्यां री तरवार |
 4030 एक रण में कर दी थे खींची एक म्हारै राठोड़ां री कीजै देवळी ||
 आज लेवूला म्हूं घणो एक काका-बाबा रो कीजै वैर उगराय ¹⁷⁸ |
 एक माथो, माथो म्हूं काटूं एक जिन्दराव खींची झीणा थारो कीजै नाम रो ||
 तो ऊबा भूआजी एक झुकतै वादळियै कीजै मैल |
 तो ऊबा बाळूड़ा नै भूआजी हेलो कीजै पाड़ियो ||
 4035 थूं करै घणो बाळूड़ा घणी दम कीजै जेज |
 एक बैटो दुसमी ऊं वातां कीजै चाळवै ||
 तो रूपनाथजी भूआ रै कैणा ऊं आपरो कटारो काडै और जिन्दराव खींची रो सीस काटै | आदी रात री टैम हैती |
 जिन्दराव खींची रो सीस काटियो तो उणरो खून रो वाळो नीचो आयो | तो पेमां बाई कांई करियो कै आप जो दई
 विलोवती उण गोळी मेली उण खून री धार रै हेटै मांड ली | तो [म] जिन्दराव खींची रो खून उण गोळी में भेळो
 व्हे ग्यो, और रात, आदी रात रा बाई पेमां उण खून रो विलोणो कर्यो ¹⁷⁹ | तो विलोणा री आवाज खींच्यां री दूसरी
 राण्यां सुणियो, कै जिन्दराव खींची री राणी कोई गैली व्हे गी है, जो कै आदी रात रा विलोणो घालै? हाल तो आदी
 रात पड़ी है, हाल तो बारा एक वजिया है... नै आदी रात रा ईज विलोणो घाल दियो? तो सब राणियां उणनै बूजवा
 नै आई, बोलै, बाईजी आज आप वडेर राणी व्हेनै आदी रात रा विलोणो घालै? बोलै, गैली राणियां थे अतरी वात
 मती करो, कै म्हारा जद राठोड़ां नै जिन्दराव खींची घालिया था तो थे दिन रा बारै वजियां विलोणा रो दई विलोयो
 थो | और आज थारा जिन्दराव खींची नै म्हारै राठोड़ मारिया है तो म्हूं आज आदी रात रा उणरै खून रो विलोणो
 उतारियो | और वे अतरो कैवतां हाहाकार मच गी, आपनै कैऊं फौज नै पळटणां और उणरा आदमी चारूं कानी
 मैलां रै व्हे गिया | अब बाळूड़ो मैल रै वीच में फस्योड़ो ऊबो है और भूआ... और भूआ बड़े मन में बड़ी चिन्ता में
 पड़ गी कै हमें बाळूड़ो बारै कीकर नीकळी? जब रूपनाथजी उणांरो माथो वाड, हाथ में सीस ले अर उण मारग
 ईज पाछा आया | जण जिगिया भूआ ऊबी उणांरै खून रो विलोणो करती थी | जायनै भूआ खनै रै गिया और भूआ
 नै कैवण लागा, ले भूआ, अब मैं माथो तो काट लियो, पण अब म्हूं अण मैल रै बारै कीकर नीकळूं, दरवाजा चारूं
 कानी बन्द है, अब म्हूं बारै कीकर नीकळूं? जणां [न] पेमां भूआ देखनै बोली, हे बेटा सातवै भुंवीरै थारा पिताजी री
 घोड़ी, ढेल घोड़ी, बादी है | वा घोड़ी कोई खींची नै नैड़ो नी आवा दै | ढेल घोड़ी खनै जानै थूं ओ दरवाजो खोलजै,
 और पायगा मूं घोड़ी नै खोल लेजै | थारी सायता वा घोड़ी ईज करैला, बाकी म्हनै अठै कोई सायता करवा-वाळो
 थारै नी दीखै | तो रूपनाथजी नै रस्तो वतायो और पायगां में सीदा रूपनाथजी गिया | हाथ में सीस है, और आप
 सीदा घोड़ी खनै गिया | तो घोड़ी राठोड़ वन्स री खुसबू, उणरी वायना संग हानै देखै कै आज म्हारो कोई धणी
 आयो है | रूपनाथजी आपरै पिताजी री घोड़ी ढेल नै पकड़ी और उणरै माथै पिलाण कियो, काठी धरी, और आप
 घोड़ी माथै चडिया जणै कैवण लागा, हे ढेल घोड़ी आज म्हनै थूं अण मैल बारै काड दै तो म्हूं जाणूं कै आ म्हारै
 पिताजी री घोड़ी है | तो ढेल घोड़ी अतरी तागत रै मांयनै आई और अतरा जोस रै मांयनै घोड़ी आप उठऊं फलांग
 मारी जो कै उण खींची रो मैल कूद अनै आ बारै आय गी | जद मैल कूदनै बारै आई तो सीदा बगीचा में गिया | जद
 लारै-लारै भूआजी आप, आप नै कैऊं, बगीचा में आया, और आनै कैवा लागा, हे बेटा अब थें खींची रो वैर ले लियो
 है, थूं बारै आ ई गो है, और म्हनै ओ खींची रो सीस दे जा जो कै म्हूं सती हो जावूं | बोलै, हे भूआ अण खींची रो,

¹⁷⁸ The final syllable is not pronounced.

¹⁷⁹ The final syllable is inaudible.

अण दुसमी रो... माथो तो म्हूं ठेठ म्हारी नानी रै घरै ले जावूं, और वठै ले जानै ई गेंद गूंथ अनै गेंद रमूंला | और पछै थनै कोई माथो मिळै तो मिळै | हे बेटा अतरी जिद मती कर कै थूं म्हनै ओ [स] सीस दे दे, जो सीस रै साथै म्हूं सती व्हे जावूं ||

अतरो कैनै रूपनाथजी आपरी घोड़ी माथै बैठ और घोड़ी रै वठऊं आप ताजणो मारियो | सीदी घोड़ी गड गिरनार गई | गिरनार जाय और... नानी रै खनै गई | और जानै रूपनाथजी [काई कै] और नानी नै हेलो पाड़ियो | हे नानी मा थूं आज देख कै थारो रूपनाथ [दोई तो] जण दुसमण रो वैर लेणो हैतो जणनै आज खींची नै मारनै म्हूं पाछो आयो | म्हारी मामियां म्हनै बोल जो बोलती, आज उणां बोलां रो वचन म्हे आज पूरो कियो | तो नानी मा झट थाळ भरनै बारै नीकळी, और बारै नीकळनै रूपनाथ नै वंदावा लागी | बोलै, नानी म्हनै काई वदावो? म्हनै-हनै नी वदावो, वदावो ढेल घोड़ी नै जो कै म्हारी जिन्दगी वचा अनै आपरै खनै लेनै आई | तो नानी मा आपनै नीचो उतार और खूब गळा ऊं लगायो, और कैवा लागो, बेटा थे आज धरती में नाम कीदो है जो थारै बाप काका रो थूं वैर ले खींची नै मारनै पाछो आयो | अब रूपनाथजी उण सीस रो आप एक रेशमी कपड़ो मंगा अनै उणरै माथै बैटा-बैटा दड़ी गूंथी | दड़ी गूंथ ले आप हाथ में गेडियो और नानी मा रै चौक में दड़ी खेलिया | तो एक दोटो मारै तो ओ दड़ी रो दोटो ठेठ कोवर गूंजवै जाय | कोवर गूंजवै जाय रूपनाथजी दोटो-दोटो मारै ठेठ नानी खनै आवै | खूब आप नानी रै चौक में गेंद खेली, खूब गेंद-दड़ी रमता-रमता धाप गिया, जणां कैवण लागी, हे नानी मा आज हमें भूआ म्हारी जो बड़ी व्याकुळ है, उणरै वास्तै ओ म्हूं माथो पाछो देवूं, जो कै वा सती व्हे जाय | तो रूपनाथजी वठै ऊं बारै अण दड़ी रो दोटो दियो, कै हे भूआ ओ थारा पति रो, ओ थारा... पति रो जो माथो आवै है, अण माथा ऊं थूं थारै सती व्हे जाय | रूपनाथजी खेंचनै दड़ी रै दोटो दियो, और दड़ी वठै पूगी | तो भूआजी आप उण माथा रै साथै सती हो गिया ||

पछै रूपनाथजी नानी मा नै मुजरो करनै हाथ जोड़नै बोल्या, हे नानी मा म्हे ईज तो गरू गोरखनाथ रा चेला व्हे गिया, और राज चाईजै नी पाट चाईजै नी, म्हनै काई नी चाईजै ||

4040 दे दे नानी मा थारी म्हानै घणी आसीस |

थारी आसीसां म्हारो मन लागो जोगी रा भगवा भेख सूं ||

जद रूपनाथजी आप पूरो रूप धारण कर और सांगाण रै धोरै जा और आपरी धूणी लगा, हरिया कूमटियै, हरियो कूमटियो करनै झाड़, उणरै नीचै आप धूणी लगा और गरू गोरखनाथ रो आसण पा नै विराजमान व्हे गिया | जो उणांरी धूणी सांगाण रा धोरा री, धोरा सूं प्रसिद्ध है ||

** गाव **180

पाबू बड़ा राठोड़ काळमी रा असवार ||

180 This closing song is essentially the same *ārati* as Parbū and his wife sang at the beginning of the performance.

THE EPIC OF PĀBŪJĪ

Translation

Introduction to the translation

All translations are exercises in failure, for a perfect translation is an impossibility: the translator has to steer between the Scylla of failure to convey the original's full sense and the Charybdis of failure to match its expressive power in the receiving language; and there is no right course.

The translation which follows is intended to be an accurate English representation of the performance by Parbū Bhopo transcribed in the preceding pages. It is not, however, literal in the narrowest sense of the term — that is to say, it is not a crib. I have tried to find for each Rajasthani phrase an acceptable English equivalent; if that equivalent differs significantly in terms of literal meaning, I have provided a more accurate gloss in a footnote. Thus, to take a single example, I have translated *kara tāḷā vegairī tākīda* as 'make swift speed', and explained in n. 37 that the original phrase really means 'make speed swifter than the clap of a hand': in this case the chance of a simple English alliteration echoing the Rajasthani *tāḷā...tākīda* seemed to me to counterbalance the loss in content. Naturally, other phrases required other kinds of treatment.

That there is an overall loss in content I cannot deny. In making my translation I have often felt, rather helplessly, that the richness of the original phraseology was trickling away through my fingers: so many words ended up with pedestrian English equivalents such as 'fine' or 'great'; so many variations in word-order emerged into English as subject plus verb plus object; so much onomatopoeia was lost or weakened; and so on, and on. But all these are themselves merely reflections of the greatest loss of all, which is the loss of orality. An epic performed by a bard is a living organism: it comes into being as he recites and sings, and has great freshness and immediacy. To translate such a composition, not merely from Rajasthani to English, but also from speech to print, does it no service at all.

Despite all this, I have done what I could to convey the flavour of Parbū's version of the epic of Pābūjī. Like other oral epics, this one is highly formulaic: comparable events are regularly recounted in very similar forms of words. I have gone to some considerable effort to reproduce this effect in my English translation: ideally, each standard Rajasthani formula is represented in English by a particular phrase, used whenever the formula appears.¹ The actual situation falls some way short of this. For example, some of Parbū's expressions are used in more than one context, and it was not possible to find a single similarly adaptable English equivalent — thus *bhoḷī vāta* is translated 'foolish idea' in some contexts, 'simple matter' in others. But in general the repetitiousness of the original does come across, and the non-Rajasthani-speaking reader should be able to get a fair impression of Parbū's use of formulaic language.

The *form* of the epic which is transcribed and translated here is the declamatory spoken *arthāv*. This has certain consequences, which the reader of the translation should be alerted to. For one thing, Parbū sometimes repeats lines or couplets in *arthāv*, as he would not do when singing (*gāv*). This is not intended for emphasis, or for any other 'aesthetic' effect, but comes about for various pragmatic reasons: perhaps he has just performed a section of *gāv*, and simply starts his new *arthāv* a couplet or two too far back; perhaps he feels that he made rather a mess of performing a couplet, and so does it again; perhaps he simply needs a few seconds' respite to remember the next couplet. Whatever the reason in any particular case, it should be realised that what looks in cold print like a deliberate 'literary' device is in fact simply a by-product of oral performance and the severe demands it makes on the bard.

A second characteristic feature of *arthāv* performance is the use of certain words as 'fillers' — not in any formal metrical sense, but purely as habitual embellishments.² Parbū uses the following five words in this way: *eka* 'one, a', which occurs 1861 times in his performance; *aṇa* 'this' (394 occurrences); forms of *ghaṇo* 'much, very' (384 occurrences); forms of *jhīṇo* 'delicate' (135 occurrences); above all, *kījai* 'say!' (3126 occurrences, all but a handful immediately preceding the cadence). Apart from certain occurrences of *eka* which are clearly significant (such as in the phrase *eka do vāso* 'one or two halts'), and from a smaller number of possibly significant uses of *ghaṇo* (discussed in footnotes), these words are without real meaning: *eka* and *kījai* are semantically entirely empty, and the words *aṇa*, *ghaṇo* and *jhīṇo* — which Parbū will use in one occurrence of a formula, and omit in the next — are so weak as to

¹ This does not apply to the non-metrical passages which Parbū told in free prose: these are not 'formulaic' in either language.

² Again, this does not apply to the non-metrical passages.

be generally untranslatable. The use of all five words is simply a feature of performance-style, and they are ignored in the translation.

Interspersed in the translation are scenes from the *paṛ*: these are the work of Śrīlāl Joṣī of Bhīlwārā, a traditional *paṛ*-painter. As explained in chapter 3, ‘The pictures on Pābūjī’s *paṛ*’, the cloth-painting is not really composed of individual, isolable ‘scenes’; however, no other practical way could be found of permitting the reader to find his way round the painted narrative. This leads to certain problems. Many depictions (especially those of courts) are referred to over and over again as the story progresses; some (such as Scene 10) are explicitly ambiguous; in many cases (such as the figure of Deval in Scene 8) a depiction contains an element which is to be ignored except at a single point in the story; conversely, some depictions are meaningless unless their interaction with other depictions is understood (for instance, Scene 46, consisting of a single figure, gains its meaning because that figure stands before the central image of Pābūjī). The reader should bear these considerations in mind as he follows the narrative, and should remember that the division of the painting into 100 ‘scenes’ is no more than a means to an end.

Each scene is reproduced at or near the point where it is first referred to in the narrative; it is accompanied by a small horizontal rectangle containing a dot, representing the location of the scene on a typical *paṛ*. The manner in which any given scene is depicted is likewise intended to be typical, but the reader who compares what he finds here with an actual *paṛ* will find numerous minor differences — a horse is present or absent in a scene, courtiers are aligned top-to-bottom or left-to-right, a lady is shown accompanied by more or fewer attendants, and so forth. I have deliberately not commented on such variants unless there seemed a possibility of their preventing a scene from being recognised: the illustrations contained here are intended as an informative handlist, not a comprehensive catalogue.

It is in connexion with the illustrations that this book owes most to Joseph C. Miller Jr, my former collaborator (see the Preface to the first edition). It was his idea to approach Śrīlāl for brush-and-ink drawings; the division into scenes was initially done by him, and I have only varied it in perhaps half-a-dozen cases; the notation of the rectangle and dot to show the location of each scene was his invention. Further, it was Miller who first identified some whole scenes and many details of scenes. These are marked here with the initials JCM, but this is an altogether inadequate indication of the extent to which I am indebted to Miller in this area.

In addition to depictions of events in the epic narrative, the *paṛ* contains a small number of residual scenes. These are dealt with separately in Appendix 2.

Horoscope

In the Saṃvat year thirty-seven¹ Lord Pābūjī took incarnation in a plot of saffron.² [Scene 1]



Scene 1: Pābūjī takes incarnation in a plot of saffron

The infant Pābūjī, depicted in Rajpūt costume but without moustache or weapons, is shown within a frame representing a saffron-plot. The frame may be oval or rectangular; the background to the figure may be coloured yellow to represent the saffron.

A tigress suckled him at her nymph's breasts, [Scene 2] and his mother Kamaḷāde³ fed him on her lap. [Scene 3]

A tigress suckled him at her nymph's breasts, and his mother Kamaḷāde fed him on her lap.

In the course of years, Pābūjī⁴ became a strong young man;

5 Lakṣmaṇa, the ascetic deity of the sand-desert,⁵ sat on the throne. [Scene 4]

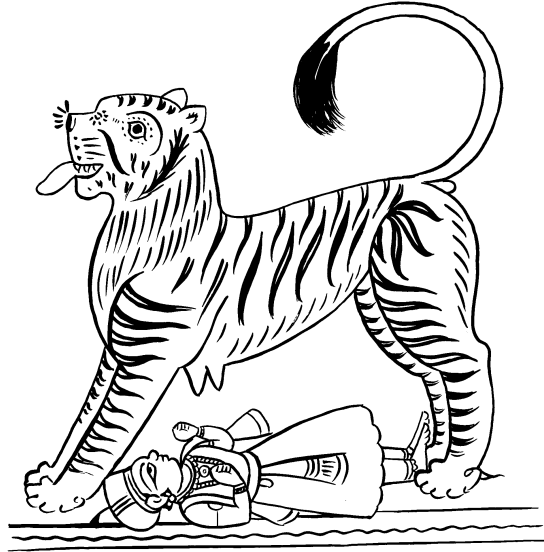
¹ I.e. '37' preceded by two unspecified digits. Interpretations favoured by *bhōpos* are 1237 (=1180 A.D.) and 1337 (=1280 A.D.).

² This is the first of a number of references to saffron in the narrative: the other most important ones are (1) that Pābūjī's nymph-mother (see l. 2) is called Kesarparī 'the nymph Saffron', (2) that when she returns to Pābūjī in the form of a black mare, the mare's name is Kesar Kālamī 'Black Saffron', and (3) that in 'the episode of the saffron' Pābūjī insists on obtaining saffron to dye the turbans of those who are to travel in his wedding-procession. The significance of saffron in Rajpūt tradition is that it is worn by warriors sworn to triumph or die, and by bridegrooms: these various epic references to it, and the formula 'Pābūjī arose with a toss of his saffron robe' (e.g. l. 428), serve as a regular reminder of the hero's noble status and martial background.

³ For the story referred to here see n. 2, p. 342. The general understanding among *bhōpos* is that Kamaḷāde is the mother of Pābūjī's brother Būro, who brought Pābūjī up after the disappearance of his nymph-mother Kesarparī. Parbū, however, takes the name as referring to Kesarparī herself, and is consequently in some difficulty to explain her sudden reappearance early in the episode of the widows' pyre.

⁴ Here, as very often, Pābūjī is referred to as 'Pābū Pāla'. The second word (which cannot be connected with *pāl-* 'to protect') is apparently no more than a name used for him in folk-literature (RHŠK, s.v. *pāla*), and I have made no attempt to translate it.

⁵ I.e. Pābūjī: this is a standard epithet.



Scene 2: Pābūjī is suckled by his mother in the form of a tigress



Scene 3: Pābūjī is nursed by his stepmother Kamaḷāde

Cādo the chieftain, king of Chappan Vāgaṛ,⁶ was an incarnation of Mother Cāmuṅḍā;⁷ and he was called a chieftain of Pābūjī. Saljī Soḷaṅkī was an incarnation of Mother Bhaisāḍ;⁸

⁶ A district in Kacch containing fifty-six (*chappan*) villages.

⁷ According to Parbū these ‘incarnations’ of various deities as Pābūjī’s companions are metaphorical: the meaning is that Cāmuṅḍā had blessed Cādo by laying her hand on his head, and so similarly for the others.

⁸ A goddess, about whom Parbū could supply no details (though her name clearly contains a reference to the buffalo-demon killed by the Goddess in her Mahiṣamardinī form).

and he was called a chieftain of Pābūjī.

10 What man shall we commemorate next?

Harmal Devāsī was a prince of the Āls, sister's son of Bhīmo, an incarnation of Mother Vīsoṭ,⁹ son of Jasvat;

yet he was called a chieftain of Pābūjī.

What man shall we commemorate next?

Ḍhēbo the opium-drinker, ever hungry, would finish off (food) as fiercely as a spark in a bale of straw;

15 Ḍhēbo used to dissolve a twelve-maund ball of bhang (to drink);

he used to eat thirteen maunds of opium.

Ḍhēbo was known as an incarnation of Hanumān;

he was called a chieftain of Pābūjī.

Wrestlers wrestled, rams fought.

20 Wrestlers wrestled, rams fought, and judgment was passed on the wicked in the court of Lord Pābūjī.

Wrestlers wrestled, rams fought, and judgment was passed on the wicked in Pābūjī's court.

Antelopes stood and clashed horns.

Jam¹⁰ lay bound head-down to Lord Pābūjī's bedstead.

(Pābūjī's) knees were Gaṇeśa's, his waist Kālikā's, his chest Hanumān's; the monarch's lock of hair¹¹ was that of a king.

25 (Pābūjī's) knees were Gaṇeśa's, his waist Kālikā's, his chest Hanumān's, his throat a *gokhaḷa*,¹² his face the land of Marwar; and the monarch's lock of hair was that of a king.

Peacocks and *cātaka* birds sported, and the moon and sun both shone.

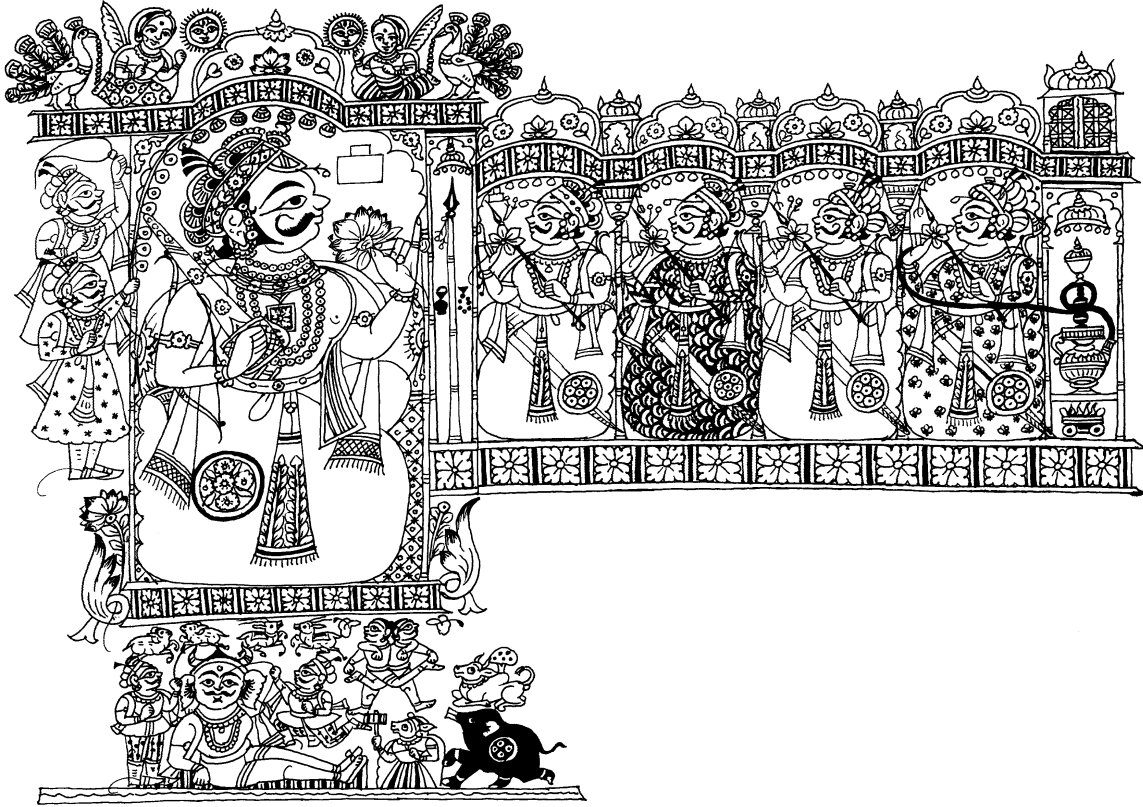
Half the sun shone on Lord Pābūjī, half the sun shone upon the land.

⁹ A goddess, about whom Parbū could supply no details except that she is his family deity.

¹⁰ A *rākṣasa* (demon) who had previously terrorised the people of Koḷū, but who had been captured by Ḍhēbo.

¹¹ Parbū takes the 'lock of hair' as referring to a crown.

¹² Parbū very hesitantly interprets this as meaning a garland or necklace; bearing in mind that the next comparison is with a place, could it perhaps be an error for *gokaḷa*, i.e. Gokula, Kṛṣṇa's birthplace?



Scene 4: Pābūjī in his court at Koḷū

Pābūjī, wearing all the accoutrements of a Rajpūt warrior, sits on his throne within a domed palace. Behind him are attendants, one fanning him, the other waving a chowrie (a fly-whisk formed from a yak-tail — a symbol of royalty). Above him are sun and moon, two nymphs, and two peacocks. Beneath him, wrestlers wrestle and antelopes and rams fight; a pack-ox is also shown (cf. ll. 2495–6). At the bottom of the scene appears the demon Jam: one of Pābūjī's courtiers holds his lock of hair from behind (cf. l. 1797), while another pulls on his nose-string (cf. l. 1799). Also pictured are Jam's 'vehicle', a rhinoceros (its hide containing a ready-formed shield), and his wife, often shown with the head of a donkey or pig, who wields a mallet with which to 'massage' her husband's feet (JCM). Before Pābūjī is his spear; facing him are his four companions Cādo, Saljī Soḷaṅkī, Harmal Devāsī and Ḍhēbo. Ḍhēbo smokes a hookah.

The episode of the hare

King Būro was seated in his court at Kolū;
as he sat there Būro raised the matter of hunting. [Scene 5]



Scene 5: Būro in his court at Kolū

Būro sits on the left; facing him are two anonymous ‘courtier’ figures, who will later represent visitors such as Cādo. Below are Būro’s two mares, the brown Phūl-Vacherī and the red Ḍhel. On the right stands Deval, who will arrive later to demand Būro’s help after the theft of her cattle (cf. ll. 3044–7) — though this sequence also has a scene to itself (Scene 73).

- 30 ‘Fasten saddles on the horses, my knights!
Būro is setting off to hunt pig.’
King Būro put a wooden saddle on his mare Ḍhel;
O lord, he set out and went to hunt pig.
O Būro,¹³ pale dawn came in the land;
35 at the break of day Būro urged on his mare Ḍhel.
King Būro went into the wild;
instead of pig a hare appeared in front of him.
King Būro gave up pig;
he pressed his mare Ḍhel in pursuit of the hare.
40 Būro whipped up his mare Ḍhel in pursuit of the hare;
he galloped his mare in pursuit of the hare for twelve *kos*.¹⁴
King Būro struck at the hare with his sword;
the wounded hare set out and arrived at the assembly¹⁵ of (Sārāgde) Khīcī in Jāyal.
O lord, the courtiers of Sārāgde Khīcī were seated proudly;¹⁶

¹³ It is a commonly-occurring device for the performer to address a line to the character currently at the centre of the narrative.

¹⁴ A *kos* is a measure of length equivalent to about two miles.

¹⁵ Literally ‘the rugs’ (*jājamā*): the courtiers sit on rugs spread on the floor.

¹⁶ Literally ‘turned aside and with back turned’ (*āḍo-apūṭo*): Komal Kothari explains that the reference is to a slightly turned-aside posture which indicates both pride and respect.

- 45 the hare arrived at the seated assembly and fled beneath a rug.
 Khīcī thrust the hare beneath a rug;
 Būro arrived from his pursuit and called out a greeting.
 Khīcī's courtiers were seated proudly;
 in the crowded assembly-room Būro, mounted on his mare, paid his respects. [Scene 6]



Scene 6: The Khīcī court at Jāyal

The Khīcī ruler sits on the right; two male figures face him. In the present context the ruler is Sārāgde Khīcī and one of the male figures is Būro; later the same figures will represent Sārāgde's son Jindrāv Khīcī and his courtiers.

- 50 The proud king (Sārāgde Khīcī) asked Būro what was on his mind:
 'King Būro, tell me what is on your mind!
 On what great business¹⁷ have you come today to my assembly's session?'¹⁸
 (Būro answered,) 'O Sārāgde Khīcī, the (Sun-)god¹⁹ with his rising rays disposes of (serious) business;
 I have come to your assembly, Khīcī, on a (minor) domestic matter.
 55 I whipped up my mare Dhel for twelve kos;
 I mounted to hunt pig;
 instead of pig a hare appeared in front of my mare.
 The wounded hare, Khīcī, arrived at the edge of your rug;
 give me the hare that arrived here!'
 60 Then Sārāgde Khīcī considered, and what did he say?
 'King Būro, you have formed a foolish idea in your mind;
 I shall keep the hare that arrived here in my protection.
 O Būro, either give up your claim to the hare,
 or take the hare's body to your court in Koḷū;
 65 I shall not give you the head today, nor tomorrow.'
 King Būro considered, and what did he say?
 '(To offer me) the body insults me, a Rāthor.
 I shall not take the hare's headless body today, nor tomorrow.
 Listen, O Khīcī of Jāyal! In retaliation for this hare there will be a great war;
 70 in the hare's name swords will ring between the Rāthorṣ and the Khīcīs.' [Scene 7]

¹⁷ Literally 'on how much business' (*katarai kāma*).

¹⁸ Literally 'my spread-out rugs' (*dhalīyoyī...jājamā*).

¹⁹ Literally 'the creator' (*kiratāra*).



Scene 7: Būro and Sārāgde Khīcī dispute over the hare

Būro, riding his mare Ḍhel and accompanied by a courtier, does battle with Sārāgde Khīcī, who rides behind the mahout of his elephant; above is the hare, being chased under a shield by a dog (JCM). The *par* thus depicts an armed conflict where the epic narrative has a mere verbal exchange.

King Būro mounted his mare Ḍhel;
he set out and came straight to Koḷū.

King Būro went and sat in his palace (lofty as) a hovering cloud;
Būro sat there disconsolate in mind. [Scene 5]

75 O Būro, Queen Gailovat asked you what simple matter²⁰ was on your mind:
'O Rāṭhoṛ, why are you sitting disconsolate in mind?'

(Būro answered,) 'Queen Gailovat, do not ask me what simple matter is on my mind!
The words of Sārāgde Khīcī are striking at my vital organs.

I went to hunt pig;

80 instead of pig a hare appeared in front of my mare.

The hare went into Khīcī's court;
it went and expired under a rug.

I went into the session of Khīcī's assembly;
I went and spoke out to Khīcī;

85 but Khīcī did not give me the hare.

Khīcī considered, and what did he say? "Either you take the body (or give up your claim to the hare);²¹
and you will not get the head today, nor tomorrow."

Khīcī spoke sarcastic words to me;

his words are striking at my delicate internal vital organs.

Khīcī (said that he) would employ Cādo and Ḍhēbo to oversee his granaries;

90 he (said that he) would employ Pābūjī to serve in his bedchamber.'

At this point what did Gailovat say?

'King Būro, today you have become afraid of this Khīcī,
or else, O Būro, you have acknowledged misgivings about Khīcī.

If you had met your end in battle I should have gone and become a *sati*²² at the well of Gūjavo;²³

95 but you returned home through fear of fighting!'

Pābūjī was seated in his court at Koḷū;

²⁰ This is the same phrase (*bhoḷī...vāta*) as is translated 'foolish idea' in l. 61 above. The adjective *bhoḷo* means 'simple, innocent, naive'.

²¹ Parbū accidentally omitted the second alternative.

²² I.e. 'I should have burnt myself to death on your funeral pyre'.

²³ The name of the well at Koḷū.

- as he sat there he raised the matter of Būro. [Scene 4]
 ‘Cādo my chieftain, yesterday at dawn Būro went to hunt pig;
 go and bring news of the great hero Būro!’
 100 So let us see whether Cādo came to Būro’s place, and whether he asked him about the hunt.²⁴
 O chieftain Cādo, anger arose in your mind;
 (Cādo) returned to Lord Pābūjī’s glorious assembly.
 Pābūjī was seated on a tasselled rug which he had spread out;
 the great lord Pābūjī raised with Cādo the matter of his brother’s hunt of the previous day. [Scene 4]
 105 ‘Cādo my chieftain, you went to Būro’s great fort;²⁵
 how did Būro describe²⁶ his hunt of yesterday?’
 (Cādo answered,) ‘Pābūjī, King Būro went to hunt pig;
 instead of pig Būro drove his mare D̥hel in pursuit of a hare.
 O lord, the hare ran away and fled, and went into the Khīcī’s camp;
 110 Sārāgde Khīcī had let loose his cattle within (our) borders;
 The weary hare went and found a place in Khīcī’s assembly.
 King Būro asked for the hare;
 Sārāgde Khīcī spoke a painful speech.
 What did he say to Būro? “You take the body, and I shall not give you the head today, nor tomorrow.”
 115 O Pābūjī, Sārāgde Khīcī spoke words to us;
 his words are striking at my delicate vital organs.
 He (said that he) would employ Cādo and D̥hēbo to oversee his granaries;
 he (said that he) would employ you, Pābūjī, to serve in his bedchamber.’
 The great lord Pābūjī considered, and spoke out:
 120 ‘Cādo, mount your horse;
 travel to Khīcī’s glorious assembly!
 Cādo my chieftain, go yourself to Khīcī’s rug;
 go and remonstrate directly with Khīcī!’
 Cādo the chieftain took his shield and his tasselled sword;
 125 with (the weight of) his shield he stepped like a frightened wild peacock.
 Cādo mounted his horse;
 he set out and went to Sārāgde Khīcī’s glorious assembly.
 The courtiers of Sārāgde Khīcī were seated proudly;
 in the crowded assembly-room Cādo went and paid his respects. [Scene 6]
 130 Now before him Sārāgde Khīcī’s stone-carver was seated; let me tell you, he was carving boundary-
 stones, and setting them up himself within the borders of the Rāṭhoṛs. So Cādo went and said to the
 stone-carver, ‘O stone-carver, do not strike with the chisel you have in your hand!’ Then the stone-
 carver considered, and said,
 ‘O Cādo, you have formed a foolish idea in your mind;
 Sārāgde Khīcī’s army rides hundreds of thousands of horses;
 O Cādo, today in the army of the Khīcīs they will kill you painfully!’
 O chieftain Cādo, anger arose in your mind against the stone-carver;
 135 Cādo flared up and cut off the stone-carver’s head.
 Sārāgde was sitting waiting for Cādo;²⁷
 he flared up and brandished his spear at Cādo.

²⁴ A common type of link to terminate a section of *arthāv* and introduce the topic of the following *gāv*. In his recorded performance Parbū did not use such links very frequently.

Parbū accidentally omitted a few couplets from the beginning of the next *arthāv*. Translated from the equivalent passage of *gāv*, they run as follows: Būro’s courtiers were seated proudly; in the crowded assembly-room Cādo paid his respects. ‘O Rāṭhoṛ elder, tell me about yesterday’s hunt! Lakṣmaṇa the deity of the sand-desert (i.e. Pābūjī) has asked for news.’ (Būro answered,) ‘I went to hunt pig; a hare appeared in front of my mare D̥hel. (Sārāgde) Khīcī of Jāyal had set up camp and was seated at the border; Sārāgde took my weary hare into his hand. He (said that he) would employ Cādo and D̥hēbo to oversee his granaries; he (said that he) would employ Pābūjī to serve in his bedchamber.’

²⁵ *giradī...koṭa*, a common formula of slightly obscure meaning: *koṭa* is normally ‘fort’, but the only sense that appears likely for *giradī* is ‘circular’. There is a market-square in Jodhpur city called Girdīkoṭ.

²⁶ Literally ‘raise the matter of’ (*vātā...cālavī*).

²⁷ Literally ‘watching his path’ (*dekhai...vāta*).

The lady Deval stood there holding the trident of Mother Karnī;²⁸
she came and spoke out to Cādo and Khīcī.

- 140 ‘O chieftain Cādo, do not strike at Sārāgde Khīcī with your sword!
(Otherwise) ill-repute will attach to Lakṣmaṇa, the ascetic deity of the sand-desert.’
So Cādo considered, and what did he say?
‘Lady Deval, may your family today go to the bad!
You have come and struck up an alliance between me and Khīcī in the midst of a battle.
- 145 O Khīcī, stay alert in your mind!
I did not bring the command of Lakṣmaṇa, the ascetic deity of the sand-desert.’²⁹
Then what did Sārāgde say?
‘O Cādo, do not be so very proud of your Lord Pābūjī!
I shall employ Pābūjī to serve in my bedchamber.’
- 150 O Cādo, great anger arose in your mind;
Cādo flared up and set off back to Koḷū.
Lord Pābūjī’s courtiers were seated proudly;
in the crowded assembly-room Cādo went and paid his respects. [Scene 4]
O Cādo, Pābūjī asked you what you had to say:
- 155 ‘In what kind of mood did Sārāgde discuss matters with you?’
(Cādo answered,) ‘O great lord Pābūjī, how could matters be discussed?
Sārāgde (said that he) would employ Cādo and Ḍhēbo to oversee his granaries;
he (said that he) would employ Pābūjī to serve in his bedchamber.’
(Pābūjī said,) ‘Cādo my chieftain, speak a little more softly and sweetly;
- 160 Pābūjī’s warrior Ḍhēbo is listening nearby.’³⁰
Pābūjī (and his companions) mounted their five horses;
O lord, they set out and went to Khīcī’s glorious assembly.
In (Pābūjī’s) army the war-drums were beating rhythmically;
in Pābūjī’s splendid army the kettledrum was beating with a roar.
- 165 The teams of horses of (Pābūjī’s) chieftains ran on at great speed;
in front of them all Ḍhēbo urged on his horse Haraṇāgar.
Pābūjī came near to Khīcī;
Cādo arrived and called out a greeting:
‘O Sārāgde Khīcī, you are seated on the edge of your rug;
today you will come to your senses when the swords of Cādo and Ḍhēbo ring!’
- 170 Sārāgde Khīcī gazed forth and saw:
the splendid army of Lakṣmaṇa, the ascetic deity of the sand-desert, had arrived.
Sārāgde Khīcī put saddles on his excellent³¹ horses;
Straightway he began the battle between the Rāṭhoṛs and the Khīcīs.
- 175 In the battle Ḍhēbo the opium-drinker bent his knee;³²
O Ḍhēbo, she-vultures were circling above you.
(Ḍhēbo said,) ‘O she-vultures, wait a little while;
today Ḍhēbo will satiate you with the fresh vital organs of the Khīcīs!’
O Ḍhēbo, arrows shot forth from your fingers,
180 as if (the monsoon months) Sāvaṇ and Bhādavo were pouring down.
Ḍhēbo the opium-drinker slew Khīcī’s excellent army;
he left only Sārāgde Khīcī alive.
As Sārāgde Khīcī ran away and fled, (Ḍhēbo) seized his left hand;
Ḍhēbo cut out Sārāgde Khīcī’s vital organs from behind.
- 185 Ḍhēbo the opium-drinker killed Sārāgde Khīcī;
Ḍhēbo won the first battle before Pābūjī.

²⁸ A major goddess in Rajasthan, with a famous temple at Deshnoke, about 15 miles due South of Bikaner. Like Deval (and many other Rajasthani goddesses) she was a Cāraṇ by birth.

²⁹ I.e. ‘I did not come with Pābūjī’s mandate to fight you, but I shall soon have it, so beware!’

³⁰ Ḍhēbo is violent and impetuous: Pābūjī is worried in case he should go out of control through anger at Sārāgde’s insult.

³¹ Literally ‘worth nine lakhs of rupees’ (*navalakha*): a standard term of high praise.

³² Into a position suitable for fighting with bow and arrow. Ḍhēbo is depicted in such a position on the *par* at the point where he fights Jindrāv Khīcī: see Scene 79.

(Pābūjī said,) ‘Cādo my chieftain, we have made our name truly immortal in the land; we have taken on a feud against (Sārāgde’s son Jindrāv) Khīcī of Jāyal!’
Pābūjī set out as starry midnight passed;
190 he came straight to Koḷū.
(Cādo said,) ‘O Pābūjī, you have formed a foolish idea in your mind; we shall not leave any Khīcīs alive within the borders of the Rāṭhoṛs.’³³
(Pābūjī said,) ‘Cādo my chieftain, we have done ill in the land; today we have begun a feud against Khīcī.
195 But Cādo my chieftain, Khīcī is known as a knight equal in strength³⁴ to us; let us marry our sister Pemā to Khīcī.
Cādo my chieftain, go to Būro’s great fort; go and raise the matter of the betrothal of our sister Pemā!’
Cādo the chieftain took his shield and sword in his hand;
200 he set out and went (to become) Būro’s beloved guest.³⁵
King Būro was seated amongst his courtiers;
Cādo went and paid his respects. [Scene 5]
(Būro said,) ‘O chieftain Cādo, tell me what is on your mind! On what great business have you come to my glorious assembly?’
205 (Cādo answered,) ‘King Būro, the (Sun)-god with his rising rays disposes of (serious) business; Lakṣmaṇa, the ascetic deity of the sand-desert, summons you!’
King Būro tied on his genuine sloping Rāṭhoṛ turban; on his feet Būro fastened his velvet shoes.
Lord Pābūjī’s courtiers were seated proudly;
210 his elder brother Būro came and paid his respects. [Scene 4]
Bowling low Pābūjī made obeisance to Būro:
‘Please be seated at the front of Pābūjī’s glorious assembly!’
(Būro answered,) ‘Pābūjī, tell me what is on your mind! On what great business did you send a chieftain to my house?’
215 (Pābūjī said,) ‘King Būro, among the Rāṭhoṛs you are called a great hero; undertake a task for me today!
The swords of the Rāṭhoṛs and the Khīcīs rang in battle; we have taken on a first feud against Khīcī.
O Būro, Khīcī is equal in strength to us. If you accept what I say then marry our sister Pemā to Jindrāv Khīcī!’ King Būro considered, and what did he say? ‘Pābūjī, Jindrāv Khīcī is a very proud king, who will perhaps accept our sister, perhaps not. O great lord, Jindrāv Khīcī will certainly give up³⁶ this feud.
220 O chieftain Cādo, make swift speed;³⁷
take garlands for a bridegroom³⁸ on the ancient road to Jāyal!’
Cādo the chieftain took garlands for a bridegroom in his hand; he set out and went on the ancient road to Khīcī’s place.
Once or twice he halted overnight on the road;
225 at the third halt he went and removed the stirrups from his feet in Jāyal.³⁹
Cādo the chieftain mounted his horse; mounted on his horse, he set off for the court-room.

³³ The sequence of events is a little clearer in the Hindi ‘explanation’ which Parbū provided for this passage: Pābūjī says to Cādo that a terrible thing has happened (not that they have made their name immortal) in that a feud has been started; Cādo dissents, saying that they will not allow Khīcīs into their lands alive; then they all return to Koḷū.

³⁴ Literally ‘of equal elbow’ (*sīrakhī khunī ro*).

³⁵ *sigaratha...pāvaṇo*, a common formula of slightly obscure meaning. RSK’s gloss for *sigaratha* (‘all; accompanied by one’s family’ — s.v. *sigarata*) is unhelpful, and Parbū gave inconsistent explanations of the word. Komal Kothari remarks that the phrase appears in many folksongs, and that the commonest gloss offered by singers for *sigaratha* is ‘beloved’.

³⁶ Literally ‘wash (away)’ (*dho lailā*).

³⁷ Literally ‘speed swifter than the clap of a hand’ (*tālā vegairī tākīda*).

³⁸ *varamāḷā*, the normal way of marking a betrothal.

³⁹ The next line is a nice indicator of the extent to which the literal meaning of a formula can be submerged by its functional meaning: clearly for Parbū removing one’s stirrups at the third halt means simply arriving somewhere, and has little or nothing to do with dismounting from a horse.

O lord, Jindrāv Khīcī himself was seated on his rug;

Cādo went and paid his respects. [Scene 6]

230 (Jindrāv Khīcī said,) ‘O Pābūjī’s chieftain, tell me what is on your mind!
On what great business did you come on the ancient road to Jāyal?

First you killed Sārāgde Khīcī my father;
now you have come to Jāyal to kill me!’

(Cādo answered,) ‘O Khīcī of Jāyal, do not speak such sarcastic words!

235 I have brought garlands for a bridegroom in your name.’

Khīcī took them, reflecting in his mind:

‘Today I shall cause Pābūjī’s sister to grieve her marriage!’⁴⁰

As Khīcī sat there (Cādo) put on him the garland of flowers;
as he turned round he tied on him the bridal threads⁴¹ dyed with turmeric.

240 Cādo placed the garland for a bridegroom round Khīcī’s neck and set off back from there.

Cādo set out as starry midnight passed;

he arrived at Pābūjī’s glorious assembly.

Pābūjī’s courtiers were seated proudly;

in the crowded assembly-room Cādo bowed and paid his respects. [Scene 4]

245 (Pābūjī said,) ‘Cādo my chieftain, tell me what is on your mind;

In what kind of mood did Khīcī discuss matters with you?’

(Cādo answered,) ‘O Pābūjī, Jindrāv Khīcī’s gaze seemed to me stern;

O lord, he bowed low and took from me the garlands for a bridegroom.

First he asked about Sārāgde Khīcī;

250 afterwards he raised the matter of the wedding.

O great lord Pābūjī, by all means marry your sister (to him), but Jindrāv Khīcī himself will not give up the feud.’ Then the great lord Pābūjī said, ‘Cādo, by marrying our sister he will certainly become our brother-in-law.’ On this reckoning they had sent him the garland for the bridegroom; and Jindrāv Khīcī himself came to Koḷū⁴² with a wedding-procession, wedded Pemā, and set off with her. So it was in this feud, the feud over the hare, that Pābūjī married his sister to Jindrāv Khīcī.

⁴⁰ Literally ‘I shall confer on her a state of married misery’ (*duvāga...sūpasū*).

⁴¹ *kākaṇa...doraṇā*. RSK (s.v. *kākaṇa*): ‘auspicious thread of dyed cotton attached to the hands and feet of the bride and groom, on to which small iron rings, pieces of lac, cowrie-shells etc. are threaded.’

⁴² Here, as often, the small desert village which was Pābūjī’s home is dignified as *Koḷūmaṇḍa*, ‘Koḷū the religious centre’.

The episode of the mare

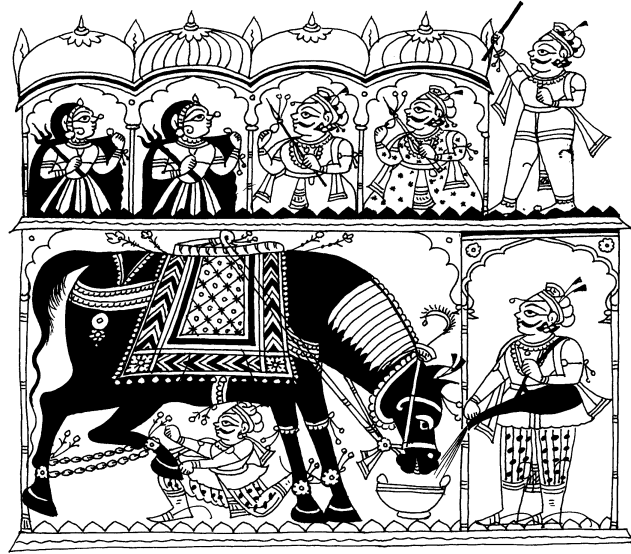
- Pābūjī was seated in his court at Koḷū;
as he sat there Lord Pābūjī raised the matter of horses. [Scene 4]
‘Cādo my chieftain, we have travelled round the four borders of the earth;
255 (but) we have not found a horse for Pābūjī to ride.
Cādo my chieftain, the lady Deval has been to the far shore of the seven seas;
Deval has brought back horses of high price.
Cādo my chieftain, I was sleeping at night in my court at Koḷū;
in my dream I sported with (Deval’s mare) Kesar Kālamī.⁴³
260 Cādo my chieftain, fasten saddles on our five horses!
We shall go (and become) Deval’s beloved guests.’
Pābūjī (and his companions) mounted their five horses;
they set out and went (to become) Deval’s beloved guests.
So let us see whether they go to the lady Deval’s place and what happens (there).
265 Pābūjī (and his companions) mounted their five horses;
they set out and went (to become) Deval’s beloved guests.
It was past midnight, shining with stars;
Pābūjī shone on the road as the night passed.
Day broke, pale dawn came in the land;
270 at the break of day he paid his respects to Deval.
The courtiers of the goddess Deval were seated proudly;
in the crowded assembly-room Pābūjī went and paid his respects. [Scene 8]
The lady Deval asked Lord Pābūjī what simple matter was on his mind:
‘O Pābūjī, tell me what is on your mind!
275 On what great business have you come as Deval’s guests?’
(Pābūjī answered,) ‘Lady Deval, the spotless Sun(-god) with his rising rays disposes of (serious) business;
Lady Deval, in this world the spotless Sun(-god) with his rising rays disposes (of serious business);
we have come as your guests on a (minor) domestic matter.
Lady Deval, we have travelled round the four borders of the earth;
280 (but) we have not found a horse for Pābūjī to ride.
Lady Deval, you have been to the far shore of the seven seas;
Deval, you have brought back horses of high price.⁴⁴
Lady Deval, tell me what simple matter is on your mind!
A mare is tethered in the seventh of your underground rooms;⁴⁵
285 show me the mare Kesar Kālamī for me to ride!
Yesterday I was sleeping at night in my court at Koḷū;
in my dream I sported with Kesar Kālamī.’
(Deval replied,) ‘O Pābūjī, do not speak the name of the mare Kesar!
Jindrāv Khīcī of Jāyal came and tied a thread (to her).’⁴⁶
290 (Pābūjī said,) ‘Lady Deval, do not speak the name of Khīcī of Jāyal!

⁴³ Here, as often, the mare has *mātā* ‘mother’ added to her name; on other occasions she is called *sagata* or *sagatī* ‘goddess’. Both epithets suggest divinity (though *mātā* also reflects the fact that Kesar Kālamī is Pābūjī’s nymph-mother returned to him in a new form); but Parbū was insistent that the mare, unlike the lady Deval, is not an incarnate deity.

⁴⁴ Parbū’s Hindi ‘explanation’ of this passage indicates that he omitted some lines at this point: Deval tells Pābūjī that she has indeed brought back horses, but none worthy of him; Pābūjī insists that she does have good horses and accuses her of concealing them from him; she claims that she had previously had four horses but has now given them away — the stallions Setalo and Haraṇāgar to Rāmdev and Ḍhēbo respectively, and the mares Phūl-vacherī and Abal (also called Ḍhel) to Būro; but Pābūjī still does not believe her.

⁴⁵ According to Parbū, Deval had seven underground rooms which were one inside the other, like Chinese boxes, and the mare Kesar Kālamī was kept in the innermost of these.

⁴⁶ To claim her as his own.



Scene 8: Deval's court at Gaḍvāro

Deval and her sister sit on the left in their court at Gaḍvāro; facing them are two male 'courtier' figures, who in the present context represent Pābūjī and Ḍhēbo asking for the mare Kesar. Below is depicted the mare herself; Cādo is unfettering and watering her. Outside stands one of Deval's cowherds, who will arrive later with the news that her cattle have been stolen by Jindrāv Khīcī (cf. ll. 2952–5) (JCM).

He does not ride within the borders of the Rāṭhorṣ.⁴⁷

(Deval answered,) 'Lord Pābūjī, do not speak the name of the mare Kesar!

(Otherwise) Khīcī of Jāyal will attack unprotected Gaḍvāro.'⁴⁸

Harmal Devāsī took hold of Kesar's red bridle;

295 Cādo the chieftain took hold of the stirrup for Pābūjī's foot.

Pābūjī mounted Kesar;

as he mounted, his brave leading warriors conversed with him.

Pābūjī put his hand on her black mane;

(placing his other) hand on the saddle, he swiftly mounted.

300 Pābūjī mounted Kesar;

as he mounted, his brave leading warriors conversed with him.

The other horses raced, their hooves beating on the earth;

Kesar Kālamī shone in the sky.

Ḍhēbo the opium-drinker (went and) stood at the Cāraṇ lady Deval's house and home;

305 as he stood there he called out to the Cāraṇ.

'Lady Deval, you have done ill in the land;

a palanquin has come from heaven for my lord Pābūjī!'

(Deval answered,) 'O Cādo and opium-drinker Ḍhēbo, offer incense of bdellium to Kesar;
to the wafting of incense Kesar will come down.'

310 Ḍhēbo the opium-drinker offered incense of bdellium to Kesar;

to the wafting of incense Kesar came down.

⁴⁷ I.e. 'You have nothing to fear from him.'

⁴⁸ Gaḍvāro is the name of Deval's village. Parbū again accidentally omitted a number of lines at this point, as becomes clear from his Hindi 'explanation': Deval says that her underground rooms are locked, and she does not have the key; Pābūjī replies that there is no need for a key as his chieftain Ḍhēbo will open the lock with his little finger; he tells Ḍhēbo to do so, and Ḍhēbo does; and the mare is brought out.

The episode of Pāṭaṇ

(Pābūjī said,) ‘Lady Deval, to graze your cattle I shall give you the pasturage of Jūjāḷiyo;
to water them I shall give you the tank of Nībaḷī.⁴⁹

Lady Deval, give me your blessing!

315 With your blessing we shall win the battle of Pāṭaṇ.

Cādo my chieftain, fasten the saddle on Kesar;
quickly adorn Kesar Kāḷamī!

Have diamonds and fine pearls threaded in her mane;

have diamonds and fine pearls fastened to her hindquarters!

320 Cādo my chieftain, attach the mare Kesar’s chain-linked red bridle;

fasten on Kesar’s shining, Pāṭaṇ-conquering stirrups!

Cādo my chieftain, race our five horses!

We shall go on the ancient road to Pāṭaṇ.’ [Scene 9]



Scene 9: The mare Kesar Kāḷamī is brought to Pābūjī

Cādo leads Kesar out for Pābūjī to ride: she is decked out in all her finery, including a tiger-skin saddle. Above her are weapons and bracelets.

Pābūjī (and his companions) mounted their five horses;

325 they set out and went on the straight road to Pāṭaṇ.

(Pābūjī said,) ‘Cādo my chieftain, in Pāṭaṇ daily calves and white cows are slain;
in Pāṭaṇ are slain the frogs and peacocks of the gardens.’

Pābūjī set out as starry midnight passed;

he set out and went on the straight road to Pāṭaṇ.

330 The armies of chieftains and men travelled along in throngs;

Kesar Kāḷamī stepped with a strut.

⁴⁹ This couplet really belongs in the preceding ‘Episode of the mare’, where it was accidentally omitted by Parbū. Pābūjī is offering Deval his protection against possible raids by Jindrāv Khīcī in exchange for the mare Kesar Kāḷamī; in a further couplet, also omitted, he offers her the village of Goḷiyā-Mathāṇiyā to live in.

It was past midnight, shining with stars;
 Pābūjī shone on the road as midnight passed.
 O Pābūjī, pale dawn came in the land;
 335 at the break of day (Pābūjī) removed the stirrups from his feet in Pāṭaṇ.
 Pābūjī sat on a tasselled rug which he had spread out;
 close in front of him were seated his brave leading warriors.
 Pābūjī was seated in the glorious company of his chieftains;
 as he sat there he raised the matter of Pāṭaṇ.
 340 ‘Cādo my chieftain, make swift speed;
 travel to Mirzā’s glorious assembly!’⁵⁰
 Cādo the chieftain tied on his genuine sloping Rāṭhoṛ turban;
 on his feet Cādo fastened his velvet shoes.
 Mirzā’s courtiers were seated proudly;
 345 in the crowded assembly-room Cādo went and paid his respects.
 O chieftain Cādo, Mirzā asked you what you had to say:
 ‘O chieftain, where is your house and home?
 Of which king have you come as messenger?’
 (Cādo answered,) ‘Koḷū in the barren sand-desert is known as my house and home;
 350 Lord Pābūjī has commanded, and his servant has performed the task.’
 (Mirzā Khān said,) ‘O chieftain Cādo, tell me what is on your mind!
 On what great business have you come to my glorious assembly?’
 (Cādo replied,) ‘O King of Pāṭaṇ, in your kingdom calves and white cows are slain;
 at daybreak are slain the frogs and peacocks of the gardens.
 355 O Mirzā Khān, leave the calves and cows alone!
 You will come to your senses, O Mirzā Khān, when Cādo’s sword rings!’
 (Mirzā Khān said,) ‘O chieftain Cādo, I shall employ Cādo and Ḍhēbo to oversee my granaries;
 I shall employ Pābūjī to serve in my bedchamber!’
 O chieftain Cādo, anger arose in your mind;
 360 Cādo flared up and drew his most excellent (sword).
 (Cādo said,) ‘O King of Pāṭaṇ, you have formed a foolish idea in your mind;
 I did not bring the command of (Pābūjī,) the lord of the nine districts.’⁵¹
 Cādo the chieftain set out as starry midnight passed;
 he arrived at Pābūjī’s glorious assembly.
 365 The courtiers of Lord Pābūjī were seated proudly;
 in the crowded assembly-room Cādo went and paid his respects.
 O Cādo, Pābūjī asked you what you had to say:
 ‘O chieftain, tell me what is on your mind!
 In what kind of mood did Mirzā Khān discuss matters with you?’
 370 (Cādo answered,) ‘O Pābūjī, (the King) of Pāṭaṇ is known as a proud knight;
 he (said that he) would employ Cādo and Ḍhēbo to oversee his granaries;
 he (said that he) would employ Pābūjī to serve in his bedchamber.’
 O Pābūjī, anger arose in your mind;
 at once Pābūjī called out to Ḍhēbo.
 375 ‘Cādo my chieftain, make swift speed;
 quickly adorn Kesar Kāḷamī for me to ride!
 Cādo my chieftain, fasten the saddle on Kesar;
 We shall do battle with⁵² the company of Mirzā Khān.’
 Pābūjī (and his companions) mounted their five horses;
 380 O lord, he set out and went on the ancient road to Pāṭaṇ.
 In Pāṭaṇ the war-drums were beating rhythmically;
 to the beat of drums Mirzā’s army came forth.
 Pābūjī considered, and spoke out:
 ‘O Cādo and opium-drinker Ḍhēbo, take shelter in the brown hills;

⁵⁰ Mirzā Khān was the wicked ruler of Pāṭaṇ.

⁵¹ An expression used of the Rāṭhoṛ rulers of Marwar.

⁵² Literally ‘in’ (*mē*).

- 385 we shall not fight against Mirzā in the open.⁵³
 (Cādo and Ḍhēbo answered,) ‘O Pābūjī, the courtiers of Pābūjī would be shamed by taking shelter;
 the warrior Ḍhēbo would be shamed by taking shelter.
 O Pābūjī, stay alert in your mind!
 We shall begin the fight against Mirzā Khān in the open.
- 390 O Pābūjī, you have performed your special custom in the land;⁵⁴
 entrust today’s battle to Cādo and Ḍhēbo!’
 O lord, in Pāṭaṇ the war-drums were beating rhythmically;
 O lord, to the beat of drums Mirzā’s army came forth.
 In the battle Ḍhēbo the opium-drinker bent his knee;
 395 in the battle Ḍhēbo the opium-drinker bent his knee;
 O Ḍhēbo, she-vultures were circling above you.
 O opium-drinker Ḍhēbo, arrows from your quiver shot forth from your fingers;
 O lord, Ḍhēbo laid men low like the young leaves of a peepul tree.
 Mirzā’s cannon fired with roar and smoke;
- 400 O lord, the cannon-balls lodged in Ḍhēbo’s left moustache.
 O lord, Ḍhēbo the opium-drinker made his chest into a shield of rhinoceros(-hide);⁵⁵
 he made his moustaches into great fortifications.
 O lord, Ḍhēbo the opium-drinker slew Mirzā’s excellent army;
 in that army he left only Mirzā alive. [Scene 10]



Scene 10: Pābūjī fights Mirzā Khān

Unlike the epic narrative, the *paṛ* depicts Pābūjī himself doing battle with Mirzā Khān, who rides behind the mahout of his elephant. This same scene also represents the battle between Pābūjī and Lakkhū Paṭhāṇ in the episode of the saffron.

- 405 Mirzā’s wives tore the hair of their heads;
 O lord, they made entreaty to Lakṣmaṇa, the ascetic deity of the sand-desert.
 ‘Pābūjī, you are called an incarnation of the ascetic Lakṣmaṇa;
 release us as cotton-carders in the desert land of Marwar!’⁵⁶
 On the day of Dīvālī⁵⁷ Lord Pābūjī rescued the calves and white cows;

⁵³ Pābūjī regularly says this when war is about to begin: Parbū’s explanation is that he does so to test his companions. The literal meaning of the first line of his speech is ‘take the shelter of the brown hill’.

⁵⁴ Parbū here stumbled over which of three similar formulae to use, and finally selected the wrong one: he should have said, ‘you have made your name immortal in the land’. Compare ll. 1951–2, and see n. 208.

⁵⁵ The hide of the rhinoceros is believed to contain ready-made shields, as with the ‘vehicle’ of Jam depicted in Scene 4.

⁵⁶ I.e. instead of putting us to death. According to Parbū, Pābūjī granted this wish.

⁵⁷ The Autumn festival of lights.

- 410 he gave the order and rescued the frogs and peacocks of the gardens.
 For three days Pābūjī ruled in Pāṭaṇ;
 O lord, his heart longed for the desert land of Marwar.
 (Pābūjī said,) ‘Cādo my chieftain, tomorrow is known as the full-moon day of the month of Kātakī;⁵⁸
 we shall take our first bath (of the new half-month) on the steps of Pushkar Lake.⁵⁹
- 415 The holy lord Rāmdev will travel there from (his home in) Raṇūco;⁶⁰
 Lakṣmaṇa, the ascetic deity of the sand-desert, will mount and travel from (Khārī) Khābar.⁶¹
 Pābūjī, Harbū (Sākhalo), Meyo Māgaliyo: the five *pīrs* will travel to the ancient steps of Pushkar Lake.’⁶²

⁵⁸ I.e. the fast-day following Dīvālī.

⁵⁹ A very holy pilgrimage-centre in Rajasthan.

⁶⁰ Rāmdev is a very popular Rajasthani folk-deity: see Binford 1976.

⁶¹ A name for the district in which Koḷū is situated.

⁶² The ‘five *pīrs*’ of Rajasthan are five celebrated folk-heroes. Parbū has omitted Gogo, but otherwise his list coincides with that found in a popular *dūho* (couplet) quoted by Hīrālāl Māheśvarī (*Rājasthānī bhāṣā aur sāhitya (Vikram Saṃvat 1500–1650)*, Kalkattā, 1960, p. 272): *Pābū Harābhū Rāmdev, Māgaliyā Mehā / pācū pīra padhārajyo, Gogāde jehā*. For Harbū see Crooke 1920, pp. 327–30; according to Naiṇasī, Meyo Māgaliyo (Maiharāja Māgaliyāñī ro) was his father (Sākariyā 1960, pp. 346–8).

The episode of Pushkar

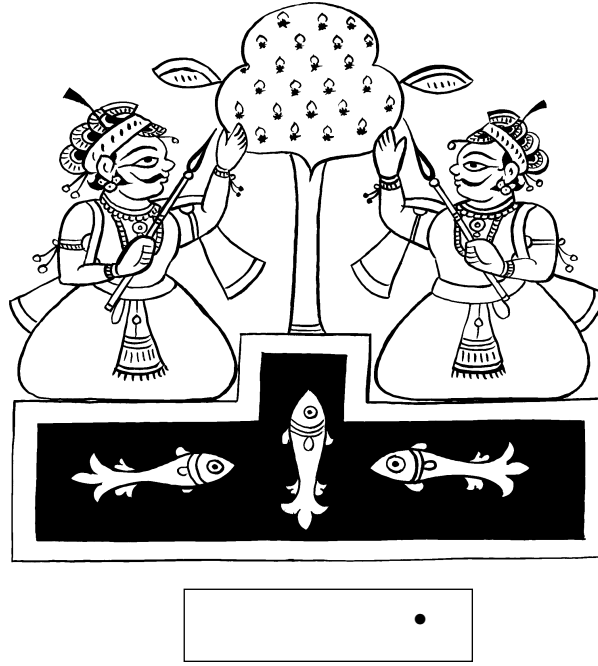
- (Pābūjī said,) ‘Cādo my chieftain, make swift speed;
quickly adorn Kesar Kālamī for me to ride!
- 420 Cādo my chieftain, tomorrow morning is the full-moon day of the month of Kātakī;
we shall take our first bath (of the new half-month) on the steps of Pushkar Lake.
Cādo my chieftain, make swift speed;
quickly adorn Kesar Kālamī!
Have diamonds and fine pearls threaded in her mane;
425 have diamonds and fine pearls fastened to her hindquarters!
Attach the mare Kesar’s chain-linked red bridle;
fasten on the mare’s shining, Pāṭaṅ-conquering stirrups!’ [Scene 9]
Pābūjī arose with a toss of his saffron robe;
Pābūjī commanded the mare Kesar Kālamī to be brought into his presence.
- 430 Pābūjī put his hand on her black mane;
(placing his other) hand on the saddle, he swiftly mounted.
Pābūjī mounted the mare Kesar;
as he mounted, his seven leading warriors conversed with him.
The Hindu king set out as starry midnight passed;
435 he set out and went straight to Pushkar.
It was past midnight, shining with stars;
Pābūjī shone on the road as midnight passed.
The teams of horses travelled along in throngs;
Kesar Kālamī stepped with a strut.
- 440 Once or twice Pābūjī halted overnight on the road;
at the third halt he removed the stirrups from his feet at Pushkar.
O Pābūjī, pale dawn came in the land;
at the break of day he removed the stirrups from his feet in Pushkar.
Pābūjī stood at the great *ghāṭ*⁶³ of Pushkar;
- 445 O lord, bowing low he made obeisance to Pushkar;
he made entreaty to the palely rising⁶⁴ spotless Sun.
Bowing low Pābūjī made obeisance to Pushkar;
he made entreaty to the rising Sun.
O Pābūjī, on the western steps were encamped the numerous company of the Cauhāṅs;
- 450 Lord Pābūjī pitched his tents on the northern steps.
On the western steps were bathing the numerous company of the Cauhāṅs;
O lord, Lord Pābūjī bathed on the northern steps.
Lord Pābūjī, as you bathed your foot slipped;
as (Pābūjī’s) feet stumbled, Gogo (Cauhāṅ) seized him with his hand.⁶⁵
- 455 (Pābūjī said,) ‘O righteous⁶⁶ Gogo, where is your house and home?
Of which king are you called eldest (son and) crown prince?’ [Scene 11]

⁶³ Bathing-place.

⁶⁴ So I take *ugatā kācā*, literally ‘rising immature’.

⁶⁵ At first sight this line (*ḍigatā pāvā nai gogaijī hāthā kījai jheliyā*) would appear to mean ‘Gogo seized his stumbling feet with his hand’, but this seems rather unlikely on both ritual and commonsense grounds, and Parbū’s own Hindi ‘explanation’ of the passage specifically has Gogo take hold of Pābūjī’s *hand* to rescue him. The construction is evidently related to that found in the very similar l. 3372, where *vātā khāḍā nai* means not ‘the sword that was striking’ (an impossible usage) but ‘the person who was striking with a sword’.

⁶⁶ *dharamī*, a standard epithet for Gogo.



Scene II: Pābūjī converses with Gogo on the steps of Pushkar Lake

(Gogo answered,) ‘O Pābūjī, Naravāṇo (village near) Sāmbhar is my house and home; I am called the eldest son of King Pītaḷde.’

(Pābūjī said,) ‘O righteous Gogo, shake out your robe and hold it out far by its hem;’⁶⁷

460 I shall shower you with wealth as the customary⁶⁸ gift of the Rāṭhōrs.’

(Gogo replied,) ‘Pābūjī, shower wealth on your Cāraṇs and Bhāṭs;’⁶⁹

O lord, marry me to the eldest daughter of the Rāṭhōrs!’

(Pābūjī said,) ‘O righteous Gogo, do not speak the name of the girl Kelam!’⁷⁰

Gogo, I cannot look at the face of an advancing woman nor at the back of a retreating woman;

465 O righteous Gogo, I have no dealings with girls;

O lord, there is no daughter in Pābūjī’s palace.’⁷¹

⁶⁷ I.e. form it into a capacious bag.

⁶⁸ Literally ‘ancient’ (*jūnā*, an unexpected masculine form in concord with the feminine *sīkha*).

⁶⁹ Court-poets and genealogists.

⁷⁰ Daughter of Pābūjī’s brother Būro.

⁷¹ This is a little unclear. In the Hindi ‘explanation’, Pābūjī tells Gogo that he cannot marry him to Kelam as he is not her father, and that he has no daughter of his own; but then he changes his mind and tells Gogo that they will set out together and that he will arrange the marriage to Kelam.

The episode of Gogo's wedding

(Pābūjī said,) 'Cādo my chieftain, make swift speed;
quickly adorn Kesar Kālamī!
Cādo my chieftain, make swift speed;
470 I am taking my (future) in-law into the desert land of Marwar.
O righteous Gogo, fasten the saddle on your horse!
I am taking you into the desert land of Marwar.'
Pābūjī (and his companions) mounted their five horses;
they set out and came straight to Koḷū.
475 The armies of chieftains and men travelled along in throngs;
Kesar Kālamī stepped with a strut.
It was past midnight, shining with stars;
Pābūjī shone on the road as midnight passed.
O Pābūjī, pale dawn came in the land;
480 as dawn broke (Pābūjī) removed the stirrups from his feet in Koḷū.
(Pābūjī said,) 'O gatekeeper of Koḷū, open the gates of Koḷū!
Pābūjī has returned after bathing at Pushkar.'
Pābūjī was seated in his court at Koḷū;
close in front of him were seated his brave leading warriors. [Scene 4]
485 Pābūjī was seated in his court at Koḷū;
as he sat there he raised the matter of the betrothal.
'Cādo my chieftain, make swift speed;
quickly go (and become) Būro's beloved guest!'
Cādo the chieftain tied on his genuine sloping Rāṭhoṛ turban;
490 on his feet Cādo fastened his velvet shoes.
Cādo the chieftain set off walking like geese or peacocks;
he swayed as he stepped, like a frightened wild peacock.
O chieftain Cādo, King Būro's courtiers were seated proudly;
in the crowded assembly-room Cādo went and paid his respects. [Scene 5]
495 O chieftain Cādo, Būro asked you what simple matter was on your mind:
'O chieftain Cādo, tell me what is on your mind!
On what great business have you come to my glorious assembly?'
(Cādo answered,) 'King Būro, the spotless Sun(-god) with his rising rays disposes of (serious) business;
I have come to your glorious assembly on a (minor) domestic matter.
500 King Būro, your daughter Kelam is known as a young child;
let us betroth her to the great god Gogo of Gogāmeṛī!'⁷²
When (Cādo) spoke of betrothal, Būro considered, and spoke out:
'O chieftain Cādo, Gogo is known as a low, base Rajpūt;⁷³
the Rāṭhoṛs are known as the lords of fifty-two forts.'
505 O righteous Gogo, the girl's mother and father refused;
her mother's brother from the fortress of Girnār refused.
'Listen, O chieftain Cādo! The lady Kelam is a young child (scarcely out) of her cradle;
Gogo is known as a man old in years.
The lady Kelam is clever and skilful with her hands;
510 Gogo is known as a plain fool.'⁷⁴
As he went (to see Būro) Cādo had gone along alert in mind;
as he returned (his face) was withered like an unripe lotus-flower.
Pābūjī's courtiers were seated proudly;

⁷² Gogāmeṛī, a village located at 29° 10', 75° 00', is the centre of worship of Gogo and the site of a major annual fair.

⁷³ The phrase translated as 'base Rajpūt' (*ādā...rajapūta*) is glossed in RHŚK as 'person of a Rajpūt caste in which remarriage [of widows] occurs'.

⁷⁴ Literally 'plain gum in the eyes' (*ākhyaṅgā rā cāpaṛa...cīpaṛā*).

- in the crowded assembly-room Cādo went and paid his respects. [Scene 4]
- 515 O chieftain Cādo, Pābūjī asked you what simple matter was on your mind:
‘My chieftain, tell me what is on your mind!
In what kind of mood did Būro discuss matters with you?’
(Cādo answered,) ‘O lord, the girl’s mother and father refused;
her mother’s brother from the fortress of Gīrnār refused.’
- 520 (Pābūjī said,) ‘O righteous Gogo, tomorrow is known as (Kelam’s) first Sāvaṇ rī tīj;⁷⁵
the lady Kelam will go into the garden;
you take on your form⁷⁶ as (the snake-god) Vāsuki;
go and sit in the swaying branch of a *campo*-tree.
O righteous Gogo, tomorrow is known as (Kelam’s) first Sāvaṇ rī tīj;
525 the lady Kelam will go into the garden;
the lady Kelam will go into the garden;
you go and sit in the branch of a *campo*-tree.
O righteous Gogo, you are called an incarnation of (the snake-god) Vāsuki;
take on the form of a black snake!’⁷⁷
- 530 (Meanwhile, Kelam said to her friends,) ‘O *tījaṇī*⁷⁸ sisters, tomorrow is known as my first Sāvaṇ rī tīj;
we shall be the first *tījaṇīs* of Sāvaṇ.
O *tījaṇī* sisters, draw lines (on your eyelids) with lamp-black and *surmo*;⁷⁹
O *tījaṇīs*, apply a *tilaka*⁸⁰ of green verdigris!
O *tījaṇī* sisters, open your boxes of ornaments;
535 my maidservants, we shall wear ornaments of pure gold!
O *tījaṇī* sisters, open the silk threads (fastening) the boxes (you have brought from) your father’s home;
we shall wear *sārīs* from Sanganer!’⁸¹
The *tījaṇī* sisters adorned themselves sixteen-fold and thirty-two-fold;
they went and called out to the carriage-driver.
- 540 ‘O carriage-driver, make swift speed;
fit out the carriage with jingling instruments!’
(The driver answered,) ‘Lady Kelam, if you tell me to I shall fit out the horse-carriage;
otherwise I shall fit out your father’s brother’s mountain carriage-oxen.’
(Kelam said,) ‘Brother carriage-driver, do not fit out the horse-carriage;
545 rather fit out my father’s brother’s mountain carriage-oxen.
Round the throat of the white ox put strings of bells;
cover the horns of the black-and-white ox with pure gold!’
The *tījaṇī* sisters sat in the carriage;
close in front of them sat the old carriage-driver.
- 550 The *tījaṇī* sisters sang festive songs;
they spoke the praises of Sītā and Rāma.⁸²
Singing and playing (instruments) the *tījaṇīs* came near to the garden;
they arrived and called out to the gardener. [Scene 12]

⁷⁵ A festival occurring on the third day of the bright half of the month of Sāvaṇ; it is celebrated by young women swinging. The reference to this being Kelam’s first celebration of it indicates that she is a young girl who has just reached marriageable age.

⁷⁶ Literally ‘incarnation’ (*avatāra*). It is probable that this is a slip, corrected in the subsequent repeated lines.

⁷⁷ In the slight confusion of this passage, the fact that Gogo is to bite Kelam is omitted.

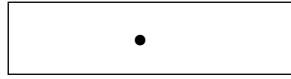
⁷⁸ A *tījaṇī* is a girl celebrating the festival of Sāvaṇ rī tīj.

⁷⁹ A mineral powder used as a cosmetic for the eyes.

⁸⁰ A mark on the forehead.

⁸¹ A town near Jaipur famous for its cloth.

⁸² The word used here is *sālāga...rāma*, i.e. a form of the Sanskrit *śāligrāma*. This refers to certain ammonite-bearing stones that are conceived as representing Viṣṇu; here, however, folk-etymology has perceived in the word a prefixed form of the name Rāma, and Parbū interprets accordingly.



Scene 12: Kelam rides to the garden in her ox-carriage

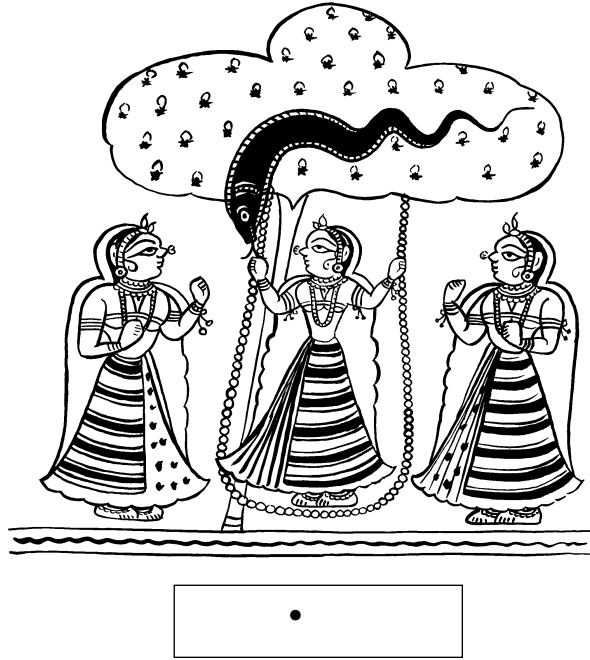
'O gardener, open the gate to the garden;
 555 the *tījanīs* of the house of the Rāthoṛs are standing outside!
 The gardener considered, reflecting in his mind:
 'Listen, O *tījanī* sisters! This is no time to open the gate;
 a black snake-god is disporting himself in the garden.'
 (Kelam answered,) 'O gardener, as I go in I shall give you an amulet on a necklace of nine strings for
 your throat;
 560 as I come out I shall give you a gold ring for your little finger.'
 Brother gardener, you fell into greed for wealth.
 Greed amongst traders is like a cow entrusted to a fool;
 it may come back, or, brother, it may run away taking its master's (tethering-)rope and post.⁸³
 The gardener reflected in his mind:
 565 'If the snake bites it bites the lady Kelam, it does no harm to me.'⁸⁴
 The gardener fell into greed for wealth;
 with his hand the gardener opened all seven gates.
 (The gardener said,) 'Lady Kelam, take over the excellent green garden of your father's brother Pābūjī;
 swing on swings in the excellent green garden!'
 570 The *tījanī* sisters spread out in the garden;
 they fastened a swing to the swaying branch of a *campo*-tree.
 The other *tījanīs* swung in the garden in twos and threes;
 the lady Kelam swung in the garden all alone.
 Swinging on her swing and plucking flowers she thrust her hand into the *campo*-tree;
 575 a black snake came down from the branches;
 a poison(ous snake) clung to the lady Kelam's little finger. [Scene 13]
 Lady Kelam, you became gravely ill;⁸⁵
 the stupor of the jewelled snake⁸⁶ came on.
 Her *tījanī* sisters lifted her from the ground on to a stretcher;
 580 they brought her and put her down in Būṛo's ruby courtyard.
 (A maidservant said,) 'King Būṛo, as you sit there sleeping there is slumber in your eyes;
 (but) the lady Kelam went into the green garden;

⁸³ I.e. if one has dealings with a greedy person one risks losing everything. This couplet is a rhyming tag-verse.

⁸⁴ Literally 'nothing of my father's is lost' (*āpaṇa bāpa ro kāi nī jāya*).

⁸⁵ Literally 'your life went on shakily' (*lairakyā jāvai...thāro...jīva*).

⁸⁶ A type of snake believed to bear in its head a jewel which is an antidote to poison; used in the epic as a standard epithet for Gogo.



Scene 13: Gogo in the form of a snake bites Kelam as she swings

a poison(ous snake) clung to the lady Kelam's little finger.'

King Būro, you opened your eyes from slumber;

585 Būro called out to the maidservant as she stood there.

'My maidservant, may your family go to the bad!

O maidservant, why did you call out to me in the middle of my nap?

Listen, O maidservant! You have done ill in the land;

O maidservant, why did you call out to me in the middle of my nap?'

590 (The maidservant answered,) 'King Būro, there is slumber in your eyes;

(but) a snake⁸⁷ has bitten the lady Kelam in the garden.'

(Būro said,) 'Listen, my maidservant! I am sleeping in my palace (lofty as) a hovering cloud;

(today) no ants will touch my toes.⁸⁸

The lady Kelam was playing childish games;

595 she went into the garden;

she thrust her hand into a hole or into a thorn-fence;

O maidservant, that is how a snake or a scorpion bit her.'

(Queen Gailovat said,) 'O Hīrāgar⁸⁹ maidservant, make swift speed;

quickly summon the healer⁹⁰ into my palace!'

600 My maidservant, you adorned yourself sixteen-fold and thirty-two-fold;

(the maidservant) went among the alleyways calling out to the healer.

My maidservant, you went and stood at the healer's gateway;

as she stood there the maidservant called out to the healer.

'Brother healer, make swift speed;

605 Būro summons you into his palace!'

(The healer answered,) 'O maidservant, tell me what is on your mind!

On what great business does Būro summon me into his palace?'

(The maidservant said,) 'Brother healer, the lady Kelam went into the garden;

a snake clung to the lady Kelam's little finger.'

610 Brother healer, you took your snake-books in your hand;

⁸⁷ Literally 'a poisonous creeper' (*visa rī...velarī*).

⁸⁸ I.e. 'I am staying in bed all day'.

⁸⁹ Name of a caste.

⁹⁰ *jhārāgara*, one who cures snakebite etc. by means of spells.

- (the healer) went (to become) Būro's beloved guest.
 King Būro's courtiers were seated proudly;
 in the crowded assembly-room the healer went and paid his respects. [Scene 5]
 'King Būro, tell me what is on your mind!
 615 On what great business have you summoned me into your palace?'
 (Būro answered,) 'Brother healer, the spotless Sun(-god) with his rising rays disposes of (serious) business;
 I have summoned you to the palace of my house on a (minor) domestic matter.
 The lady Kelam went into the green garden;
 a poison(ous snake) clung to the lady Kelam's little finger.'
 620 The healer reflected in his mind;
 the healer opened his snake-books;
 to the wafting of incense the healer recited his spells.
 The healer resorted to his spells;⁹¹
 (but) the black snake-god did not succumb to his book.
 625 The healer read a book for every one of the gods;
 (but) the black snake-god did not succumb to his spells.
 As the healer sat reciting his spells, so Pābūjī sat watching out of the corner of his eye; so the lady Kelam's snake(-fever) went up doubly and did not come down.⁹²
 Queen Gailovat adorned herself sixteen-fold and thirty-two-fold;
 she went to Pābūjī's glorious assembly.
 630 Gailovat set out as starry midnight passed;
 Gailovat shone on the road all alone.
 Day broke, pale dawn came in the land;
 at the break of day she went and paid her respects to Pābūjī.
 Queen Gailovat stood in the shelter of the gateway-wall;
 635 she made entreaty to Lakṣmaṇa, the ascetic deity of the sand-desert. [Scene 4]
 O Pābūjī, your gaze fell upon your sister-in-law;
 so Pābūjī called out to Cādo as he sat there.
 'Cādo my chieftain, ask after my sister-in-law's wellbeing;
 O sister-in-law, you do not come on auspicious days or festival days;
 640 you do not come at Hoḷī⁹³ or Dīvālī;
 O sister-in-law, why have you come today on a day of no importance?
 Queen Gailovat, tell me what is on your mind!
 On what great business have you come to my glorious assembly?'
 (Gailovat answered,) 'Pābūjī, the spotless Sun(-god) with his rising rays disposes of (serious) business;
 645 I have come to your glorious assembly, Pābūjī, on a (minor) domestic matter.
 The lady Kelam, your brother's daughter, went into the garden;
 a poison(ous snake) clung to the lady Kelam's little finger.
 Pābūjī, if the lady Kelam should die then the courtyard of the Rāthoḥṣ will remain unmarried.'⁹⁴
 (Pābūjī said,) 'Queen Gailovat, you have formed a foolish idea in your mind;
 650 I have plundered, I have attacked, I have made my name immortal in the land;
 (but) O sister-in-law, I have not learnt spells against scorpions.
 O sister-in-law, if some god should advance against me I should fight him, but I have not learnt spells against scorpions.
 Queen Gailovat, tell me what is on your mind!
 On what great business have you come to my palace?
 655 My sister-in-law, you have come to my palace because you are in need.
 O sister-in-law, it was the full-moon day of the month of Kātakī;

⁹¹ Literally 'took shelter in his spells' (*devai...jhāṛā rī...oṭa*: for this usage cf. l. 634 below).

⁹² Pābūjī uses his own supernatural powers to overcome the efforts of the healer.

⁹³ The Spring festival.

⁹⁴ The concept referred to here is that when a girl is married, the courtyard of her family home is thought of as being married too.

I took my first bath (of the new half-month) on the steps of Pushkar Raj.⁹⁵
 The holy lord Rāmdev travelled there from (his home in) Raṇūco;
 Lakṣmaṇa, the ascetic deity of the sand-desert, rode there from Koḷū.
 660 Pābūjī, Haṛbū (Sākhalo), Meyo Māgaḷiyō: the five *pīrs* travelled to the ancient steps of Pushkar Lake.
 The other knights gave gifts of wealth there;
 my sister-in-law, I distributed diamonds and emeralds there.
 As I bathed my foot slipped;
 as my feet stumbled Gogo held me with his hands.
 665 My sister-in-law, the other knights gave gifts of wealth;
 I promised Gogo the lady Kelam (for his wife) there.
 Queen Gailovat, if you had married the lady Kelam to Gogo then the snake would never have bitten her,
 the snake would never have clung to her.⁹⁶
 Queen Gailovat, go to your house and home;
 sprinkle your palace with curd and milk;
 670 twine a thread and tie it (to Kelam) in the name of Gogo Cauhāṇ of Gogāmeṛī!
 Queen Gailovat, sprinkle milk and curd about;
 tie a thread (to Kelam) in the name of Gogo Cauhāṇ!
 If, as you sprinkle and tie the thread, the lady Kelam's snake(-fever) comes down, then marry her to
 Gogo Cauhāṇ; if she dies then let the lady Kelam go (to the burning-ground) with his (bridal) chaplet
 tied (on her head).'
 Thus much Lord Pābūjī spoke;
 675 Queen Gailovat stepped out, (her anklets) jingling;
 she went straight by the straight road to her house.
 She went and sprinkled curd and milk in the palace;
 she twined a thread and tied it (to Kelam) in Gogo's name.
 It took time to tie the thread and to sprinkle (curd and milk) about;
 680 but it took no time for the lady Kelam's snake(-fever) to come down.
 King Būro, you opened your eyes from slumber;
 (Būro) called out at once to Gailovat. [Scene 5]
 'Queen Gailovat, it seems you are simple-minded.
 The snake bit her, the snake clung to her: this was Pābūjī's magic power that he has amassed. Now we
 shall have to marry the lady Kelam into the Cauhāṇs.'
 685 (Then Būro spoke to his domestic priest:) 'O brahmin, make swift speed;
 take the garlands for a bridegroom to Gogo Cauhāṇ!
 Brother brahmin, make swift speed;
 take the garlands for a bridegroom on the ancient road to Sāmbhar!
 Brother brahmin, make swift speed;
 690 take the garlands for a bridegroom on the ancient road to Sāmbhar!
 Brother brahmin, prepare provisions of flour and water;
 O brahmin, you will get no water in the barren sand-desert.
 Brother brahmin, you will become hungry and thirsty;
 as you travel on your way, you will find nowhere to halt on the road.'
 695 The brahmin took eight fresh coconuts for the betrothal;
 he set out and went on the ancient road to Sāmbhar.
 It was past midnight, shining with stars;
 the brahmin shone on the road all alone.
 Day broke, pale dawn came in the land;
 700 at the break of day the brahmin went and removed the stirrups from his feet in Sāmbhar.
 The righteous Gogo's courtiers were seated proudly;
 in the crowded assembly-room the brahmin went and paid his respects. [Scene 14]

⁹⁵ 'Pushkar the king (of places of pilgrimage)', a name used to distinguish the present site from the earlier Budha Pushkar ('Old Pushkar') and Madhya Pushkar ('Middle Pushkar').

⁹⁶ Literally 'why should a snake have bitten her', etc.



Scene 14: Gogo in his court at Sāmbhar

Gogo faces two courtiers; the brahmin is not depicted.

O brahmin, Gogo asked you what was on your mind:

‘O brahmin, where is your house and home?

705 Of which king have you come as messenger?’

(The brahmin answered,) ‘O righteous Gogo, Koḷū in the barren sand-desert is known as my village; Pābūjī has commanded, and his servant has performed the task.’

(Gogo said,) ‘O brahmin, tell me what is on your mind!

On what great business have you come on the road to my fortress in Sāmbhar?’

710 The brahmin considered, and what did he say?

‘O righteous Gogo, the Sun(-god) with his rising rays disposes of (serious) business;

I have come to your glorious assembly on a (minor) domestic matter.

O righteous Gogo, the Rāṭhoṛs gave me a garland for a bridegroom;

I have brought garlands for a bridegroom in Gogo’s name.’

715 Gogo considered, and spoke out:

‘Listen, O brahmin! Go back the way you came;

I shall not take garlands for a bridegroom in the name of the Rāṭhoṛs!

The Rāṭhoṛs spoke sarcastic words to me;

their words are striking at my delicate vital organs.

720 The Rāṭhoṛs said that I was known as a low, base Rajpūt;

(they said that) the Rāṭhoṛs are established as lords of the forts.’

Anger arose in the brahmin;

the brahmin took the garland for a bridegroom and started back the way he had come.⁹⁷

Then Gogo considered in his mind:

725 ‘Hey! I took on the form of a snake;⁹⁸

I took on the form of a snake;

I was joking with the brahmin;

(but) in his mind the brahmin took (my words) for true.’

As he sat there he called out to the brahmin from behind.

730 ‘O brahmin, I was joking with you;

(but) in your mind you took (my words) for true.

⁹⁷ Literally ‘on a road he had (already) seen’ (*dīṭhai māragā*).

⁹⁸ This repeated line seems to be a slip, as it has no apparent relevance to Gogo’s dealings with the brahmin.

O brahmin, leave your shoes at the side of the rug;
 please be seated at the front of Gogo's glorious assembly!
 The brahmin reflected in his mind.

735 (Gogo continued,) 'Listen, O, brahmin! I shall give you gifts of elephants and horses;
 I shall give you a robe of honour;

O brahmin, I shall give you a horse as my gift.'
 So the brahmin happily left his shoes at the side of the rug;
 he came and sat in Gogo's glorious assembly.

740 As (Gogo) sat on his throne (the brahmin) put on him the garland of flowers;
 as he turned round he tied on him the bridal threads dyed with turmeric.

(The brahmin said,) 'O righteous Gogo, you are called an incarnation of (the snake-god) Vāsuki;
 so have nine maunds of rice prepared in turmeric;
 circulate invitations to all the gods and goddesses in the land!'⁹⁹

745 They gave some rice to the great lord Gaṇeśa;¹⁰⁰ he was very happy to come in the Cauhāṅs' wedding-
 procession. [Scene 15]



Scene 15: The god Gaṇeśa

Gaṇeśa is depicted with his wives Riddhi and Siddhi; below these are two rats (the rat is Gaṇeśa's 'vehicle').

'Give the next rice to Vemātā;¹⁰¹
 she will come in the Cauhāṅs' wedding-procession.'

They gave some rice to Vemātā; she was very happy to come in Gogo's wedding-procession. [Scene 16]

After her to whom should the rice be given?

750 What did the great lord Kṛṣṇa say?

'O *bhopo*, if you speak my name (once or) twice¹⁰² then I shall come in the Cauhāṅs' wedding-procession,
 playing shrilly on my flute!'

⁹⁹ In the Hindi 'explanation' of this passage Parbū says that the task of issuing wedding-invitations to all the deities is performed by the Goddess (despite the fact that she is herself one of the deities visited). Each 'invitation' takes the form of offering some rice and singing a song of praise.

¹⁰⁰ The elephant-headed god of good fortune who is usually invoked first in any undertaking.

¹⁰¹ The goddess of predestination.

¹⁰² I.e. 'sing a song in my praise'.



Scene 16: The goddess Vemātā

This scene is generally identified as Vemātā; iconographically, however, it clearly represents Sarasvatī, goddess of learning, riding her goose-vehicle and being honoured by one or two devotees.

They gave some rice to Kṛṣṇa; he was very happy to come in Gogo's wedding-procession. [Scene 17]

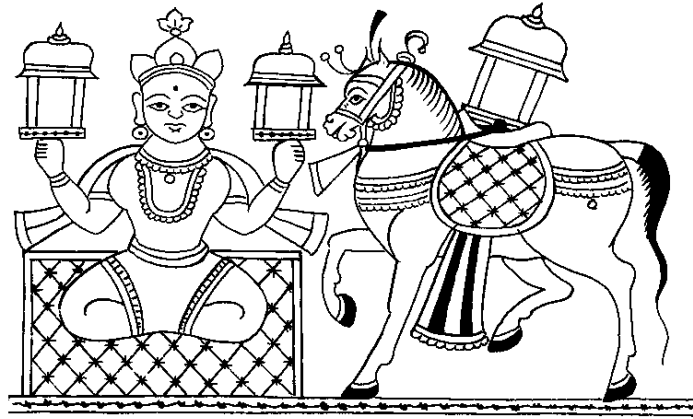


Scene 17: The god Kṛṣṇa

Kṛṣṇa, the eighth incarnation of Viṣṇu, is depicted killing the wicked king Kāṃsa with a club while holding his lock of hair.

After him to whom should the rice be given?
After him to whom should the rice be given?

- 755 ‘Should I call him Rāmo or Rāmdev — should I call him a diamond or a ruby?
The person who meets Rāmdev has his every wish granted in the twinkling of an eye.’¹⁰³
So what did Rāmdev say?
‘O *bhopo*, if you speak my name (once or) twice then I too shall come in the Cauhāṅs’ wedding-
procession, riding on my horse Setalo!’
They gave some rice to Rāmdev; he was very happy to come in Gogo’s wedding-procession. [Scene 18]



Scene 18: The god Rāmdev

This scene is universally identified as representing Rāmdev, a deified miracle-working hero very popular in Rajasthan and beyond. The horse to his right is thus said to be Setalo, Rāmdev’s white horse. However, the ascetic posture of the human figure, and the scene’s position at the end of a series of depictions of the *avatāras* (incarnations) of Viṣṇu, make it clear that it must originally have been conceived as two separate depictions: the Buddha and Kalkin, the two final *avatāras*.

- 760 After him to whom should the rice be given?
‘(Through the favour of) Hanumān the ascetic one is free from the slightest illness.’¹⁰⁴
What did Hanumān say?
‘If you speak my name (once or) twice then I too shall come in the Cauhāṅs’ wedding-procession!’
They gave some rice to Hanumān; he was very happy to come in Gogo’s wedding-procession. [Scene 19]
- 765 After him to whom should the rice be given?
‘If Śiva gives a morsel (of food) the whole world’s hunger vanishes;
if you worship Śiva, you will get sugar-candy and dried fruit when you rise each day.’
So what did the great god (Śiva) say?
‘O *bhopo*, if you speak my name (once or) twice then I shall come in Gogo’s wedding-procession, riding
on (my bull) Nandī!’
- 770 They gave some rice to the great god (Śiva); he was very happy to come in Gogo’s wedding-procession.
[Scene 20]
After him to whom should the rice be given?
‘Black Bhairū¹⁰⁵ is terrifying, White Bhairū is the son of Cāmuṇḍā;
with his roars he destroys malarial fever and drives away (even) ancient ghosts.
He eats from a bowl, he lies in burning-grounds; what kind of man is there who could wipe out the
worship of Lord Bhairū?’

¹⁰³ This is a couplet in *dūho* metre, the first of a number of what are evidently popular ‘tags’ associated with particular deities.

¹⁰⁴ Hanumān the monkey-god is famous for his medical skills: he tended Rāma and Lakṣmaṇa with herbs when they lay unconscious on the battlefield.

¹⁰⁵ Bhairū is not, as sometimes assumed, Śiva in his classical manifestation as Bhairava, but rather an important Rajasthani protector-deity. He has two forms, Black and White, which are often depicted together accompanying the Goddess. His ‘vehicle’ (*vāhana*) is a dog.



Scene 19: Rāma, Lakṣmaṇa, Sītā and Hanumān

Hanumān is depicted in company with Rāma, the seventh incarnation of Viṣṇu, Lakṣmaṇa his brother, and Sītā his wife.



Scene 20: The god Śiva and his consort the Goddess

Beneath the two deities are depicted their vehicles, Śiva's bull Nandī and the Goddess's tiger.

775 He wipes out kingdoms, he drives away (kings) from their kingdoms; he wipes out great lords and takes the milk away from their sons.'

So what did Lord Bhairū say?

'O *bhopo*, if you speak my name (once or) twice then I too shall come in the Cauhāṅs' wedding-procession, jingling bells and bearing the trident of the Goddess!'

They gave some rice to Bhairū; he was very happy to come in Gogo's wedding-procession. [Scene 21] After him to whom should the rice be given?

780 'The Goddess, supporter of the world,¹⁰⁶ queen of the world, broke a mountain into powder;

¹⁰⁶ *jagathambā*, Parbū's version of the classical name Jagadambā 'mother of the world'.



Scene 21: Black and White Bhairū with the Goddess

she brandished her trident at the buffalo-demon.’¹⁰⁷

So what did the Goddess say?

‘O *bhopo*, if you speak my name (once or) twice, if you give me (one or) two grains of rice before you go, then I too shall come in Gogo’s wedding-procession!’

They gave some rice to the Goddess; she was very happy to come in the Cauhāṅs’ wedding-procession.
[Scene 22]

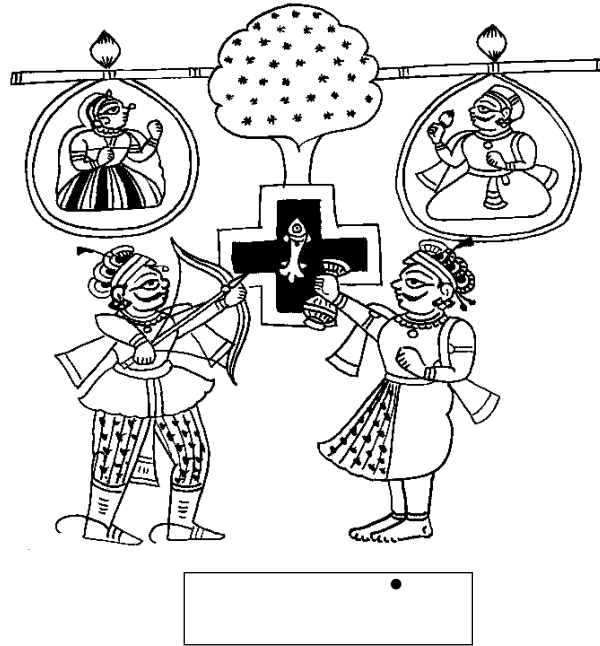


Scene 22: Śiva and Pārvaṭī

This double scene depicts two related stories from the married life of the god Śiva and his wife Pārvaṭī, a form of the Goddess. Śiva observed that Pārvaṭī was full of great pride and determined to humble her: he therefore took on the form of a low-caste shoemaker, showed her a pair of wonderful shoes, and insisted that the only payment he would accept would be for her to eat from a single plate with him. Pārvaṭī succumbed to temptation, and Śiva revealed himself to her as she engaged in this defiling act. To get her revenge, Pārvaṭī subsequently took on the form of a beautiful Bhīl (tribal) woman and danced before Śiva as he meditated; he became infatuated with her, danced for her and carried her upon his shoulder, promising that if Pārvaṭī were to come he would send her away. Pārvaṭī now resumed her normal form, and it was Śiva’s turn to be humiliated. The two deities were then reconciled with each other.

¹⁰⁷ Mahiṣāsura, the most important demon to be destroyed by the Goddess.

- 785 After her to whom should the rice be given?
 What did the *bhomiyo*,¹⁰⁸ the protector of the earth, the rescuer of cows, say?
 'If you speak my name (once or) twice then I too shall come in Gogo's wedding-procession, rescuing cows!'
 They gave some rice to the *bhomiyo*; he was very happy to come in the Cauhāṅs' wedding-procession.
 After him to whom should the rice be given?
- 790 'Sarvaṅ Kāvāriyo¹⁰⁹ ministered to his parents' needs.¹¹⁰
 In earlier times there were such sons. Bearing his parents in a *kāvaṛ*¹¹¹ he went to the holy river Gaṅgā.
 So what did Sarvaṅ Kāvāriyo say?
 'O *bhopo*, if you speak my name (once or) twice then I too shall come in the Cauhāṅs' wedding-procession, carrying my parents in a *kāvaṛ* on my shoulders!
 They gave some rice to Sarvaṅ; he was very happy to come in Gogo's wedding-procession. [Scene 23]



Scene 23: Sarvaṅ Kāvāriyo

Sarvaṅ's parents are depicted in the baskets of his *kāvaṛ*; below is Daśaratha aiming the arrow which killed Sarvaṅ, who stands bottom right. In the middle is a cross-shaped tank, possibly representing the river Gaṅgā.

- 795 O righteous Gogo, all the gods and goddesses in the land came; [Scenes 24–30]
 the travellers formed the wedding-procession and set off in a great throng like the Pleiades.
 Fistfuls of coloured powder flew in the wedding-procession;
 in the wedding-procession perfume of sweet marjoram and dye were sprinkled.
 The *tījaṇī* sisters sang festive songs;
 they spoke the praises of Sītā and Rāma.
- 800 O righteous Gogo, you became a bridegroom like the moon of the full-moon night;
 the travellers formed the wedding-procession and set off in a great throng like the Pleiades.
 So (now) turmeric-songs, anointment songs and so on are sung to Gogo,¹¹² and then Gogo sets off as a
 bridegroom to Koḷū to be married.

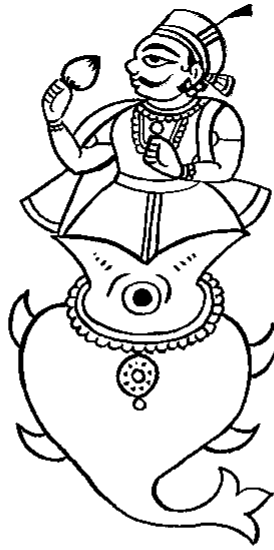
¹⁰⁸ A local hero, deified after dying in the act of rescuing stolen cattle. See further p. 57 above.

¹⁰⁹ Also known as Śravaṇa Kumāra. He was the young ascetic who looked after his blind parents and who was accidentally killed by Daśaratha, father of Rāma. Sarvaṅ is revered for his filial devotion.

¹¹⁰ Literally 'was a carrier-out of their orders' (*āgyākārī*).

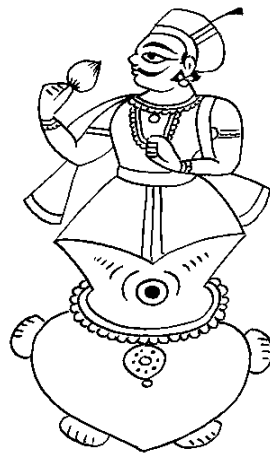
¹¹¹ A *kāvaṛ* (whence Sarvaṅ's second name Kāvāriyo) is a pole carried across the shoulders with a basket at each end.

¹¹² Before the wedding both bride and groom are anointed with a mixture containing turmeric, to the accompaniment of traditional songs.



Scene 24: The fish incarnation of Viṣṇu

In addition to the deities specifically named in the epic narrative, the *paṛ* also has depictions of others: the first six *avatāras* (incarnations) of Viṣṇu (prior to Rāma, Kṛṣṇa, the Buddha and Kalkin, who have already appeared); also the local snake-god Bhabūto Siddh.



Scene 25: The turtle incarnation of Viṣṇu

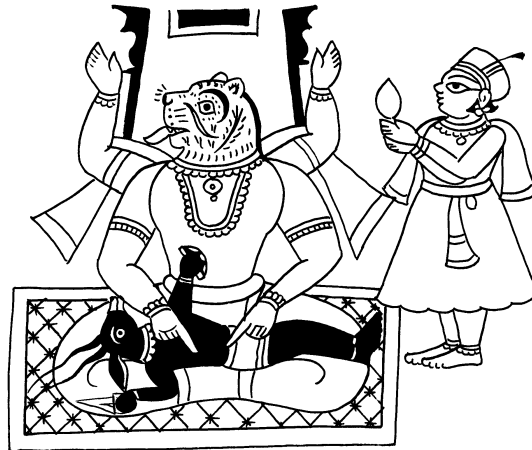
805 O righteous Gogo, you became a bridegroom like the moon of the full-moon night;
the travellers formed the wedding-procession and set off in a great throng like the Pleiades.
In the wedding-procession the war-drums were beating rhythmically;
in Gogo's splendid wedding-procession the kettledrum was beating with a roar.¹¹³
Fistfuls of coloured powder flew in the wedding-procession;
in the wedding-procession perfume of sweet marjoram and dye were sprinkled.

¹¹³ Cf. the more obviously appropriate use of these formulae in ll. 163 etc. For their use in this context compare Lord 1960, p. 68: '[The youthful bard] listens countless times to the gathering of an army or of a large number of wedding guests (the two are often synonymous)'.



Scene 26: The boar incarnation of Viṣṇu

The boar supports the earth, man and woman on his tusks.



Scene 27: The man-lion incarnation of Viṣṇu

The man-lion (Nṛsiṃha) is depicted in the act of disembowelling the wicked Hiraṇyakaśipu while the latter's son Prahlāda, a devotee of Viṣṇu, looks on. Behind Nṛsiṃha is the split pillar from which he emerged to attack Hiraṇyakaśipu.

- 810 O righteous Gogo, all the gods and goddesses in the land came;
the travellers formed the wedding-procession and set off in a great throng like the Pleiades.
The *tījanī* sisters sang festive songs;
they spoke the praises of the jewelled snake.
O righteous Gogo, your wedding-procession stretched out for twelve *kos*;
815 the swaying elephants stretched out for thirteen *kos*.
Day broke, pale dawn came in the land;
at the break of day (Gogo) went and removed the stirrups from his feet at the border (of Koḷū).



Scene 28: The dwarf incarnation of Viṣṇu

Above is Viṣṇu in the form of the dwarf, taking the strides which give him mastery over heaven and earth; below is Bali, who retains only the underworld.



Scene 29: Paraśurāma

Paraśurāma ('Rāma with the axe'), the sixth incarnation of Viṣṇu, is shown in battle with the thousand-armed Kārtavīrya.

The righteous Gogo honoured the *toraṇ*¹¹⁴ and stood in the shade to its left;
 (Gogo's) mother-in-law came to perform his *āratī* with a tray of lamps.¹¹⁵ [Scene 31]
 820 (Queen Gailovat said,) 'O righteous Gogo, during the first *āratī* lay down fifty mohurs;
 count out areca-nuts together with gold, and a hundred and fifty mohurs!

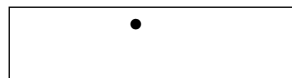
¹¹⁴ The *toraṇ* is a brightly coloured wooden emblem fastened on the door of the bride's house. The groom 'honours' it on his arrival there by touching it with a stick or a sword.

¹¹⁵ *jhaḷāmaḷa āratī*. *āratī* is normally adoration of a god by waving a lamp before his image; it is customary for the bride's mother to honour the groom in this way.



Scene 30: The snake-god Bhabūto Siddh

The Rajpūt Bhabūto once lay down to sleep on the shore of a lake. With him was his tame ram. As he slept the snake Peṇo, which does not bite but kills by drawing out a man's breath and placing poison in his mouth, came and sat on his chest. The ram saw what had happened and tried to wake Bhabūto, but it was too late: he died from Peṇo's poison. He is now widely worshipped in Rajasthan as a deity capable of curing snakebite.



Scene 31: Gogo strikes the toraṇ

Gogo, riding on his blue horse and followed by his emblem the snake, strikes the *toraṇ* with his whip, while Queen Gailovat honours him with an *ārati*-lamp.

O righteous Gogo, you have made your name truly immortal in the land;
 you honoured the *toraṇ* of the Rāṭhoṛs with a gold stick!
 (Then Gailovat spoke to her domestic priest:) 'O brahmin, make swift speed;

- 825 take the bridal clothes¹¹⁶ into the palace of the Rāṭhoṛs!
 O righteous Gogo, all the townfolk praised the bridal clothes;
 the beautiful Rāṭhoṛ queens praised the bridal gifts.¹¹⁷
 (The barber's wife said,)¹¹⁸ 'Lady Kelam, take off the clothes you have worn as an unwed girl;
 dress in the garments of the jewelled snake!'
- 830 (Queen Gailovat said,) 'O brahmin, make swift speed;
 prepare the wedding-pavilion within the palace of the Rāṭhoṛs!'
 The brahmin hammered in posts¹¹⁹ in the four cardinal directions;
 the brahmin twined threads of silk cloth.
 The righteous Gogo sat in the fire-bright pavilion;
- 835 from behind a curtain came the eldest daughter of the Rāṭhoṛs.
 The brahmin tied (Kelam's) *sārī* to (Gogo's) woollen cloak;
 in the pavilion he performed the joining of hands of the bride and bridegroom.
 The righteous Gogo arose with a toss of his saffron robe;
 as the night passed Gogo performed the circumambulations.¹²⁰ [Scene 32]



Scene 32: The wedding of Gogo and Kelam

Gogo and his bride perform the circumambulations within the wedding-pavilion; between them is the sacred pot (*kaḷas*) on its pillar (*thamb*) (JCM). To the right is the officiating brahmin, to the left two women looking on.

- 840 Gogo performed one or two circumambulations in the pavilion;
 during the third circumambulation the Rāṭhoṛs announced their wedding-gifts.
 As Kelam ascended into the pavilion, Būṛo gave her white cows;
 her mother's brother gave her swaying elephants.
 Ghurmal and Bhīkāṇo¹²¹ had a horse-carriage made for her;
- 845 Jesaḷde gave her gold pendants for the horses.
 Harmal Devāsī gave her a fine dress of best Deccany cloth to wear;
 his mother Bhimaṇī had gold pendants made for her throat.
 Kālarde the Rebārī woman¹²² had *hathphūls*¹²³ made for her hands;

¹¹⁶ *varī*, costly garments brought by the groom for his bride.

¹¹⁷ *paḍaḷā*, gifts of coconut, sweets etc. brought by the groom.

¹¹⁸ The attribution of this speech to the barber's wife (*nāyaṇa*) follows Parbū's Hindi 'explanation'.

¹¹⁹ These are round posts of wood topped with wooden birds: a coconut is placed on top of them. They are thought of as representing the bride, and are sometimes (as at l. 2930 below) called *mobaṇ* (*thamb*) 'girl(-pillar)'. The bride's parents worship them before the ceremony begins.

¹²⁰ Bride and groom together perform seven circumambulations of the sacred fire.

¹²¹ These two, together with Jesaḷde in the next line, are mentioned only at this point in the narrative; according to Parbū they are three 'extra' courtiers of Pābūjī.

¹²² Harmal's wife.

¹²³ Flower-shaped ornaments worn on the backs of the hands.

- her father's sister Deval¹²⁴ gave her a costly shawl from the land of Marwar to wear.
- 850 Cādo Vāgelo had fine gold bangles made for her hands;
Cādo Vāgelo had fine gold bangles made for her hands;
then Dhēbo in an opium-dream promised her a maund and a quarter of pearls from the sea.
Lady Kelam, the other wedding-gifts arrived inside the pavilion;
finally Lord Pābūjī promised the wedding-gift he owed.
- 855 'Lady Kelam, release the knot tying you to the righteous Gogo and finish the joining of hands;
I shall plunder the reddish-brown she-camels of Laṅkā to bring you!'
O righteous Gogo, the numerous company of your wedding-procession laughed;
seated in the pavilion, Gogo concealed a smile.
(Kelam said,) 'O Hindu king, King Rāvaṇa's reddish-brown she-camels have not been seen;
- 860 I have not seen them with my eyes nor ever heard of them with my ears.
O Rāthoṛ father's brother, all people in the land give real wedding-gifts;
why did you promise me a non-existent wedding-gift?
O Pābūjī, Laṅkā is known to be on the far shore of the seven seas;
the man who goes to Laṅkā does not return again.
- 865 O Pābūjī, you should have given me the mare Kesar's ornaments;
at the joining of hands you should have given me the mare Kesar Kāḷamī!'
(Pābūjī answered,) 'Listen, O brother's daughter! Do not speak Kesar's name!
Kesar is known as an incarnation of the Goddess;¹²⁵
my mare cannot dwell at the house of the Cauhāṅs.
- 870 Kesar stays close to me;¹²⁶
I shall fill your dwellings with the reddish-brown she-camels of Laṅkā!
Lady Kelam, stay well alert in your mind!
In the third month I shall bring the reddish-brown she-camels of Laṅkā to give you!'

¹²⁴ Deval is not related to Kelam: the usage is figurative.

¹²⁵ According to Parbū, this statement should not be taken literally.

¹²⁶ Literally 'under my feet' (*pagā rai heṭa*).

The episode of the she-camels

- (Pābūjī said,) ‘Cādo my chieftain, you are Pābūjī’s true courtier;
875 convey to the jewelled snake (that he has my) leave to depart!’
The righteous Gogo took out his silk handkerchief;
he paid his respects within the palace of the Rāṭhoṛs.
All the townsfolk greeted him with benedictions;
O Gogo, in the market-place the brahmins and merchants paid you their respects.
880 (Pābūjī said,) ‘(O Cādo,) make swift speed;
O lord, convey to Gogo (that he has) leave to depart in the name of Koḷū!’
The lady Kelam sat in the carriage;
close in front of her on the pole sat the old carriage-driver.
The *tījaṇī* sisters¹²⁷ sang festive songs;
885 they spoke the praises of the jewelled snake.
The righteous Gogo set out as starry midnight passed;
he set out and came straight to Sāmbhar.
Once or twice he halted overnight on the road;
at the break of day he removed the stirrups from his feet in Sāmbhar.
890 Gogo’s mother filled a tray with diamonds and fine pearls;
his mother came out to perform his welcome-ceremony with pearls. [Scene 33]



Scene 33: Gogo is greeted by his mother after his wedding

(Gogo said,) ‘Mother, the spotless Sun(-god) with his rising rays has performed my welcome-ceremony;
now you perform the welcome-ceremony for the eldest daughter of the Rāṭhoṛs!’
(Gogo’s mother answered,) ‘O righteous Gogo, tell me what is on your mind!’

¹²⁷ Strictly speaking, an inappropriate use of a formula: it is not *Sāvaṇ rī tīj*, and the girls in question are Kelam’s new sisters-in-law (*naṇadā*), not *tījaṇīs*. But Parbū continues to use the formula, e.g. ll. 981, 983.

- 895 O son, how did the people of your father-in-law's home seem to you?'¹²⁸
 O righteous Gogo, your mother asked you:
 'O son, how did the people of your father-in-law's home seem to you?'
 (Gogo replied,) 'O mother, I met both my brother-in-law and my father-in-law;
 my father-in-law's home (was so) great (that it) seemed like the sea.'
- 900 (Gogo's mother said,) 'O righteous Gogo, tell me what is on your mind!
 What kinds of wedding-gifts did the Rāṭhoṛs announce to you?'
 (Gogo answered,) 'O mother, as (Kelam) ascended into the wedding-pavilion, Būro gave her excellent
 white cows;
 (Kelam's) mother's brother gave me¹²⁹ swaying elephants.
 Ghurmal and Bhīkāṇo had a horse-carriage made (for Kelam);
- 905 Jesaḍe gave her gold strings of bells for the horses.
 Harmal Devāsī, prince of the Āls, sister's son of Bhīmo, incarnation of Mother Vīsoṭ, gave her a fine
 dress of best Deccany cloth to wear;
 Harmal Devāsī is a prince of the Āls, sister's son of Bhīmo, incarnation of Mother Vīsoṭ;
 he gave her a fine dress of best Deccany cloth to wear;
 his mother Bhimaṇī had gold pendants made for her throat.
- 910 Cādo Vāgelo had fine gold bangles made for her hands;
 Ḍhēbo promised a maund and a quarter of pearls.'
 Now when he mentioned Ḍhēbo's name his mother spoke out: 'O son, if Ḍhēbo had a maund and a
 quarter of real pearls he would hardly be in Pābūjī's service! Ḍhēbo eats opium, he drinks bhang, he
 drinks datura;¹³⁰ Ḍhēbo does not have a maund and a quarter of real pearls today, nor tomorrow. This
 wedding-gift is one for saying, not for paying in arrears.'
 (Gogo said,) 'Listen, mother! Queen Kālarde¹³¹ had *hathphūls* made for (Kelam's) hands;
 her father's sister Deval gave me a costly shawl from the land of Marwar to wear.'¹³²
- 915 Kālarde the Rebārī woman had *hathphūls* made for (Kelam's) hands;
 her father's sister Deval gave her a costly shawl from the land of Marwar to wear.'
 (Gogo's mother said,) 'O righteous Gogo my son, tell me what is on your mind!
 What kind of wedding-gift did Pābūjī give you?'
 (Gogo replied,) 'O mother, Pābūjī's wedding-gift wanders and grazes in Laṅkā. Who knows whether it
 is like a hill, who knows whether it is like a mountain, who knows whether it has five heads or ten feet?
 But he gave me a kind of animal that I have never seen.'
- 920 (Gogo's mother said,) 'O righteous Gogo, tell me what is on your mind!
 What kind of wedding-gift did Pābūjī give you?'
 (Gogo replied,) 'O mother, Lord Pābūjī promised me she-camels from Laṅkā.'
 (Gogo's mother said,) 'O righteous Gogo, Laṅkā is known to be on the far shore of the seven seas;
 the man who goes to Laṅkā does not return again.
- 925 Laṅkā is known to be a land of witches;
 witches pounce on the one who travels on the road.
 O son, to make up for the she-camels you should have brought as an extra wedding-gift the mare Kesar
 Kālamī!'
 (Gogo answered,) 'O mother, I spoke Kesar's name;¹³³
 (but) Pābūjī did not give Kesar as a wedding-gift today, nor tomorrow.'
- 930 The lady Kelam went and sat in her palace (lofty as) a hovering cloud;
 she sat there disconsolate in mind. [Scene 34]

¹²⁸ Here, and again in the next line but one, Parbū uses a phrase which really belongs to a *different* formula ending with *sāsaro* 'father-in-law's home', and which is inappropriate here to the point of being untranslatable. *daragā mē piyara sāsarā* (literally 'in heaven, father's home and father-in-law's home') normally occurs in the formula 'it was written in heaven (that we should have only) a short (time in) our father's home and father-in-law's home': cf. ll. 2980, 2983, 3003, 3691, 3703.

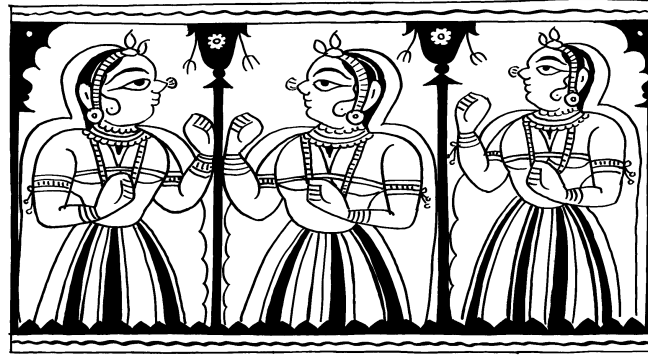
¹²⁹ As below with the shawl (l. 914), Parbū here inadvertently has the gift given to Gogo himself instead of to Kelam.

¹³⁰ The juice of the thorn-apple, a powerful narcotic which, according to *Hobson-Jobson*, causes 'temporary alienation of mind, and violent laughter' (Yule and Burnell 1903, s.v. DATURA).

¹³¹ Kālarde (Harmal's wife) is not, of course, a queen, but the term may be used to refer respectfully to any married woman.

¹³² Parbū now repeated this couplet, realising that he had made a slip: the shawl is obviously for Kelam to wear, not Gogo.

¹³³ *mhe ghaṇo liyo kesara ro kījai nāma*; on this occasion the *ghaṇo* may be intrinsic to the line, in which case the meaning would be 'I spoke Kesar's name many times'.



Scene 34: The women's quarters in Gogo's palace

Kelam is depicted on the left; facing her are two anonymous ladies, who may represent her maidservants or her sisters-in-law as appropriate.

(Kelam said,) 'My maidservant, the Cauhāṅs are known to have a special custom;
I shall spin at a spinning-wheel amongst the great throng of my sisters-in-law!
My maidservant, make swift speed;

- 935 I shall have a spinning-wheel made from (the wood of) a fine sandal tree!
The maidservant adorned herself sixteen-fold and thirty-two-fold;
O lord, she went among the alleyways calling out to the carpenter.
The maidservant went and stood at the carpenter's house and home;
she went and called out to the carpenter.
- 940 'O carpenter's son,¹³⁴ you are like my adopted brother;
O carpenter, today you have a task to perform;
make me a spinning-wheel from (the wood of) a fine sandal tree!
O carpenter, all round it carve the frogs and peacocks of the gardens;
in the middle carve Pābūjī's mare Kesar Kāḷamī!
- 945 Brother carpenter, you took your axe in your hand;
(the carpenter) went and stood by a sandal tree;
he cut down the sandal tree and made a little spinning-wheel for the lady.
All round it the carpenter carved the frogs and peacocks of the gardens;
in the middle he carved Pābūjī's Kesar Kāḷamī.
- 950 When he had made the spinning-wheel he gave it into the maidservant's hand:
'O maidservant, take the spinning-wheel and (cotton-)basket in your hand;
go to the lady Kelam's glorious assembly!
The maidservant took the spinning-wheel and (cotton-)basket in her hand;
she went to the lady Kelam's glorious assembly.
- 955 The lady Kelam was seated in her palace with its lattice windows;¹³⁵
the maidservant went and paid her respects.
(The maidservant said,) 'Lady Kelam, take your spinning-wheel and (cotton-)basket!
We shall go to spin amongst your sisters-in-law at sunset.
Lady Kelam, adorn yourself sixteen-fold and thirty-two-fold!
we shall go into the great throng of your sisters-in-law.'
- 960 The lady Kelam wore her fine dress of best Deccany cloth;
on her feet the lady Kelam fastened her velvet shoes.
Lady Kelam, on your arm shone bracelets;
Lady Kelam, on your little finger shone a gold ring.
- 965 The lady Kelam took her spinning-wheel and (cotton-)basket in her hand;

¹³⁴ I.e. 'O carpenter' — a common form of address.

¹³⁵ The windows of the women's quarters in Rajpūt palaces are traditionally of stone lattice-work (*jālī*), which permits the breeze to come in and the occupants to see out without being seen.

she set out and went into the great throng of her sisters-in-law.

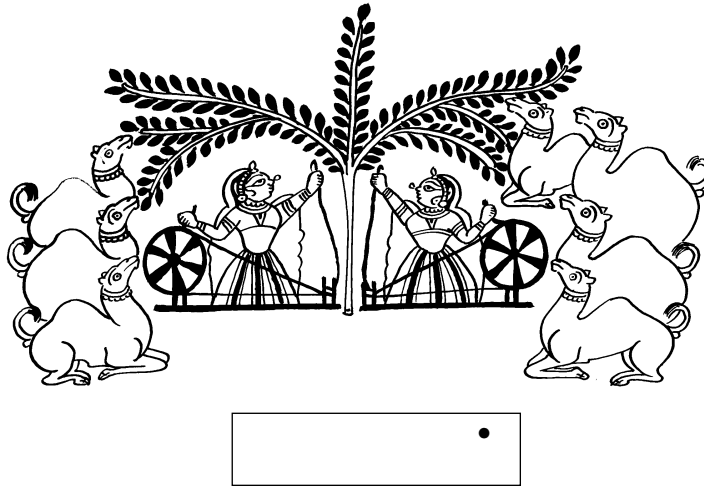
Lady Kelam, the numerous company of your sisters-in-law were seated proudly;
in the crowded assembly-room the lady Kelam went and paid her respects.

As she arrived, her sisters-in-law did their brother's wife honour:

970 'O brother's wife, please be seated at the front of the glorious assembly of your sisters-in-law!'
(Kelam said,) 'Listen, sisters-in-law! On the rug¹³⁶ is seated the numerous company of my sisters-in-law;
spread out for me a cushion or bolster from my father's home!'

The lady Kelam sat in the company of her sisters-in-law;

in the midst of her sisters-in-law the lady Kelam set up her spinning-wheel. [Scene 35]



Scene 35: Kelam's sisters-in-law spinning

Two ladies are depicted spinning in the open air; on both sides of them are camels, which in the present context are the clay camels Kelam's sisters-in-law make to mock her, but which will later (ll. 2229 ff.) represent the real camels Pābūjī brings her.

975 The lady Kelam put cotton fibre¹³⁷ on her spinning-wheel;
(but) Lady Kelam, the five fingers of your hand could not tease¹³⁸ the thread.
As they spun and wove, a great quarrel arose among the sisters-in-law;
the sisters-in-law each praised her own father's home.
O sisters-in-law, a quarrel arose between you;
980 the sisters-in-law each praised her own father's home.
The other *tījanīs* praised ponds and lakes;
the lady Kelam praised Pābūjī's well Gūjavo.
The *tījanī* sisters called for clay from the red pond;
out of the clay they made the little baby camels they had never seen.
985 When they had made the baby camels they couched them on their spinning-wheels;
they made mock of the reddish-brown she-camels of Laṅkā.
'O sister-in-law, beat back¹³⁹ the herds (of she-camels) from your father's home!
They are laying bare our brother's excellent sweet jujube-trees.
The jujubes from these jujube-trees are as sweet as sugar-candy;
990 we shall send them as presents to your Rāṭhoṛ father's brother and father!
They spoke sarcastic words to the lady Kelam;
their words made mock of the reddish-brown she-camels of Laṅkā.
'O sister-in-law, drive back your she-camels!

¹³⁶ *jājama*, the singular form of the word whose plural is conventionally translated 'assembly' in the preceding line. Cf. nn. 15 and 18 above.

¹³⁷ Literally 'raw thread' (*kāco...tāga*).

¹³⁸ Literally 'take hold of' (*jhelai*).

¹³⁹ *pācho...ghora*. Possibly this was a slip for *pācho...ghera*, 'drive back' (cf. l. 993).

- They are breaking the fine spindles of your husband's sisters with their hooves.
 995 They are smashing the walls of our fortress and storehouse to pieces;
 O lord, they are breaking your mother-in-law's fine¹⁴⁰ courtyard with their hooves!
 Lady Kelam, anger arose in your mind;
 (the lady Kelam) dashed her spinning-wheel against the wall of the fortress.
 (Kelam said,) 'O Cauhāṅs, I curse¹⁴¹ your weak, base line!
 1000 In (the house of) my Rāṭhoṛ father's brother and father we do not spin at spinning-wheels.
 My maidservant, do my sisters-in-law honour!
 I shall not return to the company of my sisters-in-law.'
 The lady Kelam went and sat in her palace (lofty as) a hovering cloud;
 Kelam sat there disconsolate in mind. [Scene 34]
 1005 (Kelam said,) 'My maidservant, make swift speed;
 quickly summon the land agent into my palace!
 (The maidservant replied,) 'Lady Kelam, I do not know the land agent;
 I was given to you as a wedding-gift and arrived here (only) yesterday.
 I have not seen the whole of Sāmbhar's bazaar;
 1010 by what kinds of features may I recognise the land agent when I see him?'
 (Kelam answered,) 'My maidservant, the land agent's house and home face the sun;
 there is a banana tree outside the land agent's courtyard.'
 The maidservant adorned herself sixteen-fold and thirty-two-fold;
 she went among the alleyways calling out to the land agent.
 1015 The maidservant went and stood at the land agent's house and home;
 she went and called out to the land agent. [Scene 36]



Scene 36: Kelam's maidservant summons the land agent

Kelam requires the land agent to act as her scribe, and he is depicted holding a paper while his wife holds a pen; behind her is a cow, and a pot of ink standing on a fire (JCM). On the left is the banana tree which identifies the land agent's house.

- 'O land agent,¹⁴² make swift speed;
 O land agent, make swift speed;
 the lady Kelam summons you into her palace!
 1020 The land agent considered, and spoke out:
 'O maidservant, tell me what is on your mind!
 On what great business has the lady Kelam sent a messenger to me?'

¹⁴⁰ *sigaratha*, a slightly problematical word that more normally occurs with reference to a guest: see n. 35 above. 'Whole' would be another possible translation.

¹⁴¹ Literally 'I burn' (*bālū jālū*).

¹⁴² The word *paṭavārī* 'land agent' is used in this and the next line in conjunction with *mūtā / maitā*, which is a synonym.

- (The maidservant replied,) ‘O land agent, I do not know so much about these great families; the master has commanded, the servant has performed the task.’
- 1025 The land agent reflected in his mind;
he took his book and sheets of paper in his hand;
he set out and went to the lady Kelam’s palace.
The land agent was so afraid of the lady Kelam that he fell into a cold sweat;¹⁴³
at the same time the land agent contracted a malarial fever.
- 1030 O lord, the land agent set out and went to the lady Kelam’s palace.
The lady Kelam’s court was seated proudly;
the land agent went and paid his respects to Kelam.
(The land agent said,) ‘Lady Kelam, tell me what is on your mind!
On what great business did you send a messenger to my house?’
- 1035 The land agent went and stood at the lady Kelam’s house and home;¹⁴⁴
he went and paid his respects to the lady Kelam.
(The land agent said,) ‘Lady Kelam, tell me what is on your mind!
On what great business did you send a messenger to my house?’
(Kelam replied,) ‘Brother land agent, the spotless Sun(-god) with his rising rays disposes (of serious business);
- 1040 I have summoned you into my palace on a (minor) domestic matter.
O land agent, some days ago I called you my husband’s younger brother and elder brother;
today I make you my adopted brother!
O land agent, you are like my adopted brother;
write a letter and send it to the ancient assembly-room at Koḷū!’
- 1045 Then the land agent considered, and said, ‘Lady, if you had told me sooner I should have written the letter sitting at home!’
(Kelam answered,) ‘Listen, O land agent! You do not know so much about the letter;
I shall keep saying the words, you keep writing them on the paper.
O land agent, all round it write my obeisances to (Pābūjī’s) chieftains;
in the middle write a great entreaty for she-camels!
- 1050 All round it write my obeisances to (Pābūjī’s) chieftains;
in the middle write of the lady Kelam shedding tears!
(Write:) “O Rāṭhoṛ father’s brother, I shall die by my gold knife;
I shall bring ill-repute to Lakṣmaṇa, the ascetic deity of the sand-desert!
Every day at daybreak pale dawn comes in the land;
- 1055 as dawn breaks my sisters-in-law make mock of me and taunt me.
My sisters-in-law speak words to me, the lady Kelam;
their words are striking at my delicate vital organs.
O father’s brother, if there are real she-camels at my father’s home then really send them to me;
otherwise put the potters to forced labour;
- 1060 send she-camels made of clay on the road to Sāmbhar!
But (whatever kind of creatures you send,) put an end to the mockery (I endure) about reddish she-camels from Laṅkā.
If you cannot obtain real she-camels then put the potters to forced labour;
send she-camels made of clay on the road to Sāmbhar!
O Pābūjī, if the she-camels do not come to hand then I shall die by my gold knife;
- 1065 I shall bring ill-repute to Lakṣmaṇa, the ascetic deity of the sand-desert!”’
The land agent placed blank paper on his knee;
he wrote a letter to Lord Pābūjī’s assembly-room.
All round it he wrote obeisances to (Pābūjī’s) chieftains;
in the middle he wrote an entreaty for she-camels.
- 1070 (Then Kelam spoke to Haṛdāno Devāsī:) ‘Haṛdāno Devāsī, you are like my adopted brother;
take the letter to the ancient assembly-room at Koḷū!’
(Haṛdāno replied,) ‘Lady Kelam, tell me the features of Koḷū!
Which road goes straight to Koḷū?’

¹⁴³ *sīyotāva*, literally ‘cold-heat’, strictly refers to the alternating fevers and chills of malaria.

¹⁴⁴ This is the first line after a section of song: Parbū resumes his narrative with a repetition of the last few lines.

- Lady Kelam, I do not know so much about Koḷū;
 1075 I do not know whether the road to Koḷū is to the left or to the right.
 (Kelam said,) ‘Listen, O camel-rider Ḥaṛḍāno! The road to the left goes to the fortress of Girnār of the Gahlots;
 the road to the right goes straight to Koḷū.’
 Ḥaṛḍāno the camel-rider took a chain-linked bamboo staff in his hand;
 he cast a costly shawl over his shoulder.¹⁴⁵
- 1080 He cast a black cloak over his shoulder.
 The Devāsī took the letter in his hand;
 he set out and went straight to Koḷū.
 It was past midnight, shining with stars;
 the Devāsī shone on the road as the night passed.
- 1085 Day broke, pale dawn came in the land;
 at the break of day he went and called out to a Gūjar.¹⁴⁶
 ‘O lord, O Gūjar’s son, which king’s white cows are you grazing?
 Which king’s carriage-oxen are you grazing?’
 (The Gūjar replied,) ‘I am grazing the excellent white cows of my father’s sister Deval;
 1090 I am grazing the carriage-oxen of King Būro.’
 Ḥaṛḍāno the camel-rider set out as starry midnight passed;¹⁴⁷
 he set out and went straight to Koḷū.
 It was past midnight, shining with stars;
 The Devāsī shone on the road as the night passed.
- 1095 O Devāsī, day broke, pale dawn came in the land;
 at the break of day (the Devāsī) went and removed the stirrups from his feet at (the well of) Gūjavo.
 O camel-rider Ḥaṛḍāno, deep slumber came into your eyes;
 O lord, the camel-rider fell asleep on the ancient steps of Gūjavo.
 The Cāraṇ sisters¹⁴⁸ became water-bearers;
 1100 the Cāraṇ ladies came forth to Gūjavo to fill (their vessels) with water.
 As they travelled along the Cāraṇ sang songs of King Karṇa;¹⁴⁹
 (they sang) *parvāros* of Pābūjī and recited immortal *chāvaḷīs* of Jagdīs.¹⁵⁰
 Singing and playing (instruments) the Cāraṇ came near to Gūjavo;
 as they travelled along the Cāraṇ ladies told travellers’ tales.
- 1105 Īrū and Vīrū, the two Cāraṇ ladies, became water-bearers;
 as they travelled along the Cāraṇ ladies told travellers’ tales.
 (Vīrū said,) ‘Listen, my sister! Examine this camel-rider;
 either a black snake has bitten the camel-rider,
 or Khīcī of Jāyal has killed the camel-rider.
- 1110 In this age a feud is in progress between the Rāṭhoṛ and the Khīcīs;
 a Khīcī (must have) come upon a Rāṭhoṛ as he travelled along, and the Khīcī has killed the solitary Rāṭhoṛ.’
 The other Cāraṇ considered, and spoke out:
 ‘Listen, sister! A snake with its black breath has not bitten him,
 nor has Khīcī of Jāyal killed him.
- 1115 Either the camel-rider is going to his mother’s beloved family home,
 or he is going (to become) his mother-in-law’s beloved guest.’
 At this point the Devāsī opened his eyes from slumber;
 the Devāsī called out to the Cāraṇ as they travelled along.
 ‘O water-bearers, hear what is on my mind!’
- 1120 A snake with its black breath has not bitten me,

¹⁴⁵ A mistake, corrected in the next line.

¹⁴⁶ Member of a caste consisting predominantly of farmers.

¹⁴⁷ As at l. 1035, Parbū here resumes the narrative after a section of song and starts slightly too far back.

¹⁴⁸ Īrū (another name for Deval) and her younger sister Vīrū.

¹⁴⁹ One of the heroes of the *Mahābhārata*, celebrated for his great generosity.

¹⁵⁰ Jagdīs (or Jagdev) was a famous Pāvār hero. *Chāvaḷīs* are songs in praise of heroes (RHŚK).

nor has Khīcī of Jāyal killed me.

O sisters, tell me: of which king you are singing songs of praise?

Of which king are you reciting immortal *chāvalīs*?

(The Cāraṇ sisters answered,) ‘Listen, O camel-rider! we are singing songs of praise of King Karṇa;

1125 (we are singing) *parvāros* of Pābūjī and reciting immortal *chāvalīs* of Jagdīs.’

(Harḍāno said,) ‘My sisters, what gift did King Karṇa give you?

What immortal gift did Jagdīs give you?

What were Pābūjī’s immortal gifts that you speak of in this age?’

(The Cāraṇ sisters replied,) ‘Listen, brother! At the break of day King Karṇa gave us a gift of a maund and a quarter of gold;

1130 Pābūjī gave us the tank of Nībaḷī.

O lord, to water our cattle he gave us the tank of Nībaḷī.

To graze them he gave us the pasturage of Jūjaḷiyo;

to live in he gave us Cāraṇs the village of Goḷiyā-Mathāṇiyā;

these are the men of whom we are singing immortal *chāvalīs*!

1135 Brother camel-rider, where is your house and home?

Of which king have you come as messenger?’

(Harḍāno answered,) ‘O Cāraṇ lady Deval, Naravāṇo (village near) Sāmbhar is my house and home;

the lady Kelam has commanded, and her servant has performed the task.

Naravāṇo (village near) Sāmbhar is my house and home;

1140 I am going (to become) Lord Pābūjī’s beloved guest.’

The Devāsī set out as day broke at pale dawn;

he set out and went into Pābūjī’s great fort.

Lord Pābūjī’s courtiers were seated proudly;

in the crowded assembly-room Harḍāno Devāsī went and paid his respects. [Scene 4]

1145 Lord Pābūjī’s courtiers were seated proudly;

in the crowded assembly-room the Devāsī went and paid his respects.

O Pābūjī, your gaze fell upon the camel-rider;

(Pābūjī) called out at once to Cādo.

‘Cādo my chieftain, ask after the wellbeing of this camel-rider;

1150 of which king has the camel-rider come here as messenger?’

Then Cādo considered, and spoke out:

‘O camel-rider, where is your house and home?

Of which king have you come here as messenger?’

Then Harḍāno Devāsī put his hand in his ancient pocket;¹⁵¹

1155 he cast down the letter at Pābūjī’s gateway. [Scene 37]

Cādo took up the letter as it fell;

when Cādo read the letter he shook his head.

O chieftain Cādo, Pābūjī asked you what sweet matter was on your mind:¹⁵²

‘Why did you shake your head when you read the letter?’

1160 (Cādo answered,) ‘O Pābūjī, I read fifty other (sorts of) letters a day;

(but) I cannot read a letter about *dharmā*.’

(Pābūjī said,) ‘Cādo my chieftain, then tell me truly what is on your mind about the letter!

What kind of news has been sent in the letter?’¹⁵³

(Cādo replied,) ‘O Pābūjī, Gogo Cauhāṇ of Gogāmeṛī was married (to Kelam);

1165 a letter has been written and sent by the lady Kelam.’¹⁵⁴

(Pābūjī said,) ‘Cādo my chieftain, make swift speed;

quickly adorn Kesar Kāḷamī!

O Cādo, adorn my Kesar at once and bring her: we shall mount an attack on Laṅkā!’

¹⁵¹ *jūnī jeba* — a very odd formula!

¹⁵² *mīḥī mana rī vāta*, another curious formula. It seems likely that it results from a conflation of the regular *mana rī vāta* with *būjai...mīḥī vāta* ‘asked a sweet matter’ i.e. ‘asked sweetly’ (cf. l. 1303).

¹⁵³ Literally ‘with what kind of news has the letter been sent?’.

¹⁵⁴ At this point Parbū broke off his *arthāv* to give the usual Hindi ‘explanation’ of it; however, his Hindi version of the narrative advanced considerably further than the Rajasthani recitation. I pointed this out to Parbū, who then recited the ‘missing’ *arthāv*; but he did not start far enough back, and so omitted the lines in which Cādo explains to Pābūjī the contents of the letter and Kelam’s ‘great entreaty for she-camels’.



Scene 37: Harḍāno presents Kelam's letter at Pābūjī's court

Harḍāno is sometimes depicted as one of a group of three or four male figures to the right of the central figure of Pābūjī, below the picture of Cādo. The link between these figures is that they come with things to present to Pābūjī: cf. Scenes 46, 59 and 100. On many *paṛs* the letter itself is depicted as a small square next to the central image of Cādo.

- (Cādo said,) 'O Pābūjī, you have formed a foolish idea in your mind;
 1170 we do not know the houses and homes of Laṅkā;
 we do not know whether the roads to Laṅkā are to the left or to the right.
 O Pābūjī, we shall not travel by unknown¹⁵⁵ roads today, nor tomorrow.
 We shall not travel by unknown roads today, nor tomorrow.
 Laṅkā is known to be beyond the seven seas;
 1175 the man who goes to Laṅkā does not return again.
 O great lord, the man who goes to Laṅkā does not return again: that is why we shall not perform an
 unknown task today, nor tomorrow.
 O Pābūjī, first send a spy to Laṅkā;
 then we shall travel by known roads, drive the she-camels off and bring them (here)!'
 (Pābūjī replied,) 'Cādo my chieftain, you have formed a foolish idea in your mind;
 1180 you are known as a courtier of Pābūjī;
 O Cādo, make swift speed;
 go yourself, set off to spy out Laṅkā!'
 (Cādo said,) 'O Pābūjī, we two brothers, Cādo and Dhēbo, have served as overseers in Laṅkā;
 everybody will recognise us, old and young,¹⁵⁶ small and great.¹⁵⁷
 1185 If anyone who sees us there (realises) that we are chieftains of Pābūjī, they will capture us and bury us
 in the ground, and not take us out for twelve years. So, O great lord, we shall not go there today, nor go
 there tomorrow.'
 (Pābūjī said,) 'Cādo my chieftain, then tell me what is on your mind!
 How shall I send (someone) to spy out Laṅkā?'
 (Cādo answered,) 'O Pābūjī, summon the goddess Deval to your house and courtyard and home;

¹⁵⁵ Literally 'unseen' (*aṇadīṭhai*).

¹⁵⁶ Literally 'firm' (*thāḍā*).

¹⁵⁷ According to Parbū this was a lie, uttered with the intention of finding out who would be willing to undertake a dangerous mission on Pābūjī's behalf. In other accounts, however, Cādo and Dhēbo do serve in Laṅkā before joining Pābūjī.

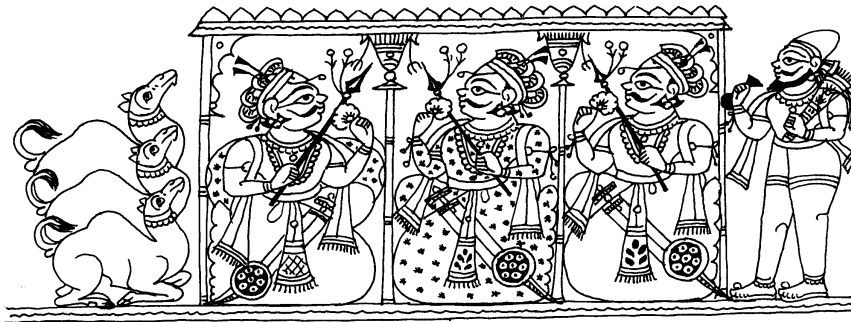
- Deval will make a *bīro* for Laṅkā.¹⁵⁸
- 1190 Whichever man takes the *bīro* in his hand, he is the man who will go to Laṅkā!
(Pābūjī said,) ‘Cādo my chieftain, then make swift speed;
quickly summon Deval into my palace!
Cādo my chieftain, make swift speed;
quickly summon the lady Deval into my palace!’
- 1195 Cādo the chieftain tied on his genuine sloping Rāṭhoṛ turban;
on his feet Cādo fastened his velvet shoes.
Cādo the chieftain set off walking like geese or peacocks;
he swayed as he stepped, like a frightened wild peacock.
It was past midnight, shining with stars;
- 1200 in the middle of the night Cādo went and called out to Deval. [Scene 8]
The goddess Deval was sleeping in her palace (lofty as) a hovering cloud;
when she heard Cādo’s call the lady Deval awoke from sleep.
Lady Deval, you opened your eyes from slumber;
straightway Deval stretched herself and arose.
- 1205 Deval filled a tray with diamonds and fine pearls;
she came forth to perform Cādo’s welcome-ceremony with pearls.
(Cādo said,) ‘Listen, O goddess Deval! The spotless Sun(-god) with his rising rays has performed my
welcome-ceremony;
now you perform the welcome-ceremony for Pābūjī’s Kesar Kālamī!’
(Deval said,) ‘O chieftain Cādo, wait a little while;
come and clean your teeth within Deval’s palace!’¹⁵⁹
- 1210 (Cādo replied,) ‘Lady Deval, you are known as a Cāraṇ and Bhāṭ;¹⁶⁰
a Rajpūt cannot clean his teeth in the house of Cāraṇs and Bhāṭs.’
(Deval said,) ‘O chieftain Cādo, tell me what is on your mind!
On what great business have you come into my palace?’
- 1215 (Cādo answered,) ‘Lady Deval, the spotless Sun(-god) with his rising rays disposes of (serious) business;
I have come to your palace, Deval, on a (minor) domestic matter.
Deval, make swift speed;
Pābūjī summons you into his palace!’
The lady Deval, the goddess, took the trident of Mother Karṇī in her hand;
she cast a costly shawl from the land of Marwar over her shoulder.
- 1220 The lady Deval set out as starry midnight passed;
at the break of day she came and paid her respects to Pābūjī.
Pābūjī’s courtiers were seated proudly;
in the crowded assembly-room Deval paid her respects. [Scene 4]
- 1225 The lady Deval stood in Lord Pābūjī’s court;
as she stood there she raised a matter with Pābūjī.
‘O Pābūjī, tell me what is on your mind!
On what great business have you summoned me into your palace?’
(Pābūjī replied,) ‘Lady Deval, the (Sun-)god with his rays disposes of (serious) business;
- 1230 I have summoned you into my palace on a (minor) domestic matter.
Lady Deval, break off five fresh *campo*-leaves;
fashion a *bīro* of five leaves for Laṅkā!
Lady Deval, break off five *campo*-leaves;
fashion a *bīro* of five leaves for Laṅkā!
- 1235 O Deval, take the *bīro* in your hand;
circulate the *bīro* in Pābūjī’s glorious assembly!’
The lady Deval broke off five fresh *campo*-leaves;

¹⁵⁸ A *bīro* is a bundle of leaves (according to Parbū, typically from *campo* or *pīpaḷ* trees) which is circulated in any company to determine who should carry out any particularly hazardous task: the man with sufficient courage signifies his willingness by picking up the *bīro*.

¹⁵⁹ I.e. ‘come and accept hospitality from me’.

¹⁶⁰ Cāraṇs (court-poets) and Bhāṭs (genealogists) are two separate castes, linked in the epic in a standard formula (cf. l. 461). There is nothing surprising in the use of such a formula in an inappropriate context, as appears to be the case here; Parbū however maintained — quite wrongly — that the two terms were interchangeable.

- Deval fashioned a *bīro* of five leaves.
 The lady Deval took the *bīro* in her hand;
 1240 she circulated the *bīro* in Pābūjī's glorious assembly.
 Lady Deval, the *bīro* circulated on all four sides of the rug;
 the *bīro* withered like an unripe lotus-flower;
 but no man thrust his hand towards the *bīro*.
 The *bīro* circulated (all four) sides of the rug;
 1245 Lady Deval, the *bīro* withered in your hand.
 When the word '*bīro*' was spoken some knights' bellies¹⁶¹ hurt as if they would die;
 some knights tied bandages over their eyes.
 Other knights left Pābūjī's dwelling;
 some knights left Pābūjī's service.
 1250 The *bīro* circulated on all four sides of the rug;
 (but) no man thrust his hand towards the *bīro*.
 Bowing low Harmal Devāsī made obeisance to Pābūjī;
 Harmal Devāsī took the *bīro* in his hand as it circulated.
 Harmal Devāsī attached the *bīro* to his turban;
 1255 his face was withered like an unripe lotus-flower.
 Pābūjī considered, and spoke out:
 'Harmal Devāsī, today your eyes appear wan;
 your face is withered like an unripe lotus-flower.
 O Devāsī, tell me what is on your mind!
 1260 Why are you standing disconsolate on the rug?'
 (Harmal answered,) 'Pābūjī, I took the *bīro* in my hand as it circulated;
 I am going to my mother Bhimaṇī's house and home;
 if my mother will give the command I shall go to Laṅkā, otherwise I shall bring your *bīro* back and put
 it on the rug.'
 (Pābūjī said,) 'Harmal Devāsī, go to your mother Bhimaṇī's house and home;
 1265 bring the command in the name of your mother!'
 Harmal Devāsī tied on his genuine sloping Rāṭhoṛ turban;
 on his feet the Devāsī fastened his velvet shoes.
 The Devāsī set out as starry midnight passed;
 he went (to become) his mother Bhimaṇī's beloved guest.
 1270 Harmal Devāsī went and stood at his mother's house and home;
 he stood there disconsolate in mind. [Scene 38]



Scene 38: Harmal at home in his mother's house

Opposite Harmal are the usual anonymous 'courtiers'; outside the house on the right is Harmal himself, visiting his family in the disguise he will later wear (cf. ll. 1421–2); on the left are the camels which he and his caste will later receive from Kelam (see n. 223).

¹⁶¹ Literally 'sweet bellies' (*mūṭho peṭa*): according to Parbū this means that the pain was not violent.

As his mother sat there she called out (to him).

‘Harmal Devāsī, today your eyes appear to me wan;
your face is withered like an unripe lotus-flower.

1275 My son, tell me what is on your mind!

O Devāsī, why are you standing disconsolate in mind?

Harmal Devāsī, either Lord Pābūjī’s courtiers (must) have quarrelled,
or, O Devāsī, you (must) have been beaten as you sat playing *caupaṛ*¹⁶² among your companions.’

(Harmal replied,) ‘O my mother, Lord Pābūjī’s courtiers have not quarrelled,

1280 nor have I been beaten as I sat playing *caupaṛ* among my companions.

O my mother, Lord Pābūjī has appointed me to spy out the dangerous land of Laṅkā!

Mother, if you will give the command I shall go to spy out Laṅkā!’ Then what did Harmal’s mother say?

‘Harmal Devāsī, do you (really) have so much business with Laṅkā?

O Devāsī, why are you setting off to spy out Laṅkā?’

1285 (Harmal answered,) ‘O my mother, when Būro married the lady Kelam, his eldest daughter, (to Gogo,)
at the joining of hands Pābūjī promised reddish she-camels from Laṅkā.

So, mother, I am going to spy out the she-camels of Laṅkā.’ His mother considered, and spoke out:

‘My son, Laṅkā is known to be on the far shore of the seven seas;
the man who goes to Laṅkā never returns again.

1290 Harmal Devāsī, leave Lord Pābūjī’s service!

Harmal Devāsī, leave Lord Pābūjī’s service!

I shall put you into the service of the knight Būro.

Harmal Devāsī, leave Lord Pābūjī’s service!

My son, I shall put you into the service of an honest knight.’

1295 Harmal Devāsī loaded up his wagons;

he drove his wagons to the left of Lord Pābūjī’s assembly-room.¹⁶³

It was past midnight, shining with stars;

the Devāsī shone on the road as the night passed.

Harmal Devāsī, day broke, pale dawn came in the land;

1300 at the break of day (Harmal) went and paid his respects to Būro.

Būro’s courtiers were seated;

in the crowded assembly-room (Harmal) bowed and paid his respects. [Scene 5]

King Būro sweetly asked Harmal:

‘Harmal Devāsī, tell me what is on your mind!

1305 On what great business have you come to my glorious assembly?’

(Harmal replied,) ‘King Būro, the (Sun-)god with his rising rays disposes of (serious) business;

I have come to your palace, Būro, on a (minor) domestic matter.

The spotless Sun(-god) with his rising rays disposes of (serious) business;

I have come to your glorious assembly on a (minor) domestic matter —

1310 but, O Būro, put me into service in your great fort!’

(Būro said,) ‘Harmal Devāsī, stay alert in your mind!

I shall put you into service in my great fort.’¹⁶⁴

Then Būro considered, and what did he say? ‘Harmal, I shall put you into service in my fort, but these will be your duties. I have two mares, one Phūl-Vacherī (known as) Abal, the other Dhel.¹⁶⁵ You are to take these two mares and graze them in the lake Būro.¹⁶⁶ All day you are to graze them there, and when you have grazed them, bring them back home. Harmal, as you sit there all day, pluck doob-grass and tie it into a great load; (then) ride the mare (home, but) place the load on yourself. If you place the load on my mare, even by accident, then — the mare is pregnant — if any harm befalls the mare you will have to be punished for it.’ Harmal reflected, ‘I am to sit on the mare (but) place the load on myself? This is nonsense!’ Harmal reflected, ‘Oh well, let us do as he says.’ Then (he said,) ‘O Būro, for food and drink —’. (Būro interrupted:) ‘What about food and drink? If you get hungry, Harmal, then go to your house and home; eat two chapattis from there yourself and bring two chapattis for me, so that the two of us,

¹⁶² A board-game.

¹⁶³ I.e. he avoided going past Pābūjī’s court for fear of being seen.

¹⁶⁴ The following passage is told not in metrical *arthāv* but in free prose, and is intended as a joke.

¹⁶⁵ It is in fact usually Dhel that is referred to as Abal or Ābal.

¹⁶⁶ I.e. a local lake named after Būro himself.

master and servant, can sit here and eat (together).'¹⁶⁷ Būro considered, and said, 'If you get hungry, go home and eat two of your wife's millet chapattis, and then come and bring two millet chapattis for me, so that the two of us, master and servant, can sit there and eat (together).' Harmal reflected in his mind, 'O brother, this Būro is talking nonsense to me! No wages, nothing to eat, and he is appointing me to do a nonsensical job. This job does not appeal to me.'

(Harmal returned to his mother [Scene 38], and said,) 'Mother, stay well alert in your mind!

- 1315 I shall go and spy out the reddish-brown she-camels of Laṅkā.
King Būro is known as one who gives seventy cowrie-shells;¹⁶⁸
the feeder of the hungry is Lakṣmaṇa, the ascetic deity of the sand-desert.
O my mother, when total famine¹⁶⁹ struck in the land
I ate dried dates and coconut-kernel at Kesar's hooves.
- 1320 When total famine struck in the land
I ate dried dates and coconut-kernel at Kesar's hooves.
O my mother, stay alert in your mind!
I shall go and spy out the reddish-brown she-camels of Laṅkā.
O my mother, take my bracelets, my turban-plume and my robe of honour!
- 1325 My mind is set on the ochre dress of the *jogī*.¹⁷⁰
O my mother, take my bracelets and my turban-plume in your hand!
My mind is set on the ochre dress of the *jogī*.
O my mother, stay alert in your mind!
I shall go and spy out the reddish-brown she-camels of Laṅkā.'
- 1330 Harmal Devāsī went into Koḷū's bazaar;
the Devāsī bought cloth of high price.
The Devāsī went and sat in the storekeeper's shop;
he bought cloth of high price.
When he had bought the cloth the Devāsī went to the tailor's shop;
- 1335 he had robes sewn that looked well on his body.
Harmal Devāsī went to the carpenter's workshop;
he had staffs and sandals made from (the wood of) a sandal tree.
Harmal Devāsī went and sat in the master ironsmith's shop;
the Devāsī had iron ore broken up and tongs¹⁷¹ made (from it).
- 1340 The Devāsī had tongs made of steel.
Harmal Devāsī went and sat in the ochre shop;
the Devāsī bought ochre and fine dye the colour of (Black) Bhairū.
Harmal Devāsī went to the bank of the lake Būro;
he poured out the ochre and dyed his garments.
- 1345 Harmal Devāsī put on the fine dress of holy men and *jogīs*;
O Devāsī, from the eastern direction came an assembly of *jogīs*;
the battle-horn of Guru Gorakhnāth¹⁷² was sounding.
Half the *jogīs* were encamped among the cow-houses;
half the *jogīs* were encamped beneath a *pāras-pīpa!* tree.
- 1350 Harmal Devāsī took eight green coconuts;
he fell at Guru Gorakhnāth's feet.
Harmal Devāsī set out with the green coconuts;
O lord, he went (to become) the Guru's beloved guest.
Half the *jogīs* were encamped among the cow-houses;
- 1355 half the *jogīs* were encamped beneath a *pāras-pīpa!* tree.
Harmal Devāsī went and stood in the assembly of *jogīs*;
Harmal Devāsī went and made entreaty to the *jogīs*.

¹⁶⁷ Parbū here requested a pause in the recording, and then resumed by repeating what he had just said.

¹⁶⁸ I.e. he is mean.

¹⁶⁹ Literally 'famine (even) of grass and fodder' (*tanna-būṭī...kāḷa*).

¹⁷⁰ A holy man, here a *kanpharo* 'split-ear' follower of Gorakhnāth.

¹⁷¹ Used by ascetic holy men for their *dhūnī*, the fire over which they sit and whose smoke they inhale.

¹⁷² A major historical figure of early mediaeval Hinduism, founder of the tantric *kanpharo* 'split-ear' order. For his incorporation into the story of Pābūjī see *Pābūjī the man* above, p. 49.

‘O *gurus* of the assembly, O holy men, tell me the Guru’s features!
 By what kinds of features may I recognise the Guru when I see him?’
 1360 (The *jogīs* answered,) ‘Listen, brother master-*jogī*! O lord, other *jogīs* have ascetics’ fires whose wafting
 smoke flies up;
 (but) in the Guru’s assembly there burns an undying lamp.’
 Harmal Devāsī took the green coconuts;
 he set out and went straight to the Guru.
 The Devāsī went and, bowing low, prostrated himself before the Guru;
 1365 he made entreaty to Guru Gorakhnāth. [Scene 39]



Scene 39: Guru Gorakhnāth with his disciples

The small figures on the right represent both ‘Gorakhnāth’s disciples’ in general and, specifically, Harmal (in the present context) and Rūpnāth (l. 3952).

Harmal Devāsī, the Guru asked you what you had to say:
 ‘O wandering *jogī*, where is your house and home?
 Of which king are you called eldest (son and) crown prince?’
 (Harmal answered,) ‘O Guru, O holy man, a wandering *jogī* has no house and home;
 1370 I am a master-*jogī*, wandering in all directions, bathing at holy places.’
 (Guru Gorakhnāth said,) ‘Harmal Devāsī, tell me what is on your mind!
 Of what kind of king are you called eldest (son and) crown prince?’
 (Harmal replied,) ‘O Guru, O holy man, a *jogī* has no house and home;
 the Sky released me and Mother Earth took me!’
 1375 (Guru Gorakhnāth said,) ‘Brother master-*jogī*, you seem a young child (scarcely out) of your cradle;
 O holy man, O Devāsī, why did you leave home during the cold season?
 Either your mother and father (must) have quarrelled,
 or you (must) have come out of great anger with your brothers.
 Brother master-*jogī*, tell me what is on your mind!
 1380 Why have you put on ochre garments?’
 (Harmal answered,) ‘O Guru, O holy man, my mother and father have not quarrelled with me,
 nor have I come out of great anger with my brothers;
 but my mind is set on the ochre dress of the *jogī*.’
 (Guru Gorakhnāth said,) ‘Listen, O master-*jogī*! You will find painful the wounds of the knife;
 1385 O lord, you will find painful the fine glass earrings¹⁷³ in your ears!
 O master-*jogī*, you will find painful the begging from house to house;
 you will find painful the ceaseless burning of the ascetic’s fire!’
 (Harmal replied,) ‘O Guru, O holy man, I shall find pleasant the wounds of the knife;

¹⁷³ *madarāsā*, not known to either RSK or RHŚK, but regularly used by Parbū in this sense. The word is presumably connected to *mudrā*, the normal term for a *jogī*’s earring, but the -s- is hard to account for.

- O lord, I shall find good the fine glass earrings!
 1390 O Guru, O holy man, I shall find pleasant the begging from house to house;
 I shall find good the undying burning of the ascetic's fire!
 (Guru Gorakhnāth addressed his disciples:) 'O disciples of the assembly, lay your hands on Harmal!
 Make him a disciple of the whole assembly!' ¹⁷⁴
 Pleased, the Guru laid his hand on Harmal's head;
 1395 he made him a disciple of Guru Gorakhnāth.
 The Guru took his fine dagger ¹⁷⁵ in his hand;
 he split open (Harmal's) ears and inserted earrings in them.
 From other disciples there came forth torrents of blood;
 (but) from Harmal Devāsī there issued spurts of milk.
 1400 The Guru reflected in his mind:
 'I initiate fifty or a hundred disciples a day;
 (but) I have never seen or encountered a disciple like Harmal in this age.'
 Pleased, the Guru laid his hand on (Harmal's) head;
 he made him a disciple of Guru Gorakhnāth.
 1405 (Guru Gorakhnāth said,) 'O Devāsī, now tell me what is on your mind!
 Why have you put on ochre garments?'
 (Harmal answered,) 'O Guru, O holy man, when King Būro married Kelam, his eldest daughter, (to
 Gogo,
 at the joining of hands Pābūjī promised reddish-brown she-camels from Laṅkā.
 O Guru, I put on ochre garments in order to go to Laṅkā to spy out the she-camels!'
 1410 (Guru Gorakhnāth said,) 'Harmal Devāsī, you have done ill in the land;
 you are going to the dangerous land of Laṅkā to commit theft.
 Harmal Devāsī, if I had known that you were going to a foreign land to spy out she-camels, I should not
 have made you a disciple!'
 (Harmal replied,) 'O Guru, O holy man, you have formed a foolish idea in your mind;
 with your blessing I shall set off to spy out Laṅkā.
 1415 O Guru, give me your blessing!
 With your blessing I shall set off to Laṅkā.'
 Then what did the Guru say?
 'O son, you are going to the dangerous land of Laṅkā;
 you have no hope of returning.
 1420 O son, I give you sandals for your feet to take with you.' (Harmal) said, 'O Guru, what properties do
 these sandals have?' (The Guru) said, 'Son, in these sandals — you are going to Laṅkā: there are great
 seas, and you will not be able to get across by swimming. So, son, when you arrive at the sea-shore put
 these sandals on your feet, and you will be able to cross the sea easily (by walking) on it.' (Harmal) said,
 'O Guru, that is very good!' Then the Guru considered, and said, 'O son, you will have to travel in the
 wild, you will have to live in the wild, you will have to sleep there too. For this reason I give you this
 begging-bowl. Wherever you get hungry or thirsty, speak my name and turn (the bowl) upside-down,
 then the right way up: a fine meal ¹⁷⁶ will be ready for you.' So Harmal was very happy, and he said, 'O
 Guru, you have given me a very good gift!' Then the Guru considered, and reflected that (people) always
 give drinking-gourds to holy men. He said, 'Son, I give you this drinking-gourd. If you go to Laṅkā,
 the camel-riders of Laṅkā — that is, the Rebārīs — will certainly give you the milk of the she-camels
 to drink. If you drink the milk of that place (you will not be able to return to steal its animals, since if
 you do) you will commit perfidy; so do not drink the milk.' (Harmal said,) 'But O Guru, if they give me
 the milk to drink —'. (The Guru interrupted,) 'Son, here is this very small drinking-gourd; put it on the
 ground, invoke Pābūjī and invoke me, Guru Gorakhnāth, and place the drinking-gourd in (a recess on
 the ground). Then if they say to you, "O *guru*, drink milk!", then you say, "Fill this drinking-gourd of

¹⁷⁴ At this point Parbū omitted a few lines: Harmal refuses the form of initiation offered by the Guru, saying that he will not be the disciple of a disciple.

¹⁷⁵ Literally 'his fifty-six dagger' (*chappana kaṭāro*). There are several 'magic numbers', used impressionistically to suggest excellence. Parbū employed various permutations of twelve, sixteen and twenty-four when asked to give the numbers of epic *parvāros* and miracle-story *sāyils*, and the epic narrative itself contains other instances, notably ladies ornamenting themselves sixteen-fold and thirty-two-fold (ll. 538, 600, 628, 936, 959, 1013 etc.). For a parallel to the purely 'adjectival' use found here, cf. the 'thirty-two meal' of l. 1420 and n. 176.

¹⁷⁶ Literally 'a thirty-two meal' (*battiso bhojana*); cf. n. 175 above.

mine, then I shall drink milk.” Then, son, invoke me, invoke Pābūjī, and put down this drinking-gourd; even if they milk all the she-camels and fetch the milk and pour it in, this drinking-gourd will not be filled. This drinking-gourd will not be filled, and you will not drink the milk, and you will not commit perfidy.’ So (Harmal) took the drinking-gourd in his hand.¹⁷⁷ Then what did the Guru say? ‘O Harmal, first go to your mother’s house, first go to your mother’s house and awake her unseen. If your mother recognises you, do not go to Laṅkā; bring back this cloth¹⁷⁸ of mine and give it to me. But if your mother gives you alms, go to Laṅkā!’

Harmal Devāsī put on the fine dress of holy men and *jogīs*;
he went (and stood) outside his mother Bhimaṇī’s courtyard. [Scene 38]
Harmal Devāsī went and stood at his mother’s house and home;
as he stood there the Devāsī called out to his mother. [Scene 40]



Scene 40: Harmal in disguise converses with his wife and mother

Harmal in the guise of a *jogī*, with an anonymous male ‘courtier’, faces his mother Bhimaṇī and his wife Kālarde in the private apartment above his house.

- 1425 ‘Mother who bore me,¹⁷⁹ hand out alms to a wandering *jogī*!
I am setting forth, (or else) the Guru will scold me.’
(Bhimaṇī said,) ‘Brother master-*jogī*, go back hence!
You will annoy Harmal’s she-buffaloes, both non-milkers and milkers.
Brother master-*jogī*, go back hence!’
- 1430 You will annoy Harmal’s she-buffaloes, both milkers and non-milkers.
Brother master-*jogī*, go back hence!
Harmal Devāsī will come and strike you with his bamboo staff.
Yesterday at dawn an assembly of *jogīs* came here;
under your influence Harmal has become a *jogī*!’¹⁸⁰
- 1435 Kālarde the Rebārī woman filled a tray with fine pearls and diamonds;
Kālarde came down to give alms to the *jogī*.
As she came down the necklace of nine strings round her throat broke;
she scattered pearls in her mother-in-law’s ruby courtyard.¹⁸¹

¹⁷⁷ Parbū forgot here to mention the remaining magic gift of a piece of cloth in which fire can be wrapped up.

¹⁷⁸ See preceding note.

¹⁷⁹ There seems no other possible way to take *jalama rī jaraṇī*: it is presumably a case of Parbū nodding Homerically, since Harmal’s purpose in visiting his mother is to test out his disguise on her. It is ironic that this is in fact Parbū’s first use of such a phrase in the entire epic — all the more so since the simple ‘O mother’ could have been used without harm as a respectful form of address to an old lady.

¹⁸⁰ I am unsure of the point of this couplet, which certainly does not imply that Harmal’s mother has recognised him through his disguise.

¹⁸¹ Two bad omens.

- Queen Kālarde came near to the *jogī*;
 1440 she came and called out to the *jogī*.
 ‘O master-*jogī*, hold out your bag and water-pot towards me!
 I shall make you an offering of diamonds and fine pearls.’
 Queen Kālarde saw the *jogī*’s face;
 when she saw his face Kālarde drew aside her veil.
 1445 Then at this point Harmal’s sisters considered, and spoke out:
 ‘O my sister-in-law, is this *jogī* like your husband’s younger brother or elder brother?
 Why have you drawn aside your long veil?’
 (Kālarde replied,) ‘O my sisters-in-law, this wandering *jogī* is not like my husband’s younger brother or
 elder brother;
 I recognise the face of your eldest brother (Harmal).’
 1450 (Harmal’s sisters said,) ‘O my sister-in-law, may your family go to the bad!
 You have spoken evil¹⁸² of my brother.
 Sister-in-law, may your (own) brother in your father’s home become a *jogī*!
 You have spoken evil of my brother.
 My brother lives in Pābūjī’s court;
 1455 he performs the service of Lakṣmaṇa, the ascetic deity of the sand-desert!’
 (Bhimaṇī said,) ‘O Harmal’s wife, tell me what is on your mind!
 Why have you drawn aside your long veil?’
 (Kālarde answered,) ‘O my mother-in-law, you are examining diamonds and emeralds;¹⁸³
 because of the ochre garments you have forgotten the child of your (own) belly!’
 1460 O my mother, you are examining diamonds and emeralds;
 how can you have forgotten Harmal because of the ochre garments?’
 (Harmal’s) mother Bhimaṇī put down her milking-vessel full of milk in the courtyard;
 O lord, she clung to Harmal’s neck like a betel-vine.
 (Bhimaṇī said,) ‘Harmal Devāsī, what kind of married woman has spoken insults of your mother to you?’
 1465 What kind of barren woman has made mock of you and taunted you?
 O Devāsī, tell me what is on your mind!
 Why have you put on the ochre of the *jogī*?’
 (Harmal replied,) ‘O my mother, no barren woman has spoken insults to me,
 nor has anyone made mock of me and taunted me.’
 1470 When King Būro married (Kelam) to Gogo Cauhāṇ of Gogāmeṛī,
 at the joining of hands Pābūjī promised reddish she-camels from Laṅkā.
 Mother, give me your blessing!
 With your blessing I shall set off to spy out Laṅkā.’
 (Bhimaṇī said,) ‘Harmal my son, Laṅkā is known to be a land of witches;
 1475 the man who goes to Laṅkā never returns again.
 Harmal Devāsī, the wedding of your seven sisters has been arranged in your house;
 who will give your sisters the (bridal) chaplets for their heads?’
 (Harmal answered,) ‘O my mother, do not worry so much about this matter!
 Lord Pābūjī will marry my sisters (to their husbands);
 1480 Cādo and Dhēbo will give my sisters wedding-gifts.’
 (Bhimaṇī said,) ‘O Harmal, wait a little while in the palace!
 O son, take some *cūrmo*¹⁸⁴ with dried dates and coconut-kernel before you go!’
 (Harmal replied,) ‘O my mother, *jogīs* have no dealings with *cūrmo*;
 master-*jogīs* are content with dry morsels (of bread) as they travel.’
 1485 O my mother, give me your blessing!
 With your blessing the master-*jogī* will set off to Laṅkā.’
 Harmal Devāsī put on the fine dress of holy men and *jogīs*;
 Harmal spoke out to his mother as she stood there.
 ‘O my mother, give me your blessing!’

¹⁸² Literally ‘poisonously’ (*visabhara*).

¹⁸³ I.e. devoting inappropriate scrutiny to something whose quality should be obvious.

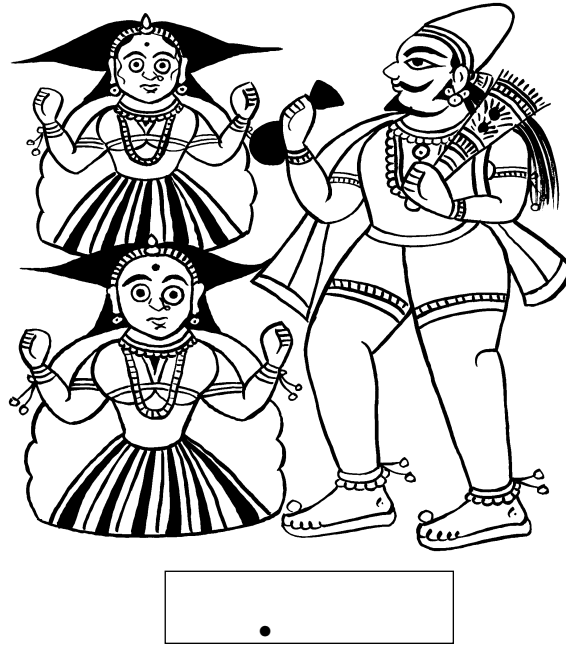
¹⁸⁴ Bread crumbled up with *gur* (jaggery) and *ghī* (clarified butter). *Gur* and foods containing it are given to those about to undertake journeys.

- 1490 With your blessing I shall set off to Laṅkā.¹⁸⁵
 Now Harmal Devāsī set out as starry midnight passed;
 now he set out and went to Pābūjī's Sun-gate. [Scene 4]
 O Devāsī, day broke, pale dawn came in the land;
 at the break of day (Harmal) went and removed the stirrups from his feet.
- 1495 The Devāsī spread out his ascetic's fire there;
 at the break of day the Devāsī sat in the ascetic's posture.
 O chieftain Cādo, Pābūjī asked you what was on your mind:
 'What kind of master-*jogī*¹⁸⁶ has come here practising austerities?
 Cādo my chieftain, where is this *jogī*'s house and home?
 1500 (What kind) of master-*jogī* has come here practising austerities?'
 (Cādo replied,) 'O Pābūjī, this *jogī* has no house and home;
 he is a master-*jogī* wandering in all directions, bathing at holy places.
 O Pābūjī, you have done ill in the land;
 because of the ochre garments you have forgotten the chieftain of your (own) house!
- 1505 O Pābūjī, you are examining diamonds and emeralds;
 how can you have forgotten Harmal from your (own) house?'
 (Pābūjī addressed Harmal:) 'Harmal Devāsī, tell me what is on your mind!
 Why have you become an ochre *jogī*?'
 (Harmal replied,) 'O Pābūjī, when you married the lady Kelam, (Būro's) daughter, (to Gogo,)
 1510 at the joining of hands you promised she-camels from Laṅkā.
 So I am going to spy out the reddish she-camels of Laṅkā.'
 (Pābūjī said,) 'Harmal Devāsī, you are going to the dangerous land of Laṅkā;
 have no fear in your mind!
 Harmal Devāsī, at the time of danger remember Pābūjī;
 1515 at the time of danger I shall hear your request!'
 (Harmal answered,) 'O Pābūjī, I shall keep your name immortal in the land;
 O Pābūjī, when danger befalls hear my request!
 O Pābūjī, give me your blessing!
 With your blessing I shall set off to Laṅkā.'
- 1520 Bowing low the Devāsī made obeisance to Pābūjī;
 he made entreaty to Lakṣmaṇa, the ascetic deity of the sand-desert.
 Harmal set out as starry midnight passed;
 he set out and went straight to Laṅkā.¹⁸⁷
 (Harmal said,) 'O Pābūjī, show me the road to Laṅkā!
 1525 Which road goes straight to Laṅkā?'
 (Pābūjī replied, 'Listen, O Devāsī! The road to the left goes to the fortress of Girnār of the Gahlots;
 the road to the right goes straight to Laṅkā.'
 Harmal Devāsī set out as starry midnight passed;
 he set out and went straight to Laṅkā.
- 1530 It was past midnight, shining with stars;
 the Devāsī shone on the road as the night passed.
 Once or twice he halted overnight on the road;
 O Devāsī, at the third halt (two) witches blocked your track. [Scene 41]
 O Harmal, gnashing and gabbling the witches ground their teeth at you;
 1535 they came at Harmal tearing their tangled hair.
 (Harmal thought to himself,) 'O my mother, may your family go to the bad!
 Why did you not seize my arm and turn me back as I (set out to) go to Laṅkā?'
 Then the witches came and stood hard in Harmal's way; and Harmal began to reflect, 'O brother, they
 are going to eat me!' So he began to say,
 'O witch sisters, wait a little while!
- 1540 Pābūjī's warrior Dhēbo is coming after (me).'

¹⁸⁵ I.e. an east-facing gate.

¹⁸⁶ Literally 'a master-*jogī* from what kind of ascetic's fire' (*kaiṛī dhūṇī ro...jogesara*) — i.e. 'belonging to what kind of ascetic order'.

¹⁸⁷ Parbū recited this couplet too soon, then realised his mistake and recited the two couplets which should have preceded it.



Scene 41: Harmal encounters two witches on his way to Laṅkā

Then the witches began to say, ‘Hey, brother, who is Ḍhēbo?’ So (Harmal answered,) ‘Ḍhēbo is a chieftain of Pābūjī. You will have great difficulty in (agreeing about) eating me alone, (but) if there are two of us you will each have separate food!’ Now when he spoke Ḍhēbo’s name the witches began to tremble and to be afraid, and they began to say, ‘O *jogī*, do not speak our name before Ḍhēbo, because Ḍhēbo is very strong, and is said to be an incarnation of Hanumān. If he catches us and puts us in his bag, or drops us into his belly, he will not pull us out for six months! For this reason do not speak our name before Ḍhēbo.

O *jogī*, you are like my adopted brother;
now I am getting out of your way as you travel along your way.’

Harmal Devāsī, the witches got out of your track;

1545 now (Harmal) set out and went straight to Laṅkā.

O Devāsī, it was past midnight, shining with stars;
the Devāsī shone on the road as the night passed.

Once or twice the Devāsī halted overnight on the road;
at the third halt he went and removed his stirrups at the sea.

1550 Harmal Devāsī, pale dawn came in the land;

at the break of day (Harmal) went and removed the stirrups from his feet at the sea. [Scene 42]
Glittering, the sea tossed up foam;

O Harmal, the water of the black pit seemed to you frightening.

Harmal reflected in his mind:

1555 ‘O my mother, may your family go to the bad!

Why did you not turn me back as I (set out to) go to Laṅkā?

If I go on I shall die by drowning in the sea;

if I go back the lord of the nine districts will scold (me).

If I go on I shall die by drowning in the sea;

1560 if I go back Lakṣmaṇa the ascetic deity of the sand-desert will scold me.’

Harmal Devāsī stood at the shore of the sea;

as he stood there he called out to Pābūjī.

Harmal reflected in his mind:

‘O Pābūjī, today you have a task to perform;

1565 O Pābūjī Rāṭhoṛ, why did you not seize my arm and turn me back as I (set out to) go to Laṅkā?

If I go on I shall die by drowning in the sea;

if I go back Lakṣmaṇa the ascetic deity of the sand-desert will scold me.’

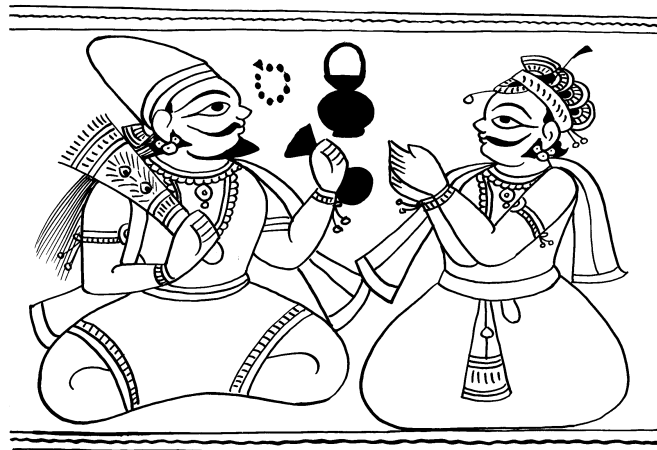
In his heart Harmal invoked the name of Guru Gorakhnāth;



Scene 42: Harmal reaches the sea

- in his heart he invoked Lakṣmaṇa, the ascetic deity of the sand-desert.
- 1570 Harmal Devāsī offered incense of sandal;
he propitiated Kesar Kālamī with incense.
When (Harmal) spoke Pābūjī's name the flowing sea granted a path;
on hearing the Guru's name the flowing (sea) granted a path.
Harmal Devāsī put his sandals on his feet;
- 1575 O lord, when he had put on his sandals he walked upon the sea.
Harmal Devāsī put his sandals on his feet;
O Harmal, the water did not touch the tips of your toes.
Harmal Devāsī crossed the sea and reached the far shore;
camel-calves were lowing; Harmal heard them with his ears.
- 1580 Harmal Devāsī walked round and looked at the she-camels of Laṅkā;
the Devāsī observed their little baby camels.
The she-camels and camel-calves drank the water of the black pit;
O lord, they made their couching-place in the shelter of the brown hills.
As the she-camels went forth they stripped the coconut-trees;
- 1585 as they came back they stripped the cardamom-pods.
Harmal Devāsī went into the she-camels' couching-place;
he set up his ascetic's fire in the she-camels' couching-place.
Harmal Devāsī, the camel-riders of Laṅkā asked you:
'O master-*jogī*, from what land have you come practising austerities?'
- 1590 (Harmal replied,) 'O camel-riders of Rāvaṇa, as a *jogī* I have no house and home;
I am a master-*jogī*, wandering in all directions, bathing at holy places.'
(The camel-riders said,) 'O master-*jogī*, tell us truly what is on your mind!
O master-*jogī*, where is your house and home?
O master-*jogī*, where is your house and home?'
- 1595 What kind of master-*jogī* are you who have come practising austerities?'
(Harmal replied,) 'O camel-riders of Laṅkā, this *jogī* has no house and home;
I am a master-*jogī*, wandering in all directions, bathing at holy places.'
(The camel-riders said,) 'Brother master-*jogī*, take your ascetic's fire away from here!
Bitten by mosquitoes, the she-camels will kick you painfully!'
- 1600 Harmal Devāsī, anger arose in your mind;
(Harmal) spread out Guru Gorakhnāth's cloth;
he tied up his burning ascetic's fire in the cloth ;

the Devāsī put it on his shoulder and set off.
 Harmal Devāsī thrust his ascetic's fire into the cloth;
 1605 he thrust his ascetic's fire into the cloth and set off on foot.
 The camel-riders of Laṅkā reflected in their minds:
 'This *jogī* seems to us like some incarnation!
 He thrust his burning ascetic's fire into a cloth;
 the master-*jogī* thrust it into a cloth and set off on his way!'
 1610 The camel-riders stopped him and reflected in their minds;
 (they said,) 'O *guru*, grant us your favour!
 Set up your ascetic's fire in the she-camels' great couching-place!
 O *guru*, we were joking with you;
 (but) O *guru*, in your mind you took (our words) for true.
 1615 O *guru*, O lord, we shall serve you and honour you;
 we shall serve you at pale dawn!
 Harmal Devāsī spread out his ascetic's fire in the couching-place;
 he sat in the ascetic's posture in the she-camels' couching-place.
 (The camel-riders said,) 'O *guru*, lay your hand on our heads!
 1620 O *guru*, make us disciples in your name!'
 Harmal Devāsī laid his hand on the camel-riders' heads;
 Harmal Devāsī made them disciples in his own name.
 Then Harmal Devāsī considered, and what did he say?
 'Listen, O camel-riders! You are called the disciples of me, your *guru*;
 1625 bring offerings of cloth and whole coconuts;
 present offerings in your *guru*'s name!' [Scene 43]



Scene 43: Harmal accumulates evidence of the she-camels

Harmal is shown opposite one of the Rebārīs of Laṅkā; next to him is the garland of camel-dung and (presumably) the container full of camel-milk which the Rebārīs give him.

Then the people of that place considered, and said, 'O *guru*, we do not have any cloth. We have no cloth, but we have blankets of camel-hair that we can produce amongst ourselves and bring.' Then Harmal considered, and said, 'Brothers, then bring those and give them (to me)!' So they brought those and gave them to Harmal.¹⁸⁸ Then the camel-riders of Laṅkā considered, and said, 'O *guru*, grant us a little favour!
 Drink the milk of the reddish-brown she-camels of Laṅkā!'
 1630 Then Harmal considered, and what did he say?

¹⁸⁸ Harmal wishes to collect physical evidence of the she-camels to take back to Pābūjī: this is the first item.

‘Listen, O camel-riders of Laṅkā! (Till) today I have drunk one milk at the breast of my mother Bhimaṇī; I have drunk a second milk from mother cow; I have drunk a third milk from trees; (but) in the land I have never heard with my ears of a fourth milk.

1635 O camel-riders, in the land I have drunk one milk of my mother, I have drunk a second milk of the cow, I have drunk a third milk from trees, but in this (world) I have never even seen a fourth milk.’

(The camel-riders replied,) ‘O my *guru*, you have formed a foolish idea in your mind; the milk of the reddish-brown she-camels of Laṅkā is a sweet draught.

O *guru*, the milk of our she-camels is very sweet.’ Then Harmal considered, and what did he say?

1640 ‘O camel-riders of Laṅkā, pour (milk) into this small drinking-gourd of mine; draw off (milk) into this drinking-gourd (until it is full) to above the neck;

if the drinking-gourd can be filled to above the neck then I shall drink your milk. O camel-riders, if you fill my little drinking-gourd up then I shall drink the milk of your she-camels; otherwise I shall not drink it today, nor drink it tomorrow!’¹⁸⁹

Now when Harmal had made (the camel-riders) his disciples, there were she-camels standing opposite him dunging; then Harmal began to see this, and he said, ‘What is this she-camel letting fall?’ He began to say, ‘Hey, disciples, what is this she-camel letting fall as it stands here?’ They said, ‘O *guru*, this she-camel is dunging.’ (Harmal said,) ‘Dunging, is that so? Well, brother, this dung is very fine: bring it to me, so that I may make garlands of it!’ They said, ‘O *guru*, we shall tie up a load (of it) for you and give you a great quantity!’ (Harmal) said, ‘No, no, not a lot, bring a little: if one garland is made for my throat, two for my hands, one for my waist, that will be sufficient for me.’ The Rebārīs of Laṅkā arose and fetched the dung. They fetched the dung and took it to their *guru*, and he threaded garlands of it, threaded huge garlands which he put round his throat, tied round his waist, tied round his arms, tied round his hands. Now when he had made the garlands, what did the *guru* do? He broke open a ball of dung and sniffed it with his nose; then he caught the scent of the cardamoms, pods and coconuts that (the she-camels) ate. He began to say, ‘Oho! This dung is very fragrant!’ (Harmal) reflected thus to himself and took the dung.¹⁹⁰ Now there was one Devāsī named Phatmal, who reflected as he sat there: ‘This is a holy man and a saint. If he is a holy man and a saint, then why is he looking with such a fierce gaze at this she-camel opposite him?’ Then he began to say to the people of that place, ‘Hey, brothers, this is not a holy man, nor a saint! This is not a holy man but a libertine: he has a fierce gaze and a knife at his waist;¹⁹¹ his eyes are on these camels; he will deprive us of these camels before he leaves!’ (Meanwhile) Harmal reflected, (and said,) ‘O brothers, the milk you spoke of just now: I shall drink the milk when you fill my drinking-gourd!’ So the people of that place all arose, took pots and began to milk their she-camels as he had said. Then one Rebārī considered, and said, ‘O *guru*, you have formed a very foolish idea! I have a little she-camel that will fill your drinking-gourd by herself!’ (Harmal) said, ‘Brother, fill it!’ So they milked all the she-camels there were, fetched (the milk) and put it in; but the (level in) the drinking-gourd did not go up, nor did it come down. As they went and looked in the drinking-gourd (they found that) there was not a drop of milk. What had Harmal done? He had taken an oath on Guru Gorakhnāth, taken an oath on Pābūjī, and said to the drinking-gourd, ‘O drinking-gourd, if (your level) comes above the neck then I shall have to break you with a stick!’ (The camel-riders) brought the milk of all the she-camels there were and put it in; but (the level) did come above the neck today, nor tomorrow.

(Phatmal) the camel-rider of Laṅkā (and his companions) set out as starry midnight passed; he went (to become) Rāvaṇa’s mother’s beloved guest.

1645 It was past midnight, shining with stars;

in the middle of the night he went and called out to (Rāvaṇa’s mother) Sikotarī.¹⁹² [Scene 44]

‘Mother Sikotarī, you are sleeping in your palace (lofty as) a hovering cloud;

a wandering *jogī* has come into our couching-place;

he spread out his ascetic’s fire in the she-camels’ couching-place.

1650 Mother Sikotarī, tell me this holy man’s features!

¹⁸⁹ The sequence of events in the — largely jocular — non-metrical passage which follows is a little confused: Parbū apparently initially forgot that he was halfway through the story of the milk, and so had to return to it at a rather inconvenient point in the middle of the story of the suspicious camel-rider Phatmal.

¹⁹⁰ Harmal has now collected his second item of evidence of the she-camels.

¹⁹¹ A colloquial phrase meaning ‘he has evil intentions’.

¹⁹² This is not strictly her name: it means ‘woman with the power to tell past and future’.



Scene 44: Phatmal the Rebārī seeks Sikotarī's advice

Sikotarī is shown performing divination by means of a grinding-stone (she holds a basket of corn to grind). Phatmal is offering her a pot of camel-milk. (JCM)

Where is this *jogī*'s house and home?

What kind of master-*jogī* has come here practising austerities?'

At this point Mother Sikotarī considered, and said,

'Listen, O camel-riders of Laṅkā! Listen to what I have to say!

1655 I speak the events of six months past, I speak the events of six months in the future.

Listen, O camel-riders of Laṅkā! This *jogī* has no house and home;

he is a master-*jogī*, wandering in all directions, bathing at holy places.

Listen, O camel-riders of Laṅkā! The *jogī* is a courtier of Lord Pābūjī;

Harmal Devāsī has taken on the dress of a *jogī* and come into the she-camels' couching-place.

1660 Harmal Devāsī is his name;

he has come to spy out the reddish-brown she-camels of Laṅkā!

Listen, O camel-riders! If (Harmal) Devāsī gets back to Koḷū alive,

then in the third month he will make the milk of your she-camels disappear.

Have a nine-yard (hole) dug in the ground;

1665 drop Harmal into it;

over him shift a wellhead-stone.

If he gets back to Pābūjī alive then he will make your milk disappear.'

(Phatmal) Rebārī came back from there; he came back and said to his (fellow-)Rebārīs, 'Hey, Rebārīs, this is not a holy man, nor a saint!

Brothers, he seems to me to be a fraud;

1670 seize him and press him down into the ground!'

So all the Devāsīs came together and seized Harmal Devāsī's hands. They seized his hands and dug in the ground, and buried him in the ground; over him they shifted a great wellhead-stone. Now when they had shifted the wellhead-stone over him the Devāsīs were happy in their minds.

Harmal Devāsī offered incense of sandal;

in his heart he invoked Lakṣmaṇa, the ascetic deity of the sand-desert.

Harmal Devāsī offered incense of sandal;

1675 in his heart he invoked Lakṣmaṇa, the ascetic deity of the sand-desert.

(Harmal said,) 'O Pābūjī, they have thrust me under the ground!

When shall I see the desert land of Marwar?'

In his heart Harmal Devāsī invoked the name of Guru Gorakhnāth;

in his heart he invoked Pābūjī's Kesar Kālamī.

1680 When he spoke Pābūjī's name the wellhead-stone shifted back from over him;

The Devāsī seized his arm¹⁹³ and came forth.

¹⁹³ The point of this phrase escapes me.

O Harmal Devāsī, pale dawn came in the land;
 at the break of day (Harmal) went and spread out his ascetic's fire in the couching-place.
 He spread out his ascetic's fire and sat in the ascetic's posture;
 1685 Harmal Devāsī observed the she-camels' little camel-calves.
 The camel-riders of Lañkā gazed forth and saw:
 a holy man was performing austerities in the she-camels' couching-place.
 The camel-riders of Lañkā reflected in their minds:
 'We thrust him under the ground!
 1690 Either the master-*jogī* is a most excellent incarnation of the Lord,
 or else he is Guru Gorakhnāth!
 At Sikotarī's bidding we have done an ill deed;
 we seized a holy man and buried him in the ground!
 (The camel-riders addressed Harmal:) 'O *guru*, forgive us!
 1695 O lord, at Sikotarī's bidding we buried you in the ground.'
 Harmal Devāsī remained in Lañkā for five months;
 in the sixth month his heart longed for the desert land of Marwar.
 Harmal Devāsī remained in Lañkā for five months;
 in the sixth month his heart longed for the desert land of Marwar.
 1700 Harmal Devāsī took his bag and water-pot in his hand;
 now he set out and went on the straight road to Koḷū.
 (Harmal said,) 'O camel-riders of Lañkā, pay me your respects!
 I shall not return to the dangerous land of Lañkā.'
 Harmal Devāsī went and stood at the shore of the sea;
 1705 at once he drew out his sandals.
 He put his sandals on his feet;
 but, O lord, the water did not touch the toes of Harmal's feet.
 The Devāsī crossed the sea and reached the far shore;
 he turned back and called out to the camel-riders of Lañkā.
 1710 'O camel-riders of Lañkā, listen to what I have to say!
 O camel-riders of Lañkā, stay alert in your minds!
 In the third month Pābūjī will drive off the she-camels of Lañkā!
 Harmal Devāsī crossed the sea and reached the near shore;
 his heart longed for the desert land of Marwar. [Scene 45]



Scene 45: Harmal travels back towards Koḷū

- 1715 Harmal Devāsī, you became alert in your mind, (thinking,
 ‘Now I shall go to the desert land of Marwar!’
 Harmal Devāsī set out as starry midnight passed;
 the Devāsī shone on the road all alone.
 It was past cold midnight, shining with stars;
 1720 the Devāsī shone on the road as the night passed.
 Once or twice he halted overnight on the road;
 O lord, on the fifth or fifteenth (day) he removed the stirrups from his feet at Koḷū.
 O Devāsī, it was past midnight, shining (with stars);
 in the middle of the night (Harmal) went and called out to his mother. [Scene 38]
 1725 ‘Mother Bhimaṇī, open my double door!
 Your son who went to Laṅkā has returned.’
 My mother, you opened your eyes from slumber;
 straightway (Harmal’s) mother called out.
 ‘O wife of Harmal, make swift speed!’
 1730 Light lamps within the palace;
 the man who went to Laṅkā has returned.’
 The mother who bore (Harmal) filled a tray with diamonds and fine pearls;
 she performed the welcome-ceremony of her eldest son Harmal with pearls.
 (Harmal said,) ‘O my mother, the (Sun-)god with his rising rays has performed my welcome-ceremony;
 1735 perform the welcome-ceremony for Guru Gorakhnāth!’
 Queen Kālarde lit a lamp in the palace;
 in the light of the lamp Harmal sat in the ascetic’s posture.
 Harmal Devāsī was seated in his palace (lofty as) a hovering cloud;
 as she sat there his mother raised the matter of Laṅkā. [Scene 40]
 1740 ‘Harmal my son, tell me what is on your mind!
 Tell me the good news and the bad;
 was your stay in Laṅkā pleasant or painful?’
 (Harmal replied,) ‘O my mother, in Laṅkā I ate dried dates and coconut-kernel; my stay in Laṅkā was
 pleasant;¹⁹⁴
 O my mother, you tell me what is on your mind!
 1745 How did you pass the days after seeing me (go)?’
 (Bhimaṇī answered,) ‘O my son, I counted five¹⁹⁵ leaves of a peepul tree;
 O Harmal, as leaves fall, so I waited for you.’
 Pābūjī was sleeping in his palace (lofty as) a hovering cloud;
 today Pābūjī saw with his eyes a lamp in Harmal’s palace.¹⁹⁶ [Scene 4]
 1750 Cādo the chieftain tied on his genuine sloping Rāṭhoṛ turban;
 on his feet Cādo fastened his velvet shoes.
 Cādo the chieftain set off walking like geese or peacocks;
 he swayed as he stepped, like a frightened wild peacock.
 Cādo the chieftain went and stood at Harmal’s house and home;
 1755 he went and called out to Harmal. [Scene 38]
 ‘Harmal Devāsī, make swift speed;
 Pābūjī summons you into his palace!’
 Cādo the chieftain did not ask the good news or the bad;
 he straightway began to say, ‘Pābūjī summons you into his palace!’
 1760 O camel-rider (Harmal), anger arose in your mind;
 Harmal Devāsī took his bag and water-pot in his hand;¹⁹⁷
 he set out and went to Lord Pābūjī’s Sun-gate.
 The Devāsī went and stood at Pābūjī’s gateway;

¹⁹⁴ This line is a little garbled.

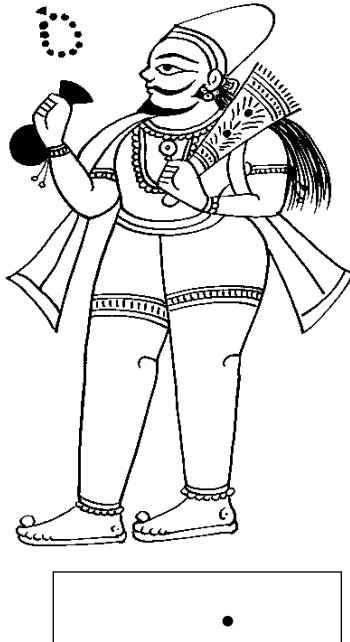
¹⁹⁵ An inappropriate choice of adjective, since the point of the phrase is to indicate that Harmal’s absence was very long. *kācā* ‘unripe’ would have been better.

¹⁹⁶ Parbū here omitted the couplet, ‘(Pābūjī said,) “Cādo my chieftain, make swift speed; quickly summon Harmal Devāsī into my palace!”’

¹⁹⁷ I.e. he continued to maintain his *jogī* guise.

he made entreaty to Lakṣmaṇa, the ascetic deity of the sand-desert. [Scene 4]

- 1765 Harmal Devāsī went and stood at Lord Pābūjī's fort;
the Devāsī stood there disconsolate in mind.
The Devāsī stood at Lord Pābūjī's court;
the Devāsī stood there disconsolate in mind.
O Devāsī, Pābūjī asked you what sweet matter was on your mind:
1770 'Harmal Devāsī, tell me what is on your mind!
By what kinds of features may we (know how to) drive off the plundered (she-camels of) Laṅkā?'
Anger arose in Harmal Devāsī's mind;
at once he made entreaty to Pābūjī.
(Harmal said,) 'O Pābūjī, I went to my mother's family home;
1775 I did not go to the dangerous land of Laṅkā!'¹⁹⁸
(Pābūjī said,) 'Harmal Devāsī, tell me what is on your mind!
By what kinds of features may we (know how to) urge on the plundered she-camels?'
O lord, Harmal Devāsī put his hand into his bag and water-pot;¹⁹⁹
he cast down garlands (of camel-dung) in Lord Pābūjī's glorious assembly. [Scene 46]



Scene 46: Harmal presents his evidence at Pābūjī's court

- 1780 (Harmal said,) 'Lord Pābūjī, take up this garland!'
O lord, he put down the blanket of camel-hair.
(Pābūjī said,) 'Harmal Devāsī, there was joy in my mind,
(thinking that) you have come after spying out the reddish-brown she-camels of Laṅkā!
Cādo my chieftain, make swift speed!
1785 Take off Harmal Devāsī's ochre;
dress him in garments given by Pābūjī!
Harmal Devāsī, tell me what is on your mind!
By what kinds of features may we recognise the she-camels when we see them?'
(Harmal replied,) 'O Pābūjī, the little camel-calves drink the water of the black pit;
1790 O lord, they make their couching-place in the shelter of the brown hills.

¹⁹⁸ Harmal says this because he is annoyed that nobody 'asks him the good news or the bad' about his travels. A section of song intervened at this point in the performance, and when Parbū resumed his *arthāv* he did not pursue the motif of Harmal's false claim.

¹⁹⁹ Presumably he put his hand into his bag: the addition of the water-pot here is a typical instance of an inappropriately used formula.

O lord, as they travel forth they eat the clustered coconut-trees;

O lord, as they come back again they strip the cardamom-pods.⁷

Then he began to say to Pābūjī, ‘O great lord, here is dung of the she-camels, here is a blanket of camel-hair: take them up!’ Now as he sat there Jam²⁰⁰ considered, and spoke out — ‘O great lord Pābūjī, this Harmal did not go to your Laṅkā, nor did he go to a foreign Laṅkā! He went to his mother’s family home; he went to his mother’s family home, stayed there and came back!’ Then as Ḍhēbo sat there he grew angry. [Scene 4]

(Ḍhēbo said,) ‘O Jam, as you lie there, as you sit there you tell lies about Harmal!’

1795 O opium-drinker Ḍhēbo, anger arose in your mind;

Ḍhēbo the opium-drinker drew his most excellent sword;

he went and took the reclining²⁰¹ Jam’s lock of hair in his hand.

Ḍhēbo the opium-drinker fixed a post (in the ground) for Jam;

he threw Jam down and thrust a nose-string of *mūj*-grass (through his nose).

1800 He thrust a nose-string (through Jam’s nose) and dropped him into (a hole in) the ground;

over him Ḍhēbo shifted a wellhead-stone.

(Pābūjī said,) ‘Cādo my chieftain, you are a true courtier of Pābūjī;

give Harmal Devāsī a robe of honour;

dress Harmal in garments as the customary gift of Pābūjī!’

1805 Harmal Devāsī took off his ochre dress;

he dressed in the garments of Lakṣmaṇa, the ascetic deity of the sand-desert.

(Pābūjī said,) ‘Cādo my chieftain, we are seated in our court at Koḷū;

make swift speed;

quickly adorn Kesar Kāḷamī!

1810 Cādo my chieftain, make swift speed;

quickly adorn Kesar Kāḷamī for me to ride!

Cādo my chieftain, I feel joy in my mind;

we shall go and plunder the reddish-brown she-camels of Laṅkā!

Cādo my chieftain, make swift speed;

1815 quickly adorn Kesar Kāḷamī!

Cādo my chieftain, have diamonds and fine pearls threaded in her mane;

have diamonds and fine pearls fastened to her hindquarters!

Attach the mare Kesar’s chain-linked red bridle;

on her four hooves (fasten) beautiful jingling anklets!

1820 Have diamonds and fine pearls threaded in her mane;

have diamonds and fine pearls fastened to her hindquarters!’

(Then Pābūjī spoke to the ironsmith:) ‘O ironsmith of Koḷū, make swift speed;

set up your forge in the middle of Koḷū’s market-square!

O lord, engrave Pābūjī’s spear with (decorations as fine as) millet-grains;

1825 prepare his chieftains’ spears of steel!’ [Scene 47]

(Cādo) adorned Kesar and brought her out of the seven underground rooms;²⁰²

she shone like a flash of lightning in a dark cloud. [Scene 9]

Pābūjī arose with a toss of his saffron robe;

Pābūjī commanded the mare Kesar Kāḷamī to be brought into his presence.

1830 Harmal Devāsī took hold of the mare Kesar’s red bridle;

Cādo held the stirrup for Pābūjī’s foot.

Pābūjī mounted the mare Kesar;

as he mounted, his brave leading warriors conversed with him.

In Koḷū the war-drums were beating rhythmically;

1835 to the beat of drums Pābūjī’s army came forth.

The armies of chieftains and men travelled along in throngs;

Kesar Kāḷamī stepped with a strut.

It was past midnight, shining with stars;

²⁰⁰ See l. 23 and n. 10.

²⁰¹ Literally ‘sleeping’ (*sūtā*).

²⁰² Evidently Pābūjī kept his mare in the innermost of seven underground rooms, as Deval had done before him: see l. 284 and n. 45.



Scene 47: The ironsmith and his wife prepare Pābūjī's weapons

- Pābūjī shone on the road as the night passed.
 1840 (Pābūjī said,) 'Cādo my chieftain, spur on your horse a little more gently;
 Pābūjī's great turban is getting covered with dust.
 Cādo my chieftain, I feel joy in my mind;
 we shall go and plunder the reddish-brown she-camels of Laṅkā!
 It was past midnight, shining with stars;
 1845 they set straight out and went straight to Laṅkā.
 Pābūjī set out as starry midnight passed;
 he set out and went straight to Laṅkā.
 It was past midnight, shining with stars;
 Pābūjī shone on the road as the night passed.
 1850 Day broke, pale dawn came in the land;
 at the third halt he went and removed the stirrups from his feet at the sea.
 The flowing sea tossed up foam;
 the water of the black pit seemed frightening.
 Glittering, the sea tossed up foam;
 1855 the water of the flowing sea seemed frightening.
 Pābūjī stood at the shore of the sea;
 Pābūjī reflected in his mind:
 'How shall we cross the sea?'
 (Pābūjī addressed Cādo:) 'Cādo my chieftain, reflect on the sea;
 1860 how shall we cross the sea and reach the far shore of Laṅkā?
 Lord Cādo my chieftain, I shall turn the mare Kesar into a coot;²⁰³
 I shall turn my chieftains into crocodiles and fishes of the sea!
 (Ḍhēbo answered,) 'O Pābūjī, if we turn them into fishes the courtiers of Pābūjī would be shamed;
 ill-repute would attach to Lakṣmaṇa, the ascetic deity of the sand-desert.
 1865 O Pābūjī, if you will give the command I shall swallow up the sea!
 — Ḍhēbo considered, and what did he say?
 'O Pābūjī, if you will give the command I shall swallow up the sea;
 (or) I shall take the water in my cupped hand and throw it into the desert land of Marwar!
 Then Pābūjī considered, and what did he say?
 1870 'O opium-drinker Ḍhēbo, do not swallow up the seven seas;

²⁰³ *pānī rī...āḍa*. The word *āḍa* and its cognates (e.g. Sanskrit *āḍī-*, Hindi *ār*) are glossed in most dictionaries either very vaguely as 'an aquatic bird' etc., or wrongly as *Turdus ginginianus*. I am grateful to R. S. McGregor for providing the correct translation 'coot (*Fulica atra atra* Linnaeus)': see Sālim Ali and S. Dillon Ripley, *Handbook of the birds of India and Pakistan, together with those of Bangladesh, Nepal, Bhutan and Sri Lanka*, 2nd ed. (revised), Delhi: Oxford University Press, 1981–, vol. 2, pp. 180–83, especially the local names listed.

- the little fishes of the water would suffer death throes!
 Cādo my chieftain, we shall race our five horses;
 we shall cry our war-cries and race our horses in the sea!
 Pābūjī mounted the mare Kesar;
- 1875 (he and his companions) cried their war-cries and raced their horses in the sea.
 O lord, (Pābūjī and his companions) mounted their five horses;
 they cried their war-cries and raced their horses in the water.
 O lord, they crossed the sea and reached the far shore;
 the water did not touch the stirrup of Pābūjī's foot.
- 1880 Pābūjī crossed the sea and reached the far shore;
 camel-calves were lowing; Pābūjī heard them with his ears.
 Pābūjī crossed the sea and reached the far shore;
 camel-calves were lowing; Pābūjī heard them with his ears.
 Pābūjī went into the she-camels' couching-place;
- 1885 he walked round and observed their little baby camels.
 (Pābūjī said,) 'Harmal Devāsī, which camel-rider spoke insults of your mother Bhimaṇī to you?
 Which camel-rider struck at you with his bamboo staff?
 Which camel-rider buried you in the ground?
 Which camel-rider shifted a wellhead-stone over you?'
- 1890 (Harmal replied,) 'O Pābūjī, Dudmal the camel-rider spoke insults of my mother Bhimaṇī to me;
 Phatmal the camel-rider struck at me with his bamboo staff!
 Dudmal the camel-rider buried me in the ground;
 Phatmal the camel-rider shifted a wellhead-stone over me!'
 Ḍhēbo the opium-drinker seized the camel-rider's left ear;
 1895 he struck off the camel-rider's ear and left him earless.²⁰⁴
 (Pābūjī said,) 'Cādo my chieftain, drive the she-camels in front of our horses;
 we shall plunder the reddish-brown she-camels of Laṅkā!
 Cādo my chieftain, drive the newly calved she-camels back into Laṅkā;
 (otherwise) the she-camels' little calves will suffer death throes!'
- 1900 (Cādo answered,) 'O Pābūjī, you have formed a foolish idea in your mind;
 I shall not leave (so much as) a red hair of a she-camel in Laṅkā!'
 (Pābūjī said,) 'O camel-riders of Laṅkā, go to your Rāvaṇa's court;
 go and call out to King Rāvaṇa!
 O camel-riders, tell your Rāvaṇa about me:
 1905 "A mighty king has driven off plunder within your borders!"'
 The camel-riders of Laṅkā set out as starry midnight passed;
 running and falling, they went straight to Laṅkā.²⁰⁵
 They went and called out to Rāvaṇa in Laṅkā.
 'King Rāvaṇa, there is slumber in your eyes;
- 1910 (but) a mighty (king) has driven off plunder within your borders!'
 (Rāvaṇa answered,) 'O camel-riders of Laṅkā, tell me what is on your mind!
 Which king has driven off plunder within my (land of) Laṅkā?
 O camel-riders of Laṅkā, tell me the plunderer's features!
 By what features may I recognise the plunderer when I see him?'
- 1915 (The camel-riders replied,) 'King Rāvaṇa, he appeared to us mounted on a black mare;
 his brave leading warriors appeared in green turbans;
 but all five were riders of Lakṣmaṇa, the ascetic deity of the sand-desert.'
 (Rāvaṇa said,) 'O camel-riders of Laṅkā, I recognise the features of this plunder;
 the she-camels driven off in this plunder will not come back to us today, nor tomorrow.'
- 1920 (Meanwhile, Pābūjī said to Ḍhēbo,) 'O opium-drinker Ḍhēbo, drive the she-camels back,²⁰⁶
 set the she-camels of the mighty in front of our horses;
 O opium-drinker Ḍhēbo, drive the she-camels of the weak back into Laṅkā;

²⁰⁴ In Parbū's Hindi 'explanation', Ḍhēbo's actions are somewhat better accommodated to the fact that Harmal has named *two* enemies: he cuts off one camel-rider's ears and puts a nose-string through the other camel-rider's nose.

²⁰⁵ Here evidently used as the name of Rāvaṇa's capital, rather than of his entire land.

²⁰⁶ This line is rather garbled: Parbū corrects it with the lines following.

set the she-camels of the mighty in front of our horses!’

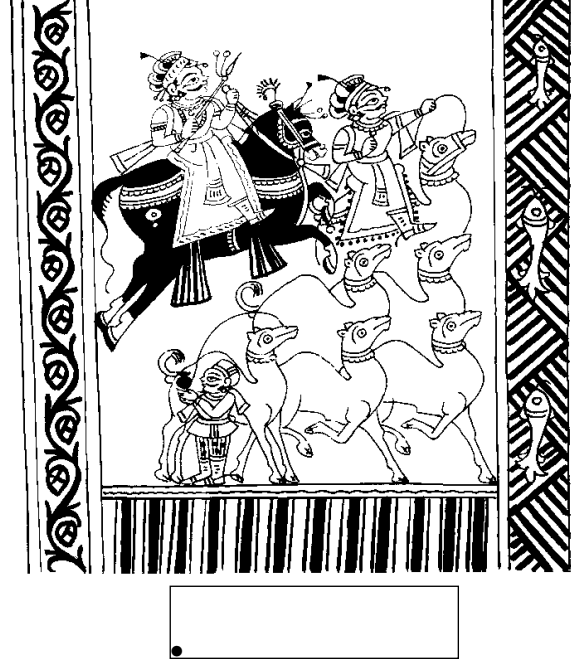
(Ḍhēbo answered,) ‘O Pābūjī, you have formed a foolish idea in your mind;

1925 I shall not leave (so much as) a red hair of a she-camel in Laṅkā!’

(Pābūjī said,) ‘Cādo my chieftain,²⁰⁷ you have formed a foolish idea in your mind;

(we shall leave) painful memories of the reddish-brown she-camels of Laṅkā!’

Pābūjī drove off the she-camels and arrived at the far shore of the sea; [Scene 48]



Scene 48: Pābūjī and his companions round up the she-camels

Pābūjī reflected in his mind;

1930 (Pābūjī said,) ‘Cādo my chieftain, form a causeway from masses of arrows;

we shall take the reddish she-camels of Laṅkā across by a causeway!’

Pābūjī formed a causeway from masses of arrows;

he took the reddish she-camels of Laṅkā across by the causeway.

Pābūjī crossed the sea and arrived at the near shore;

1935 he had plundered the reddish-brown she-camels of Laṅkā.

In Laṅkā the war-drums and kettledrums were beating rhythmically;

to the beat of drums Rāvaṇa’s army came forth.

(Pābūjī said,) ‘Cādo my chieftain, in Laṅkā the kettledrums and war-drums are beating;

the pursuers of the she-camels are setting off in pursuit of us.

1940 Ḍhēbo and Cādo, take shelter in the brown hills;

we shall not fight against King Rāvaṇa in the open.

King Rāvaṇa has created an empire;

we shall not fight against Rāvaṇa in the open.’

Ḍhēbo considered, and spoke out:

1945 ‘O Pābūjī, you have formed a foolish idea in your mind;

the courtiers of Pābūjī would be shamed by taking shelter;

ill-repute would attach to Lakṣmaṇa, the ascetic deity of the sand-desert.

O Pābūjī, Pābūjī’s warrior Ḍhēbo would be shamed by taking shelter.

O Pābūjī, stay alert in your mind!

1950 We shall win the battle against King Rāvaṇa in the open.

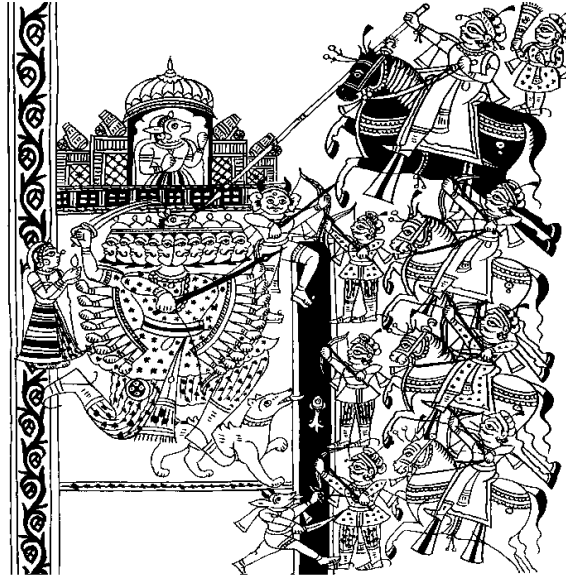
O Pābūjī, you have made your name immortal in the land;

²⁰⁷ Parbū here appears to change his mind as to who Pābūjī is arguing with.

entrust today's battle against Rāvaṇa to Ḍhēbo.²⁰⁸

O Pābūjī, keep the shade of your (royal) parasol over Ḍhēbo the opium-drinker;
Ḍhēbo will win the battle against Rāvaṇa in the open!⁷

1955 Ḍhēbo made his chest into a shield of rhinoceros(-hide);
he made his moustaches into great fortifications.
At the sea Ḍhēbo the opium-drinker bent his knee;
he began the fight against Rāvaṇa in the open. [Scene 49]



Scene 49: The battle between Pābūjī and Rāvaṇa

Pābūjī and his companions Cādo, Ḍhēbo and Saljī Soḷaṅkī(?), all mounted on horses, fight against Rāvaṇa and his demon army from across the sea. Also fighting on Pābūjī's side are a number of foot-soldiers. Rāvaṇa is shown, as is usual, with twenty arms and ten human heads; at the top he also has an ass's head, which he is said to have received to humble his excessive pride. He rides a crocodile, which is his 'vehicle'. To his left appears his wife Mandodarī, honouring him with an *āratī*-lamp; above, in a pavilion amongst his cannon-studded battlements, is his mother Sikotarī, often depicted with a pig's head (JCM).

O opium-drinker Ḍhēbo, arrows from your quiver shot forth from your fingers,
1960 as if (the monsoon months) Sāvaṇ and Bhādavo were pouring down.
O opium-drinker Ḍhēbo, in the battle you bent your knee;
O Ḍhēbo, she-vultures were circling over you.
(Ḍhēbo said,) 'O she-vultures, wait a little while;
today I shall satiate you with the fresh vital organs of Rāvaṇa's army!'
1965 O opium-drinker Ḍhēbo, arrows shot forth from your fingers;
Ḍhēbo laid men low like the young leaves of a peepul tree.
O opium-drinker Ḍhēbo, you slew Rāvaṇa's excellent army;
in that army (Ḍhēbo) left only Rāvaṇa alive.
Pābūjī mounted the mare Kesar;
1970 Pābūjī ascended into the sky with the mare.
Kesar put her two (front) hooves against the battlements of the fortress (of Laṅkā);
(Pābūjī) hurled his spear through Rāvaṇa's head.
The herds of she-camels travelled along in throngs;
their little baby camels sported as they went.
1975 The armies of chieftains and men travelled along in throngs;

²⁰⁸ I.e. 'You have established your reputation as a warrior; now give me an opportunity to establish mine.'

Pābūjī's Kesar Kālamī sported as she went.
 It was past midnight, shining with stars;
 Pābūjī shone on the road as the night passed.
 Day broke, pale dawn came in the land;
 1980 Pābūjī drove his plunder within the borders of the Soḍhos.²⁰⁹
 (Pābūjī said,) 'Cādo my chieftain, tell me what is on your mind;
 which king's excellent territory is this that we have reached?
 Which king's fortress-battlements are these that can be seen?'
 (Cādo replied,) 'O Pābūjī, this is the excellent territory of Sūrajmal Soḍho that we have reached;
 1985 these are the fortress-battlements of Prithīmal Soḍho that can be seen!'²¹⁰
 O lord, Pābūjī made his name immortal in the land;
 O lord, Lord Pābūjī drove his plunder along at the foot of the fortress. [Scene 50]



Scene 50: Pābūjī and his companions drive the she-camels on
 The figure on camel-back is Harmal Devāsī.

The girl Phulvantī²¹¹ was seated in her lattice window;
 as she sat there she threaded little necklaces for her throat. [Scene 51]
 1990 O lord, at the hoofbeats of the mare (Kesar) earth and heaven trembled;
 the threaded and unthreaded pearls shook in the tray.
 Phulvantī examined the pearls;
 (Phulvantī said,) 'Listen, my maidservants! Either total famine will strike in the land,
 or a king will arise to rule the earth!
 1995 My friends, examine these pearls;
 the pearls shook as they lay in the tray!'
 (Phulvantī's maidservants answered,) 'Lady, may total famine not strike in the land;
 rather may a king arise to rule the earth!'
 (Phulvantī said,) 'O maidservant, climb up and look through the lattice window!
 2000 What kind of king has driven his plunder within our borders?'
 The maidservant climbed up and looked from the roof-pavilion;
 O lord, (the maidservant said,) 'My lady, he appears to me mounted on a black mare;

²⁰⁹ A Rajpūt clan, rulers of Ūmarkoṭ in Sindh.

²¹⁰ According to Parbū Sūrajmal and Prithīmal are brothers, of whom Prithīmal is the elder, ruler of Ūmarkoṭ.

²¹¹ Phulvantī (Soḍhī) is the princess of the Soḍhos: according to Parbū she is the daughter of Prithīmal Soḍho.



Scene 51: Phulvantī in the palace of Ūmarkoṭ

Phulvantī, surrounded by female companions, sits on a swing in the women's quarters of the palace of Ūmarkoṭ. She holds the parrot which Pābūjī will later give her (ll. 3004–6).

- his brave leading warriors appear in green turbans.
 Lord Pābūjī's brilliance is like that of the sun;
- 2005 Pābūjī appears to me spotless like the moon!
 The girl Phulvantī climbed up to the palace of lattice windows;²¹²
 with both eyes she observed Lakṣmaṇa, the ascetic deity of the sand-desert.
 Pābūjī came near to the garden;
 he called out at once to Cādo.
- 2010 'Cādo my chieftain, let us stay a little while in this barren garden;
 before we leave let us take opium in the barren garden of the Soḍhos!'
 (Cādo answered,) 'O Pābūjī, the green garden of the Soḍhos has lain barren for twelve years;
 heat will afflict Kesar Kālamī in the barren garden!'
 (Pābūjī said,) 'Cādo my chieftain, through Pābūjī's magic power the excellent garden of the Soḍhos will
 become green;
- 2015 through the magic power of my chieftains frogs and peacocks will cry in the garden!'
 O lord, Pābūjī went into the garden;
 through Pābūjī's magic power the excellent garden of the Soḍhos became green;
 through the magic power of his chieftains frogs and peacocks cried in the garden. [Scene 52]
 (Pābūjī said,) 'Cādo my chieftain, spread out our rugs on the green grass;
- 2020 before we leave let us take opium in the excellent garden of the Soḍhos!
 Cādo my chieftain, make swift speed;
 go to the assembly of the Soḍhos of Ūmarkoṭ and quickly summon them!²¹³
 Cādo my chieftain, make swift speed;
 quickly summon the Soḍhos to our glorious assembly!'
- 2025 Cādo the chieftain tied on his genuine sloping Rāṭhoṭ turban;
 on his feet Cādo fastened his velvet shoes.
 Cādo the chieftain set off walking like geese or peacocks;
 he swayed as he stepped, like a frightened wild peacock.
 The glorious company of the Soḍhos were seated proudly;
- 2030 in the crowded assembly-room Cādo went and paid his respects. [Scene 53]
 O chieftain Cādo, the Soḍhos asked you what was on your mind:
 'O chieftain, where is your house and home?
 of which king have you come here as messenger?'
 (Cādo answered,) 'O Soḍhos of Ūmarkoṭ, Koḷū in the barren sand-desert is known as my village;
- 2035 Lord Pābūjī has commanded, and his servant has performed the task.'
 (The Soḍhos said,) 'O chieftain Cādo, tell us what is on your mind!

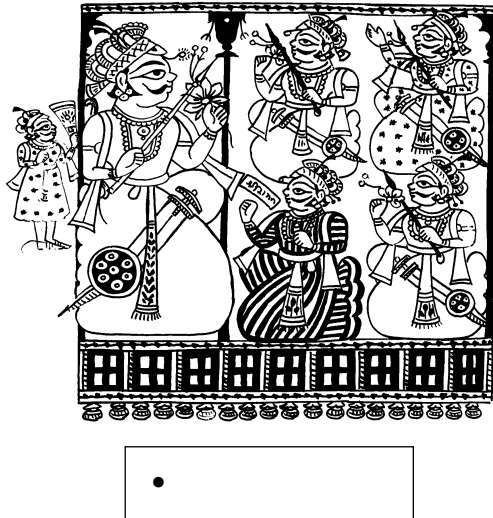
²¹² I.e. the roof-pavilion.

²¹³ The line is somewhat garbled.



Scene 52: The garden of Ūmarkoṭ becomes fertile once more

A gardener is shown drawing water from a well. This scene lies to the immediate right of Scene 50 above, and the two together can be taken as showing the watering of the she-camels.



Scene 53: The Soḍho court at Ūmarkoṭ

On the left sits the Soḍho ruler Prithimal, attended by a servant with a fan. Facing him are four male figures, of whom the one at the bottom left is indicated by his scroll as the court genealogist (his horoscope will later determine the auspicious date for Phulvantī's wedding to Pābūjī, though the epic narrative does not mention him at that point). Of the other three men, one must logically be Prithimal's brother Sūrajmal; the other two are simply 'courtier' figures, one of them in the present context representing Cādo.

On what great business have you come to our glorious assembly?'

(Cādo replied,) 'O Soḍhos, the spotless Sun(-god) with his rising rays disposes of (serious) business; Pābūjī summons you to his glorious assembly!'

2040 The Soḍhos of Ūmarkoṭ tied on their sloping Ūmarkoṭī turbans;
on their feet the Soḍhos fastened their velvet shoes.

The Soḍhos of Ūmarkoṭ set off walking like geese or peacocks;

they stepped slowly like frightened wild peacocks.

Lord Pābūjī's courtiers were seated proudly;

2045 in the crowded assembly-room the Soḍhos went and paid their respects to Pābūjī.

The Soḍhos of Ūmarkoṭ sat on the hero's rug which had been spread out;

the Soḍhos of Ūmarkoṭ drank liquor from a single cup (with Pābūjī and his men). [Scene 54]



Scene 54: Pābūjī entertains the Soḍhos in the garden

(Meanwhile, Phulvantī said to her friends, [Scene 51]) ‘O daughters of the Soḍhos, make swift speed; today we shall go into the excellent green garden!

2050 O *tījaṇīs* of the Soḍhos, adorn yourselves sixteen-fold and thirty-two-fold;

we shall go to swing on swings in the garden!’

The lady Phulvantī wore her fine dress of best Deccany cloth;

on her feet Soḍhī fastened her velvet shoes.

The Soḍhī princess adorned herself sixteen-fold and thirty-two-fold;

2055 she went and called out to the carriage-driver.

‘Brother carriage-driver, make swift speed;

fit out the carriage with jingling instruments!’

The *tījaṇī* sisters sat in the carriage;

close in front of them on the pole sat the old carriage-driver.

2060 The friends and sisters sang festive songs;

Soḍhī spoke the praises of Lakṣmaṇa, the ascetic deity of the sand-desert.²¹⁴

Singing and playing (instruments) the *tījaṇīs* came near to the garden;

they arrived and called out to the gardener. [Scene 55]

‘O gardener of the Soḍhos, open the gate to your garden;

2065 the *tījaṇīs* of the house of the Soḍhos are standing outside!’

(The gardener replied,) ‘O *tījaṇī* sisters, today is no time to open the gate to the garden;

Lakṣmaṇa, the ascetic deity of the sand-desert, has halted in the garden.’

(Phulvantī said,) ‘Listen, O gardener! Open the gate to the garden today;

with both eyes I shall observe Lakṣmaṇa, the ascetic deity of the sand-desert.

2070 O gardener, as I go in I shall give you an amulet on a necklace of nine strings for your throat;

as I come out I shall give you a gold ring for your little finger.’

The gardener fell into greed for wealth;

he opened all seven gates to the garden.

The *tījaṇī* sisters spread out in the garden;

2075 they fastened a swing to the swaying branch of a *campo*-tree. [Scene 56]

²¹⁴ Another rather garbled line.



Scene 55: Phulvantī rides to the garden in her ox-carriage



Scene 56: Phulvantī with her companions swings in the garden

The other *tījaṇīs* observed the herds of she-camels and the little camel-calves;
O lord, Soḍhī observed Lakṣmaṇa, the ascetic deity of the sand-desert.

The other *tījaṇīs* observed Pābūjī's courtiers;
the Soḍhī princess observed Lakṣmaṇa, the ascetic deity of the sand-desert.

2080 The other *tījaṇīs* fashioned necklaces of nine strings for their throats;
Soḍhī fashioned a chaplet for Pābūjī's head.

O lord, (Phulvantī addressed the gardener's wife): 'O gardener's wife of the Soḍhos, take this chaplet in
your hand;

present it to Lakṣmaṇa, the ascetic deity of the sand-desert!'

The gardener's wife took the chaplet in her hand;

2085 she went to Pābūjī's glorious assembly.

The gardener's wife went and stood at the edge of Lord Pābūjī's rug;

- O lord, she made entreaty to Lakṣmaṇa, the ascetic deity of the sand-desert.
 Then Pābūjī considered, and spoke out:
 ‘Cādo my chieftain, drive back this gardener’s wife!
 2090 she will bring ill-repute to Lakṣmaṇa, the ascetic deity of the sand-desert.
 I took incarnation in a plot of saffron, in a lotus-flower;
 I am called an incarnation of Lakṣmaṇa the ascetic;
 I cannot look at the face of a woman as she comes towards me, nor at the back of a woman as she goes
 away from me;
 the gardener’s wife will bring ill-repute to Lakṣmaṇa, the ascetic deity of the sand-desert!’
 2095 Then the gardener’s wife put her hand in her basket;
 she presented the chaplet to Lakṣmaṇa, the ascetic deity of the sand-desert.
 When he saw the chaplet Pābūjī reflected in his mind:
 ‘O gardener’s wife of the Soḍhos, tell me what is on your mind!
 Who fashioned the garland of flowers for the mare Kesar’s throat?’²¹⁵
 2100 What man fashioned the chaplet for my head?’
 (The gardener’s wife replied,) ‘Lord Pābūjī, my gardener fashioned the garland of flowers for the mare
 Kesar;
 with my (own) hands I fashioned the chaplet for Pābūjī’s head!’
 (Pābūjī answered,) ‘O gardener’s wife, do not speak such falsehood with your mouth!
 This chaplet is the work of a clever and skilful hand.’
 2105 (Pābūjī addressed Harmal:) ‘Harmal Devāsī, make swift speed;
 travel on the ancient road to the fortress of Sāmbhar!’
 O lord, Harmal Devāsī mounted his bull-camel;
 he set out and went straight to Sāmbhar.
 It was past midnight, shining with stars;
 2110 the Devāsī shone on the road as the night passed.
 Once or twice Harmal Devāsī halted overnight on the road;
 at the third halt he removed the stirrups from his feet in Sāmbhar.
 The lady Kelam’s company were seated proudly;
 in the crowded assembly-room Harmal Devāsī bowed and paid his respects. [Scene 34]
 2115 O Devāsī, the lady Kelam asked you what you had to say:
 ‘Harmal Devāsī, tell me what is on your mind!
 On what great business have you come to my glorious assembly?’
 (Harmal replied,) ‘Lady Kelam, the spotless Sun(-god) with his rising rays disposes of (serious) busi-
 ness;
 I have come to your glorious assembly on a (minor) domestic matter.
 2120 Lady Kelam, stay alert in your mind!
 Your father’s brother has plundered the reddish-brown she-camels to bring you.’

²¹⁵ Parbū evidently forgot to mention this earlier on.

The episode of Devnārāyaṇ

- (Meanwhile, Pābūjī said to Cādo,) ‘Cādo my chieftain, make swift speed;
we shall go on the ancient road to Sāmbhar.
The lady Kelam’s sisters-in-law are speaking words to her;
2125 I shall put an end to the mockery (she endures) about reddish-brown she-camels from Laṅkā.
Cādo my chieftain, fasten the saddle on the mare Kesar;
quickly adorn Kesar Kālamī!
Cādo my chieftain, do the Soḍhos honour!
We shall not return to the Soḍhos’ great fort of Ūmarkoṭ.’
2130 Pābūjī mounted the mare Kesar;
as he mounted, his brave leading warriors conversed with him.
O lord, the armies of chieftains and men travelled along in throngs;
Kesar Kālamī sported as she went.
The herds of she-camels travelled along in throngs;
2135 their little baby camels sported as they went.
O Pābūjī, it was past midnight, shining with stars;
Pābūjī shone on the road as midnight passed.
Once or twice he halted overnight on the road;
at the break of day Pābūjī called out to his chieftain Cādo.
2140 ‘Cādo my chieftain, which king’s excellent territory have we left behind?
Within which king’s borders have we driven our plunder?’
(Cādo answered,) ‘O Pābūjī, we have left behind the borders of Sūrajmal Soḍho;
we have driven our plunder within the borders of Devnārāyaṇ!’²¹⁶
Pābūjī made his name immortal in the land;
2145 Devnārāyaṇ (and his companions) mounted their five horses;
he came and called out to Pābūjī.
‘O Pābūjī, you have made your name immortal in the land;
you have brought she-camels into the desert land of Marwar!
O lord, there is a great toll on this territory of mine;
2150 O Pābūjī, pay a toll in the name of the she-camels!
O Pābūjī, either give me half the she-camels,
or pay tribute for (entering) my land before you travel further!’
(Pābūjī replied,) ‘Devjī,²¹⁷ I am (simply) taking these she-camels via your land; I have left behind so
many (other) kingdoms before arriving with the she-camels in your kingdom, but so far I have given no
tribute to any king. So for what reason should I give you she-camels? These she-camels are promised
to the lady Kelam: that is why I shall not give you the she-camels today, nor give them tomorrow.’ Now
it was the end of the day, and Devjī himself considered and said, ‘O Pābūjī, the day has ended; if you
are outside my borders by the break of day I shall not demand tribute from you, but if you remain within
my borders by (the break of) day you will have to pay me tribute!’ Pābūjī accepted this stipulation, then
set up his camp and settled down (for the night).²¹⁸
Cādo the chieftain was sleeping peacefully;
2155 Cādo was sleeping as the cold night passed.
O chieftain Cādo, dawn came in the land;
at the break of day (Cādo) called out to Lord Pābūjī.
‘O Pābūjī, there is sweet slumber in your eyes;
(but) Devnārāyaṇ has made use of his magic power.
2160 Lord Pābūjī, arise, gaze forth and see;
Devnārāyaṇ has dragged mountains in front of us!’
Pābūjī arose, banishing sleep from his eyes;

²¹⁶ Like Pābūjī himself, Devnārāyaṇ is a Rajasthani folk-deity honoured by the performance of an epic in front of a *paṛ*.

²¹⁷ A standard name for Devnārāyaṇ.

²¹⁸ Literally ‘sat down’ (*baiṭha giyo*).

- (Pābūjī said,) ‘Cādo my chieftain, fasten the saddle on the mare Kesar;
cry our war-cries and drive the herds of she-camels along!
- 2165 O Cādo, take the other chieftains with us;
leave behind sleeping only Pābūjī’s warrior Ḍhēbo.’
Pābūjī set out as starry midnight passed;
he set out and went towards the desert land of Marwar.
O Pābūjī, you travelled along for fifty *kos*;
- 2170 O Pābūjī, you found no opportunity to cross the mountains.
O Pābūjī, anger arose in your mind;
Pābūjī stood in the shelter of the hill;
Pābūjī struck at the hill with his whip;
as he struck with his whip the hill granted Pābūjī a path.
- 2175 There is a village called Līlī-Lāmānā;
O lord, (there) Pābūjī opened up a pass in Pābūjī’s name.
Pābūjī crossed the pass and reached the desert land of Marwar;
he set out and went straight to Sāmbhar.
(Meanwhile,) O opium-drinker Ḍhēbo, pale dawn came in the land;
- 2180 at the break of day (Devnārāyaṇ’s chieftain) Mogaṛ came and called out (to Ḍhēbo).
‘O opium-drinker Ḍhēbo, you are called a chieftain of Pābūjī and a great hero;
give me news of Pābūjī;
pay tribute in the name of the she-camels!’
Then Ḍhēbo considered, and spoke out:
- 2185 ‘O Mogaṛ, you have formed a foolish idea in your mind;
Pābūjī has arrived in the desert land of Marwar.
I do not have any tribute, nor any she-camels. If you want to take opium, tobacco or datura, come and
join me; beyond that I do not have a pice or a half-anna at the break of day today, nor tomorrow.’
(Mogaṛ answered,) ‘O Ḍhēbo, you are called a courtier of Pābūjī;
either pay tribute on the she-camels,
- 2190 or take on a battle against Mogaṛ!’
Then Mogaṛ considered, and said, ‘O Ḍhēbo, either give me the tribute before you go, or take on a battle
against me!’
O opium-drinker Ḍhēbo, anger arose in your mind;
at the break of day (Ḍhēbo) took on a battle against Devjī’s chieftain.
Mogaṛ shot arrows from his quiver;
- 2195 O Ḍhēbo, one arrow lodged in your left moustache.
One or two arrows Mogaṛ aimed and shot;
at the third arrow Ḍhēbo spoke out.
‘O Mogaṛ, wait a little while;
now grant Ḍhēbo a turn!’
- 2200 O Ḍhēbo, the anger in your mind could not be contained;
Ḍhēbo fired off a single arrow;²¹⁹
at the first twang (of his bow) he killed Mogaṛ.
Pābūjī heard the twang of the bow at fifty *kos*;
Pābūjī heard the twang of the bow with his ears.
- 2205 (Pābūjī said,) ‘Cādo my chieftain, Ḍhēbo has done ill in the land;
he has either killed Mogaṛ or killed the great god Devnārāyaṇ!’
Now when Ḍhēbo shot off his arrow, (Mogaṛ’s) head ascended into the sky and let his body fall to the
earth. Circling round and round, the head came over Pābūjī on the road where he was travelling, and
began to circle (there). Then the great lord Pābūjī looked up, (and said,) ‘Oho! This is the head of
Devnārāyaṇ’s chieftain. Hey, brother, who brought you to this state?’ (The head replied,) ‘O great lord,
your chieftain Ḍhēbo did it. I demanded tribute and a quarrel arose between us; he brought me to this
state.
O Pābūjī, you are called an incarnation of Lakṣmaṇa the ascetic;
now settle me in my proper place somewhere!’
- 2210 (Pābūjī) considered, and said, ‘Go, brother. It is true that you were killed by my chieftain’s hand; for
this reason your head will go and fall in the house of a Moṭesar Mīṇo, and they will worship you by

²¹⁹ According to Parbū’s Hindi ‘explanation’, Ḍhēbo broke off a millet-stalk and used it for an arrow.

the name of Mogar. My mare Kesar will be worshipped in secret, and the Mīṇos will offer you incense by the name of Mogar; but the Bhīl caste will become untouchable to you.'²²⁰ (Having said) so much, Pābūjī settled Mogar in his proper place and set off.

(Meanwhile,) Ḍhēbo the opium-drinker mounted his horse Haraṇāgar;

O lord, he set out and arrived in front of Pābūjī.²²¹

Ḍhēbo the opium-drinker set out as starry midnight passed;

he set out and went towards the desert land of Marwar.

2215 Pābūjī had travelled along for fifty *kos*;

Ḍhēbo called out to him from behind.

(Pābūjī said,) 'Cādo my chieftain, reassure Ḍhēbo;

enraged by fighting, (he is now back) in the army of my house.'²²²

(Pābūjī addressed Ḍhēbo:) 'O opium-drinker Ḍhēbo, you have done ill in the land;

2220 at the break of day you killed Mogar!'

(Ḍhēbo replied,) 'Lord Pābūjī, he came and demanded tribute on the she-camels from me;

at the break of day I paid Mogar the tribute!'

²²⁰ 'Bhīl' here means 'Nāyak Bhīl', the caste to which Ḍhēbo belonged (and to which *bhopos* of Pābūjī also belong). 'Untouchable to you' apparently means 'untouchable to Moṭesar Mīṇos'.

²²¹ A mistake, corrected in the next lines.

²²² Ḍhēbo is in such a warlike rage that Pābūjī fears he may start attacking his own comrades.

The episode of the she-camels (2)

Pābūjī (and his companions) mounted their five horses;
they set out and went straight to Sāmbhar.

2225 O Pābūjī, pale dawn came in the land;
at the break of day (Pābūjī) went and called out to the lady Kelam. [Scene 57]



Scene 57: Pābūjī arrives at Sāmbhar to give Kelam the she-camels

Pābūjī stood at the lady Kelam's Sun-gate;
as he stood there Pābūjī called out to Kelam.

'O Rāṭhoṛ lady, take charge of your she-camels!

2230 Your father's brother has plundered the reddish-brown she-camels of Laṅkā to bring you.

You; sisters-in-law have spoken words to you;
they have made mock of the reddish she-camels of Laṅkā.'

The lady Kelam filled a tray with diamonds and fine pearls;
she came forth to perform Pābūjī's welcome-ceremony with pearls.

2235 (Pābūjī said,) 'Lady Kelam, the spotless Sun(-god) with his rising rays has performed my welcome-ceremony;

perform the welcome-ceremony for Pābūjī's mare Kesar Kāḷamī!

Lady Kelam, now release me from my pledge!

I have put an end to the mockery (you have endured) about reddish-brown she-camels from Laṅkā!'

(Kelam replied,) 'O Pābūjī, receive the blessing of your brother's daughter!

2240 May your name remain immortal in the land;
may your brave leading warriors remain immortal!'²²³

(Kelam addressed her sister-in-law:) 'O my sisters-in-law, carry your spinning-wheels and (cotton-)baskets away from your place here;

here will sit the she-camels' little calves!

O my sisters-in-law, you used to speak words to me about the she-camels;

²²³ In his Hindi 'explanation', though not in his *gāv* or *arthāv*, Parbū at this point has Kelam tell Pābūjī that she will retain only a single camel, and that Harmal and his caste are to take the rest.

- 2245 my father's brother has brought me the reddish-brown she-camels of Laṅkā!' [Scene 35]
Pābūjī (and his companions) raced their five horses;
they set out and came straight to Koḷū.
The armies of chieftains and men travelled along in throngs;
O Pābūjī, Kesar Kāḷamī sported as she went.
- 2250 Pābūjī set out as starry midnight passed;
he came straight to Koḷū.
Once or twice he halted overnight on the road;
at the third halt he went and removed the stirrups from his feet in Koḷū.
(Pābūjī said,) 'O gatekeeper of Koḷū, open the gates of my Koḷū!
- 2255 Pābūjī has returned after going to Laṅkā.'
Pābūjī spread out his hero's rug;
close in front of him were seated his brave leading warriors. [Scene 4]
(Pābūjī said,) 'Cādo my chieftain, have the other horses tethered in the stable;²²⁴
have my Kesar Kāḷamī tethered in my sight!'
- 2260 Pābūjī was seated on a tasselled rug which he had spread out;
close in front of him were seated his brave leading warriors.

²²⁴ This is the same word (*ghuṛa...vela*) which Parbū uses elsewhere (cf. ll. 542, 544, 844, 904) to mean 'horse-carriage'. In conversation he insisted that it had not only these senses, but also that of 'horse-necklace'.

The episode of Pābūjī's wedding

- The lady Phulvantī was lying²²⁵ in her palace of lattice windows;
Phulvantī lay there disconsolate in mind. [Scene 51]
- O Phulvantī, your mother asked you:
2265 'Lady Phulvantī, why are you lying in your palace disconsolate in mind?
O lady, today your eyes appear to me wan;
O lady, your face is withered like an unripe lotus-flower.'
(Phulvantī replied,) 'O my mother, you have travelled round from country to country;
(but) you have not found a husband for me to wed.
- 2270 O my mother, stay alert in your mind!
I shall tell you of a husband for me to wed.
There is in the barren sand-desert a village (named) Koḷū;
in Koḷū lives Lakṣmaṇa, the ascetic deity of the sand-desert!'
(Phulvantī's mother said,) 'Lady Phulvantī, tell me what is on your mind!
2275 When did you see Lakṣmaṇa, the ascetic deity of the sand-desert?
O lady, either you are an incarnation of the Goddess,
or Pābūjī has secretly sent you a letter.'
(Phulvantī answered,) 'O my mother, I am not an incarnation of the Goddess,
nor has Pābūjī secretly sent me a letter.
- 2280 When he drove off King Rāvaṇa's reddish-brown she-camels,
on arriving (here) he set up his camp in our excellent green garden.
I went into the excellent green garden;
with both eyes I observed Lakṣmaṇa, the ascetic deity of the sand-desert!'
(Then Phulvantī's mother spoke to her domestic priest:) 'O brahmin, make swift speed;
2285 O brahmin, take the garlands for a bridegroom on the ancient road to Koḷū!
O brahmin, prepare provisions of flour and water;
O brahmin, you will get no water in the barren sand-desert.
Brother brahmin, make swift speed;
take the garlands for a bridegroom on the straight road to Koḷū!
2290 Brother brahmin, prepare provisions of flour and water;
O brahmin, you will get no water in the barren sand-desert.'
The brahmin took eight fresh coconuts for the betrothal;
he set out and went straight to Koḷū.
The brahmin set out as starry midnight passed;
2295 the brahmin shone on the road all alone.
Day broke, pale dawn came in the land;
at the break of day he went and removed the stirrups from his feet in Koḷū.
Lord Pābūjī's courtiers were seated proudly;
in the crowded assembly-room the brahmin bowed and paid his respects. [Scene 4]
- 2300 O Pābūjī, your gaze fell upon the brahmin;
Lord Pābūjī called out at once to Cādo.
'Cādo my chieftain, ask after the wellbeing of this man who has arrived here;
of which king has he come here as messenger?'
O brahmin, Cādo asked you what you had to say:
2305 'O brahmin, where is your house and home?
of which king have you come here as messenger?'
(The brahmin answered,) 'O chieftain Cādo, Ūmarkoṭ is known as my house and home;
the Sodhos have commanded, and their servant has performed the task.'
(Cādo said,) 'O brahmin, tell me what is on your mind!
2310 On what great business have you come to our glorious assembly?'

²²⁵ Literally 'sleeping' (*sūitī*).



Scene 58: The Soḍhos' brahmin asks a flower-seller the way to Pābūjī's court
This short sequence does not occur in Parbū's performance of the epic, but is known from other performances.

(The brahmin replied,) 'O chieftain Cādo, the spotless Sun(-god) with his rising rays disposes of (serious) business;
I have brought garlands for a bridegroom from the house of the Soḍhos in Pābūjī's name.' [Scene 59]



Scene 59: The Soḍhos' brahmin presents the wedding-proposal at Pābūjī's court
The brahmin holds one or two coconuts, which are among the items normally presented to a bridegroom at the betrothal ceremony.

Pābūjī heard these quiet-spoken words with his ears;
straightway he called out to Cādo.
2315 'Cādo my chieftain, drive back this brahmin!
he will bring ill-repute to Lakṣmaṇa, the ascetic deity of the sand-desert.
I am called an incarnation of Lakṣmaṇa the ascetic;
O lord, (this brahmin) will bring dishonour to Lakṣmaṇa, the ascetic deity of the sand-desert.'
(Then Pābūjī spoke to the brahmin:) 'O brahmin, go back hence!

2320 You will bring ill-repute to Lord Pābūjī, the great god Lakṣmaṇa.’ Then Pābūjī considered, and said, ‘O Cādo, I shall not marry today, nor marry tomorrow, because if I marry and become a householder what good would it do me? I shall not marry today, nor marry tomorrow. O brahmin, I have an elder brother (named) Būro; take this garland and go to his palace. If he will take the garland, give it to him and return. No-one else here will take your garland.’ As soon as he heard this, the brahmin set off from there. When he had set off, Cādo, Dhēbo and all the chieftains reflected, and said, ‘O great lord, today you have made a great error on our account. You have chieftains such as Cādo, Dhēbo, Harmal and the augurer Saljī Soḷānkī, and you have achieved great fame for the name of Pābūjī in the family of the Rāṭhoṛs. For this reason when a garland for a bridegroom came for you you sent it back; but while we are here we would not have you remain unmarried. When the unmarried ones of the lineage die they always become ancestors;²²⁶ for this reason you will have to marry.’ Then Pābūjī considered, and spoke out: ‘Very well, Cādo, if you are going to be so insistent I shall take the garland; but there is a stipulation. If you fulfil this stipulation I shall take the garland; otherwise I shall not be married today, nor tomorrow.’ (Cādo) said, ‘O great lord, pronounce your command!’ (Pābūjī) said, ‘In my wedding-procession there must be the colour of saffron. If you do not bring saffron then I shall not go to be married today, nor tomorrow!’

²²⁶ This is shorthand: they become ancestors without sons who can perform the *śrāddha* rites to free them from wandering this earth as ghosts.

The episode of the saffron

- (Cādo said,) ‘O Pābūjī, stay alert in your mind!
I shall quickly bring oxen-loads of saffron.
O Pābūjī, tell me the features of saffron!
2325 By what kinds of features may I recognise saffron when I see it?
In which king’s land are there plots of saffron?
Which king has plots of saffron?’
O lord, (Pābūjī said,) ‘Cādo my chieftain, go and ask the lady Deval about (saffron)!
Deval went in Āno Vāgelo’s wedding-procession;²²⁷
2330 on the return journey she saw near Pāṭaṇ plots of saffron belonging to Lakkhū Paṭhāṇ.’
Cādo the chieftain tied on his genuine sloping Rāṭhoṛ turban;
on his feet Cādo fastened his velvet shoes.
Cādo the chieftain went and sat at Deval’s house and home;
as he stood there Cādo called out to Deval. [Scene 8]
2335 O chieftain Cādo, Deval asked you what you had to say:
‘O chieftain Cādo, tell me what is on your mind!
On what great business have you come to my glorious assembly?’
(Cādo said,) ‘Lady Deval, today you have a great task to perform;
without saffron Pābūjī will not become a bridegroom!’
2340 Lady Deval, tell me the features of saffron!
By what kinds of features may I recognise saffron when I see it?’
(Deval replied,) ‘Listen, O chieftain Cādo! There is saffron in Lakkhū Paṭhāṇ’s village.
I went in Āno Vāgelo’s wedding-procession;
on the return journey I saw plots of saffron in Lakkhū Paṭhāṇ’s gardens.’
2345 (Cādo said,) ‘Lady Deval, make swift speed;
the mighty Rāṭhoṛ summons you to his great fort!’
The Cāraṇ lady (Deval)²²⁸ took the trident of Mother Karṇī in her hand;
they cast costly shawls from the land of Marwar over their shoulders.
Lord Pābūjī’s courtiers were seated proudly;
2350 in the crowded assembly-room the lady Deval went and paid her respects. [Scene 4]
(Deval said,) ‘O Pābūjī, do you (really) have so much business with Cāraṇs and Bhāṭs?
Why did you call out to me?’²²⁹
(Pābūjī replied,) ‘Listen, Lady Deval! You went in Āno Vāgelo’s wedding-procession;
on the return journey you saw plots of saffron.
2355 Lady Deval, make swift speed;
without saffron Pābūjī will not become a bridegroom!’
(Deval answered,) ‘O Pābūjī, stay well alert in your mind!
I shall bring oxen-loads of saffron!’
The goddess Deval took the trident of Mother Karṇī in her hand;
2360 she set out and went into Lakkhū Paṭhāṇ’s land.
As she travelled along the Cāraṇ sang songs of King Karṇa and his virtues;
she spoke the praises of Lakṣmaṇa, the ascetic deity of the sand-desert.
Lady Deval, pale dawn came in the land;

²²⁷ According to a story Parbū told me, Āno Vāgelo was the father of Cādo and Dhēbo (though one would hardly guess so from this occurrence of his name). Āno was king of Kacch; after the birth of his two sons he was told by the brahmin who cast their horoscopes that they would bring him terrible misfortune. He therefore put them in a box and set it afloat in a river. The box was found by a fisherman who took it to his house, where there was a Nāyak (one of the caste from whom the *bhopos* of Pābūjī are drawn). The fisherman laid claim to the box, the Nāyak to its contents; then they opened it and found Cādo and Dhēbo inside. Thus the two brothers were Rājput̄s by birth but Nāyaks by upbringing.

²²⁸ Literally ‘the Cāraṇ sisters’ (*cāraṇiyā bainā*). But the plural is often used in place of the singular (as is indeed the case with ‘trident’ in this same line), and there is no suggestion that Deval was accompanied by her sister.

²²⁹ An odd choice of formula; more normal would be ‘On what great business have you summoned me into your palace?’ or its variants.

- at the break of day (Deval) went and removed the stirrups from her feet at Lakkhū Paṭhāṇ's place.
- 2365 Lakkhū Paṭhāṇ's courtiers were seated proudly;
in the crowded assembly-room the lady Deval went and paid her respects.
O Deval, Lakkhū Paṭhāṇ asked you what was on your mind:
'O Deval, tell me what is on your mind!
Of which king have you come here as messenger?'
- 2370 (Deval replied,) 'O proud king, hear what is on my mind!
O Lakkhū Paṭhāṇ, the spotless Sun(-god)²³⁰ with his rising rays disposes of (serious) business;
I have come to your glorious assembly on a (minor) domestic matter.
There is known to be a plot of saffron in your gardens;
it is for saffron that I have come (to be) your beloved guest!'
- 2375 Then Lakkhū Paṭhāṇ considered, and what did he say? 'Lady Deval, my saffron is very costly. It is very costly.
Do you (really) have business with saffron?
Why are you going to buy oxen-loads of saffron?'
(Deval answered,) 'Listen, O Lakkhū Paṭhāṇ! In the barren sand-desert lives the great god Pābūjī;
without saffron Pābūjī will not become a bridegroom!
- 2380 O Lakkhū Paṭhāṇ, without saffron my Pābūjī will not become a bridegroom; that is why I have come to you to obtain saffron. Give me a few flowers and a little saffron from the plots of saffron in your garden, so that I may take (him) saffron!' (Lakkhū Paṭhāṇ replied,) 'O Deval, the flowers in my garden are for me alone, not for your Pābūjī! If your Pābūjī needs flowers and garlands, there is plenty of *āk*²³¹ in your Marwar! Pluck *āk*-flowers, and fashion the flowers into a (bridal) chaplet for his head, fashion a garland for Pābūjī's throat! You can take (him) garlands of *āk*, but beyond that you will not get your hands on saffron from my garden today, nor tomorrow!' The lady Deval reflected, (and said,) 'O Lakkhū Paṭhāṇ, you are a great king. If a king will not come to the aid of a king, to whose aid will he come? If you will give me a little saffron and a few flowers from your plot of saffron, my Pābūjī will become a bridegroom and go to be married.' Then what did Lakkhū Paṭhāṇ say?
'Lady Deval, I employ men such as Cādo and Dhēbo to oversee my granaries;
men such as your Pābūjī serve in my bedchamber.
O Deval, I employ men like Cādo and Dhēbo to oversee my granaries, and men like Pābūjī fan me when I go to sleep on my bed. I have no (saffron for you) today, nor tomorrow.' Then Deval became angry:
'O Lakkhū Paṭhāṇ, stay alert in your mind!
- 2385 I shall bring mounted Lakṣmaṇa, the ascetic deity of the sand-desert.
O Lakkhū Paṭhāṇ, stay alert in your mind!
I shall bring mounted Lakṣmaṇa, the ascetic deity of the sand-desert.'
Lady Deval, anger arose in your mind;
Deval set out and travelled back to Koḷū.
- 2390 As she travelled along the Cāraṇ sang songs of King Karṇa;
she spoke the praises of Lakṣmaṇa, the ascetic deity of the sand-desert.
It was past midnight for Deval, shining with stars;
at the break of day she arrived and removed the stirrups from her feet in Koḷū.
Lord Pābūjī's courtiers were seated proudly;
- 2395 in the crowded assembly-room the lady Deval went and paid her respects. [Scene 4]
O goddess Deval, Pābūjī asked you what was on your mind:
'In what kind of mood did Lakkhū Paṭhāṇ discuss matters with you?'
(Deval replied,) 'O Pābūjī, he (said that he) would employ Cādo and Dhēbo to oversee his granaries;
he (said that he) would employ you, Pābūjī, to serve in his bedchamber.'
- 2400 Dhēbo heard these quiet-spoken words with his ears;
O opium-drinker Dhēbo, anger arose in your mind;
Dhēbo flared up and drew his most excellent (sword).
(Pābūjī said,) 'Cādo my chieftain, make swift speed;
quickly adorn Kesar Kālamī!
- 2405 O Cādo, have diamonds and fine pearls threaded in her mane;

²³⁰ This line is strangely garbled, and instead of 'the spotless Sun(-god)' (*nīramala bhāṇa*) actually ends with 'house and home' (*ghara nai...bāra*). Parbū was probably disconcerted by realising that the question Deval was answering ('On what great business have you come to my glorious assembly?') had not in fact been put to her.

²³¹ The giant swallow-wort, a common poisonous bush with small purplish-white flowers.

- have diamonds and fine pearls fastened to her hindquarters!
 Attach Kesar's chain-linked red bridle;
 fasten on her shining, Pāṭaṅ-conquering stirrups!' ²³²
 (Cādo) adorned the mare Kesar and brought her out of the seven underground rooms;
 2410 she shone like a flash of lightning in a dark cloud. [Scene 9]
 Pābūjī arose with a toss of his saffron robe;
 Pābūjī commanded Kesar Kāḷamī to be brought into his presence.
 Pābūjī mounted the mare Kesar;
 as he mounted, his brave leading warriors conversed with him.
 2415 The Hindu king set out as starry midnight passed;
 he set out and went to Lakkhū's land.
 O Pābūjī, the armies of chieftains and men travelled along in throngs;
 O Pābūjī, your Kesar Kāḷamī sported as she went.
 The teams of horses travelled along in throngs;
 2420 Dhēbo's green robe flew with a rushing sound.
 (Pābūjī said,) 'Cādo my chieftain, make swift speed;
 go to Lakkhū's glorious assembly!'
 Cādo the chieftain mounted his horse;
 he set out and went to Lakkhū's glorious assembly.
 2425 Lakkhū Paṭhāṅ's courtiers were seated proudly;
 in the crowded assembly-room (Cādo) bowed and paid his respects.
 O chieftain Cādo, Lakkhū asked you what was on your mind:
 'On what great business have you come to my glorious assembly?'
 (Cādo replied,) 'O Lakkhū Paṭhāṅ, the spotless Sun(-god) with his rising rays disposes of (serious)
 business;
 2430 I have come to your glorious assembly on a (minor) domestic matter.
 O Lakkhū Paṭhāṅ, there is a plot of saffron in your garden;
 without saffron Pābūjī will not become a bridegroom!
 O Lakkhū Paṭhāṅ, I need a little from the plot of saffron in your garden, because without saffron Pābūjī
 will not become a bridegroom.' Then Lakkhū Paṭhāṅ considered, and what did he say?
 'O chieftain Cādo, you have formed a foolish idea in your mind;
 2435 there are āk-bushes in your Marwar;²³³
 fashion (their) white flowers into a (bridal) chaplet for Pābūjī's head!
 O Cādo, in your Marwar there are no (worthwhile) flowers, but there is plenty of āk. Pluck āk-flowers
 there, and fashion a garland for Pābūjī's throat and a (bridal) chaplet for his head! I have no flowers and
 no saffron (for you).' Then Cādo considered, and said, 'O Lakkhū Paṭhāṅ, I came to you full of hope
 that you would have to give me saffron!' (Lakkhū) said,
 'I employ men such as you to oversee my granaries;
 men such as your Pābūjī serve in my bedchamber.
 2440 Am I to give saffron to men such as you? I have no saffron. Men such as you are my servants and men
 such as Pābūjī are my attendants; I shall not give you saffron today, nor tomorrow.'
 O Cādo, the anger in your mind could not be contained;
 straightway (Cādo) called out to Lakkhū.
 'O Lakkhū Paṭhāṅ, ask a little after my wellbeing when you speak with your mouth;
 you will come to your senses when Cādo's sword rings!
 2445 O Muslim king, ask after my wellbeing when you speak with your mouth;
 you will come to your senses when Cādo's sword rings!'
 (Lakkhū Paṭhāṅ answered,) 'O chieftain Cādo, I see the hands of both you brothers;
 now I shall see your Lakṣmaṇa, the ascetic deity of the sand-desert!
 O chieftain Cādo, make swift speed and go;
 2450 go and call out to your great god Pābūjī!'
 O chieftain Cādo, anger arose in your mind;
 Cādo flared up, arose, and drew his most excellent (sword).
 (Cādo said,) 'O Lakkhū Paṭhāṅ, ask a little after my wellbeing when you speak with your mouth;

²³² There is a small slip here: Parbū accidentally uses the other common formula 'the stirrups of her feet' (*pagā rā...pāgarā*).

²³³ *thārai mārāvāra mē ākarā akaḍoḍiyā ghaṇā kījai peḍa*; as at l. 928, it is possible that the word *ghaṇā* should be taken as intrinsic to the line, in which case the meaning is 'there are many āk-bushes in your Marwar'.

- I did not bring the command of Lakṣmaṇa, the ascetic deity of the sand-desert.
 2455 O Lakkhū Paṭhāṇ, if I had come with (his) command I should have cut off your head for what you have said; but I did not come with Pābūjī's command, I only came to talk to you.⁷
 Then anger arose in Cādo's mind;
 he set out and came to Pābūjī's glorious assembly.
 Pābūjī was seated on a tasselled rug which he had spread out;
 Cādo arrived and paid his respects.
- 2460 (Pābūjī said,) 'Cādo my chieftain, tell me what is on your mind!
 In what kind of mood did Lakkhū Paṭhāṇ discuss matters with you?'
 (Cādo replied,) 'O lord, how could matters be discussed, how could things be said?
 He (said that he) would employ both us brothers to oversee his granaries;
 he (said that he) would employ you to serve in his bedchamber.
- 2465 He told me, "There are *āk*-bushes in the sand-desert,²³⁴
 with white flowers;
 fashion them into (bridal) chaplets for (Pābūjī's) head!"
 He has no flowers (for us) today, nor tomorrow. Sir, he said, "Thread *āk*-flowers and fashion them into
 (bridal) chaplets for Pābūjī's head! Beyond that I have no (saffron for you) today, nor tomorrow!"⁷ Then
 the great lord Pābūjī considered, and what did he say?
 'Cādo my chieftain, fasten the saddle on the mare Kesar;
 2470 we shall begin the fight against Lakkhū Paṭhāṇ in the open!'
 Pābūjī (and his companions) mounted their five horses;
 they began the fight against Lakkhū Paṭhāṇ in the open. [Scene 10]
 Lakkhū Paṭhāṇ fastened wooden saddles on hundreds of thousands of horses;
 he fought a battle against Lakṣmaṇa, the ascetic deity of the sand-desert.
- 2475 In the battle Dhēbo the opium-drinker bent his knee;
 Dhēbo laid men low at pale dawn;
 Dhēbo laid men low like the young leaves of a peepul tree.
 O opium-drinker Dhēbo, arrows shot forth from your fingers;
 O Dhēbo, she-vultures were circling above you.
- 2480 Lakkhū Paṭhāṇ had the magic power of the twenty-four *pīrs*,²³⁵ and would not accept defeat. As Lakkhū
 Paṭhāṇ fought, what did he do? The great lord Pābūjī had given his mare a sudden jerk of the
 bridle and made her rise up high; then with the power of the *pīrs* Lakkhū Paṭhāṇ erected spears everywhere
 beneath the mare. So now Lakkhū Paṭhāṇ had put spears for twelve or twenty-four *kos* round the mare.
 Then Pābūjī said, 'Mother Kesar, there is no room now to set foot on the earth. How can I now descend
 to the earth and fight against Lakkhū Paṭhāṇ, when Lakkhū Paṭhāṇ has covered every inch with spears?'
 Then the mare Kesar spoke out: 'O Pābūjī, in the middle of the spears you can see a (single) great spear:
 if you can somehow pull it out, Lakkhū's magic power of the fifty-two *pīrs* will completely vanish, and
 you can defeat Lakkhū Paṭhāṇ with that spear.' (Pābūjī said,) 'Mother, how can I take the spear?' (The
 mare) said,
 'O Pābūjī, I shall rise up into the night (sky) with its constellations;
 from there I shall come down on my back.
 O Pābūjī, I shall rise up high in the sky, and from there I shall come down on my back. So when I
 am coming down on my back do not let any spear touch your body, and you will easily take the (great)
 spear.' Then Kesar suddenly rose up high, and from there she returned on her back. She returned on her
 back and suddenly came near the spear, and Pābūjī took the spear. When he took the spear, the magic
 power of the fifty-two *pīrs* which was in the spear vanished. Now Lakkhū Paṭhāṇ had no power left;
 then Lakkhū Paṭhāṇ put his hands together (in supplication) and went²³⁶ to stand before Pābūjī. He said,
 'O great lord, spare my life!' Then, let me tell you, Cādo and Dhēbo fought so fiercely that they killed
 every man in his army; and they destroyed his gardens. They plucked the saffron, and with it filled the
 loads of all Deval's oxen that were standing there. They defeated Lakkhū Paṭhāṇ so badly that Lakkhū
 Paṭhāṇ could not face Pābūjī and could not speak a word.
 (Dhēbo said,) 'O Pābūjī, give me your command to carry out!

²³⁴ As at l. 2435, the word *ghaṇā* 'many' occurs, and may be intrinsic to the line.

²³⁵ Muslim saints. The figure of twenty-four, however, is simply a 'magic number' (cf. n. 175 above): in a few sentences it becomes fifty-two.

²³⁶ Literally 'began' (*lāgo*).

2485 If I have your command I shall strike Lakkhū Paṭhāṇ with my sword;
 I shall make Lakkhū Paṭhāṇ wear a long-sleeved bodice!²³⁷
 (Pābūjī said,) ‘Cādo my chieftain, race our five horses!
 Drive the oxen-loads of saffron before us.’ [Scene 60]



Scene 60: Cādo drives the pack-oxen back to Koḷū

Pābūjī (and his companions) mounted their five horses;
 2490 they set out and came straight to Koḷū.
 It was past midnight, shining with stars;
 Pābūjī shone on the road as the night passed.
 Once or twice he halted overnight on the road;
 at the third halt he removed the stirrups from his feet in Koḷū.
 2495 (Pābūjī said,) ‘Cādo my chieftain, make swift speed;
 put the oxen-loads down in the court at Koḷū!
 Cādo my chieftain, tether the other horses in the stable;
 have Kesar Kāḷamī tethered in my sight!’
 Pābūjī was seated in his court at Koḷū;
 2500 close in front of him were seated his brave leading warriors. [Scene 4]
 (Cādo said,) ‘O Pābūjī, you have made your name immortal in the land;
 O Pābūjī, you have won the battle of the saffron!’
 (Pābūjī said,) ‘Cādo my chieftain, put the saffron into a clean tub;
 first dye Lord Pābūjī’s turban!
 2505 First do (that), then after that dye Kesar’s horse-cloth;
 after that dye my chieftains’ great turbans!’

²³⁷ *lābī kācaḷī*, the black garment worn by widows. More normally, as at l. 2617 below, one would vow to make one’s enemy’s wife wear such a garment. Possibly Dhēbo’s words combine the threat of death with insulting aspersions on Lakkhū Paṭhāṇ’s manliness; more probably this is a slip on Parbū’s part. According to the Hindi ‘explanation’ Dhēbo now caught Lakkhū as he fled, and killed him.

The episode of Pābūjī's wedding (2)

- As (Pābūjī) sat on his throne the brahmin put the garland of flowers round his throat;
as Pābūjī turned round he tied on him the bridal threads dyed with turmeric.
Pābūjī was seated on a tasselled rug which he had spread out;
2510 close in front of him were seated his brave leading warriors.
(Pābūjī said,) 'Cādo my chieftain, have nine maunds of rice prepared in turmeric;
circulate invitations to all the gods and goddesses in the land!
Summon all the other deities (to join) my wedding-procession,
(but) do not send an invitation to Jindrāv Khīcī of Jāyal!
2515 There is an ancient feud in progress between the Rāṭhoṛs and the Khīcīs;
the two brothers-in-law have no love for each other (and cannot sit) on the same rug.'
(Then Pābūjī spoke to Deval:) 'O goddess, O lady Deval, take my wedding-rice in your hand;
O goddess, go forth to give the rice!'
The Cāraṇ of Gaḍvāro²³⁸ took the rice in her hand;
2520 the goddess went forth to give the invitations.²³⁹
The lady Deval took Pābūjī's wedding-rice and set off to all the gods in the land to give the invitations.
The lady Deval went to give the first rice to Gaurī's son Gaṇeśa, who has two wives, Ṛddhi and Siddhi.
So what did Gaṇeśa say?
'O lady Deval, if you give me (one or) two grains of Pābūjī's wedding-rice then I too shall come to
Pābūjī's wedding, riding on my rat!'
(Deval) gave some rice to the great lord Gaṇeśa; he was very happy to come in the Rāṭhoṛs' wedding-
procession. [Scene 15]
2525 'The next rice... Vemātā, writing (like) a mad woman you fix the age (each person will attain);
one gets an incomplete (span), one a complete one; (yet) she lives her life free from care.'
So Vemātā considered, and what did she say?
'Mother (Deval), if you give me (one or) two grains of the wedding-rice of Pābūjī, incarnation of Lakṣ-
maṇa, then I too shall be very happy to come in Pābūjī's wedding-procession, riding on my goose!'
(Deval) gave some rice to Vemātā; she was very happy to come in Pābūjī's wedding-procession.
[Scene 16]
2530 After her to whom should the rice be given?
'Kṛṣṇa plays a flute, Rādhā keeps time;
many good folk played with him, when he was a cowherd in his childhood.
He seized Kaṃsa's lock of hair, he dealt blows with his club; Kṛṣṇa destroyed Kaṃsa's kingdom and
established his own authority.'
(Deval) gave some rice to Kṛṣṇa; he was very happy to come in Pābūjī's wedding-procession. [Scene 17]
2535 After him to whom should the rice be given?
'(Through the favour of) Hanumān the ascetic one is free from the slightest illness.'
So Hanumān considered, and what did he say?
'Mother (Deval), if you speak my name (once or) twice then I too shall come in the Rāṭhoṛs' wedding-
procession, bringing my army of monkeys with me!'
(Deval) gave some rice to Hanumān; he was very happy to come in the Rāṭhoṛs' wedding-procession.
[Scene 19]
2540 After him to whom should the rice be given?
'Should I call him Rāmo or Rāmdev — should I call him a diamond or a ruby?
The person who meets Rāmdev has his every wish granted in the twinkling of an eye.'
(Deval) gave some rice to Rāmdev; he was very happy to come in Pābūjī's wedding-procession. [Scene
18]
After him to whom should the rice be given?

²³⁸ Deval.

²³⁹ The following passage, in which various deities are invited to attend Pābūjī's wedding, is closely similar to its equivalent preceding the wedding of Gogo (cf. ll. 745–94), though the invitations to Hanumān and Rāmdev are reversed in sequence.

- 2545 'If Śiva gives a morsel (of food) the whole world's hunger vanishes;
if you worship Śiva, you will get sugar-candy and dried fruit when you rise each day.'
(Deval) gave some rice to Śiva; he was very happy to come in Pābūjī's wedding-procession. [Scene 20]
After him to whom should the rice be given?
'Black Bhairū is terrifying, White Bhairū is the son of Cāmuṇḍā;
2550 with his roars he destroys malarial fever and drives away (even) ancient ghosts.'
So what did Bhairū say?
'O goddess, if you give me (one or) two grains of rice before you go, then I too shall be very happy to
come in Pābūjī's wedding-procession!
(Deval) gave some rice to Bhairū; he was very happy to come in Pābūjī's wedding-procession. [Scene 21]
After him to whom should the rice be given?
2555 'The Goddess, queen of the world, broke a mountain into powder;
she brandished her trident at the buffalo-demon.'
What did the Goddess say?
'If you speak my name (once or) twice, if you give me an invitation to Pābūjī's wedding, then I too shall
come in Pābūjī's wedding-procession, riding on my tiger!
(Deval) gave some rice to the Goddess; she was very happy to come in the Rāṭhoṛ's wedding-procession.
[Scene 22]
2560 After her to whom should the rice be given?
What did the *bhomiyo* say?
'If you speak my name (once or) twice then I too shall come in the Rāṭhoṛ's wedding-procession, rescuing
cows!
(Deval) gave some rice to the *bhomiyo*; he was very happy to come in Pābūjī's wedding-procession.
After him to whom should the rice be given?
2565 'Sarvaṇ Kāvāriyo ministered to his parents' needs.'
What did Sarvaṇ say?
'O goddess, (if you speak) my name (once or) twice, if you give me (one or) two grains of rice, then I
too shall come in Pābūjī's wedding-procession, carrying my parents in a *kāvaṛ* on my shoulders!
(Deval) gave some rice to Sarvaṇ; he was very happy to come in the Rāṭhoṛ's wedding-procession.
[Scene 23]
(Pābūjī said,) 'Cādo my chieftain, all the gods and goddesses in the land have come;
2570 shower them with invitations (to join) Pābūjī's splendid wedding-procession!' [Scenes 24–30]
So (let us see) what invitations (to join) Pābūjī's wedding-procession were showered, and...²⁴⁰
(Pābūjī said,) 'Cādo my chieftain, all the gods and goddesses in the land have come;
the travellers have formed the wedding-procession and set off in a great throng like the Pleiades.
Cādo my chieftain, ask after the welfare of my wedding-procession;
2575 who has come (to become) my beloved guest in my wedding-procession?'
Cādo the chieftain took his fine spear²⁴¹ in his hand;
he walked round and observed the immaculate travellers in Pābūjī's wedding-procession.²⁴²
(Pābūjī said,) 'Cādo my chieftain, tell me what simple matter is on your mind!
Who has come in Pābūjī's splendid wedding-procession?
2580 Cādo my chieftain, give me tidings about my wedding-procession!
Who has come in Pābūjī's splendid wedding-procession?'
(Cādo replied,) 'O Pābūjī, all the gods and goddesses in the land have come;
only Jindrāv Khīcī of Jāyal has not come.'
(Pābūjī said,) 'Cādo my chieftain, do not speak the name of Khīcī of Jāyal with your mouth!
2585 The two brothers-in-law have no love for each other (and cannot sit) on (the same) rug.'
Cādo my chieftain, ask after the welfare of my wedding-procession;
what kind of people have come as immaculate travellers in my wedding-procession?'
Cādo the chieftain took his fine dagger in his hand;
he walked round and observed the immaculate travellers in Pābūjī's wedding-procession.
2590 Khīcī of Jāyal had put on the dress of holy men and *jogīs*;

²⁴⁰ This link (cf. n. 24 above) introduces a song in which a number of deities are requested to give generous gifts.

²⁴¹ Literally 'his fifty-six spear' (*chappana bhālo*). See n. 175 above.

²⁴² Parbū recited this couplet a little too early; he now describes a further conversation between Pābūjī and Cādo, then repeats the couplet in its proper place.

he was spying on Pābūjī's splendid wedding-procession.

Cādo spoke to the wandering *jogī*:

'Brother master-*jogī*, where is your house and home?

What kind of master-*jogī* are you who have come practising austerities?'

2595 Then the master-*jogī* — that is, Khīcī of Jāyal — considered, and what did he say?

'O chieftain Cādo, a wandering *jogī* has no house and home;

I am a master-*jogī*, wandering in all directions, bathing at holy places.'

Cādo considered, and what did he say?

'O *jogī*, do not speak such falsehood with your mouth!

2600 You will come to your senses when Cādo's sword rings!'

Cādo the chieftain seized the spy's left hand;

he brought him into the presence of Lakṣmaṇa, the ascetic deity of the sand-desert.

O chieftain Cādo, Pābūjī asked you what sweet matter was on your mind:

'O courtier of Pābūjī, tell me what is on your mind!

2605 What kind of master-*jogī* has come here practising austerities?

O chieftain Cādo, where is this *jogī*'s house and home?

What kind of master-*jogī* has come practising austerities?'

Then Cādo considered, and what did he say?

'O Pābūjī, this *jogī* has no house and home;

2610 he is a master-*jogī*, wandering in all directions, bathing at holy places.²⁴³

O Pābūjī, you are examining diamonds and emeralds;

how can you have forgotten an in-law from your (own) house, your sister's husband Khīcī of Jāyal?'

The great lord Pābūjī considered, reflected in his mind, and spoke:

'Cādo my chieftain, speak a little softly with your mouth;

2615 Pābūjī's warrior Dhēbo is listening nearby.'

(Cādo said,) 'O Pābūjī, if you will give the command I shall strike Khīcī with my sword;

I shall make Pemā wear a long-sleeved bodice!'

(Pābūjī answered,) 'Cādo my chieftain, do not strike my sister's husband Khīcī with your sword;

give the lady Pemā a bodice of immortality!²⁴⁴

2620 Give Khīcī a robe of honour;

give him a horse as my gift!'

(Cādo said,) 'O Khīcī of Jāyal, take this horse with your hand;

(but) do not ride within the borders of the Rāṭhorṣ!'

Khīcī of Jāyal took the horse with his hand;

2625 he set out and went straight to Jāyal.

Fistfuls of coloured powder flew in the wedding-procession;

in the wedding-procession perfume of sweet marjoram and dye were sprinkled.

The war-drums were beating rhythmically;

in Pābūjī's splendid wedding-procession the kettledrum was beating with a roar.

2630 O Pābūjī, you became a bridegroom like the moon of the full-moon night; [Scene 61]

the travellers formed the wedding-procession and set off in a great throng like the Pleiades.

In the splendid wedding-procession Cāraṇ and Bhāṭṣ spoke;

the goddess Deval called encouragement from her doorway.²⁴⁵

In the splendid wedding-procession Cāraṇ and Bhāṭṣ spoke;

2635 Deval the Cāraṇ lady called encouragement from her doorway.

O chieftain Cādo, the teams of horses travelled along in throngs;

O Pābūjī, Kesar Kāḷamī stepped with a strut.

Harmal Devāsī took hold of Pābūjī's mare's red bridle;

Dhēbo the opium-drinker held the stirrup for Pābūjī's foot.

2640 Pābūjī gazed forth and saw:

²⁴³ At this point Parbū evidently remembered that Cādo had already seen through Khīcī's disguise; a more appropriate couplet follows.

²⁴⁴ *ammara...kācaḷī*: a symbolic gift to a woman to wish for her the good fortune of dying before her husband, rather than suffering the shame of widowhood. Here of course it is contrasted with the *lambī...kācaḷī*, the widow's long-sleeved bodice, which Cādo has offered to make Pemā wear; Pābūjī refuses the offer because Pemā is his sister (also because his business with Khīcī is not yet finished).

²⁴⁵ Parbū stumbled badly over this line, and now repeated the entire couplet.



Scene 61: Pābūjī is anointed as a bridegroom

In a private apartment above the public area of the Kolū court Pābūjī, dressed only in a loincloth, receives the bridegroom's ceremonial anointment with a mixture containing turmeric. Two courtiers attend him, and two women are also present to sing the songs that accompany this ceremony. The rectangular object in front of Pābūjī is a mirror. (JCM)

Pābūjī observed his wedding-procession.²⁴⁶

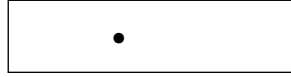
The wedding-procession rode, and arrived outside the gate (of Kolū);
(there) the lady Deval, the goddess, stopped (Pābūjī) and addressed him. [Scene 62]
The great lord Pābūjī considered, and spoke out:

- 2645 'Lady Deval, you are inauspicious by nature and birth!
How could you create a bad omen by blocking the way of my virgin wedding-procession?'
(Deval replied,) 'O Pābūjī, you are travelling to Ūmarkoṭ of the Soḍhos to be married;
O Pābūjī, what man have you left behind to protect my fortress and my cows?
These days a feud is in progress between the Rāṭhoṛs and the Khīcī;
2650 Khīcī of Jāyal will attack unprotected Gaḍvāro!'
(Pābūjī said,) 'Lady Deval, speak a little softly with your mouth;
lady Deval, speak a little softly with your mouth;
do not speak the name of Khīcī of Jāyal!
He does not ride within the borders of the Rāṭhoṛs.
2655 Lady Deval, now tell me what is on your mind!
How could you create a bad omen by blocking the road of my wedding-procession?'
(Deval answered,) 'O Pābūjī, you are travelling to Ūmarkoṭ of the Soḍhos to be married;
O Pābūjī, what man have you left behind to protect my fortress and my cows?'
(Pābūjī replied,) 'Lady Deval, I have left you the mighty heroes²⁴⁷ of the village;
2660 I have left behind the village *jogaṇīs*,²⁴⁸ hungry for (food from) my spear!'
(Deval said,) 'O Pābūjī, what will the mighty heroes of the village do?
What will the *jogaṇīs*, hungry for (food from) your spear, do?'
(Pābūjī answered,) 'Lady Deval, the mighty heroes of the village will throw their discuses;
the *jogaṇīs*, hungry for (food from) my spear, will fill their drinking-gourds (with blood)!
2665 Lady Deval, I have left you the spotless Sun(-god) with his rising rays;
I have left you my brother Būro, elder than all (of us).'
(Deval said,) 'O Pābūjī, do not speak the name of King Būro with your mouth!

²⁴⁶ Literally 'the wedding-procession of his house' (*ghara rī...jāna nai*).

²⁴⁷ Literally 'the fifty-two heroes' (*bāvana...vīra*), another numerical 'adjective' denoting excellence (cf. n. 175 above). Both RSK (s.v. *bāvanavīra*) and RHŠK (s.v. *bāvanabīra*) recognise this usage.

²⁴⁸ *cauvaṭa jogaṇī*. I suspect that this is Parbū's own personal phrasing; the more common formula is *causaṭha jogaṇī* 'the sixty-four *jogaṇīs*'. The *jogaṇīs* are fierce female spirits haunting battlegrounds.



Scene 62: Deval halts Pābūjī's wedding-procession

Deval, with arm raised in challenge, stands in front of the advancing wedding-procession. In the version shown this consists of Pābūjī himself, three courtiers on horseback, Harmal riding a camel, and a male figure riding an elephant, identified by Śrīlāl Jośī as Pābūjī's brother-in-law Sūro Devaṛo of Sirohī, by Parbū Bhopo as the brother of Queen Gailovat. The last two figures do not always appear on *paṛs*.

My trust in the knight Būro has vanished.²⁴⁹

O lord, do not speak the name of King Būro!

2670 Būro's beasts and those of the Khīcīs graze together within the borders (of the Khīcīs).

O great lord, I place no trust in King Būro's words.

O Pābūjī, take King Būro with your wedding-procession;

leave your chieftain (Cādo), the great hero, behind in my fortress to protect it!

(Pābūjī replied,) 'Lady Deval, Cādo the chieftain cannot be left behind by Pābūjī;

2675 Cādo will deal with the Cāraṅs and Bhāṭs of the Soḍhos.'

(Deval said,) 'O Pābūjī, take your chieftain Cādo with your wedding-procession;

leave Ḍhēbo the opium-drinker behind in my fortress to protect it!

(Pābūjī answered,) 'Lady Deval, you have formed a foolish idea in your mind;

Ḍhēbo the opium-drinker will deal with the great food-cauldrons²⁵⁰ of the Soḍhos.

2680 For six months there have been camel-trains of opium (arriving at Ūmarkoṭ);

the Soḍhos have dissolved opium and filled wells and step-wells (with it).

So, lady Deval, without Ḍhēbo there will seem to be no chieftain in my wedding-procession to eat their opium and their food. So I shall not leave you Ḍhēbo today, nor tomorrow.'

(Deval said,) 'O Pābūjī, take Ḍhēbo the opium-drinker with your wedding-procession;

leave Saljī Soḷaṅkī in my great fort!

2685 (Pābūjī replied,) 'Lady Deval, Saljī Soḷaṅkī cannot be left by Pābūjī;

Saljī earns his keep²⁵¹ by (interpreting) omens.

If Pābūjī's wedding-procession is halted Saljī will reflect on the procession's omens.'

Then the lady Deval considered, and what did she say?

'O great lord, take Saljī Soḷaṅkī with your wedding-procession;

2690 leave Harmal Devāsī in my great fort!'

²⁴⁹ Literally 'has fled' (*bhāgo*).

²⁵⁰ *sāvaṇa...bhāḍavā*: the names of the two monsoon months are used to refer to huge cooking utensils used to prepare the food for weddings etc.

²⁵¹ Literally 'eats his cooked food-wages' (*arogai...pakkā...peṭiyā*).

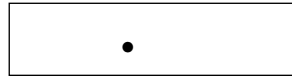
- Then what did Pābūjī say?
 'Lady Deval, Harmal Devāsī cannot be left by Pābūjī;
 Harmal Devāsī will take Pābūjī by known roads to Ūmarkoṭ.'
 Then the lady Deval was amused,²⁵² and laughed, and said:
 2695 'O Pābūjī, you have formed a foolish idea in your mind;
 since when has the Devāsī been an aged guide?'
 (Pābūjī answered,) 'Lady Deval, when we drove off King Rāvaṇa's reddish-brown she-camels,
 since then the Devāsī has been a master-guide in the land.'
 The lady Deval was very angry, and she considered, and said:
 2700 'O Pābūjī, take all your chieftains with your wedding-procession;
 return my mare Kesar and have her tethered (in my fortress)!'
 Then the great lord Pābūjī considered, reflected, and spoke:
 'Lady Deval, do not speak the mare Kesar's name with your mouth;
 without the mare (how can) I honour the Soḍhos' *torañ*?²⁵³
 2705 Lady Deval, do not speak the mare Kesar's name;
 my mount Kesar Kālamī has been released (to me) in return for (the pledge of) my head!
 Lady Deval, give Lord Pābūjī your blessing!
 With your blessing Lord Pābūjī will honour the Soḍhos' *torañ*.
 Lady Deval, give me your blessing!
 2710 With your blessing Pābūjī will honour the Soḍhos' *torañ*.
 Lady Deval, stay alert in your mind!
 When danger befalls Pābūjī will hear your request.
 Lady Deval, when danger befalls remember Pābūjī;
 Pābūjī will hear your request (even) if he is seated in the wedding-pavilion!'
 2715 (Deval answered,) 'O Pābūjī, may your name remain immortal in the land;
 may your brave leading warriors remain immortal!'
 The lady Deval gave Lord Pābūjī her blessing;
 O lord, the Cāraṇ got out of the track of the wedding-procession as it travelled along.
 The wedding-procession rode, and arrived outside the gate (of Koḷū);
 2720 an unmarried girl bearing a load appeared in front of Pābūjī.²⁵⁴ [Scene 63]
 (Pābūjī said,) 'O Saljī Soḷaṅkī, reflect on the omens (presented by) this unmarried girl;
 an unmarried girl bearing a load of firewood has passed in front of my wedding-procession!'
 O Pābūjī, (Saljī Soḷaṅkī) reflected (and said):
 'Make her leave her (load of) firewood in the kitchens of Koḷū;
 2725 give the unmarried girl a bangle of ivory to wear;
 give the girl a bangle of ivory to wear.'
 Pābūjī set out as starry midnight passed;
 he set out and went on the ancient road to Ūmarkoṭ.
 It was past midnight, shining with stars;
 2730 Pābūjī shone on the road as the night passed.
 O Pābūjī, day broke, pale dawn came in the land;
 O Pābūjī, at the break of day a snake blocked your track. [Scene 63]
 When Pābūjī saw the snake-god he at once halted his mare Kesar. A snake-god was sitting to the right
 side of him,²⁵⁵ and Pābūjī halted his mare.
 (Pābūjī said,) 'O Saljī Soḷaṅkī, set out and bring your horse to the front;
 2735 O Saljī Soḷaṅkī, set out at once and bring your horse to the front;
 reflect on the omens that have halted Pābūjī's wedding-procession!'
 Then at this point Dhēbo came before him with his horse, (and said,)
 'O Pābūjī, if you will give the command I shall strike the snake with my sword,
 or else I shall fix it with the point of my spear.
 2740 If you will give the command I shall strike the snake with my sword,

²⁵² Literally 'happy' (*rājī*).

²⁵³ See n. 114 above.

²⁵⁴ This and the various other sightings that follow are all bad omens; Pābūjī asks his augurer, Saljī Soḷaṅkī, to find ways of neutralising them.

²⁵⁵ The direction in which an omen is observed has a radical effect on its meaning.



Scene 63: Pābūjī's wedding-procession encounters bad omens

Different *paṛs* show different collections of omens; the ones depicted here are jackal, snake, partridge, woman carrying empty water-pot, woman carrying load of firewood, woman with unlit lamp, woman with uncovered hair. (JCM)

or else I shall fix it with the sharp point of my spear.'

'O opium-drinker Ḍhēbo, do not strike the snake with your sword!'
— Saljī Soḷaṅkī considered, and what did he say?

'O opium-drinker Ḍhēbo, do not strike the snake with your sword!

2745 He is making entreaty to the palely rising spotless Sun.

Offer the snake a bowl of milk;

offer the vultures²⁵⁶ the raw vital organs of goats!

The snake is asking for sweet milk;

the vultures are asking for the vital organs of men!'

2750 The great lord Pābūjī brought his mare Kesar near;

Pābūjī offered the snake a bowl of milk;

he offered the vultures the raw vital organs of goats.

Pābūjī set out as starry midnight passed;

in the middle of the night partridges²⁵⁷ called out. [Scene 63]

2755 (Pābūjī said,) 'Cādo my chieftain, listen to the sound of this bird;

in the middle of the night partridges have called out to Lord Pābūjī's right!

O Saljī Soḷaṅkī, reflect on the omens (presented by) these birds;

in the middle of the night partridges have called out!'

Then Saljī Soḷaṅkī considered, and what did he say?

2760 'O Pābūjī, the jackals²⁵⁸ are howling in the wild at the hoofbeats of your mare;

the jackals are howling in the wild at the hoofbeats of your mare;

the partridges are calling out at dawn at the brightness of your spear!'

Pābūjī set out as starry midnight passed;

Pābūjī shone on the road as the night passed.

2765 O lord, day broke, pale dawn came;

²⁵⁶ Parbū obviously forgot to refer to these earlier.

²⁵⁷ Literally 'Persian partridges' (*pārasa tītara*).

²⁵⁸ Like the vultures, Parbū evidently forgot to introduce these at the appropriate point. Saljī's point in this speech is that what appear to be bad omens should not be taken as such: the jackals have been disturbed by the sound of Kesar Kālamī, and the partridges fooled by the brightness of Pābūjī's spear into thinking dawn has come early.

at the break of day a tiger²⁵⁹ blocked Pābūjī's track.
 (Pābūjī said,) 'O Saljī Soḷaṅkī, reflect on the omens (presented by) this tiger;
 O Saljī Soḷaṅkī, reflect on the omens that have halted my wedding-procession.
 At the break of day a tiger has blocked my track!'

- 2770 At this point Ḍhēbo was standing at his side.
 O opium-drinker Ḍhēbo, anger arose in your mind;
 Pābūjī's wedding procession halted there.
 Ḍhēbo the opium-drinker mounted his horse Haraṇāgar;
 Ḍhēbo pressed his horse in pursuit of the tiger.
- 2775 The tiger went on for fifty *kos*;
 Ḍhēbo called out to the tiger from behind.
 'O son of a jackal, step a little more softly and sweetly;
 you will come to your senses when Ḍhēbo's sword rings!' [Scene 64]



Scene 64: Ḍhēbo kills the tiger

The iconography of the fighting figure is confused: he wears Cādo's red topcoat, not Ḍhēbo's spotted green one, yet behind him stands Ḍhēbo's brown horse Haraṇāgar. Śrīlāl Joṣī identifies the figure as Cādo, but every known version of the epic narrative attributes this deed to Ḍhēbo.

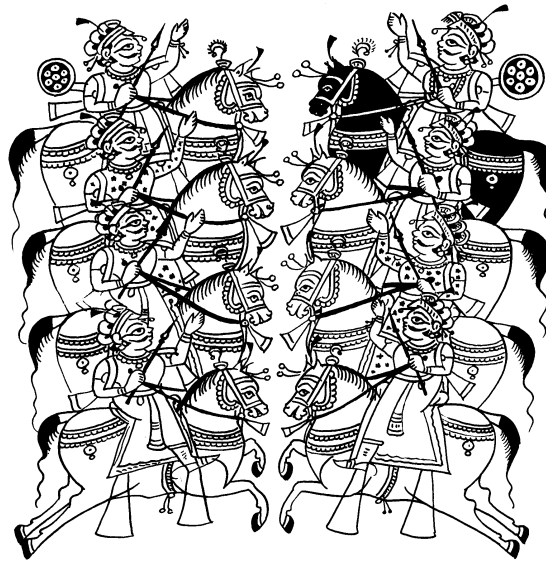
Tigers and Rajpūts take disrespect as insult,²⁶⁰

- 2780 the tiger came upon Ḍhēbo brandishing its claws.
 Ḍhēbo the opium-drinker deflected on his knee the first (blow of the tiger's) claw;
 he seized the tiger's head and cut it off.
 Ḍhēbo the opium-drinker killed the tiger;
 enraged with the tiger he came (back) into the wedding-procession of (Pābūjī's) house.
- 2785 Ḍhēbo the opium-drinker mounted his horse Haraṇāgar;
 he came straight to Pābūjī's glorious assembly.
 The great lord Pābūjī saw Ḍhēbo and said to Cādo,
 'Cādo my chieftain, reassure your brother Ḍhēbo;
 enraged by the tiger, (he is now back) in the wedding-procession of my house.'
- 2790 Then what did Cādo say?

²⁵⁹ The word used throughout this passage is *sīgarūpī*, 'creature having a lion's form'. The use of lion-words to refer to tigers is common in India, where the native lion has long been virtually extinct; but why this particular word is used is not clear.

²⁶⁰ Literally 'Saying "thou" affects tigers and Rajpūts as an insult' (*nārā rajapūtā lāgai tūkārā-vāḷī...gāḷa*) — a standard proverbial saying.

‘O Pābūjī, you have formed a foolish idea in your mind;
 my brother will not become calm unless his lord (speaks to him)!’
 Then Pābūjī put a weight on Ḍhēbo’s shoulders.²⁶¹
 (Pābūjī said,) ‘O opium-drinker Ḍhēbo, you have done ill in the land;
 2795 you have spilt drops of blood in my virgin wedding-procession!’
 Then Ḍhēbo was distressed and sad, and he came near (to Pābūjī and said),
 ‘O Pābūjī, I have killed the tiger;
 if you make use of your magic power the tiger’s head will be joined (back on to its body);
 through the magic power of your chieftains the tiger will come alive (again) and set off into the wild!’
 2800 Pābūjī mounted the mare Kesar;
 he went to the tiger’s side.
 Pābūjī made the mare Kesar circle over (the tiger);
 he joined on the head of the tiger as it lay there.
 Through Pābūjī’s magic power the tiger’s head was joined (back on to its body);
 2805 through the magic power of his chieftains the tiger arose and sat up.
 It was past midnight, shining with stars;
 Pābūjī shone on the road as the night passed.
 The armies of chieftains and men travelled along in throngs;
 Kesar Kāḷamī stepped with a strut.
 2810 The Soḍhos of Ūmarkoṭ performed their special custom in the land;
 the Soḍhos travelled out a hundred *kos* to welcome Pābūjī as bridegroom. [Scene 65]



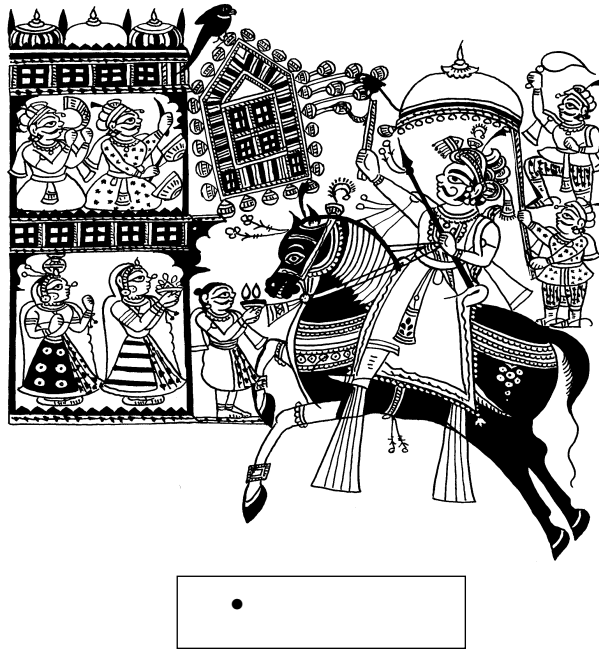
Scene 65: The Soḍhos ride out to greet Pābūjī’s wedding-procession
 Pābūjī and his companions are on the right, the Soḍhos on the left. All eight riders have one
 hand raised in greeting (JCM).

Pābūjī spread out his rugs on the green grass;
 the Soḍhos of Ūmarkoṭ drank liquor from a single cup (with Pābūjī and his men).
 His bride’s other brothers greeted Pābūjī with outstretched arms;
 2815 (but) his bride’s youngest brother, Aṇadū, stood there disconsolate in mind.²⁶²
 (Pābūjī said,) ‘O Soḍhos of Ūmarkoṭ, tell me what is on your mind!’

²⁶¹ Literally ‘put a log on his neck’ (*gaḷā mē dāḷo nhākiyo*). The phrase usually means ‘to burden somebody with an unwanted task’; here, Pābūjī calms Ḍhēbo down by ‘burdening’ him with remonstrances.

²⁶² The meaning of the formula in this context appears to be ‘preoccupied’, rather than ‘sad’.

- Why do you stand on the rug disconsolate in mind?
 (Aṇadū Soḍho replied,) 'O Pābūjī, we have heard the mare Kesar's sweet name in Marwar;
 having heard her name, (now) we have seen Kesar with our eyes.'
- 2820 (Pābūjī said,) 'O Soḍhos of Ūmarkoṭ, tell me what is on your mind!
 Why do you stand on the rug disconsolate in mind?'
 (Aṇadū Soḍho replied,) 'O Pābūjī, we have heard the mare Kesar's sweet name in this age;
 having heard her name, (now) we have seen the mare Kesar with our eyes.
 O Pābūjī, the Soḍhos have a special custom;
 2825 as bride's brother and bridegroom, let us race our horses to the *torañ*!
 Let us write on a paper the sums (wagered on) losing and winning;
 let us let us set up boundary-stones on our borders (indicating what we have wagered on) losing and
 winning!
 If I lose I shall write the Soḍhos' great fort of Ūmarkoṭ;
 if I lose I shall write the great fort of Ūmarkoṭ;
 2830 if I win I shall take your chieftain Ḍhēbo and the mare Kesar Kāḷamī!
 If I win I shall take Ḍhēbo and the mare Kesar Kāḷamī!'
 (Pābūjī answered,) 'O Soḍhos of Ūmarkoṭ, do not insist so much on (my wagering) my mare Kesar!
 The mare Kesar has arrived here after travelling from afar.'
 (The Soḍhos replied,) 'O Pābūjī, there was joy in our minds,
 2835 (thinking,) "We shall race our excellent horses against Kesar!"'
 (Pābūjī addressed his mare:) 'O Kesar, tell me what is on your mind!
 The Soḍhos of ancient Ūmarkoṭ are being insistent.
 O Kesar, if I win I shall take you to the land of your birth;
 if I lose I shall give you to the Cāraṅs and Bhāṭs of the Soḍhos!
 2840 O Kesar, the feed-stalls of the Soḍhos lie barren;
 you will stand there pining for Pābūjī's tender millet!
 These words pained the mare Kesar in her vital organs;
 at once Kesar spoke out:
 'O Pābūjī, stay alert in your mind!
 2845 I shall make the ponies and nags of the Soḍhos run at my tail.
 O Pābūjī, have your turban tied tight on your head;
 have your turban tied tight on your head!
 O Pābūjī, stay well alert in your mind!
 I shall make the ponies and nags of the Soḍhos run at my tail.'
 2850 (Pābūjī addressed Cādo:) 'Cādo my chieftain, fasten the saddle on the mare Kesar;
 we shall cry our war-cries and race our horses to the *torañ*!'
 Pābūjī mounted the mare Kesar;
 (he and the Soḍhos) cried their war-cries and raced their horses to the *torañ*.
 The armies of chieftains travelled along in throngs;
 2855 Kesar Kāḷamī stepped with a strut.
 The horses of the Soḍhos raced, their hooves beating on the earth;
 Kesar Kāḷamī flew without wings.
 (Kesar said,) 'O Pābūjī, if you will give the command I shall break the stars from the sky to bring you;
 I shall introduce you to the court of the innocent (god) Rāma!'
 2860 (Pābūjī answered,) 'O Kesar, do not break the stars from the sky to bring me;
 help me to honour the *torañ* on the sharp battlements of the Soḍhos!
 The Soḍhos of Ūmarkoṭ have performed their special custom in the land;
 they have tied the *torañ* to the sharp battlements of their fortress!'
 (Kesar said,) 'O Pābūjī, stay alert in your mind!
 2865 I shall help you to honour the *torañ* on the battlements of the Soḍhos' fortress.'
 The mare Kesar exerted the power of her body;
 she brought the tips of her ears (level with) the battlements of the fortress. [Scene 66]



Scene 66: Pābūjī, riding Kesar Kālamī, strikes the Soḍhos' toraṇ

Pābūjī is depicted riding a leaping Kesar, whose forelegs are encased in red leggings for the wedding ceremony. He strikes the emblematic *toraṇ* with his whip, dislodging the wooden birds attached to it. Before him in the Soḍho palace a band plays in his honour, a brahmin offers him two coconuts, a woman holds out an *āraṭī*-lamp to him, and another carries on her head a pot to receive gold coins from him (JCM). Behind him are two attendants, one carrying a chowrie fly-whisk, the other a ceremonial umbrella.

Kesar put her two (fore-)hooves on the wall of the fortress;
she brought the tips of her ears within the fortress.²⁶³

- 2870 (Kesar said,) 'O Pābūjī, strike the *toraṇ*;
Lord Pābūjī, honour the *toraṇ* on the sharp battlements of the Soḍhos' fortress!
Then what did the great lord Pābūjī say to Ḍhēbo?
'O opium-drinker Ḍhēbo, we have forgotten (something);
we have forgotten (to bring) a stick from a green tree!
2875 O Ḍhēbo, we have not brought a stick from a green tree, so what am I to honour the *toraṇ* with?
Ḍhēbo the opium-drinker went and stood by a *khejaṛī* tree;
Ḍhēbo the opium-drinker gave a roar like Hanumān;
with a jerk he picked up the *khejaṛī* tree and returned with it on his shoulder.
Ḍhēbo the opium-drinker lifted the *khejaṛī* tree on to his shoulder;
2880 he brought it and set it up in the ruby courtyard of the fortress. [Scene 67]
(Ḍhēbo said,) 'O Pābūjī, take this fine green stick in your hand;
honour the *toraṇ* on the sharp battlements of the fortress!
Pābūjī took the *tuḷchī*²⁶⁴ stick in his hand;
Pābūjī honoured the *toraṇ* of the Soḍhos with a gold stick.²⁶⁵
2885 Pābūjī struck the *toraṇ* with the stick;
he broke off all seven birds from the *toraṇ*.²⁶⁶
Pābūjī's mother-in-law filled a tray with diamonds and fine pearls;

²⁶³ It is possible that this is a slip, and that the line ought to be the same as l. 2867.

²⁶⁴ *Tuḷchī* (Hindi *tulsī*) is sacred basil, a herb greatly honoured by Hindus. The word is here applied honorifically to a stick from a *khejaṛī* tree, which is also highly prized.

²⁶⁵ The 'gold stick' is not intended to be different from the 'green stick' produced by Ḍhēbo; Parbū has merely used a different formula containing a different colour-word (cf. l. 823).

²⁶⁶ The reference is to carved wooden birds used to ornament the *toraṇ*. The bridegroom strikes the *toraṇ* seven times; Pābūjī struck it so hard that at each blow a wooden bird 'flew off'.



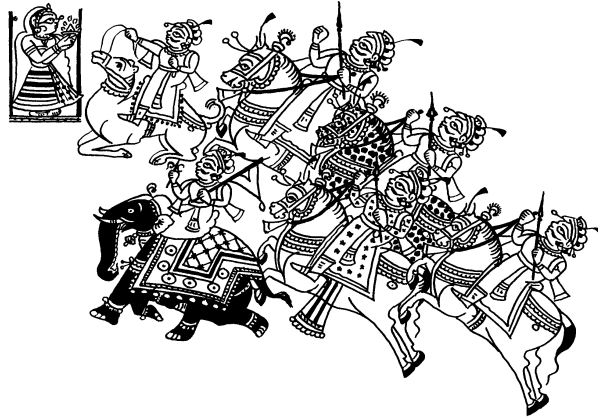
Scene 67: Dhēbo carries a *khejari* tree into the Soḍho court

she performed the welcome-ceremony for Lakṣmaṇa, the ascetic deity of the sand-desert, with pearls.
 (Pābūjī) honoured the *torañ* and stood in the shade to its left;
 2890 his mother-in-law came to perform his *ārati* with a tray of lamps.²⁶⁷
 (Phulvantī's mother said,) 'O Pābūjī, during the first *ārati* lay down fifty rubies;
 count out areca-nuts together with gold, and a hundred and fifty rupees!'
 (Pābūjī's) mother-in-law took a tray of curd in her hand;
 his mother-in-law came forth to give the bridegroom a *tilaka* (of curd).²⁶⁸
 2895 (The Soḍhī queen said,) 'O Rāṭhoṛ, bow your head low!
 Your mother-in-law is coming before you to put curd on your forehead.'
 Pābūjī considered, and spoke out:
 'O mother-in-law, put the curd on the mare Kesar's forehead!
 Rāṭhoṛs do not bow the head before a woman.'
 2900 His mother-in-law put the curd on the mare Kesar's forehead (and said,)
 'Step forward into the ruby courtyard of the Soḍhos!'
 (Pābūjī addressed Cādo:) 'Cādo my chieftain, couch our tuskless elephant in the courtyard;
 O Cādo, we shall shower down pearls from the far shore of the sea!
 Cādo my chieftain, all the townfolk will gather up pearls;
 2905 the beautiful queens of the Soḍhos will gather up rubies!'
 Cādo the chieftain couched the tuskless elephant; [Scene 68]
 Lord (Pābūjī) showered down pearls of high price.
 All the townspeople gathered up pearls;
 the beautiful queens of the Soḍhos gathered up rubies.
 2910 Pābūjī stood in the ruby courtyard of the Soḍhos;
 (the Soḍhos said,) 'O Pābūjī, take opium with your hand;
 we shall take opium and then go into the courtyard of the Soḍhos.'²⁶⁹
 (Dhēbo said,) 'O Pābūjī, if you will give the command I shall swallow the opium in a single gulp;

²⁶⁷ See n. 115 above.

²⁶⁸ A *tilaka* is a mark on the forehead: it is traditional for the bride's mother to give the bridegroom a *tilaka* of curd.

²⁶⁹ As with the horse-race and the *torañ* tied out of reach, the bride's party are here showing the traditional spirit of rather aggressive competitiveness towards the bridegroom and his party: the Soḍhos intend to shame Pābūjī by providing opium (and also food, which Parbū has forgotten to mention here) far in excess of what he and his companions can consume. Pābūjī had expected this, and had made sure that the insatiable Dhēbo would be with him (see ll. 2676–82 above).



Scene 68: Pābūjī's wedding-procession enters the Soḍho court

The foremost horseman rides a green horse and is identified as the local god Devnārāyaṇ. (JCM)

I shall deal with the great food-cauldrons of the Soḍhos.'

2915 (Pābūjī said,) 'O opium-drinker Ḍhēbo, swallow the wells and step-wells full of opium in a single gulp;
O Ḍhēbo, deal with the great cauldrons of food of the Soḍhos.'
Ḍhēbo the opium-drinker gave a roar like Hanumān;
Ḍhēbo swallowed the opium in a single gulp;
Ḍhēbo dealt with the great food-cauldrons of the Soḍhos. [Scene 69]



Scene 69: Ḍhēbo consumes the Soḍhos' food and opium

Ḍhēbo sits in the Soḍhos' garden, next to a rectangular well full of opium, smoking a hookah and eating from a dish whose lid lies at his feet. Before him is a second, smaller dish and a trolley for transporting the hookah (JCM). A male attendant fans him, and two women sing and drum for him.

2920 (The Soḍhī queen addressed her domestic priest:) 'O brahmin, make swift speed;

take the bridal clothes into the ruby palace of the Soḍhos!
 O Pābūjī, all the townsfolk praised the bridal clothes;
 the beautiful queens of the Soḍhos praised the bridal gifts.
 (The Soḍhī queen said,) 'O Pābūjī, you have made your name immortal in the land;
 2925 you have brought bridal clothes of pure gold!
 (Then the Soḍhī queen spoke to her domestic priest:) 'O brahmin, make swift speed;
 prepare the wedding-pavilion in the ruby courtyard of the Soḍhos!
 O brahmin, make swift speed;
 prepare the wedding-pavilion in the ruby courtyard of the Soḍhos!
 2930 O brahmin, set up wedding-posts in the four cardinal directions;
 O brahmin, over them pitch a fine tent!
 The brahmin hammered in posts in the four cardinal directions;
 over them the brahmin pitched a fine tent.
 Pābūjī sat in the fire-bright pavilion;
 2935 from behind a curtain came the eldest daughter of the Soḍhos.
 The brahmin tied (Phulvantī's) *sārī* to (Pābūjī's) woollen cloak in a big knot;
 in the pavilion he performed the joining of hands of the bride and bridegroom.
 Pābūjī sat in the fire-bright pavilion;
 the brahmin made an oblation of cows' ghee.
 2940 Pābūjī arose with a toss of his saffron robe;
 as midnight passed Pābūjī performed the circumambulations. [Scene 70]



Scene 70: The wedding of Pābūjī and Phulvantī

As with the wedding of Gogo and Kelam (Scene 32), bride and groom sit within the wedding-pavilion while the brahmin performs the ceremony. However, Pābūjī looks over his shoulder to where Deval has arrived in the form of a bird; similarly on the left Cādo looks over his shoulder at the whinnying Kesar Kālamī.

Pābūjī performed one or two circumambulations in the pavilion;
 during the third circumambulation the mare Kesar whinnied.
 At this point Pābūjī considered as he performed the circumambulations, and what did he say?
 2945 'Cādo my chieftain, reassure Kesar;
 (if she does not become quiet) I shall strike her with my whip as I stand in the pavilion!
 Then what did Cādo say in reply?
 'O Pābūjī, strike your enemy's body with your whip!
 The lash of the whip would be painful on Kesar's spotless body.'
 2950 Gnashing and gabbling Kesar champed on (the bit of) her red bridle;
 Kesar broke her steel (tethering-)chains.
 The Cāraṇ lady (Deval) took on the form of a gold bird;
 the Cāraṇ lady came and spoke bitterly during the circumambulations.
 (Deval said,) 'O Pābūjī, you are rejoicing at having joined hands with the Soḍhī princess;²⁷⁰

²⁷⁰ Literally 'the Soḍhī queen' (*soḍhī rānī*): Phulvantī is often given this title.

- 2955 Khīcī is rejoicing at (having captured) Deval's excellent cows!
Pābūjī heard the Cāraṇ's cry as he performed the circumambulations;
during the third circumambulation Pābūjī halted his steps.
(Deval said,) 'O Pābūjī, the cows whose sweet boiled milk I drink,
Khīcī has driven them off and is striking them with his whip!
- 2960 O Pābūjī, my cow-houses lie empty;
the cows' little calves are lowing in their enclosure.'
(Pābūjī addressed the brahmin:) 'O brahmin, release the bridal knot and finish the joining of hands,
or else I shall strike you with the sharp blade of my sword!
At this point the Soḍhos considered, reflected in their minds, and spoke:
- 2965 'O Pābūjī, what fraud or flaw have you seen in our daughter?
We shall marry you to another girl, the eldest daughter of her mother's brother!
(Pābūjī replied,) 'O Soḍhos of Ūmarkoṭ, there is no fraud or flaw in your daughter;
the Soḍhī princess has few faults and many virtues!
(Then Pābūjī spoke to the brahmin:) 'O brahmin, release the bridal knot and finish the joining of hands;
- 2970 Pābūjī cannot perform the circumambulations when cows have been driven off!
Khīcī of Jāyal has done ill in the land;
he has driven off Deval's cows while I was performing the circumambulations!
Then the Soḍhī princess spoke out as she sat in the pavilion, and what did she say?
'O husband's brother-in-law Khīcī, may your family go to the bad!
- 2975 O husband's brother-in-law, you committed an outrage while I was performing the circumambulations!
O Khīcī of Jāyal, may your eldest son die!
You have driven off Deval's cows while I was performing the circumambulations.'
What did the great lord Pābūjī say in reply to the Soḍhī princess?
'O daughter of the Soḍhos, do not curse my sister's husband Khīcī of Jāyal so hard!
- 2980 It was written in heaven (that we should have only) a short (time in) our father's home and father-in-law's
home.²⁷¹
It was written in our fate that we (should have only) a short (time in) our father's home and father-in-law's
home.
O Soḍhī girl, do not curse my sister's husband!
It was written in heaven that we (should have only) a short (time in) our father's home and father-in-law's
home.'
- Pābūjī drew his most excellent sword;
- 2985 Lord Pābūjī cut the bridal knot with the sharp blade of his sword.
(Pābūjī said,) 'Cādo my chieftain, make swift speed;
quickly bring near the mare Kesar Kāḷamī for me to ride!
Pābūjī mounted the mare Kesar;
(O Pābūjī,) the Soḍhī girl, the young bride, clung to your stirrup. [Scene 71]
- 2990 (Pābūjī said,) 'O daughter of the Soḍhos, let go of the stirrup of my foot;
Pābūjī cannot delay when cows have been driven off!'
(Phulvantī said,) 'O Pābūjī, wait a little while in the palace;
observe in the palace the halls and chambers of the Soḍhos!
(Pābūjī replied,) 'O Soḍhī princess, if I wait the courtiers of Pābūjī will be shamed;
- 2995 ill-repute will attach to Lakṣmaṇa, the ascetic deity of the sand-desert.
Khīcī is striking the cows with his whip;
the cows' little calves are calling to Pābūjī!
Pābūjī mounted Kesar;
then the Soḍhī princess seized his stirrup and spoke out.
- 3000 'O Kesar, you have done ill in the land;
as you brought Pābūjī, so you have taken him back!'
(Pābūjī said,) 'O Soḍhī princess, do not curse my Kesar!
It was written in heaven (that we should have only) a short (time in) our father's home and father-in-law's
home.'
- Pābūjī rubbed his back and chest with his hand;
- 3005 Pābūjī made a little gold parrot from the bridal ointment on his back;
he made a parrot and gave it into the Soḍhī princess's hand.

²⁷¹ I.e. it was fated that we should both die young.



Scene 71: Pābūjī prepares to leave after his wedding

Pābūjī sits on Kesar, whose bridle is held by Cādo; Phulvanī clings to Pābūjī in an effort to prevent him from leaving. In Pābūjī's hand is the parrot which he gives her.

(Pābūjī said,) 'O Soḍhī princess, take this gold parrot in your hand;
the parrot will inform you²⁷² of (my) living or dying in battle.'

The Soḍhī princess took her husband's parrot in her hand;

3010 as Pābūjī (prepared to) travel the Soḍhī princess gave him leave to depart.

(Pābūjī said,) 'Cādo my chieftain, do the Soḍhos great honour!

We shall not return to the Soḍhos' great fort of Ūmarkoṭ.'

O Pābūjī, the townsfolk greeted you with benedictions;

in the market-place the brahmins and merchants paid you their respects.

3015 Pābūjī mounted the mare Kesar;

he set out and went straight to Koḷū.

²⁷² Literally 'will raise the matter' (*vāṭā...cāḷavai*).

The episode of the cows

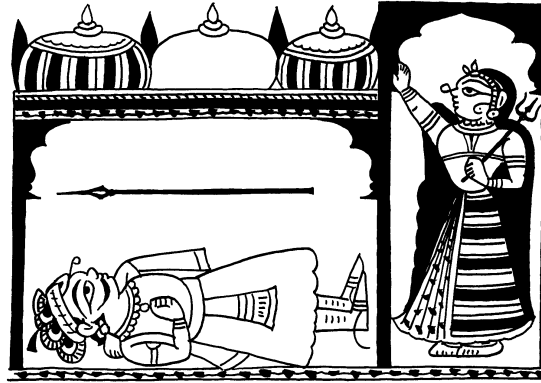
(Pābūjī said,) ‘Cādo my chieftain, do the Soḍhos great honour!
We shall not return to the Soḍhos’ great fort of Ūmarkoṭ.’
Cādo the chieftain did the Soḍhos great honour:
3020 ‘O Soḍhos of Ūmarkoṭ, accept my respects!
I shall not return to the Soḍhos’ great fort of Ūmarkoṭ.’
Pābūjī mounted the mare Kesar;
as he mounted, his brave leading warriors conversed with him.
Pābūjī (and his companions) raced their five horses;
3025 they set out and came straight to Koḷū.
O Pābūjī, you felt love for the cows in your mind;
(Pābūjī) quickly went straight to Koḷū.
It was past midnight, shining with stars;
Pābūjī shone on the road as the night passed.
3030 Day broke, pale dawn came in the land;
at the break of day (Pābūjī) removed the stirrups from his feet in Koḷū.
(Pābūjī said,) ‘O gatekeeper of Koḷū, open the gates of my Koḷū!
Pābūjī has returned after going to Ūmarkoṭ and being married.’ [Scene 72]



Scene 72: Pābūjī's wedding-procession returns to Koḷū

The riders are shown approaching the gate of Koḷū.

Pābūjī sat on a tasselled rug which he had spread out;
3035 close in front of him were seated his brave leading warriors. [Scene 4]
(Pābūjī said,) ‘Cādo my chieftain, have the other horses tethered in the stable;
have my Kesar Kāḷamī tethered in my sight!’
Pābūjī was seated in his court at Koḷū;
as he sat there he raised the matter of the cows.
3040 The lady Deval took the trident of Mother Karṇī in her hand;
she cast a costly shawl from the land of Marwar over her shoulder.
The lady Deval set out as starry midnight passed;
she went (to become) Būro's beloved guest.
King Būro was sleeping in his palace (lofty as) a hovering cloud;
3045 the Cāraṇ lady went and called out to Būro. [Scene 73]



Scene 73: Deval visits Būro as he sleeps to demand his help

Būro is shown sleeping in a private chamber above the public area of his court. Deval is also shown in a similar challenging posture in the depiction of the main court: cf. Scene 5.

- ‘King Būro, as you sit there sleeping there is slumber in your eyes;
 (but) my cows have crossed the pass of Garvar!’²⁷³
 King Būro, you opened your eyes from slumber;
 Būro called out to the Cāraṇ as she stood there.
 3050 ‘O Cāraṇ, speak a little more softly and sweetly;
 there is a throbbing pain in Būro’s left eye.’
 (Deval replied,) ‘King Būro, there was joy in my mind about you,
 (thinking,) “Būro will travel in pursuit after the missing cows!”
 But King Būro, may the Cāraṇ’s curse fall on you;
 3055 O Būro, may the bandage on your left eye never open!’
 (Būro said,) ‘Lady Deval, do not curse King Būro!
 Lakṣmaṇa, the ascetic deity of the sand-desert, arrived during the night from his wedding.
 I heard the hoofbeats of the horses as they travelled along;
 I saw Kesar Kālamī stepping gently!’
 3060 The lady Deval dishevelled the hair of her head;²⁷⁴
 O lord, she set out and went to Pābūjī’s Sun-gate.
 The lady Deval set off walking like geese or peacocks;
 as she travelled along the Cāraṇ lady spat drops of blood.
 The goddess Deval went and stood in Lord Pābūjī’s court;
 3065 as she stood there the Cāraṇ lady spat drops of blood. [Scene 74]
 Lord Pābūjī was seated at his Sun-gate in Koḷū;
 as she stood there the Cāraṇ lady wept bitterly.
 ‘O Pābūjī, there is slumber in your eyes;
 (but) my cows have crossed the pass of Garvar.
 3070 O Pābūjī, the cows whose sweet milk I drink,
 Khīcī has driven them off and is striking them with his whip!
 O Pābūjī, my cow-houses lie empty;
 the cows’ little calves are lowing in their enclosure.
 O Pābūjī, there was joy in my mind,
 3075 (thinking,) O Pābūjī, that you would drive back the missing cows!’
 Then the great lord Pābūjī considered, and what did he say?
 ‘O lady Deval, speak a little softly and sweetly;
 the bridal threads dyed with turmeric are (still) fastened to my hands and feet.’

²⁷³ A mountain, said by Parbū to be near Mount Abu.

²⁷⁴ A sign of her anger, like the image in ll. 3063 and 3065.

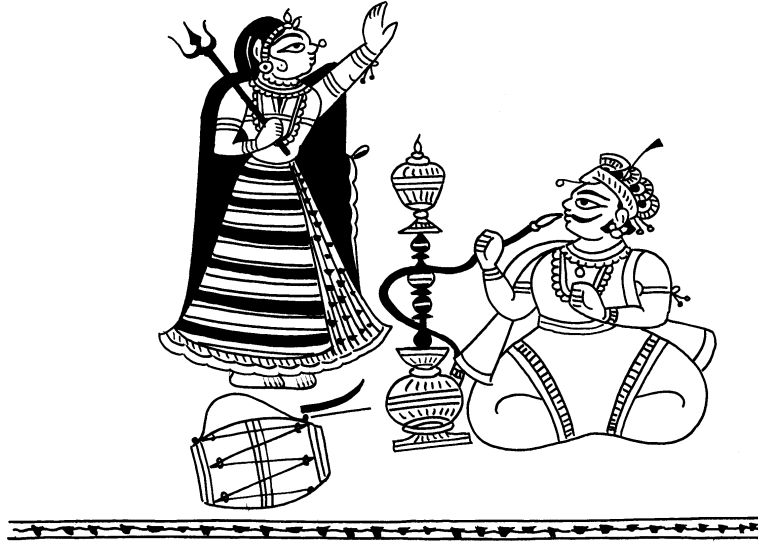


Scene 74: Deval and her sister visit Pābūjī to demand his help

Deval holds her churning-rope, complaining that without her cows there is no milk to churn. Her sister holds a dagger, and threatens suicide unless Pābūjī rescues the cows. (JCM)

- The lady Deval grew very angry, and she began to say,
 3080 ‘O Pābūjī, may my Cāraṇ’s curse fall on you;
 O Pābūjī, may my Cāraṇ’s curse fall on you;
 may the bridal threads be unfastened with the point of a spear!
 May the gold turban be unfastened from your head with the point of a spear;
 may the bridal threads be unfastened from your hands and feet with the point of a lance!’
 3085 (Pābūjī answered,) ‘Lady Deval, do not curse Lord Pābūjī so hard!
 Lady Deval, I shall drive back the missing cows.
 I performed three circumambulations in the pavilion;
 during the third circumambulation I heard your request.
 I mounted the mare Kesar;
 3090 I left behind weeping the Sodhī girl, my young bride.
 Lady Deval, stay alert in your mind!
 Place your trust in Pābūjī;
 Pābūjī will drive back the missing cows!
 O Cāraṇ lady Deval, tell me: you went to King Būro’s house and home;
 3095 in what kind of mood did Būro discuss the matter of the cows?’
 (Deval said,) ‘O Pābūjī, King Būro was sleeping in his palace (lofty as) a hovering cloud;
 a bandage was tied on Būro’s left eye!’
 (Pābūjī replied,) ‘Lady Deval, keep trust in your mind;
 I shall drive back the missing cows!
 3100 O Deval, go to the Ḍholī’s²⁷⁵ house and home;
 go and call out to the Ḍholī!’
 The lady Deval took the trident of Mother Karṇī in her hand;
 she went among the alleyways calling out to the Ḍholī.
 The lady Deval went and stood at the Ḍholī’s house and home;
 3105 she went and called out to the Ḍholī. [Scene 75]

²⁷⁵ The Ḍholīs are a caste traditionally associated with music and drumming.



Scene 75: Deval visits the Dholī

‘O Dholī’s son, you are like my adopted brother;
 beat your drum so that my brave men will ride in pursuit!
 O Dholī’s son, beat your war-drum;
 to the beat of drums Pābūjī will set forth in pursuit of the cows!’
 3110 Then the Dholī considered, and what did he say?
 Brother Dholī, you put your hands together (in supplication);
 (the Dholī) made entreaty before Deval.
 ‘Lady Deval, the silken strings of my drum lie broken;
 the kettledrum of Koḷū lies shattered.
 3115 My kettledrum of Koḷū lies shattered;
 the *gehar*-players of Hoḷī²⁷⁶ have taken my drumstick!’
 Deval considered, reflected in her mind, and, growing very angry, said:
 ‘Brother Dholī, may your family today go to the bad!
 You have answered me back when the matter had been decided.²⁷⁷
 3120 O Dholī, may my Cāraṇ’s curse fall on you;²⁷⁸
 may your body lie (between) three villages!
 May they bury you on the border of three villages;
 may they toss a double handful of salt over you from (the back of) a black ox;
 may no drop of the great god Indra’s rain fall (on you)!’
 3125 Lord Pābūjī’s courtiers were seated proudly;
 then in the crowded assembly-room the lady Deval went and called out. [Scene 4]
 O Deval, Pābūjī asked you what was on your mind:
 ‘Lady Deval, tell me what is on your mind!
 In what kind of mood did the Dholī answer you?’
 3130 (Deval replied,) ‘O Pābūjī, the Dholī’s kettledrum lies shattered;
 the *gehar*-players of Hoḷī have taken his drumstick!
 O Pābūjī, the Dholī of the great village fortress of Koḷū refused;
 he answered me back when the matter had been decided!’
 (Pābūjī said,) ‘Lady Deval, stay alert in your mind!

²⁷⁶ *Gehar* is a stick-dance performed at the Spring festival Hoḷī.

²⁷⁷ Literally ‘in a settled matter’ (*vinīyā kāmā mē*).

²⁷⁸ Deval’s curse is hereditary: Dholīs today are treated as described.

- 3135 O lord,²⁷⁹ go and call out to the Bābī!²⁸⁰
 Lady Deval, go to the Bābī's house and home;
 go and call out to the Bābī about the pursuit!
 The lady Deval took the trident of Mother Karṇī in her hand;
 she went straight to the Bābī's house.
- 3140 The lady Deval went and stood at the Bābī's house and home;
 she went and called out to the Bābī. [Scene 76]



Scene 76: Deval visits the Bābī
 The Bābī and his wife are depicted standing in front of their loom.

- ‘O Bābī's son, you are like my adopted brother;
 O Bābī, you have a task to perform;
 O Bābī, call out about the pursuit!²⁸¹
- 3145 O Bābī, climb up the bank of Gūjavo;
 climb up the bank and call out about the pursuit!
 (If) you will call out about the pursuit,
 because of your call Pābūjī will ride in pursuit.
 Then the Bābī considered, and what did he say?
- 3150 ‘Lady Deval, you have formed a foolish idea in your mind;
 I do not have enough time to call out;
 I am weaving *dhotīs*²⁸² for the knight Būro.
 Lady Deval, I cannot call out because I am weaving *dhotīs* for King Būro!’
 Anger arose in the lady Deval's mind, (and she said,)
- 3155 ‘O Bābī, may Deval's curse fall on you;
 may the thread of your warp not rejoin when it breaks!
 (When) total famine strikes in the land,
 O Bābī, there will be no food in your house!’
 The Bābī considered and reflected in his mind that the words which the lady Deval had spoken were
 (bound to come) true. The Bābī considered, and said,
- 3160 ‘Lady Deval, goddess Deval, give me your blessing!

²⁷⁹ The word *andātā* is often used by Parbū as little more than a filler: it is safe in lines addressed to important male figures and in lines of narrative, all of which can be thought of as being addressed to Pābūjī. Here, in a line addressed by Pābūjī to a woman, it is an unfortunate choice.

²⁸⁰ The Bābīs (also known as Bhābīs) are a caste traditionally associated with weaving.

²⁸¹ I.e. ‘Give a rallying cry’; but the phrase used is the same as that addressed to Deval in l. 3135 above (*vārā ro helo...pāra de/dai*).

²⁸² A *dhotī* is a length of cloth worn by Hindu men as a lower garment: it is wrapped around the waist and covers most of the legs.

With your blessing I shall call out about the cows.
 Lady Deval, stay alert in your mind!
 The Bābī will call out about the missing cows.
 The lady Deval became alert in her mind;
 3165 at once she began to give her blessing to the Bābī.
 ‘Brother Bābī, may the Cāraṇ’s blessing fall on you;
 your thread will rejoin at (the touch of) your spit-moistened fingers!
 May there be no knots in your warp;
 may the thread of your warp rejoin at (the touch of) your spit-moistened fingers!
 3170 Brother Bābī, (when) total famine strikes in the land,
 there will be no shortage of food in your house!’
 The lady Deval gave the Bābī her blessing;
 the lady Deval gave her blessing and set off to Pābūjī’s palace.
 The Bābī’s son climbed up the bank of Gūjavo well;
 3175 at Gūjavo he climbed up and called out about the cows.
 ‘O Pābūjī, the cows’ little calves are weeping;
 the cows’ little calves are calling out to Pābūjī.
 O Pābūjī, the cow-houses lie empty;
 the cows’ little calves are lowing in their enclosure.
 3180 As they travel along the cows shed tears from their eyes;
 the little calves are calling out to Pābūjī.
 O Pābūjī, may your name remain immortal in the land;
 O Pābūjī, may your brave leading warriors remain immortal!’
 Kesar listened, tethered in the seventh underground room;
 3185 the mare Kesar heard with her ears the call about the cows.
 Gnashing and gabbling the mare Kesar champed on (the bit of) her red bridle;
 Kesar broke her steel (tethering-)chains.
 (Pābūjī said,) ‘Cādo my chieftain, put the ironsmith to forced labour;
 Cādo my chieftain, polish my spears of genuine steel!
 3190 Cādo my chieftain, make swift speed;
 O lord, we shall go in fine pursuit of the cows!’
 (Then Pābūjī spoke to the ironsmith:) ‘O ironsmith of Koḷū, make swift speed;
 set up your forge in the court of Koḷū!
 O ironsmith, break up iron ore;
 3195 break up iron ore and make a spear of steel!’ [Scene 47]
 (Pābūjī addressed Cādo:) ‘Cādo my chieftain, make swift speed;
 quickly adorn Kesar Kālamī for me to ride!
 Cādo my chieftain, have diamonds and fine pearls threaded in her mane;
 fasten on the mare’s shining, Pāṭaṇ-conquering stirrups!’
 3200 (Cādo) adorned Kesar and brought her out of the seven underground rooms;
 the mare Kesar Kālamī would not stand still on her four hooves. [Scene 9]
 O lord, Harmal Devāsī took hold of Pābūjī’s red bridle;
 Cādo took hold of the stirrup for Pābūjī’s foot.
 (Pābūjī said,) ‘Cādo my chieftain, now tell me what is on your mind!
 3205 Which men shall ride in straight pursuit of the cows?
 Cādo my chieftain, take the other chieftains in pursuit of the cows;
 leave behind sleeping only Pābūjī’s warrior Ḍhēbo.
 Ḍhēbo the opium-drinker has a great belly;
 Ḍhēbo will not look good to the army of my sister’s husband.’²⁸³
 3210 Pābūjī (and his companions) mounted their four horses;
 they left behind sleeping only Pābūjī’s warrior Ḍhēbo.
 O Pābūjī, the armies of chieftains travelled along in throngs;
 Kesar Kālamī stepped with a strut.

²⁸³ This rather lame excuse for not taking into battle the man who has already annihilated three armies single-handed conceals Pābūjī’s real motive for leaving Ḍhēbo behind, which is that he fears that Ḍhēbo will kill Khīcī: see further p. 61 above.



Scene 77: Kamaḷāde tries to prevent Pābūjī from fighting Khīcī

This is the identification proposed for this scene by Śrīlāl Joṣī: it does not occur as a narrative sequence in any known version of the epic. *Bhopos* commonly identify the scene as representing Deval bringing Pābūjī down from his first aerial ride on Kesar Kālamī (ll. 300–311), but the female figure here has a red shawl instead of Deval's black one, and is also lacking the trident, Deval's other standard iconographic feature. (JCM)

- Pābūjī went fifty *kos*;
 3215 then behind him the lady Deval reflected in her mind;
 at once the Cāraṇ called out to her maidservant.
 'O my maidservant, climb up into the palace (lofty as) a hovering cloud;
 observe with both eyes the pursuers of the cows!
 What kind of men have remained in Koḷū, and what kind of men have set off in pursuit of the cows?'
 3220 When the maidservant heard the lady Deval's words she climbed up into the palace.
 The Hīrāgar maidservant climbed up into the palace (lofty as) a hovering cloud;
 the maidservant gazed forth and saw;
 with both eyes she observed the pursuers of the cows.
 (The maidservant said,) 'Lady Deval, I can see four men mounted on horses;
 3225 alone I cannot see Pābūjī's warrior Ḍhēbo!'
 The lady Deval took the trident of Mother Karṇī;
 she cast a costly shawl from the land of Marwar over her shoulder.
 The lady Deval went to Ḍhēbo's Sun-gate;
 she went among the alleyways calling out to Ḍhēbo.
 3230 Lady Deval, day broke, pale dawn came in the land;
 at the break of day (Deval) went and called out to Ḍhēbo.
 Deval stood at Ḍhēbo's Sun-gate;
 as she stood there she called out to Ḍhēbo.
 Ḍhēbo the opium-drinker was sleeping peacefully;
 3235 Ḍhēbo was sleeping at pale dawn.
 Deval reflected in her mind, 'Ḍhēbo is sleeping.
 If I touch him with my hand, this is the brave hero Ḍhēbo;
 if I call out, in what kind of mood²⁸⁴ will Ḍhēbo awake?

²⁸⁴ Literally 'in what kind of sleep' (*kairī nīdarā mē*).

- If I touch him with my hand, my vow is damaged;²⁸⁵ and if I call out, who knows how angry Ḍhēbo will be when he sits up?
- 3240 So the lady Deval went and stood by the opium-drinker Ḍhēbo's bedhead; as she stood there she shed tears from her eyes.
O opium-drinker Ḍhēbo, the cold tears from (Deval's) eyes fell upon you;
O Ḍhēbo, as soon as Deval's tears fell you opened your eyes from sleep.
Ḍhēbo gazed forth and saw;
- 3245 Ḍhēbo observed Deval with both eyes as she stood there.
(Ḍhēbo said,) 'Lady Deval, tell me what is on your mind!
O Deval, why have you awoken me?'
(Deval replied,) 'O opium-drinker Ḍhēbo, you are sleeping peacefully;
(but) the great lord Pābūjī has gone in hot pursuit of the cows!'
- 3250 When she spoke the name of the cows, Ḍhēbo grew suddenly angry. He became angry and sat up; then both the side-pieces of his bedstead broke, and all four of its legs broke. And Ḍhēbo grew angry, and said at once to Deval:
'Lady Deval, I am angry with you;
I shall seize your arm and dash you against the wall of the fortress!
O Deval, may your family go to the bad!
O Deval, why did you call out to me after all (the others)?
- 3255 Pābūjī has arrived at the bloody (battle)field;
you called out to me alone after all (the others).
But Lady Deval, stay well alert in your mind!
Ḍhēbo will drive back the missing cows.
Lady Deval, give me your blessing!
- 3260 With your blessing I shall defeat Khīcī in battle.'
(Deval answered,) 'O opium-drinker Ḍhēbo, may the Cāraṇ's blessing fall on you;
with my blessing drive back the missing cows!'
Ḍhēbo the opium-drinker mounted his horse Haraṇāgar;
he set out and went in hot pursuit of the cows.
- 3265 O Ḍhēbo, it was past midnight, shining with stars;
Ḍhēbo shone on the road all alone.
Ḍhēbo mounted his horse Haraṇāgar;
Ḍhēbo urged on his horse into open country.
Ḍhēbo the opium-drinker went fifty *kos*;
- 3270 O Ḍhēbo, your horse Haraṇāgar grew weary as he travelled along.
Then Ḍhēbo considered, and what did he say to the horse?
'O horse Haraṇāgar, may your family go to the bad!
O horse Haraṇāgar, you have answered me back when the matter had been decided.'
Ḍhēbo the opium-drinker gave a roar like Hanumān;
- 3275 he seized the horse and thrust it under his arm.
Ḍhēbo the opium-drinker thrust the horse under his arm;
Ḍhēbo set off in pursuit of the cows on foot.
Ḍhēbo the opium-drinker went fifty *kos*;
O Ḍhēbo, vultures were circling above you.
- 3280 Ḍhēbo the opium-drinker gazed up and saw:
*ratnāgar*²⁸⁶ vultures were circling above him.
Then Ḍhēbo considered, and what did he say to the vultures?
'O vulture sisters,²⁸⁷ keep a little fortitude in your mind;
today I shall satiate you with the fresh vital organs of the Khīcīs!'
- 3285 Then what did the vultures say?
'O Ḍhēbo, you are a hero in the land, and we are vultures; for this reason give us first a meal of your own flesh!' Then what did Ḍhēbo the opium-drinker say?

²⁸⁵ I.e. Deval's virtue as a woman would be harmed.

²⁸⁶ This term, which derives from Sanskrit *ratnākara*- 'mine of gems', 'ocean', is often used by Parbū to refer to the sea. I have no idea what it denotes when applied to a vulture.

²⁸⁷ According to Parbū, these vultures were in fact the sisters of Jindrāv Khīcī in bird form: they were intent on the destruction of Ḍhēbo, who was known to be Pābūjī's best warrior.

‘O vulture sisters, stay alert in your mind!
 Ḍhēbo will give you a meal of his own flesh!’
 Ḍhēbo the opium-drinker took his fine dagger in his hand;
 3290 Ḍhēbo cut open his belly and drew out his entrails.
 Half the entrails he fed to the vultures;
 half the entrails he cast on to a *khejaṛī* tree. [Scene 78]



Scene 78: Ḍhēbo disembowels himself

Ḍhēbo considered and reflected in his mind:
 ‘O opium-drinker Ḍhēbo, a sign of you will remain immortal in this age;
 3295 from (your) entrails the *khejaṛī* tree will bear small (reddish) pods.’
 (Then Ḍhēbo spoke to the vultures:) ‘O vulture sisters, follow me;
 today we shall go to the bloody battlefield;
 I shall satiate you with the fresh vital organs of the Khīcīs!’
 Ḍhēbo the opium-drinker tied the belt tight at his waist;
 3300 now he mounted his horse and set off in pursuit of the cows.
 Ḍhēbo the opium-drinker tied his belt, drawing it tight over his belly;
 he summoned the horse Haraṇāgar close to him.
 Ḍhēbo the opium-drinker mounted his horse Haraṇāgar;
 as he travelled along Ḍhēbo called out to the vultures.
 3305 ‘O vulture sisters, follow me, Ḍhēbo;
 today I shall satiate you with the fresh vital organs of the Khīcīs!’
 Ḍhēbo the opium-drinker mounted his horse Haraṇāgar;
 he set out and went in hot pursuit of the cows.
 As he travelled along Ḍhēbo the opium-drinker left the road;
 3310 Ḍhēbo urged on his horse into open country.
 Khīcī of Jāyal had gone fifty *kos*;
 Ḍhēbo called out to Khīcī from behind.
 ‘O Khīcī, step a little more softly and sweetly;
 you attacked Deval’s unprotected Gaḍvāro!
 3315 O Khīcī, reflect a little in your mind;
 today you will come to your senses when Ḍhēbo’s sword rings!
 O Khīcī, do not strike the cows with your whip!
 The lash of the whip is painful on Ḍhēbo’s body.

- O Khīcī, stay alert in your mind!
 3320 Today you will come to your senses when Ḍhēbo's sword rings!
 (Jindrāv Khīcī said,) 'O opium-drinker Ḍhēbo, tell me what is on your mind!
 O opium-drinker Ḍhēbo, tell me what is on your mind!
 You have come alone in fine pursuit of the cows!
 O opium-drinker Ḍhēbo, tell me truly what is on your mind!
 3325 Where did you leave behind Lakṣmaṇa, the ascetic deity of the sand-desert, when you came here?
 Your Pābūjī is sleeping in his court at Koḷū;
 O Ḍhēbo, he has sent you in pursuit of the cows!
 O opium-drinker Ḍhēbo, go back by the way²⁸⁸ you came,
 or else, O Ḍhēbo, I shall kill you painfully!
 3330 In my Khīcī (army) excellent horses are saddled with wooden saddles;
 O Ḍhēbo, we shall kill you painfully like a goat!
 (Ḍhēbo replied,) 'O Khīcī, do not be so very proud of your army!
 Ḍhēbo will escape harm in your army (though) all alone.'
 (Jindrāv Khīcī said,) 'O opium-drinker Ḍhēbo, tell me what simple matter is on your mind!
 3335 On what great business did you leave Pābūjī in his court at Koḷū when you came here?'
 (Ḍhēbo answered,) 'O Khīcī of Jāyal, do not speak Lord Pābūjī's name!
 Ḍhēbo will escape harm in your army.'
 (Jindrāv Khīcī said,) 'O opium-drinker Ḍhēbo, I shall kill Pābūjī's courtiers;
 I shall kill your Lakṣmaṇa, the ascetic deity of the sand-desert!'
 3340 O opium-drinker Ḍhēbo, when (Khīcī) spoke Pābūjī's name the anger in your mind could not be contained;
 in the battle Ḍhēbo flared up and bent his knee. [Scene 79]



Scene 79: Ḍhēbo does battle against the Khīcī army
 Ḍhēbo, his knee bent as described in the epic narrative, fires arrows at the Khīcī army.

- O Ḍhēbo, anger arose in your mind;
 in the battle Ḍhēbo flared up and bent his knee.
 O opium-drinker Ḍhēbo, arrows from your quiver shot forth from your hand,
 3345 as if (the monsoon months) Sāvaṇ and Bhādavo were pouring down.
 O opium-drinker Ḍhēbo, arrows shot forth from your fingers;
 O Ḍhēbo, she-vultures were circling above you.
 (Ḍhēbo said,) 'O vulture sisters, keep trust in your mind today;
 today I shall satiate you with the fresh vital organs of the Khīcīs!
 3350 O vultures, place your trust in Ḍhēbo;

²⁸⁸ Literally 'steps' (*paḡalyā*).

today I shall satiate you with the fresh vital organs of the Khīcīs!’

(Meanwhile,) Pābūjī travelled along fifty *kos* behind;

Pābūjī heard the twang of a bow as he travelled along the road.

(Pābūjī said,) ‘Cādo my chieftain, either a slight sound reaches my ears,
3355 or Dhēbo has gone ahead and blocked the pass of Garvar.’

(Cādo replied,) ‘O Pābūjī, you have formed a foolish idea in your mind;
we left behind sleeping in Koḷū only Pābūjī’s warrior Dhēbo!’

(Pābūjī said,) ‘Cādo my chieftain, set out and bring your horse to the front;
see these vultures, and reflect;

3360 without a battle, vultures do not wheel overhead!’

Dhēbo the opium-drinker slew Khīcī’s excellent army;
alone Dhēbo drove back the cows. [Scene 80]



Scene 80: Dhēbo rounds up Deval’s cattle

(Dhēbo said,) ‘O cows,²⁸⁹ keep trust in your mind;
I shall take you back by the ancient road to Koḷū!’

3365 O opium-drinker Dhēbo, you made your name immortal in the land;
alone Dhēbo began the battle against Khīcī.

Dhēbo the opium-drinker slew Khīcī’s excellent army;
he left only Khīcī alive.

Dhēbo the opium-drinker seized Khīcī’s left hand;

3370 Dhēbo the opium-drinker flared up and drew his most excellent (sword).

Dhēbo the opium-drinker struck at Khīcī with his sword;
as he struck with his sword, Pābūjī seized him with his hand.

(Pābūjī said,) ‘O opium-drinker Dhēbo, you are doing ill in the land;
O Dhēbo, do not commit regicide!

3375 O opium-drinker Dhēbo, do not strike Khīcī with your sword;

O Dhēbo, give Pemā a bodice of immortality!

O opium-drinker Dhēbo, do not strike Khīcī with your sword;

O Dhēbo, give Pemā a bodice of immortality!’

(Dhēbo answered,) ‘O Pābūjī, you have done ill in the land;

3380 you have struck up an alliance with an enemy in the midst of a battle!’

(Pābūjī said,) ‘O opium-drinker Dhēbo, you have made your name immortal in the land;

O Dhēbo, you have driven back the cows without your lord!

O opium-drinker Dhēbo, you have made your name immortal in the land;

²⁸⁹ Literally ‘mother cow’ (*suriyā mātā*).

- you have arrived before me and halted the army of Khīcī of Jāyal!’
 3385 O lord, the herd of cows travelled along in throngs;
 O Pābūjī, your Kesar Kālamī sported as she went.
 Pābūjī set out as starry midnight passed;
 now he set out and came straight to Koḷū.
 Pābūjī came fifty *kos*;
 3390 at once he called out to Cādo.
 ‘Cādo my chieftain, spread out our rugs on the green grass;
 we shall give opium to the weary Ḍhēbo!’
 Pābūjī spread out a rug;
 Lord Pābūjī poured opium into a cup.
 3395 Cādo, Ḍhēbo, Harmal Devāsī and Saljī Soḷaṅkī were seated on the edge of Lord Pābūjī’s rug;
 close in front of him were seated his brave leading warriors.
 Pābūjī poured opium into a golden bowl;
 O lord, Pābūjī circulated opium in his glorious assembly’s session.
 (Pābūjī said,) ‘O opium-drinker Ḍhēbo, take opium in your hand;
 3400 O Ḍhēbo, consume opium at pale dawn!’
 Then Ḍhēbo the opium-drinker considered, and said, ‘O great lord, what need have I now to take opium?
 I have taken opium at your court in Koḷū;
 I shall take my next opium in the court of the innocent (god) Rāma!’
 Then Ḍhēbo opened the belt at his waist. He opened the belt at his waist and said, ‘O great lord, there
 are no entrails in my belly. So how can I take opium and food into my belly?’
 3405 O Pābūjī, accept the respects of Ḍhēbo the opium-drinker!
 Now we shall meet (only) in the court of the innocent (god) Rāma.’
 With these words Ḍhēbo the opium-drinker gave up his life; and Ḍhēbo the opium-drinker became a
 heaven-dweller.
 Pābūjī reflected in his mind:
 ‘Pābūjī’s warrior Ḍhēbo has passed on to the court of the innocent (God) Rāma.’²⁹⁰
 3410 Ḍhēbo had played a joke. When he drove off the cows, Ḍhēbo had caught a small bull-calf and tied it to
 his belt...Ḍhēbo had played a joke: he had caught the bull-calf and put it inside his opium-box. He put
 it there and set off from that place. When the great lord Pābūjī spoke about opium — ‘O Ḍhēbo, take
 opium!’ — Ḍhēbo began to say, ‘O great lord, here is my opium-box. There is opium in it, and I shall
 not take opium today, nor tomorrow.
 I have taken opium once in your court at Koḷū;
 I shall take my next opium in the court (of the innocent god Rāma)!’
 With these words Ḍhēbo opened his belt and became a heaven-dweller. Now Deval’s bull-calf remained
 fastened in the opium-box. The bull-calf remained in the opium-box; and (on the instruction of) the
 great lord Pābūjī Cādo took Ḍhēbo’s weapons and his opium-box, and (they) set off from that place.²⁹¹
 Pābūjī set out as day broke at pale dawn;
 3415 he came straight to Koḷū.
 Pābūjī came to the lady Deval’s house and home;
 he came and called out to the goddess Deval. [Scene 8]
 ‘Lady Deval, you are sleeping peacefully;
 Pābūjī has driven back the missing cows!’
 3420 Lady Deval, you opened your eyes from heavy slumber;
 O lord, straightway Deval filled a tray with diamonds and emeralds.
 She filled the tray and came near to the palace;
 she performed the welcome-ceremony for Lakṣmaṇa, the ascetic deity of the sand-desert, with pearls.
 (Pābūjī said,) ‘Lady Deval, take charge of your cows;
 3425 release Lakṣmaṇa, the ascetic deity of the sand-desert, from his pledge!’
 The lady Deval walked round all four sides of the cows;
 as she walked round she looked at the cows’ little calves.
 (Pābūjī said,) ‘Lady Deval, take charge of your cows;
 let the cows’ little calves happily take suck.’

²⁹⁰ The following passage supplies a narrative detail which Parbū had omitted from the story of Ḍhēbo’s last battle and death, and for which I prompted him (see n. 132, p. 173).

²⁹¹ The syntax of the last sentence is rather confused, but this is clearly its meaning.

- 3430 The lady Deval walked round all four sides of the cows;
she looked at the cows' little calves.
(Pābūjī said,) 'Lady Deval, take charge of all your cows;
release Lakṣmaṇa, the ascetic deity of the sand-desert, from his pledge!'
(Deval answered,) 'O Pābūjī, I can see before me Deval's excellent cows;
3435 alone I cannot see my one-eyed bull-calf!'
Then Pābūjī considered, and what did he say? 'Lady Deval, if it was a small bull-calf it may have
remained behind in (the confusion of) the horses' hooves, or it may have died; for the rest, I have brought
all your other cows.
The calf may have remained (behind) in the dust raised by the cows;
(but) Lakṣmaṇa, the ascetic deity of the sand-desert, has brought the other cows.'
(Deval replied,) 'O Pābūjī, either I should have made the one-eyed bull-calf my Sun-bull,²⁹²
3440 or else I should have made it an ox for Phulvanti's carriage.
O great lord Pābūjī, either I should have made it my Sun-bull or I should have made it an ox for your
queen's carriage.' Then the great lord Pābūjī said, 'Lady Deval, do not lament so much over a one-eyed
bull-calf! There are thousands like it among your cows, so do not think about the one-eyed bull-calf.'
Then the lady Deval said,
'O Pābūjī, take charge of the cows;
the Cāraṇ lady Deval of Gaḍvāro will not take the cows!'
Cādo the chieftain absent-mindedly took in his hand the opium-box that had belonged to Dhēbo, and
began to look at it. Then at this moment Cādo opened the lid of the opium-box. He opened the lid,
and then out came the one-eyed bull-calf from inside it. Then Cādo considered, and said, 'O great lord
Pābūjī, this is a joke played by Dhēbo, that he fastened the one-eyed bull-calf in the opium-box!
3445 Take charge of the one-eyed bull-calf;
give it into the lady Deval's hand;
release Lakṣmaṇa, the ascetic deity of the sand-desert, from his pledge!'
Then the great lord Pābūjī was very happy, and he said, 'Lady, take charge of your one-eyed bull-calf!'.
And now the lady Deval says to the great lord Pābūjī, 'My cows have been thirsty for many days, so
water them!'; and then next through her magic power she makes Susiyo Pīr²⁹³ sit in (the well), and tells
Pābūjī to water (the cows).
(Pābūjī said,) 'Cādo my chieftain, make swift speed;
3450 we shall set off to Gūjavo well to water the cows!'
Pābūjī drove off the cows;
they went to the glorious ancient steps of Gūjavo.
Pābūjī went and stood on the bank of Gūjavo;
at once Pābūjī called out to the camel-rider.²⁹⁴
3455 'Harmal Devāsī, yoke (oxen to) the well of Gūjavo;
the cows' little calves are dying of thirst!'
Harmal Devāsī yoked (oxen to) Gūjavo;
with a jerk the Devāsī dropped the leather water-bag into the well.
The lady Deval (had) made (Susiyo) Pīr sit in the well;
3460 he dried up the water on the steps of Gūjavo.
Harmal Devāsī dropped the leather water-bag into the well;
(he saw that) Pābūjī's well Gūjavo was lying dry.
(Pābūjī said,) 'Cādo my chieftain, tell me what is on your mind!
Why does no water flow from Gūjavo?'
3465 (Cādo replied,) 'O Pābūjī, I do not know so much about this;
you are known as an incarnation of Lakṣmaṇa the ascetic;
the water has dried up on the steps of Gūjavo.'
Pābūjī mounted the mare Kesar;
at once Kesar and the lord rode on to the steps of Gūjavo.
3470 Pābūjī gazed into the well and saw:
Susiyo Pīr, the *pīr* of *pīrs*, was seated in the well.

²⁹² *surajī ro...sāḍa*. RHŚK (s.v. *sūrajī-ro-sāḍ*) glosses 'a bull branded with the sign of the Sun'.

²⁹³ A magic creature created by Deval to dry up the water of Gūjavo well.

²⁹⁴ I.e. Harmal.

Then Pābūjī considered, and said, ‘Hey, brother, who are you? My cows are dying of thirst and you sit there after taking the leather water-bag? You have dried up the water of the well! Who are you?’ Then (Susiyo) said, ‘O great lord, I am Susiyo Pīr.’
 O Pābūjī, anger arose in your mind;
 (Pābūjī) hurled his spear through Susiyo’s head. [Scene 81]



Scene 81: Pābūjī kills Susiyo Pīr

Pābūjī, mounted on Kesar Kālamī, kills Susiyo Pīr with his spear, releasing the water for the thirsty cattle. To the right, Harmal drives the bullocks which draw the water from the well and into the channel in front of the cattle.

- 3475 Pābūjī killed Susiyo Pīr;
 the water flowed on to the steps of Gūjavo.
 (Pābūjī said,) ‘Cādo my chieftain, water the cows;
 Deval the Cāraṇ lady of Gaḍvāro will release me from my pledge!’
 (Meanwhile,) Khīcī of Jāyal mounted his horse;
 3480 he set out and went to (Jaisiṅgh) Bhāṭī’s glorious assembly.

The episode of the Bhāṭīs

The hero²⁹⁵ of Jāyal set out as starry midnight passed;
he set out and went to (Jaisiṅgh) Bhāṭī's glorious assembly.
Bhāṭī's courtiers were seated proudly;

O lord, Jindrāv Khīcī went and paid his respects.

3485 The company of the Bhāṭīs were seated proudly;

O lord, Khīcī went and paid his respects.

Jindrāv Khīcī put his hands together (in supplication) to Bhāṭī;
he cast down his turban in Bhāṭī's assembly.²⁹⁶ [Scene 82]



Scene 82: The Bhāṭī court at Jaisalmer

On the right is Jaisiṅgh Bhāṭī; facing him are two male figures, one of whom represents Jindrāv Khīcī, his hands together in a gesture of supplication. The turban which Khīcī casts down can be seen next to Bhāṭī.

(Jaisiṅgh Bhāṭī said,) 'O Khīcī of Jāyal, tell me what is on your mind!

3490 On what great business have you come to my glorious assembly?'

(Khīcī replied,) 'O Jaisiṅgh Bhāṭī, hear what is on my mind!

I drove off the lady Deval's excellent cows;

a battle took place with the Rāṭhoṛs.

Pābūjī drove back my cows from me;

3495 Pābūjī has driven away the cows and taken them to Koḷū!'

(Jaisiṅgh Bhāṭī said,) 'O hero of Jāyal, keep trust in your mind;

O lord, I shall bring the cows to the village of Jāyal!'

Bhāṭī put saddles on his excellent horses;

the (Bhāṭī) army rode straight to Koḷū.

3500 The army travelled along in throngs;

Khīcī and Bhāṭī set out and came straight to Koḷū.

Pābūjī was standing on the bank of Gūḷjavo;

Pābūjī gazed forth and saw:

²⁹⁵ The word *dhoro* is glossed by RSK as 'hero; brigand'. The latter sense is tempting in this context, but at l. 3496 Jindrāv is addressed with the same word by his Bhāṭī ally.

²⁹⁶ A gesture of submission.

massive clouds of (dust from) the army²⁹⁷ were approaching.
 3505 (Pābūjī said,) ‘Cādo my chieftain, look and reflect on this army;
 what kind of king’s army is pouring down upon us?
 Cādo my chieftain, we have done ill in the land;
 we left Jindrāv Khīcī of Jāyal alive.
 Cādo my chieftain, I can see a proud knight;
 3510 Bhāṭī of Jaisalmer has mounted and arrived, (and his) army is pouring down (upon us).
 Cādo my chieftain, make swift speed;
 race our four horses;
 we shall ride into the beautiful army of the Bhāṭīs.
 Cādo my chieftain, call out to the Ḍholī of Koḷū, and say,
 3515 “O Ḍholī, beat your drum for the splendid army!”’
 O Pābūjī, in Koḷū the war-drums were beating;
 to the beat of drums Pābūjī’s army set forth.
 King Būro was sleeping in his palace (lofty as) a hovering cloud;
 Būro heard the beat of drums with his ears. [Scene 5]
 3520 King Būro gazed forth and saw:
 Jaisīngh Bhāṭī’s splendid army had arrived in the village of Koḷū.
 King Būro tied on his genuine sloping Rāṭhoṛ turban;
 O lord, as Būro travelled along he fastened the buttons of his armour.
 King Būro mounted his mare Ḍhel;
 3525 now he set out and arrived in Pābūjī’s glorious army.
 Lord Pābūjī was standing within Gūjavo, the well of Koḷū;²⁹⁸
 Būro went and called out (to him).²⁹⁹
 King Būro, the army was massed;
 in front of them all Būro urged on his mare.
 3530 Now seven-and-a-half score Rebārīs were going with a wedding-procession to see the bridegroom mar-
 ried. On the way they met the great lord Pābūjī. And they said to the great lord Pābūjī, ‘Sir, where are
 you going today? Today you have fastened on your armour; where are you riding (with) the Rāṭhoṛs
 of the twenty-four territories?’ (Pābūjī) said, ‘O Devāsīs, today there will be a mighty war between
 me and Khīcī and the Bhāṭīs; that is why I am going to the bloody battlefield to fight!’ So then the
 Rebārīs reflected, (and said,) ‘O great lord Pābūjī, you are the protector of our family and we are your
 servants. We may die but we shall not cease following you. We are setting off to die with you!’ Then
 they left the wedding-procession, and together with the bridegroom they joined in Pābūjī’s army and set
 off. [Scene 83]



Scene 83: Rebārīs from a wedding-procession join Pābūjī’s army

²⁹⁷ *phaujā rā daḷa-vādaḷa*. This is how Parbū interprets this phrase in his Hindi ‘explanation’; *daḷa-vādaḷa* can itself, however, mean ‘massive army’ as well as ‘cloud-mass’.

²⁹⁸ The idea is presumably that he is standing on steps leading down to the water; in reality Gūjavo (which is still a functioning well at Koḷū) is a narrow borehole, not a step-well.

²⁹⁹ This scene marks an important shift in Būro’s character: up to now he has seemed feeble (Il. 71–95), callously lazy (Il. 581–97), a potential traitor (l. 2665–73) and a coward (Il. 3040–59). Now, when the final crisis befalls Pābūjī, Būro redeems himself by riding to his brother’s aid.

The Rebārīs gazed forth and saw:³⁰⁰

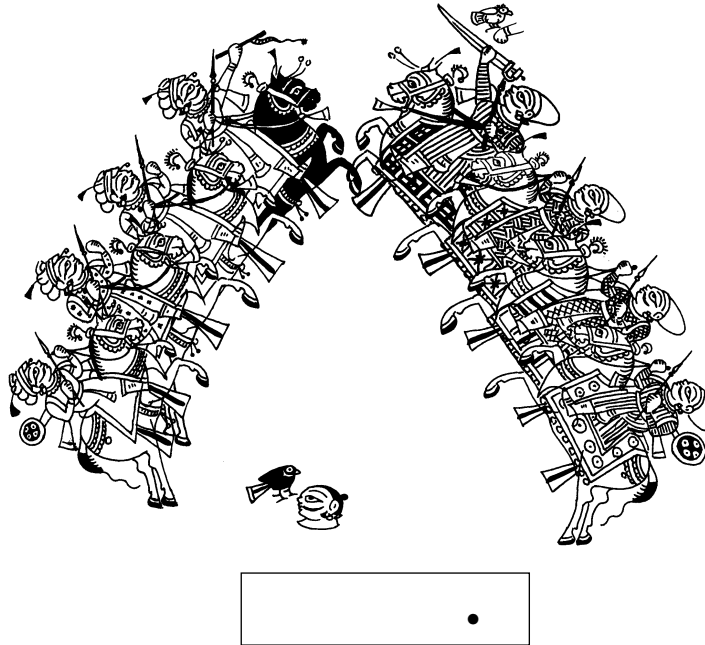
Pābūjī's splendid army had arrived.

There was a wedding-procession of seven score Rebārīs;
they joined together with the splendid army.

3535 Pābūjī (and his companions) mounted their five horses;
they went straight to the bloody battlefield.

O Pābūjī, you did ill in the land;

the swords of the Rāṭhōrs and the Khīcīs rang in battle. [Scene 84]



Scene 84: The final battle

Pābūjī leads his men from the left; Jindrāv Khīcī leads the Bhāṭī-Khīcī alliance from the right. Pābūjī and Khīcī meet, and exchange weapons: thus Pābūjī holds Khīcī's whip, and Khīcī holds Pābūjī's sword by its blade (JCM).

O chieftain Cādo, arrows shot forth from your fingers;

3540 vultures were circling over you.

(Cādo said,) 'O she-vultures, wait a little while;

today Cādo will satiate you with the fresh vital organs of the Khīcīs!'

Pābūjī mounted Kesar;

he gazed forth and searched for Khīcī in the battle;

3545 (but) he could not see Jindrāv Khīcī of Jāyal.

Lady Deval, you took on the form of the goddess Karṇī;

Deval came and circled about the battle.

Pābūjī called out to Khīcī;

then, O lord, the two brothers-in-law discussed matters in the battle.

3550 (Pābūjī said,) 'O Khīcī of Jāyal, take my sword in your hand;

give your whip into my hand;

Pābūjī's body will not fall from (a blow of) your sword!'

The great lord Pābūjī began to say, 'O Khīcī, my body will not fall from (a blow of) your sword, so I shall not raise my hand against you today, nor tomorrow. Here is my sword: I give it to you. Give me your whip. Strike at me with my own sword so that my body falls, and your vow and mine will be

³⁰⁰ This line and the next three form a brief metrical recapitulation of the story of the Rebārīs.

fulfilled here!’³⁰¹ Jindrāv Khīcī reflected in his mind; and then the great lord Pābūjī gave his sword into his hand and took his whip. But Khīcī did not raise his hand against Pābūjī. Then the great lord Pābūjī considered, and said, ‘O Khīcī, O sister’s husband, strike at me with your sword so that the vows you and I took in our previous birth may be fulfilled here today. Otherwise, O Khīcī, if I fight with you you will not defeat me today, nor tomorrow!’ (But) Jindrāv Khīcī did not raise his hand against Pābūjī.

O Pābūjī, anger arose in your mind;

3555 (Pābūjī) took the whip and struck at Khīcī.

The great lord Pābūjī struck Khīcī two or three lashes of the whip.

O Jindrāv Khīcī, anger arose at once in your mind;

straightway Khīcī drew his most excellent (sword).

Jindrāv Khīcī struck at Lord Pābūjī with his sword;

3560 Jindrāv Khīcī struck at Pābūjī with his sword;

a heavenly palanquin came up to Pābūjī.

Pābūjī entered the palanquin;

Pābūjī travelled away in the heavenly palanquin. [Scene 85]



Scene 85: Pābūjī ascends to heaven

Two nymphs carry Pābūjī, mounted on Kesar Kālamī, to heaven in a palanquin.

So the great lord, together with his mare, travelled away in the palanquin. Now his chieftains who remained behind fought and fought, and killed many of the (Bhāṭī) army; and now those chieftains could not die, and nobody could kill those chieftains. Then when (Pābūjī) went away, let me tell you, Cādo, Harmal and Saljī Soḷāṅkī saw that the great lord Pābūjī had (travelled away) in a heavenly palanquin...³⁰² Let me tell you, Cādo, Harmal and Saljī Soḷāṅkī, who were Pābūjī’s three principal chieftains, considered, and reflected, ‘O chieftains! A palanquin has come for the great lord Pābūjī. The great lord Pābūjī has left us and passed on to heaven. Now we have nobody in the land, in this village, in Koḷū. If we fight these (enemies), nobody will be able to kill us and we shall not obtain release. So let us take up our swords against each other, and cut off each other’s heads!’ Then Harmal Devāsī considered, and said, ‘First strike me!’; then Saljī Soḷāṅkī said, ‘No, no, first cut me!’ Cutting at each other in this way, Cādo struck off Saljī Soḷāṅkī’s head; all of the great lord Pābūjī’s chieftains cut at each other and met their

³⁰¹ Pābūjī is referring to his and Khīcī’s previous existence as Lakṣmaṇa and Rāvaṇa in the *Rāmāyaṇa* story: see pp. 59–60 above. The whole purpose of their subsequent reincarnation was for Khīcī (Rāvaṇa) to return the death-blow which Pābūjī (Lakṣmaṇa) had inflicted on him.

³⁰² At this point the tape ran out. Parbū resumed after I had started a fresh tape.

end there in the battle. At that time, as the great lord Pābūjī was travelling in the heavenly palanquin, he saw below him that the lady Deval, the goddess, had filled her drinking-gourd (with blood) and set it to her mouth, and was seated there with it in her hand, drawing a line. Now the blood of three castes, Rebārī, Bhīl and Rajpūt, was mingling in a single stream;³⁰³ then Deval made a bank between. She began to make a bank between, when Pābūjī, as he ascended, saw below (what she was doing, and said,) ‘O goddess, I have fulfilled your oath. My life and that of the Khīcīs has come to its end because of your oath; but why are you separating out this blood?’ Deval considered, and said, ‘O great lord, this is Bhīl blood, this is Rebārī blood, this is Rajpūt blood.’ (Pābūjī replied,) ‘O goddess, let this blood mingle! These have died in my service, they are my own warriors: let their blood mingle. If their blood remains separate then (in future) Bhīls will not protect Rajpūts and Rajpūts will not protect Bhīls, and nobody in the world will recognise Pābūjī. Honour my oath, and let the blood of my warriors mingle!’ The lady Deval heard Pābūjī’s words, and, let me tell you, she broke down the bank from between (the different streams of blood). She broke down the bank, and the blood mingled [Scene 86]. Now only Būro was left behind. King Būro was left completely alone in the battle.



Scene 86: Deval allows the blood of the warriors to mingle
The red crescent shape represents the stream of blood.

- 3565 The swords of the Rāthoṛs and the Khīcīs rang in battle;
Būro was left completely alone in the battle.
King Būro gazed forth and saw:
Pābūjī had passed on to heaven in the palanquin.
Then Būro considered, and what did he say?
3570 ‘O Khīcī of Jāyal, stay well alert in your mind!
Today you will come to your senses when Būro’s sword rings!’
Khīcī of Jāyal flared up and drew his sword with a jerk;
he cut off the head of the knight Būro.
As the head fell a camel-rider took it in his hand;
3575 the camel-rider took the head and set off to Koḷū.

³⁰³ A powerful image which clearly implies a community of higher and lower castes in the service of the god Pābūjī. Most of Pābūjī’s followers would have been Rajpūts like himself; Harmal was a Rebārī, and so were the members of the wedding-procession that joined in the battle (ll. 3530–34 above); Rajpūts and Rebārīs are the primary worshippers of Pābūjī today. ‘Bhīl’ here will mean ‘Nāyak Bhīl’, that is, the caste to which performers of the present-day epic of Pābūjī themselves belong: no Nāyaks have been specifically named as participating in the battle (though see n. 227 above), but evidently some did so.

The episode of the widows' pyre

Queen Gailovat was sleeping in her palace (lofty as) a hovering cloud;
O Queen, as you slept, Yama³⁰⁴ at your bedhead showed you the battle in a dream.
As she slept, the Queen said to Yama in her dream:
'O son of Jamarī, go back hence;
3580 Pābūjī will come and kill you painfully with the point of his spear!
Then what did King Yama say?
'Queen Gailovat, do not be so very proud of Lord Pābūjī!
Pābūjī has passed on to the court of the innocent (god) Rāma.'
(Gailovat replied,) 'O son of Jamarī, I curse your tender, soft tongue;
3585 you have spoken such evil of my husband's brother!
O son of Jamarī, go back hence;
Cādo and Dhēbo will come and kill you painfully!
(Yama said,) 'Queen Gailovat, do not be so very proud of Cādo and Dhēbo!
In the battle memorials were erected to Cādo and Dhēbo.
3590 The swords of the Rāṭhoṣ and the Khīcīs rang in battle;
Queen Gailovat, in the battle memorials were erected to Cādo and Dhēbo.'
(Gailovat answered,) 'O son of Jamarī, I curse your tender, soft tongue;
may a black snake cling to your tongue!
O son of Jamarī, may your family die, may they go to the bad;
3595 you have spoken such evil of my husband!
Queen Gailovat, pale dawn came in the land;
at the break of day you opened your eyes from slumber.
Queen Gailovat sat in her palace (lofty as) a hovering cloud;
she sat there disconsolate in mind.
3600 Queen Gailovat sat in her lattice window;
Queen Gailovat cleaned her teeth at pale dawn.
O Gailovat, your thirty-two teeth would not come clean;³⁰⁵
the five fingertips of your hands could not be washed.³⁰⁶
(Gailovat said,) 'O royal maidservant, take this water-vessel in your hand;
3605 today the five fingertips of Gailovat's hand cannot be washed.'
Queen Gailovat adorned herself sixteen-fold and thirty-two-fold;
she went to her mother-in-law's glorious assembly.³⁰⁷
O Gailovat, as you came down from the palace the necklace of nine strings round your throat broke;
pearls scattered in your mother-in-law's fine³⁰⁸ courtyard.
3610 Queen Gailovat went and stood at her mother-in-law's Sun-gate;
Gailovat stood there disconsolate in mind.
Queen Gailovat, Kamaḷāde asked you:
'O daughter-in-law, why are you standing disconsolate in mind?
O Būro's queen, your eyes appear to me wan;
3615 your face is withered like an unripe lotus-flower.'
Then Queen Gailovat considered, and what did she say?
'O mother-in-law, at night I slept in my palace (lofty as) a hovering cloud;
in a dream I saw the memorial of my husband in battle.
The swords of the Rāṭhoṣ and the Khīcīs rang in battle;

³⁰⁴ Parbū here uses the name Jam, which refers to a minor demonic figure (see n. 10), but subsequently changes to Jamaro, a local name for Yama, god of the dead. Jamarī as the name for Yama's mother is also seemingly a local usage.

³⁰⁵ Literally 'did not accept the tooth-cleaning' (*dātaṇa nī jhelai*).

³⁰⁶ Literally 'did not accept the water' (*pāṇī nī jhelai*).

³⁰⁷ This refers to Būro's mother Kamaḷāde who, in Parbū's explanation, is identical with Pābūjī's mother Kesarpārī — see n. 3 above.

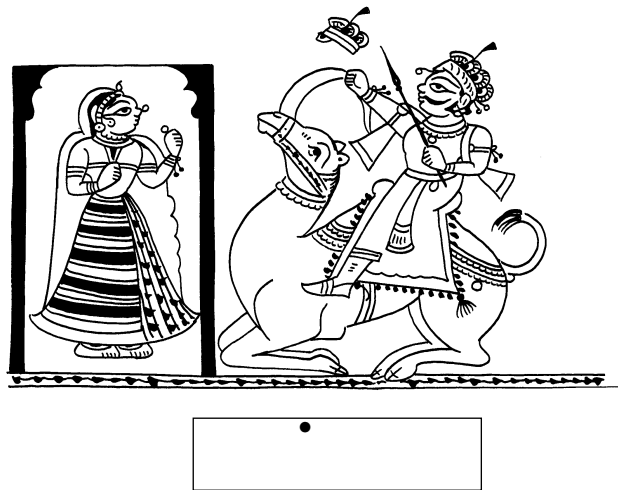
³⁰⁸ *sigaratha*: see nn. 35 and 140 above.

3620 in the battle memorials were erected to Cādo and Ḍhēbo.
 O mother-in-law, Pābūjī passed on to the court of the innocent (god) Rāma.³⁰⁹
 Then what did (Gailovat's) mother-in-law say?
 'O daughter-in-law, may this dream come true in your own father's home;
 otherwise may it come true in an unpeopled place!³⁰⁹

3625 O Gailovat, I curse your tender, soft tongue;
 you have spoken evil of my sons!
 (Gailovat replied,) 'O my mother-in-law, you have formed a foolish idea in your mind;
 it was written in our fate that we (should have only) a short (time in) our father's home and father-in-law's
 home.'

Queen Gailovat climbed up into her palace (lofty as) a hovering cloud;
 3630 at pale dawn she saw a camel-rider approaching.
 (Gailovat said,) 'O *tījanīs* of the Rāṭhoṛs, examine this camel-rider;
 the camel-rider is whipping his bull-camel as it travels along.
 The camel-rider is whipping his young camel;
 the camel-rider is whipping his bull-camel as it travels along.'

3635 The camel-rider arrived at the court of Koḷū;
 he arrived and couched his bull-camel low in Koḷū.
 Queen Gailovat was seated in her palace (lofty as) a hovering cloud;
 the camel-rider went and paid his respects to Gailovat. [Scene 87]



Scene 87: The camel-rider delivers Būṛo's turban to Queen Gailovat

(Gailovat said,) 'O camel-rider, tell me what is on your mind!
 3640 Which men³¹⁰ were defeated, which men triumphed?'
 (The camel-rider replied,) 'Queen Gailovat, Jindrāv Khīcī the ruler of Jāyal triumphed with the sword;
 (but) Lakṣmaṇa the ascetic deity of the sand-desert triumphed with magnanimity.'
 (Gailovat said,) 'O handsome camel-rider, tell me what is on your mind!
 Which men lived, which men journeyed to the lord of heaven?'

3645 (The camel-rider answered,) 'Queen Gailovat, the swords of the Rāṭhoṛs and the Khīcīs rang;
 Pābūjī passed on to the court of the innocent (god) Rāma;
 in the battle memorials were erected to Cādo and Ḍhēbo.
 Queen Gailovat, take up the turban of King Būṛo!
 Būṛo passed on to the court of the innocent (god) Rāma.'

3650 Queen Gailovat's eyes filled and she shed tears;
 Queen Gailovat scattered tears like a frightened wild peacock.
 Queen Gailovat came down from her palace and went and paid her respects to her mother-in-law.

³⁰⁹ Literally 'within a worn-out fence' (*bodī...vāra mē*).

³¹⁰ Literally 'what kind of men' (*kaiṛā nara*).

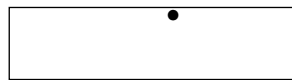
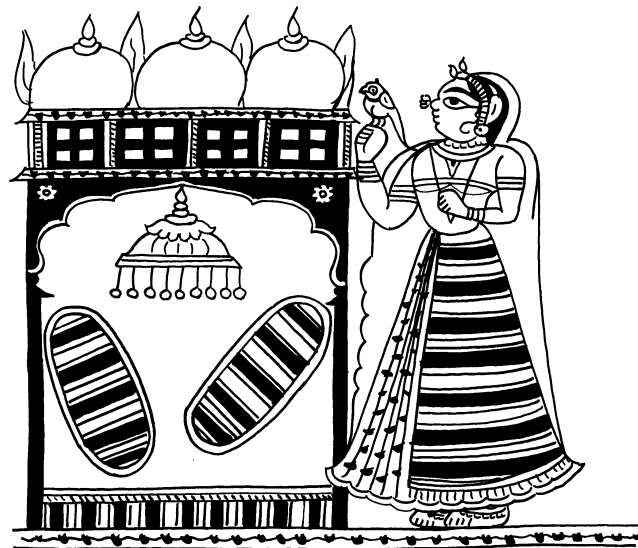
- 'O mother-in-law, hear about my dream:
Gailovat's dream has come true!
- 3655 The swords of the Rāṭhoṛs and the Khīcīs rang in battle;
in the battle memorials were erected to the Rāṭhoṛs.
O mother-in-law, give me your blessing!
With your blessing I shall set off to (join) the *satīs*.³¹¹
So Queen Gailovat asks for leave from her mother-in-law. Meanwhile, let me tell you, the Soḍhī princess's parrot dies in her hand. Now the Soḍhī princess says what the parrot has told her, and weeping and wailing she asks for leave from her parents, and travels to Koḷū.
- 3660 The lady Phulvantī was seated in her lattice window;
as she sat there she discussed matters with her parrot. [Scene 51]
'O parrot of my husband, today your eyes appear to me wan;
O parrot, your face is withered like a tender, soft flower.'
Then what did the parrot say as it died?
- 3665 'O Soḍhī princess, today ill has befallen in the land;
O Soḍhī princess, Pābūjī has passed on to the court of the innocent god (Rāma).'
(Phulvantī said,) 'O parrot, tell me what is on your mind!
Which men triumphed and which men were defeated?'
(The parrot replied,) 'O Soḍhī princess, Jindrāv Khīcī of Jāyal triumphed with the sword;
3670 (but) Lakṣmaṇa the ascetic deity of the sand-desert triumphed with magnanimity.
O Soḍhī, place your trust in me;
Pābūjī has passed on to the court of the innocent (god) Rāma.
O Soḍhī, now make swift speed;
O Soḍhī, become a *satī* in the name of Pābūjī!'
- 3675 The girl Phulvantī shed tears from her eyes;
Phulvantī scattered tears like a frightened wild peacock.
Phulvantī went and stood at the house and home of her father and father's brother;
she went and discussed matters with her father's brother.
O father's brother, my kinsman, give me your leave!
- 3680 I shall go straight to Koḷū!
(Phulvantī's father's brother said,) 'Lady, do you (really) have so much business with Koḷū?
Why are you setting off to Koḷū?'
(Phulvantī replied,) 'O father and father's brother, ill has befallen in the land;
the swords of the Rāṭhoṛs and the Khīcīs rang in battle;
3685 my husband has passed on to the court of the innocent (god) Rāma.'
(Phulvantī's father's brother said,) 'Lady Phulvantī, if you tell me to I shall fit out the horse-carriage;
O lady, I shall send you to Koḷū to the tramp of an army!'
(Phulvantī answered,) 'O father's brother, my kinsman, I have no business with an army;
I shall go straight to Koḷū alone!
- 3690 I (must have) committed a sin at the (very) gate of the blessed Lord;
O father's brother, it was written in heaven (that I should have only) a short (time in) my father's home
and father-in-law's home.'
O father's brother, my kinsman, give me your blessing!
With your blessing Phulvantī will become a *satī*.'
Phulvantī sat in the carriage;
3695 close in front of her on the pole sat the old carriage-driver.
Phulvantī the virgin set out as starry midnight passed;
she came straight to Koḷū.
Once or twice she halted overnight on the road;
on the fifth or fifteenth (day) she removed the stirrups from her feet in Koḷū.
- 3700 Queen Gailovat was seated in her mother-in-law's courtyard;
Phulvantī went and paid her respects.
'O mother-in-law, accept my respects!
It was written in heaven (that I should have only) a short (time) in my father's home and father-in-law's
home.'

³¹¹ A *satī* (literally 'a virtuous woman') is a widow who burns herself to death on her husband's funeral pyre.



Scene 88: Phulvantī meets the camel-rider carrying Pābūjī's turban

According to some versions of the epic narrative (but not that of Parbū Bhopo), as Phulvantī travelled towards Koḷū she met the camel-rider bringing Pābūjī's turban to her. Phulvantī is depicted with her parrot in her hand.



Scene 89: Phulvantī inspects Pābūjī's empty palace

This detail did not occur in Parbū Bhopo's performance of the epic, but is known from other performances. Phulvantī, parrot in hand, looks into a private chamber over the Koḷū court; inside it are two cushions and a royal canopy.

Phulvantī shed tears from her eyes;

3705 she scattered tears like a frightened wild peacock.
(Phulvantī said,) 'O mother-in-law, give me your blessing!

With your blessing I shall set off to (join) the *satīs*.'

(Phulvantī addressed Gailovat:) 'Queen Gailovat, Būṛo's queen, adorn yourself sixteen-fold and thirty-two-fold;

we two shall go to the steps of Gūjavo well to become *satīs*!'

3710 Queen Gailovat adorned herself sixteen-fold and thirty-two-fold;
now the *satīs* came forth. [Scene 90]

In Koḷū the war-drums were beating rhythmically;



Scene 90: Phulvantī goes to Gūjavo well to become a *satī*

According to the epic narrative Gailovat and Phulvantī made this journey on foot, but on the *par* Phulvantī is shown, parrot in hand, riding in an ox-carriage.

to the beat of drums the *satīs* came forth.

The other *satīs* toyed with tufted coconuts,³¹²

3715 (but) Gailovat toyed with a fine dagger.

The other *satīs* mounted horses,

(but) the two sisters-in-law set off on foot.

At Gūjavo well the war-drums were beating;

the *satīs* assembled at Pābūjī's well Gūjavo.

3720 (Gailovat said,) 'O midwife³¹³ of the Rāṭhoṛs, take this fine dagger in your hand;
cut open my belly and deliver my child!'

Then the midwife considered, and what did she say?

'Queen Gailovat, you have formed a foolish idea in your mind;

O *satī* queen, I cannot lay hands on your body!'

3725 (Gailovat replied,) 'O midwife of the Rāṭhoṛs, may your family go to the bad!

You have answered me back when the matter had been decided.'³¹⁴

The *satī* queen, Būro's queen, took the fine dagger in her hand;

she cut open her belly and delivered the child. [Scene 91]

O lord, she laid the child down on the wellhead-stone to sleep;

3730 then the little boy, just born, spoke out to his mother:

'O my mother, who will rock the little boy's cradle?

Who will wash the little boy's nappies?'

Then his mother considered, and what did she say? 'Little boy, I myself am going to become a *satī*.

But little boy, the Wind-god will rock your cradle;

3735 O son, the Rain-god will wash your nappies!'

(Gailovat addressed the midwife:) 'O midwife, take this child in your hand;

go and hand the child over to his grandmother Sonagarī!'³¹⁵

(The midwife replied,) 'Queen Gailovat, these days a feud is in progress between the Rāṭhoṛs and the Khīcīs;

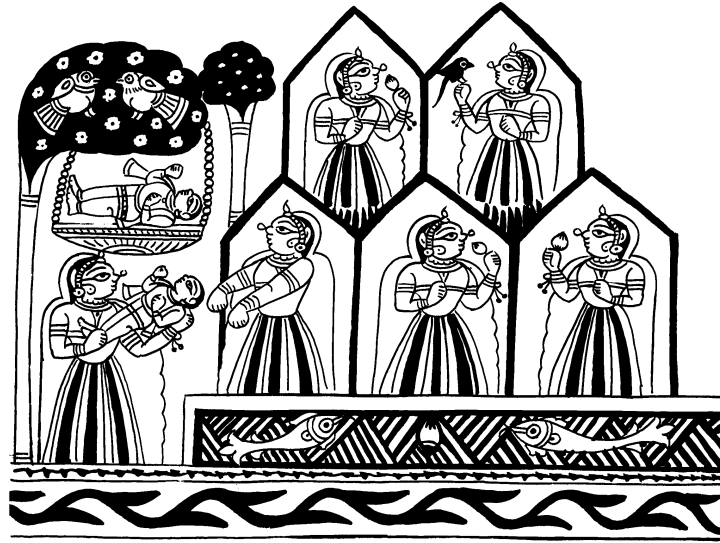
if a Khīcī should see the child he will kill him painfully!'

³¹² It is traditional for *satīs* to carry coconuts to the pyre.

³¹³ Literally 'wife of a man of the barber (Nāī) caste' (*nāyaṇa*). Women of this caste traditionally act as midwives and nurses.

³¹⁴ Some performers at this point introduce a more specific curse which, like Deval's curse on the Dholī (ll. 3117–24 above), calls into being the disadvantages traditionally suffered by members of the caste in question: 'O midwife of the Rāṭhoṛs, may the *satīs*' curse fall on you; (henceforward) go about from house to house severing umbilical cords!'

³¹⁵ Gailovat's own mother, who lives in Girnār in Gujarat.



Scene 91: The widows' pyre

In a pyre over the well the widows of the Rāṭhoṛ heroes immolate themselves: among them is Phulvantī, still holding her parrot. At bottom left of the pyre Gailovat, after cutting open her womb, delivers her own child and hands him over to the midwife to carry to Girnār. The midwife stands beneath a tree in which the same child sleeps in a cradle: this part of the scene will later represent his new home in Girnār (see p. 42 above).

- 3740 (Gailovat said,) 'O midwife, the Lord will look after the child;³¹⁶
Lakṣmaṇa the ascetic deity of the sand-desert will protect him.'
The midwife took the child in her hand;
she set out and went to Sonagarī's palace.
Once or twice the midwife halted overnight on the road;
- 3745 on the fifth or fifteenth (day) she removed the stirrups from her feet at Sonagarī's place.
Queen Sonagarī was seated in the courtyard of her house;
the midwife went and paid her respects.
'Grandmother Sonagarī, take this child in your hand;
the child is all alone in the family of the Rāṭhoṛs.
- 3750 The swords of the Rāṭhoṛs and the Khīcīs rang in battle;
Jindrāv Khīcī of Jāyal killed the Rāṭhoṛs painfully!
Grandmother Sonagarī took the child in her hand;
when she saw his face she shed flowing tears.
'O Khīcī of Jāyal, may your family go to the bad!
- 3755 you have left the child all alone in the family of the Rāṭhoṛs.'
O my grandmother, you put the carpenter to forced labour;
he cut down a sandal tree and made a cradle for the child.
(Sonagarī said,) 'O carpenter's son, make swift speed;
make me a cradle from (the wood of) a fine sandal tree!'
- 3760 Grandmother Sonagarī set the little boy to sleep in the cradle;
his grandmother rocked him at pale dawn. [Scene 91]
In the course of years, Rūpnāth became a strong young man;
he played ball in his grandmother's ruby courtyard.
O Rūpnāth, the heavens trembled from your blows at the ball;
- 3765 now Khīcī's fortress-battlements began to tremble.
The little boy had the sons of the weak play with him;

³¹⁶ *rākhailā...lāja*, apparently 'protect his good name'; Parbū explained that the meaning is, however, as given.

- the sons of the mighty he struck one by one with his bat.
(O Rūpnāth,) your mother's younger sister-in-law spoke out evil words to you;
your mother's older sister-in-law scolded you fiercely in the palace.
- 3770 'Son of a *satī*, Būṛo's son, do not be so very contrary!
The land belongs to others, not to your Rāṭhoṛ father and father's brother.'
Then what did Rūpnāth say in reply?
'Aunt, ask a little after my wellbeing when you speak with your mouth;
I shall break your four front teeth one by one!
- 3775 Aunt, I shall break your four front teeth one by one;
I shall break the ribs of your side³¹⁷ one by one!
Then what did his mother's sisters-in-law say?
'O my mother-in-law,³¹⁸ may your family go to the bad!
You have brought up the child of dead parents.'
- 3780 (Rūpnāth said,) 'Aunt, do not speak such words to me!
Your words are striking at my delicate internal vital organs.'
Little boy, the words of your mother's sisters-in-law pained you;
(Rūpnāth) now went to his grandmother's fine palace.
The little boy became sad in mind;
- 3785 he went (and stood) outside his grandmother Sonagarī's courtyard.
The little boy went and stood at his grandmother's house and home;
the little boy stood there disconsolate in mind.
O Sonagarī, your gaze fell upon the little boy;
at once (Sonagarī) spoke out to the little boy.
- 3790 'Little boy, tell me what is on your mind!
Why are you standing disconsolate in mind?
Rūpnāth my son, today your eyes appear to me wan;
your face is withered like an unripe lotus-flower.
What kind of married woman has spoken words to you?
- 3795 What kind of barren woman has made mock of you and taunted you?
Then Rūpnāth considered, and what did he say?
'Mother Sonagarī, my mother's younger sister-in-law spoke words to me;
my mother's older sister-in-law made mock of me and taunted me.
Sonagarī, tell me what is on your mind!
- 3800 Of which king am I called eldest (son and) crown prince?
Sonagarī, where is my house and home?
Of which king am I called eldest (son and) crown prince?'
Sonagarī heard these words;
grandmother Sonagarī shed tears from her eyes;
- 3805 grandmother Sonagarī shed flowing tears.
'Listen, Rūpnāth my son! You have no house and home;
the Sky released you and Mother Earth took you!
(Rūpnāth replied,) 'O my grandmother, you have formed a foolish idea in your mind;
without a vine there cannot be a fruit today, nor tomorrow!'
- 3810 Little boy, anger arose in your mind;
the noble (Rūpnāth) went and fell asleep in the palace.
Little boy, pale dawn came in the land;
now grandmother (Sonagarī) went and called out to the little boy.
'Son of a *satī*, arise! Pale dawn has come in the land;
- 3815 little boy, the time is passing for you to clean your teeth!
Little boy, arise! Pale dawn has come in the land;
the drums and conches of the blessed Lord are sounding!
Little boy, you opened your eyes from slumber;
at once (Rūpnāth) spoke out to his grandmother.
- 3820 'O my grandmother, I cleaned my teeth once yesterday at dawn;

³¹⁷ Literally 'back' (*pachavārā*).

³¹⁸ Sonagarī.

I shall clean my teeth next in (the court of) the blessed Lord, the innocent (god) Rāma!
(Sonagarī replied,) ‘Little boy, arise! Little boy, pale dawn has come in the land;
your friends have taken the calves to graze.’

(Rūpnāth said,) ‘O my grandmother, hand your calves over to tigers and thieves!
3825 May the robbers of Chitor take your cows!’

(Sonagarī answered,) ‘O little boy, the cows whose sweet boiled milk you have drunk,
you have spoken such evil of those cows!’

(Rūpnāth said,) ‘O my grandmother, you have formed a foolish idea in your mind;
in the family of the Rāṭhoṛs we have never grazed cows!’

3830 (Sonagarī replied,) ‘Little boy, there is no shame³¹⁹ attached to (grazing) calves;
Kṛṣṇa the cowherd grazed cows!’

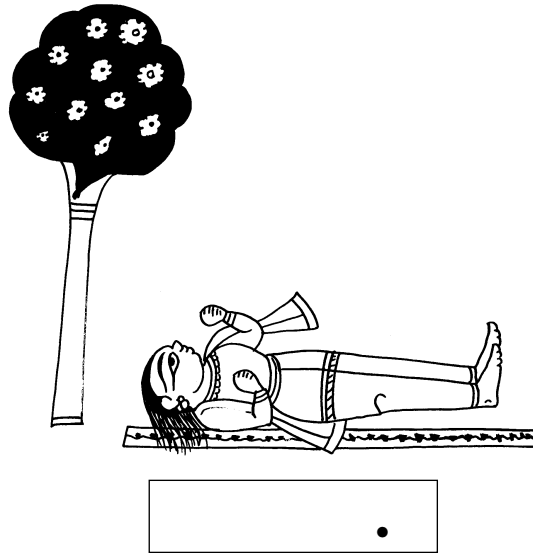
Blazing (with anger) the little boy took the herds of calves to graze;
the little boy went straight to the pasturage of Jījaṇiyo.

3835 Little boy, before you were the herds belonging to your mother’s brothers;
the little boy took the calves behind him to graze.³²⁰

His grandmother had put the ironsmith to forced labour;
she had had a flute made of steel;

as he travelled along he played cool melodies on his flute.

The little boy went and sat on the bank of the lake Būro;³²¹ [Scene 92]



Scene 92: Rūpnāth lies down by the side of the lake

3840 O lord, he went there and tethered the calves.
With the cool, sweet sound of his flute the little boy captivated the crocodiles and fishes;
with his flute he captivated Padmā Nāgiṇī.³²²

The little boy brought fodder on a buffalo;
he fed his grandmother’s calves while they were tethered.

3845 The little boy brought skins of water on a buffalo;
he watered his grandmother’s little calves while they were tethered.

³¹⁹ Literally ‘not so much shame’ (*konī...atarī...lāja*).

³²⁰ The point of this passage perhaps does not come across very clearly. Rūpnāth has reluctantly agreed to graze the calves, but he does so in a contrary way: he tethers them, and then fetches fodder and water for them on buffalo-back and feeds and waters them where they are tethered. He also pays more attention to his flute and the princely game he plays with his companions than to the animals. In this way he makes it clear that he neither knows nor cares about cattle-raising: he is a Rajpūt, though he does not yet know it.

³²¹ See n. 166 above.

³²² A female serpent-deity: Parbū could supply no further information.

The little boy sat on the bank of the lake Būro;
 he imitated the ancient ways of the Rāṭhoṛs;
 (in his imagination) he made the stones into halls and palaces.
 3850 He made the other little boys into base Rajpūts;
 the boy sat (in front of them) as the lord of the forts.
 Deval the Cāraṇ lady had gone to the far shore of the seven seas;
 as she returned she brought loads of ochre.
 Jaisiṅgh Bhāṭī mounted his horse;
 3855 he went to Deval's fine palace.
 The lady Deval was seated on a rug which she had spread out;
 as he stood there Jaisiṅgh Bhāṭī paid his respects.
 'O Cāraṇ lady, you have been to the far shore of the seven seas;
 what have you brought in your little loads?
 3860 In your loads I can see the colour of ochre;
 tell me the price of the ochre;
 I shall pay you a high price in money!
 (Deval replied,) 'Listen, O proud knight! I have no dealings with ochre;
 I have brought jaggery and coconut-kernel in my little loads.'
 3865 (Jaisiṅgh Bhāṭī said,) 'Lady Deval, do not speak such falsehood with your mouth!
 Tell me the price of the ochre,
 or I shall drive off your cows!
 (Deval answered,) 'O Bhāṭī, Jindrāv Khīcī of Jāyal drove off my cows;
 Pābūjī made his sword ring in battle;
 3870 my cows cannot be driven off by you today, nor tomorrow!
 Jaisiṅgh Bhāṭī, do not take so much notice of Deval!
 She sings the *parvāros* of Lakṣmaṇa, the ascetic deity of the sand-desert.'
 The Cāraṇ (sisters)³²³ lifted the water-pots of Mother Karṇī;
 the Cāraṇ ladies made *īḍāṇīs*³²⁴ out of snakes.
 3875 The Cāraṇ ladies became water-bearers;
 they came straight to the bank of the lake.
 As they travelled along the Cāraṇ sisters sang songs of King Karṇa;
 (they sang) *parvāros* of Pābūjī and recited immortal *chāvalīs* of Jagdīs.
 Būro's son was seated on the bank of the lake;
 3880 he heard the words of the Cāraṇs as they travelled along.
 The Cāraṇs came to the bank of the lake;
 the Cāraṇ ladies agitated the water;³²⁵
 the Cāraṇs filled their stacked water-pots and set off back;
 as the Cāraṇs went, the little boy called out to them.
 3885 The little boy put a stone in his catapult;
 the little boy put a stone in his catapult;
 the little boy smashed the full stacked water-pots of (Deval) the Cāraṇ. [Scene 93]
 Then the Cāraṇ lady turned back, and what did she say?
 'O little boy, was it so very important for you to smash my stacked water-pots?
 3890 You will not take revenge by smashing my stacked water-pots today, nor tomorrow!
 Then Rūpnāth said,
 'O Cāraṇ, tell me what is on your mind!
 Of which king are you singing songs of praise?
 Of which king were you reciting immortal *chāvalīs*?
 3895 Then what did the Cāraṇ say?
 'O son, you do not know about these matters;
 graze your calves, look after your belly, stay in your grandmother's house!
 Do not ask me about these secret matters today, nor tomorrow!
 Then (Rūpnāth) said, 'Tell me the king whose name you were speaking.'

³²³ See n. 148 above.

³²⁴ An *īḍāṇī* is a coil of cloth used to protect the head when carrying pots etc.

³²⁵ Literally 'the water as it lay there' (*pariyā...pāṇī nai*).



Scene 93: Rūpnāth breaks the water-pots of Deval and her sister

The *par* shows Rūpnāth using a bow and arrow rather than the catapult mentioned in the epic narrative.

- 3900 (Deval said,) ‘Listen, little boy! Listen to what I have to say;
we are singing songs of praise of King Karṇa;
(we are singing) *parvāros* of Pābūjī and reciting immortal *chāvaḷīs* of Jagdīs.’
Then Rūpnāth considered, and what did he say?
‘O Deval, what did King Karṇa give you, and who was Pābūjī?’ (Deval replied,) ‘O son, do not ask me
about these secret matters!
- 3905 Little boy, where is your house and home?
Of which king are you called eldest (son and) crown prince?’
(Rūpnāth said,) ‘Lady Deval, this little boy has no house and home;
the Sky released me and Mother Earth took me!
Lady Deval, tell me about my home!
- 3910 Of which king am I called eldest (son and) crown prince?’
(Deval answered,) ‘Listen, O little boy! Koḷū in the barren sand-desert is known as your village;
you are called eldest (son and) crown prince of King Būro.
You used to have great chieftains and heroes such as Cādo and Ḍhēbo;
you used to have a father’s brother such as Lord Pābūjī, (who was) Lakṣmaṇa, the ascetic deity of the
sand-desert!’
- 3915 The lady Deval told the little boy the features of his house and home;
then at once he asked the lady Deval questions.
(Deval replied,) ‘Listen, brother little boy! The swords of the Rāṭhoṛs and the Khīcīs rang in battle;
in the battle Khīcī erected memorials to the Rāṭhoṛs.’
(Rūpnāth said,) ‘Lady Deval, tell me Khīcī’s features!
- 3920 By what kinds of features may I recognise Khīcī when I see him?’
(Deval answered,) ‘Listen, little boy! Your father’s sister named Pemā was given to Khīcī in marriage;
Jindrāv Khīcī of Jāyal is called your father’s brother-in-law!’
The little boy went and stood at his grandmother’s house and home;
he went and called out to his grandmother.
- 3925 ‘Grandmother, take charge of your calves;
I am going to strike up a feud against Jindrāv Khīcī of Jāyal!’
Then his grandmother considered, reflected in her mind, and spoke:
‘O son, what kind of married woman has spoken sarcastic words to you?
What kind of married woman has made mock of you and taunted you?’
- 3930 (Rūpnāth replied,) ‘Listen, O my grandmother! Nobody has spoken insults to me;
nobody has made mock of me and taunted me.
Grandmother, you told me falsehoods;

- grandmother, you brought me up (speaking) falsehoods.
 Koḷū in the barren sand-desert is known as my house and home;
 3935 I am called eldest (son and) crown prince of King Būro.
 I used to have courtiers such as Cādo and Dhēbo;
 I used to have a father's brother such as Lord Pābūjī, (who was) great Lakṣmaṇa, the ascetic deity of the
 sand-desert!
 (Sonagarī said,) 'Brother little boy, in Khīcī's army excellent horses are saddled;
 little boy, how can you begin a battle alone?
 3940 You used to have courtiers such as Cādo and Dhēbo;
 but in the battle Khīcī erected memorials to them.'
 Rūpnāth answered, 'O my mother, stay alert in your mind!
 I shall return after avenging my Rāṭhoṛ father and father's brother!'
 His grandmother shed flowing tears from her eyes;
 3945 she scattered tears like a frightened wild peacock.
 The little boy left his grandmother behind as she wept and beat her breast;
 Rūpnāth's mind was set on the ochre dress of the *jogī*.
 The little boy took green coconuts;
 he went straight (to become) Guru Gorakhnāth's guest.
 3950 The little boy went and stood next to Guru Gorakhnāth, who was seated in the ascetic's posture;
 bowing low he prostrated himself before Guru Gorakhnāth;
 he made entreaty before Guru Gorakhnāth. [Scene 39]
 Little boy, the Guru asked you a question:
 'Why have you come to my ascetic's fire?'
 3955 (Rūpnāth replied,) 'O Guru, the (Sun-)god with his rays disposes of (serious) business;
 initiate me as a disciple of Guru Gorakhnāth!'
 Then the Guru said,
 'Little boy, you appear to me a young child (scarcely out) of your cradle;
 O *jogī*, why have you put on ochre?'
 3960 Little boy, anger arose in your mind;
 the little boy took on the form of a lion;
 the little boy took on the form of a lion;
 he made entreaty to Guru Gorakhnāth.
 The Guru saw the little boy's form, (and thought,)
 3965 'This little boy is some incarnation;
 I shall set him up as a disciple of Guru Gorakhnāth!'
 Well pleased, the Guru laid his hand on the boy's head;
 the Guru made him a disciple of Guru Gorakhnāth.
 The Guru took his fine dagger in his hand;
 3970 O lord, he put fine glass earrings on the little boy.
 (Rūpnāth said,) 'O Guru, give me your blessing!
 With your blessing I shall take revenge on Khīcī.'
 When he spoke these words the Guru considered, and said, 'O son, are you going to take revenge on
 Jindrāv Khīcī?' (Rūpnāth) said, 'O Guru, what is my task? This is my very task; that is why I made you
 lay³²⁶ your hand on my head.' (The Guru) said, 'Son, if at the age of twelve years you are going to fight
 Jindrāv Khīcī, where will you find him?' (Rūpnāth replied,) 'O Guru, do not worry about this matter.
 O Guru, place your hand on my head!
 3975 with your blessing I shall kill Khīcī.'
 Bowing low the little boy made obeisance to the Guru;
 he fell at the feet of Guru Gorakhnāth.
 'O Guru, give me your leave!
 With your leave I shall set off to Jāyal.'
- 3980 When Rūpnāth had dressed himself as a *jogī* he set off on the road to Jāyal. Then as he travelled and
 travelled, Rūpnāth went so far that he had no idea where he was going, because he had no knowledge
 of the road. Then as he travelled and travelled, night fell. Even during the night his mind was fixed on
 the thought that he had to go to Jāyal and kill Khīcī. Soon day broke, and Rūpnāth arrived on the border

³²⁶ Literally 'I received' (*mhe...liyā*).

of Jāyal. Now Jindrāv Khīcī had left one or two bull-buffaloes stationed (there). He had left two bull-buffaloes stationed (there), so that if any (member of the) Rāṭhoṛ family had escaped and came to kill him — this is what Jindrāv Khīcī thought — then these two bull-buffaloes would finish him off. Now with such matters in mind³²⁷ Rūpnāth arrived on his border. Rūpnāth had with him no shield, no sword — nothing. Rūpnāth was travelling empty-handed. When those bull-buffaloes caught the scent of the Rāṭhoṛ family they came at him, one from each side; and now they began to strike at him. Then Rūpnāth considered, ‘Oho! These bull-buffaloes will kill me!’ Now he had no weapon with him. Rūpnāth looked in this direction and that, and saw a *mūj* reed standing there. He plucked the *mūj* reed, stripped it with his teeth, and struck with it at the two bull-buffaloes. He struck with it at the two bull-buffaloes, and cut off both their heads. When he had cut off both their heads, Rūpnāth set off ahead. [Scene 94]



Scene 94: Rūpnāth kills Khīcī's buffalo

The *paṛ* shows Rūpnāth using a sword rather than the reed mentioned in the epic narrative. On some *paṛs* the animal depicted is a ram, not a buffalo.

The little boy spread out his ascetic's fire in a garden;
he set up his ascetic's fire in Khīcī's excellent garden.
(Little boy,) your ascetic's fire burned for three full days;
but not one man enquired after your welfare.

- 3985 On the fourth day the lady Pemā was seated in her palace (lofty as) a hovering cloud;
as she sat in her palace she saw the light of the ascetic's fire.
Then the lady Pemā reflected, 'No master-*jogī* comes to the kingdom of this wicked king. No *jogī* comes
and no brahmin comes. Who has set up an ascetic's fire in my garden today?'
Then Pemā put on the dress of a maidservant;
she set out and arrived in the excellent garden.
- 3990 The lady took a bowl of milk in her hand;
she came and called out to the little boy. [Scene 95]
'O master-*jogī*, where is your house and home?
What kind of master-*jogī* are you who have come here practising austerities?'
(Rūpnāth replied,) 'Lady,³²⁸ this *jogī* has no house and home;
- 3995 I am a master-*jogī*, wandering in all directions, bathing at holy places.'
(Pemā said,) 'O master-*jogī*, take this bowl of milk in your hand;
drink the milk of the white cow!'
Then Rūpnāth said,
'Lady, where is your father's great home?'
4000 Of which king are you called eldest daughter?

³²⁷ Literally 'considering in such a manner' (*airī rīti dekha*).

³²⁸ Literally 'girl' (*kiniyā*).



Scene 95: Pemā visits Rūpnāth in Khīcī's garden

Tell me about yourself;³²⁹

then I shall drink the milk you have in your hand.'

Then the lady Pemā said, 'O master-*jogī*, my father's home is Koḷū, I am the daughter of Rāv Dhādal, I had brothers such as Būro and Pābūjī, and my name is Pemā. And they married me to Jindrāv Khīcī, and my husband's home is Jāyal.' Then Rūpnāth began to say, 'O father's sister, it is you I have come to to take revenge on that enemy!' Then his father's sister considered, and said,

'Little boy, tell me about yourself;

4005 of what king are you called eldest (son and) crown prince?'

(Rūpnāth replied,) 'O my father's sister, Koḷū is known as my village;

I am called eldest (son and) crown prince of King Būro.'

Then aunt and nephew were very happy, and they embraced. Then his father's sister began to weep, (and said,) 'O son, you are a young boy of twelve years; how will you fight this Khīcī, and how will you kill him?' (Rūpnāth) said, 'O father's sister, I may spend twelve (further) years in Jāyal, but I shall not return without killing Khīcī!

O father's sister, tell me Khīcī's features!

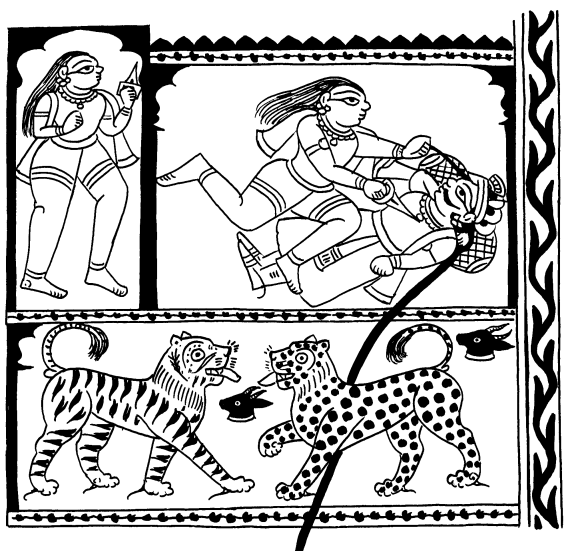
4010 By what kinds of features may I recognise Khīcī when I see him?'

(Pemā said,) 'O son, it is my own sorrow that this Khīcī has harmed my family so badly. But this is the very prayer I have been making before the blessed Lord, that if anyone in my family has escaped, they should take revenge on this Khīcī. The blessed Lord heard me; but, child, you are very little, so you will not be able to fight him.' (Rūpnāth) said, 'O father's sister, do not worry about this matter. You tell me his features — which palace he lives in, which palace he sleeps in.' (Pemā) said, 'O son, his palace is extremely strange, so that you will have no idea whether it is a palace, or water, or the ground, or what.' (Rūpnāth replied,) 'O father's sister, then tell me all its features!' (Pemā said,) 'O son, I will tell you its features; but in front of it are either snakes or tigers as guards. First a snake-god will bite you; if you escape from the snake then the tiger will not let you go, and if you escape from the tiger then Jindrāv Khīcī will not let you go. For the rest, I speak as your mother: heed my words, and return!' (Rūpnāth) said, 'O father's sister, my head may fall, but I shall not return!'

Then what did his father's sister say? 'O son, I shall give you the ring from my hand: wear it on your hand. Enter the palace, and keep on going inwards. Where you seem to see a lake — "Brother, it is full of water!" — do not fear, but throw down this ring of mine on the ground. The palace has a slope, and this ring will go rolling down that slope. Keep on going right behind it. If you see (what seems to be) the ground there, then pass along its left side. You cannot pass along its right side, so, O son, do not

³²⁹ Literally 'tell me your features' (*dījai mhānai thārā ailāṇa...vatāya*).

go that way. That place is full of deep water, and you would drown in it and die, die in the lake!’ His father’s sister was very happy, and she took off her ring and gave it to Rūpnāth. So Rūpnāth, with his ring and in the dress of a *jogī*, set off from there. Then his father’s sister considered, and said, ‘O son, you will encounter a black snake on the way. This is what you should do. Here is a bowl of milk: keep it, filled, in your hand; and if a snake comes to bite you then put this bowl of milk before it. The snake will start to drink the milk, and you carry on ahead.’ (Rūpnāth said,) ‘O father’s sister, when I encounter a tiger further on, (what should I give) to it?’ (Pemā said,) ‘Take with you two goats’ heads, so you may give both tigers the goats’ heads, and enter further in. And then as soon as you go on ahead you will find Khīcī sleeping in his palace.’³³⁰ [Scene 96]



Scene 96: Rūpnāth kills Khīcī

On the left, Rūpnāth is seen entering Khīcī’s bedroom knife in hand, after feeding goats’ heads to the tigers. On the right, he kills the reclining Khīcī; Khīcī’s blood flows down through the palace in a stream.

The little boy went and stood at the edge of Khīcī’s rug;
the little boy seized his hair and sat on his chest.

4015 (Rūpnāth said,) ‘O Jindrāv Khīcī, dispel the slumber from your eyes;
today I shall levy vengeance for my Rāthor father and father’s brother!’

O Khīcī, you opened your eyes from slumber;
with both eyes you saw a little boy seated on your chest.

(Khīcī said,) ‘Little boy, tell me what is on your mind!
4020 Of which king are you called eldest (son and) crown prince?
Little boy, where is your house and home?

Of which king are you called eldest son?’

(Rūpnāth replied,) ‘O Khīcī of Jāyal, hear what is on my mind!
Koḷū in the barren sand-desert is my village;

4025 I am called eldest son of King Būro.’
(Khīcī said,) ‘Little boy, tell me what is on your mind!

On what great business have you arrived in my pleasure-palace?’

(Rūpnāth answered,) ‘Listen, O Khīcī of Jāyal! You are forming a foolish idea in your mind;
when the swords of the Rāthor and the Khīcīs rang in battle,

4030 O Khīcī, in the battle you erected memorials to my Rāthor (kinsmen).

³³⁰ Parbū omitted to specify at this point that Rūpnāth follows Pemā’s instructions, and thus now finds himself in Khīcī’s bedchamber.

Today I shall levy vengeance for my father and father's brother;
O Jindrāv Khīcī, I shall cut off your head!

His father's sister was standing in her palace (lofty as) a hovering cloud;
as she stood there, his father's sister called out to the little boy.

4035 'Little boy, you are delaying!'³³¹

You sit there discussing matters with your enemy!

Then at his father's sister's words Rūpnāth drew his dagger and cut off Jindrāv Khīcī's head. It was the middle of the night. When he cut off Jindrāv Khīcī's head the stream of his blood flowed downwards. Then what did the lady Pemā do? She placed her curd-churning bowl beneath that flow of blood. Then Jindrāv Khīcī's blood collected in that bowl, and in the middle of the night the lady Pemā churned that blood [Scene 97]. Now when the other Khīcī queens heard the sound of churning they said, 'Has Jindrāv Khīcī's queen gone mad, that she does her churning in the middle of the night? Now it is the middle of the night, now it is twelve o'clock or one o'clock, and she has done her churning in the middle of the night?' Then all the queens came to ask her. They said, 'O lady, have you become some great queen, that you do your churning in the middle of the night?' (Pemā) said, 'O mad queens, do not speak such words! When Jindrāv Khīcī destroyed my Rāṭhoṛ (kinsmen) you churned your curd at twelve o'clock in the day; and today my Rāṭhoṛ (kinsman) has killed your Jindrāv Khīcī, so I have churned his blood in the middle of the night!' When she said these words, lamentation broke out; let me tell you, the army and the battalions and (Khīcī's) men surrounded the palace on all four sides. Now the little boy was standing trapped in the middle of the palace, and his father's sister became very worried in her mind as to how the little boy should get out. Then Rūpnāth, holding the head he had cut off, came back the same way (he had gone). There stood his father's sister churning (Khīcī's) blood. He went and stood before his father's sister and began to say to her, 'O father's sister, I have cut off his head, but now how am I to get out of the palace? The doors are shut on all four sides, and how am I to get out?' Then his father's sister Pemā considered, and said, 'O son, your father's mare Ḍhel is tethered in the seventh underground room. That mare will not allow any Khīcī to come near. Go to the mare Ḍhel and open the door, and let her out from her stable. Only that mare can help you; I can see nobody else who can help you here.' Then she showed Rūpnāth the way, and Rūpnāth went straight to the stable. The head was in his hand, and he went straight up to the mare. Then the mare smelt the scent of the Rāṭhoṛ family, and thought, 'Today a master has come for me!' Rūpnāth took hold of his father's mare Ḍhel and saddled her, and mounted her. Then he began to say, 'O mare Ḍhel, if you will get me out of this palace today then I shall know that you are my father's mare!' Then so much strength arose in the mare Ḍhel, and she leaped up from there with so much zeal that she jumped Khīcī's palace and came outside. When she jumped the palace and came outside she went straight into the garden. Then behind her (Rūpnāth's) father's sister herself came into the garden, let me tell you. She came, and began to say, 'O son, now you have taken revenge on Khīcī, and you have indeed got out; now give me Khīcī's head so that I may become a *satī*!' (Rūpnāth) said, 'O father's sister, I shall take the head of this enemy Khīcī all the way to my grandmother's house, and when I have taken it there I shall fashion it into a ball and play ball with it. Maybe I shall give you the head later.'³³² (Pemā said,) 'O son, do not be so stubborn! Give me the head, so that I may become a *satī* with the head!'³³³

With these words Rūpnāth sat on his mare and whipped her up away from there [Scene 98]. The mare went straight to the fortress of Girnār. Having reached Girnār he went up to his grandmother; and Rūpnāth went and called out to his grandmother. 'See, grandmother! Today I have returned after killing Khīcī, the enemy on whom your Rūpnāth had to take vengeance! Today I have fulfilled the vow (I took) over those words which my aunts used to speak to me!'³³⁴ Then at once his grandmother filled a tray (with diamonds and pearls) and came out, and when she had come out she began to perform Rūpnāth's welcome-ceremony. (Rūpnāth) said, 'Grandmother, why are you welcoming me? Do not welcome me; welcome the mare Ḍhel, for she saved my life and brought me to you.' Then his grandmother helped him down (from the mare) and clasped him to her; and she began to say, 'O son, today you have made your name in the land by returning after killing Khīcī to avenge your father and father's brother!' Now Rūpnāth ordered a silk cloth to go round that head, and he sat and fashioned it into a ball. He fashioned

³³¹ Or, taking the word *ghanī* as intrinsic to the line, 'you are delaying greatly'.

³³² Literally 'if you get the head later then you get it' (*pachai thanai koī mātho miḷai to miḷai*).

³³³ When he resumed the narrative at this point, Parbū evidently forgot that he had not resolved the dispute between Rūpnāth and Pemā over the head.

³³⁴ Ll. 3768 ff. above.



Scene 97: Pemā churns Khīcī's blood and advises Rūpnāth

The blood flows down from the previous scene into Pemā's churn as Rūpnāth arrives carrying Khīcī's head.



Scene 98: Rūpnāth escapes on the mare Dhel

a ball, took bat in hand, and played ball in his grandmother's courtyard [Scene 99]. Then he struck one blow at the ball, and that blow went all the way to Gūjavo well. Rūpnāth went to Gūjavo well, and struck blow after blow until he came all the way (back) to his grandmother. He played excellent ball in his grandmother's courtyard; then by playing and playing (such) excellent ball he grew satisfied, and then he began to say, 'O grandmother, my father's sister is very distraught, so today I shall give her back that head, so that she may become a *satī*.' Then Rūpnāth struck the ball out of there with a blow, and he said, 'O father's sister, you may become a *satī* with the head of your husband which is coming (towards

you)!' Rūpnāth drew (back his bat) and gave a blow at the ball, and the ball arrived there. Then his father's sister became a *satī* with that head.



Scene 99: Rūpnāth and a companion play hockey with Khīcī's head

Afterwards, Rūpnāth paid his respects to his grandmother, put his hands together (in supplication), and said, 'Grandmother, I myself have remained a disciple of Guru Gorakhnāth, and I need neither kingdom nor throne — I need nothing.

4040 Grandmother, give me your blessing;

with your blessing my mind is set on the ochre dress of the *jogī*.'

Then Rūpnāth assumed his full form,³³⁵ and went to Sāṅgāṇ ro Dhoro³³⁶ and set up his ascetic's fire; he set up his ascetic's fire beneath a *kūmaṭiyo* tree, and sat in Guru Gorakhnāth's ascetic posture. And his ascetic's fire is famous at Sāṅgāṇ ro Dhoro.

O great Rāṭhoṛ Pābūjī, mounted on Kesar Kālamī!

³³⁵ I.e. became manifest for what he truly was, a great holy man.

³³⁶ According to Parbū, a sandhill near Bikaner.



Scene 100: Rūpnāth presents Khīcī's head at Pābūjī's court

This is not referred to in the epic narrative. Since Pābūjī has returned to heaven, the depiction of his court here clearly represents his shrine (JCM).

Appendices

Appendix 1

The story of Pābūjī as told by Mūhato Naiṇasī

The following is a translation of the *Vāta Pābūjī rī* occurring in the seventeenth-century Chronicle (*Khyāta*) of Mūhato Naiṇasī (Sākariyā 1964, pp. 58–79). A synopsis of this *Vāta* was published by L. P. Tessitori (1916, pp. 110–14); it is clear from a number of minor divergences that Tessitori and Sākariyā were working from different manuscripts containing occasional textual differences. I have remarked on such divergences in the notes, except when nothing more is in question than a trivial difference in the spelling of a name. I have also made occasional reference to the Hindi translation of the story (Dūgar 1934, pp. 167–81).

For conformity with the epic, proper names are spelt in the modern manner, without the ‘inherent *a*’ — thus, for example, Dhādhāl not Dhādhāla. In addition, to minimise confusion, every name is quoted in the same form throughout, ignoring honorifics (save for the *-jī* of Pābūjī himself) and diminutives. I have employed a degree of licence in the translation of certain much-repeated words, reducing the number of occurrences of sentence-initial *tāharā* ‘then’, and sometimes substituting ‘ask’, ‘reply’ etc. for the verb *kah-* ‘say’. In all other respects, however, the translation has been kept as literal as possible, in the hope of conveying something of the very simple style of the original.

The numbers appearing in the margin refer to lines of the epic narrative, and are intended to draw attention to elements in that narrative which are comparable with the events described by Naiṇasī. Opening and closing angle-brackets are used to signify the beginning and end of an epic passage — thus <100 ... 200> means ‘Cf. ll. 100–200 in the epic.’ More detailed comparisons are indicated in a self-evident way by means of line-numbers without angle-brackets: such numbers often refer not to an individual line but to the beginning of a sequence.

Dhādhāl lived in Mahevo. He left Mahevo and came and halted by the lake in Pāṭaṇ.¹ Now nymphs (*apsarases*) used to come down to the lake.² When Dhādhāl’s tents were set up, the nymphs came down. Then Dhādhāl saw the nymphs, and caught one of them and kept her. The nymph said, ‘O great Rajpūt! You have done wrong. You should not have caught me, for I am a nymph.’ Then Dhādhāl said, ‘You live with me.’ The nymph replied, ‘If you spy on me I shall go.’ Then Dhādhāl said, ‘I shall not spy on you.’ On this stipulation she remained. And they left Pāṭaṇ and came to Koḷū.

Pamo Ghorandhār³ was the ruler in Koḷū. Dhādhāl did not go to see Pamo. He came to Koḷū and stayed where he had parked his wagons. In the course of time two children were born of the nymph’s womb, one a daughter, one a son. The daughter’s name was Sonā, the son’s name was Pābūjī. Then a private dwelling was made for the nymph. There the nymph lived. Dhādhāl went daily to the nymph’s house.

Then one day Dhādhāl reflected, ‘Let us see, the nymph did say that I must not spy on her; well, today I shall go and see. Let us see what she is doing.’ So in the last watch (of the day) Dhādhāl went to the nymph’s dwelling. There before him was the nymph in the form of a lioness, and there was Pābūjī

¹ So our text; Tessitori does not specify the place but refers only to Gujarat.

² Though it is not sung as part of the epic narrative, *bhapos* know a story very similar to the one Naiṇasī tells here. Parbū’s version of it is as follows: Benighted while out hunting, Dhādhāl (= Naiṇasī’s Dhādhāl) halted by a beautiful lake to rest. In the middle of the night some nymphs (*parīs*) came to bathe in the lake. Dhādhāl was woken by the sound of water splashing, and looked out. The other nymphs had left, but in the moonlight he saw the nymph Kesarparī bathing. He crept up and stole her clothes, and hid. Kesarparī came to look for her clothes; finding them gone, she called out with promises and threats for whoever had them to hand them back. Dhādhāl came before her, but refused to return the clothes until she agreed to marry him. Kesarparī consented, on the stipulation that he would never enter her room without first giving a cough to announce his presence; otherwise, she said, she would leave him. Dhādhāl promised to observe the stipulation. But one day, after Pābūjī’s birth, he entered without warning, and saw his son being suckled by a tigress. The tigress at once changed her form back into that of the nymph Kesarparī, and told Dhādhāl that, because of his violation of her stipulation, she would now leave him forever. The baby Pābūjī asked his mother who would look after him in her absence, and she replied that when he was grown she would return to him in the form of a mare for him to ride; and later this happened.

³ Tessitori gives his name as Pemò.

3> in the form of a lion(-cub) taking suck from the lioness. Dhādhā saw this.⁴ Then the nymph assumed her own form. Pābūjī became a child. Then Dhādhā went into the dwelling. The nymph said, ‘Sir! I made a stipulation with you, that on the day you spied on me I should go; so now I am going.’ With these words the nymph flew up and ascended into the sky. Dhādhā stood staring.

From then on Dhādhā kept Pābūjī in that same place. A nurse stayed there. He also kept a servant-girl. Then after some time Dhādhā died.

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251> Now there were two sons, Pābūjī and Būro. Būro ascended the throne.⁵ Subjects and servants, all went to Būro. None stayed with Pābūjī. Dhādhā had had two daughters: Pemā was married to Jindrāv Khīcī,⁶ and Sonā was married to the Devaṛo ruler of Sirohī. Now Būro was the ruler. Pābūjī was (only) about five years old, but he was a miracle-worker. Alone he would ride out to hunt on his single she-camel and bring back game. This was how things stood.

Now there were seven Thorī⁷ brothers, born of one mother: Cādo, Devo, Khāpū, Pemalo, Khalmal, Khañghāro and Cāsa!⁸ These seven brothers were the servants of Āno Vāghelo. Now famine struck Āno’s land. Then the Thorīs killed an animal. Āno’s son came to hear that the Thorīs had killed the animal. Then he came. He challenged the Thorīs. A quarrel broke out between the Thorīs and Āno’s son. Āno’s son was killed. Then the Thorīs, after killing Āno’s son, yoked (beasts to) their wagons, took their children and fled. Āno came to hear that the Thorīs had killed his son and were fleeing. Then he mounted and caught up with them. They fought. The Thorīs’ father was killed. When Āno had killed their father he returned.⁹ From then on, to whosoever house the Thorīs went, no-one would take them in. They said, ‘We are no match for Āno Vāghelo.’ Then the Thorīs travelled and travelled, and came to Pamo Ghorandhār’s house. Pamo took the Thorīs in. Then his advisers and ministers said, ‘Sir! These Thorīs have come after killing Āno’s son. If you take them in, hostility will arise between you and Āno. We are no match for Āno.’ Then Pamo too, fearing Āno, bade the Thorīs farewell. He said, ‘Go to the descendants of Dhādhā. They will take you in.’

Then the Thorīs took their wagons and came before Būro. They came, paid their respects to Būro, and said, ‘Sir! If you will take us in, we shall stay.’ Then Būro refused. He said, ‘I have no need of you. But my brother Pābūjī has no servants: he will take you in.’

Then the Thorīs parked their wagons and came to Pābūjī’s house. They asked, ‘Where is Pābūjī?’ The nurse said, ‘Pābūjī has gone to hunt.’ Then the Thorīs too went to hunt behind him. Before them Pābūjī aimed an arrow at a deer. His she-camel was seated. At this point the Thorīs asked, ‘Hey, lad! Where is Pābūjī?’ Then Pābūjī answered, ‘Pābūjī is gone ahead to hunt.’

Then the Thorīs decided thus: ‘This lad is standing here; let us take the she-camel and have our today’s meal.’ So the Thorīs thought. Now Pābūjī was wise and brave. He perceived what they had in mind. Pābūjī said, ‘Hey, Thorīs! You take this she-camel and have your today’s meal. When Pābūjī comes I shall tell you.’¹⁰ Then the Thorīs took the she-camel and came to their tent. There they killed the she-camel and had it for their meal in the tent.

Now in the last watch (of the day) Pābūjī came to his tent bringing a deer. And during the last watch the Thorīs too came to pay their respects to Pābūjī. Before them Pābūjī was seated. Then the Thorīs thought. They said (to themselves), ‘Hey! This is the same one who gave us the she-camel.’ Then the Thorīs asked the nurse, ‘Madam! Where is Pābūjī?’ The nurse replied, ‘Hey, brother! He is seated here; do you not recognise him?’ They paid their respects to Pābūjī. Then Pābūjī said to Cādo, ‘Hey, Cādo! Where is my she-camel that I entrusted to you?’ Cādo replied, ‘Sir! You gave it us for our meal, so we

⁴ Tessitori evidently interprets this sentence, ‘She saw Dhādhā’.

⁵ Evidently Dhādhā had established himself as a rival chieftain of Koḷū; later we read that Pamo Ghorandhār has moved to another village. Būro and Pemā (referred to in the next sentence but two) were Dhādhā’s children by an earlier conventional marriage.

⁶ Naiṇasī spells this name Jīdrāv Khīcī.

⁷ A disrespectful equivalent of Nāyak, the caste to which the *bhopos* of Pābūjī belong.

⁸ Tessitori has Khākhū for Khāpū, Khemalò for Khalmal, and Vāsalo for Cāsa!; the first and last cases must represent different readings of the same name, for the normal MS spelling of Khākhū would be *ṣāṣū*, and *ṣ* and *p* are easily confused; the same applies to the letters *v* and *c* in the case of Vāsalo / Cāsa!, and the distinction between *l* and *!* is editorial (Sākariyā uniformly and erroneously has Dhādhā! for Dhādhā). It is interesting that this list fails to mention the ‘eighth Thorī’, Hariyo, who appears later in the story: Hariyo is equivalent to the epic Harmal, who likewise stands somewhat apart from Pābūjī’s other companions. In our text a ‘ninth Thorī’, Ḍābo, is also mentioned.

⁹ Parbū Bhopo too knows of a connexion between Āno Vāghelo and Pābūjī’s companions Cādo and Ḍhēbo, but it is a somewhat different one: instead of killing their father, he *is* their father.

¹⁰ Or, ‘I shall tell him’.

have eaten it.’ Then Pābūjī said, ‘What? What do you mean, you ate the she-camel? I shall have food given you for your meal. But how could one eat a she-camel?’ Then he added, ‘You did not eat the she-camel.’ Then the Thorīs answered, ‘We did eat the she-camel; we can hardly bring it back to you now.’

Then Pābūjī appointed a man (to go) with them, and said, ‘Go to their tent, and find out.’ The Thorīs went with the man to the tent, and what did they see? Where bones had been lying, there was that same she-camel, fettered and chewing the cud. They went, and what did they see? The she-camel was seated there. Then the Thorīs asked their wives, ‘How did this she-camel get here?’ Their wives likewise replied, ‘Sirs! It was not there before. We too have only just seen it.’ Then the Thorīs thought, ‘This Rajpūt is a great miracle-worker. He will take us in.’ They came before Pābūjī, bringing the she-camel with them. Then Pābūjī said, ‘Hey! You told me you had eaten the she-camel.’ The Thorīs replied, ‘Sir! We understand (now). You have shown us your power, sir.’ Then Pābūjī said, ‘Then you will stay?’ The Thorīs answered, ‘Sir! We shall stay.’ Then the Thorīs stayed with Pābūjī as his servants. This was how things stood.¹¹

< 795 Then Būro’s daughter (Kelaṅ) was married to Gogo (Cauhāṅ). When the time came to give wedding-
854 gifts to the girl, some promised cows, some promised other things. Then Pābūjī said, ‘Sister, I shall fetch
858 Dodo¹² Sūmaro’s herds of she-camels to give you.’ Then Gogo laughed, and said, ‘These days Dodo
859 Sūmaro is called a second Rāvaṇa.¹³ How will you bring his she-camels?’ Pābūjī answered, ‘I shall
886 bring the she-camels.’ Then Gogo set out and went to his own place. Afterwards, Pābūjī said to Hariyo
< 1256 the Thorī, ‘Hey, Hariyo! Go and look for Dodo’s she-camels, so that we may bring them and give them
986 to Būro’s daughter. The people in her husband’s home will laugh; they will say, When will your uncle
1529 bring the she-camels to give you?’ Then Hariyo went to look for the she-camels.

Meanwhile, Cādo kept saying to Pābūjī, ‘I owe Āno Vāghelo a debt of vengeance; help me to pay it off, sir.’ Then Pābūjī replied, ‘Indeed, I shall help you.’

At this time Pābūjī’s sister Sonā and Sonā’s Vāghelī co-wife were (once) playing *caupar*.¹⁴ Now Vāghelī’s father (Āno Vāghelo) had given her many ornaments, and Vāghelī made much of her ornaments and praised them greatly. Then they began to quarrel with each other. Then Vāghelī taunted Sonā. She said, ‘Your brother eats in the company of Thorīs.’ Sonā grew angry. Then the king (of Sirohī, her husband,) said, ‘O Rāṭhoṛ woman! Why are you angry? She speaks the truth, in that Pābūjī does sit in the company of Thorīs.’ Then Sonā answered, ‘What you say is true; but you have no ministers like my brother’s Thorīs.’ Thus spoke Sonā, whereupon the king became enraged. In the king’s hand was a whip, and he dealt her three lashes with it.

Then Sonā wrote a letter and sent it to Pābūjī. She wrote thus: ‘At Vāghelī’s word the king struck me.’ A man took the letter and gave it into Pābūjī’s hand. Pābūjī read the letter and summoned Cādo, and said, ‘Make ready. We shall ride against the king of Sirohī. A letter has come from my sister.’ Then the seven Thorīs mounted; for Pābūjī to ride there was the mare Kālamī.¹⁵

< 252 The Kāchelo Cāraṅs had gone to the sea to load a cargo, and they took with them a mare. With it
288 they came to the edge of the sea, and halted. Then a *tejala*¹⁶ horse came out (of the sea) and mounted
292 the mare. The foal Kālamī was born to her. Jindrāv (Khīcī) asked the Kāchelos for the mare (Kālamī),
312 but the Cāraṅs would not give her. And Būro asked them, but still they would not give her. Then Pābūjī
313 asked them. Then the Cāraṅs gave the mare to Pābūjī. They said, ‘Sir! We have given the mare to you;
(stop to) put on my shoes.’ Having made this promise he took the mare. Then Jindrāv Khīcī and Būro
were angry with the Cāraṅs.

¹¹ Komal Kothari reports hearing a very similar story in the far West of Rajasthan, which again has to do with Pābūjī’s companions being persuaded to stay with him: Pābūjī sent Cādo and Ḍhēbo to fetch water, which they were to carry on the back of a buffalo; but when they reached the water Ḍhēbo felt so hungry that he ate the buffalo. The two brothers returned to Pābūjī and told him what had happened; but he commanded them to go back and look for the buffalo, and when they did so they found it alive and whole, with a full water-container on its back.

¹² Tessitori gives this name as both Devò and Dedò; there can be no doubt that our reading is preferable, as Dodo was a common Sūmaro name.

¹³ *voḍho rāvaṇa*, so interpreted by both Tessitori and Sākariyā. *voḍho*, obscure in sense, is evidently the same as the *oḍho* that occurs later in the same context. Cf. also RHŠK, s.v. *doḍho rāvaṇa*: ‘(m.) 1. [Rāvaṇa’s brother] Kumbhakarṇa; 2. great Rāvaṇa; (adj.) very powerful.’

¹⁴ A board-game.

¹⁵ Spelt Kālavī by Naiṇasī. The name is presumably connected with the adjective *kālo* (feminine *kālī*) ‘black’.

¹⁶ Sense obscure: possibly ‘wonderful’, or perhaps merely the name of the horse.

Then Pābūjī mounted and came to Būro's house. He paid his respects to Būro. Then he voiced his respects to his sister-in-law, who was inside. A servant-girl went inside and said to Doḡ-Gehalī,¹⁷ 'Madam! Pābūjī has sent you his respects.' Then Doḡ-Gehalī said to the servant-girl, 'Go and tell my brother-in-law that his sister-in-law summons him inside.' The servant-girl went and told him. Then Pābūjī went inside. Doḡ-Gehalī said, 'Pābūjī! You should not have taken the mare from the Cāraṅs. Your brother had asked for the mare, so you should not have taken her.' Then Pābūjī replied, 'If my brother is to take the mare, here she is.' His sister-in-law answered, 'For what purpose should he take her now? But what will you do with the mare? Plough your fields and sit down to eat? Rather it seems that now you have taken the mare you will go on plundering expeditions.' Then Pābūjī said, 'If Būro is to take the mare, take her. You taunt me, but I too am a Rajpūt; I too need the mare. And since you speak of plunder, I shall fetch the mares of Dīḍvāṇo¹⁸ itself.' Thus spoke Pābūjī. Then Doḡ-Gehalī replied, 'Sir, my brothers are not such men as would allow you to bring back plunder. Why, they would catch up with you on the road and arrest you, and know that you were the brother of their brother-in-law, and so not kill you but (bind your arms)¹⁹ behind your back and make you weep bitterly.' Then Pābūjī said, 'I am a Rāṭhoṛ. Have you ever heard of a Doḡ beating a Rāṭhoṛ?' The Doḡs ruled in Dīḍvāṇo; there Būro had been married. Then Pābūjī, after quarrelling with his sister-in-law, came back to the tent.

Then he summoned Cādo, and said, 'Cādo! We shall go to the Devaṛos (of Sirohī) afterwards; first we shall plunder Dīḍvāṇo.' Then Pābūjī mounted. The seven Thorī brothers mounted. They travelled and travelled, and came near to Dīḍvāṇo. Then Pābūjī threw down his quiver at a certain spot, and sat down. He left his mare nearby. And the Thorīs took a herd of she-camels, and drove them to that place. Then the camel-herd went before the Doḡs and cried, 'Sirs! They have taken the she-camels; ride in pursuit.' The Doḡs asked, 'About how many riders are there?' He replied, 'Sirs! There are seven Thorīs on foot making away with their spoils.' Then they rode in pursuit, until the Thorīs with the she-camels appeared in front of them. The riders, pursuing from behind, came level with the spot where Pābūjī was seated. Then Pābūjī loosed some arrows. As a result, ten men of the Doḡs were killed. Then Pābūjī called to Cādo, and to the other Thorīs too, 'Come back!' The Thorīs turned back. They took their horses and mounted. Meanwhile, the leader of the Doḡs caught up with them from behind. Then the Thorīs who were with Pābūjī captured the Doḡ leader. Then the remainder of the Doḡs' company turned back. Pābūjī said, 'Release the she-camels. Our business was with these Doḡs, so take them with us.'²⁰

Then, taking the Doḡs with them, they travelled through the night until they came to Koḷū. They placed the Doḡs in the assembly-hall. And they themselves went into the palace and slept. Then dawn came, and Pābūjī awoke. He said to the nurse, 'Nurse! You go to Doḡ-Gehalī and summon her here. Tell her that Pābūjī said, Come, sister-in-law, and see my palace; I have had it made anew.' Then the nurse went to summon Būro's wife. And Pābūjī said to the Thorīs, 'Cādo! Bind the Doḡs' arms behind their backs with their turbans, make them weep by pinching them with your fingers, and place them standing beneath the window.' Then Cādo took the Doḡs and brought them beneath Pābūjī's window, and stood there. Meanwhile, the nurse went to Doḡ-Gehalī and said, 'Mistress! Pābūjī summons you. He says, I have had my palace made anew; pray come and see it.'

Then Doḡ-Gehalī sat in her ox-carriage and came to see Pābūjī's palace. Before her was seated Pābūjī; he rose and paid his respects to her. He said, 'Mistress sister-in-law! Beneath the window is a show: behold it.' She began to look through the window. Then the Thorīs pinched the Doḡs with their fingers, and they began to weep. What did Doḡ-Gehalī see? Beneath her were her brothers, bound and weeping.²¹ Then Doḡ-Gehalī said, 'Pābūjī! What is going on here? I spoke to you in jest.' Then Pābūjī answered, 'Sister-in-law! I likewise brought them here in jest. But insults should not be addressed to

¹⁷ Būro's wife, equivalent to the epic Gailovat. Tessitori has Gahelī for the second part of her name.

¹⁸ Doḡ-Gehalī's native place.

¹⁹ This phrase is missing in the text, presumably through damage to Sākariyā's MS, but Dūgar in his translation and Sākariyā in a footnote both give it thus.

²⁰ There is an inconsistency in the story at this point: only one Doḡ was said to be captured alive, but several are taken back to Koḷū.

²¹ The text erroneously refers to only a single brother. In Tessitori's version the treatment meted out to the Doḡs is more severe: '...what did she see but her brothers, their hands tied behind their backs, their faces turned upwards, and their cheeks watered with tears, whilst the Thorīs were pulling them by the hair and administering them a generous thrashing'. Note that the description translated here more exactly *mimics* the treatment Doḡ-Gehalī had promised Pābūjī at her brothers' hands: Pābūjī's aim is not revenge or punishment, but rather a playful demonstration of his own easy superiority over the Doḡs.

Rajpūts; taunts should be addressed to wicked sons.’²² Then Ḍoḍ-Gehalī said, ‘You have done well. Now release them.’ Then at his sister-in-law’s word Pābūjī released the Ḍoḍs.

Afterwards, Ḍoḍ-Gehalī took her brothers and kept them for four days, and then bade them farewell.

1765

After this, Hariyo, who had been looking for (Dodo Sūmaro’s) she-camels, came and said to Pābūjī, ‘Sir! We cannot lay our hands on Dodo’s she-camels. Dodo is mighty; his kingdom is great. And in between flow the five rivers.²³ He is called a second Rāvaṇa.²⁴ We are no match for him.’ Thus spoke Hariyo on his return. Then Pābūjī said, ‘Very well, we shall deal with him as we come back. As for now, ride against the Devaṛos.’ Then they all, eight mounted and Hariyo the ninth on foot, rode against Sirohī.

On the way lived Āno Vāghelo. Āno’s sway was great; but those (of Pābūjī’s company) too were all miracle-workers. Cādo said, ‘Sir! Āno lives here; and we owe him a debt of vengeance.’ Then they urged on (their mounts), and came to Āno’s village, and halted in his garden. Then the gardener went to Āno and cried, ‘Sir! A number of riders have come and halted (here), and they have plucked all (the fruit of) the garden and eaten it.’ When Āno heard this he mounted and rode off. Then a fight took place between Pābūjī and Āno Vāghelo. Āno’s whole company was killed. Āno too was slain. Then Pābūjī, after killing Āno, said to Āno’s son, ‘I shall kill you too.’ Āno’s son presented his mother’s ornaments to Pābūjī. Then Pābūjī established Āno’s son on the throne.

After establishing Āno’s son on the throne, they themselves rode towards Sirohī; they travelled through the night to Sirohī. (Pābūjī) said to the king, ‘You will imagine that Pābūjī has come to meet you, but I have not come for a meeting. You struck my sister with a whip; that is why I have come.’ Then the king likewise gathered all his company together and mounted. There was a fight. Then Pābūjī said to Cādo, ‘Cādo! We must not kill the king but capture him.’ Then when the fight took place many of the company of the Devaṛos were killed, and the king fell into the hands (of Pābūjī’s company) and was captured. And Pābūjī said, ‘Do not kill him. He is a son of Devījī.’ Then Pābūjī’s sister came before Pābūjī seated in her ox-carriage, and said, ‘Brother! Grant me a boon:²⁵ release the king.’ Then Pābūjī, at his sister’s word, released the king. And Pābūjī gave to his sister the ornaments of Āno Vāghelo’s wife, and said, ‘Sister! (I give) these ornaments to you as a wedding-gift.’ Then there was harmony between the two brothers-in-law. The king brought Pābūjī into the fortress of Sirohī.²⁶

Then Pābūjī went, together with his sister, to inform Vāghelī about her father. Sonā said to Vāghelī, ‘Sister! Perform the customs (relating to bereavement). My brother has come here after killing your father Āno Vāghelo to avenge the Thorīs.’ Then Vāghelī fell to her knees.

And Pābūjī dined there at his sister’s house, and mounted. Then he said to Cādo, ‘Cādo! We have avenged your father, and we have also returned the insult suffered by my sister.²⁷ Now let us go. We shall take Dodo’s she-camels and give them to my brother’s daughter. There too her kin (by marriage) will be laughing and taunting her.’

<314

So then they rode from there and set off for Dodo’s place. He sent Hariyo on ahead. On the road ahead was the realm of Mirzā Khān, and there they arrived. Now Mirzā had a garden in which no-one was allowed to halt. Whoever halted there would be killed. He too had a great kingdom. Pābūjī set up his tent in Mirzā Khān’s garden, and he broke down and destroyed the whole garden. Then the gardener went and cried to the Khān, ‘Sir! Some Rajpūt has halted in the garden, and he has destroyed the whole garden.’ The Khān asked, ‘What sort of Rajpūt is he?’ Then the gardener answered, ‘Sir! He is a Hindu; he has his turban bound on the left-hand side.’²⁸ Then the Khān said, ‘Ah! We are no match for him. He

²² Play on words between *rajapūta* ‘Rajpūt’ and *kapūta* ‘wicked son’.

²³ *paṃcanada*, Sanskrit equivalent of the Persian *panjāb*. Yet it is not the Panjab itself that is here referred to, but the Indus: cf. Yule and Burnell 1903, s.v. PUNJAUB: ‘The name *Panj-āb* in older Mahommedan writers is applied to the Indus river, after receiving the rivers of the country which we call Punjaub. In that sense *Panj-nad* [= *paṃcanada*], of equivalent meaning, is still occasionally used.’

²⁴ *oḍho rāvaṇa*: cf. n. 13 above.

²⁵ Literally ‘a bodice of immortality’ (*amara kācaḷī*): one of the prescribed gifts to a bride from her brother, it symbolises the hope that she will die before her husband, i.e. never suffer the shame of widowhood. (Information from Komal Kothari.) Here it is used figuratively to mean ‘the gift of not being widowed’.

²⁶ Parbū Bhopo too knows a story in which Pābūjī punishes Sonā’s husband, Sūro Devaṛo of Sirohī, for beating her; but according to him this occurred after Pābūjī’s ascent to heaven as a miraculous intervention on his part (*sāyl*).

²⁷ Or possibly, with Sākariyā, ‘and we have also fulfilled our promise to my sister’.

²⁸ Sākariyā notes that the Rāṭhoṛs tie their turbans on the left, and are known as *vāmibandha* in consequence.

killed Āno Vāghelo.’ So the Khān took fresh fruits and went out to greet him. He²⁹ took horses, cloth and fruit and came out to the garden to greet him. He came and met Pābūjī. Then Pābūjī was pleased with him. He gave back all the rest and kept one horse, and he gave the horse to Hariyo.

417 >
< 1850

After meeting the Khān, Pābūjī rode, and came upon the five rivers. Then Pābūjī said to Cādo, ‘Cādo! Let us see, measure the depth of the water. About how deep is it?’ Cādo measured the depth, and the water was (several) poles³⁰ deep. Then Cādo said, ‘Sir! We cannot cross, so let us set up our tent here. If the she-camels should at any time come over to this side, we shall take them.’

1874
1896

While they were talking in this way, Pābūjī performed some magic, so that they crossed and stood on the other side. Cādo again understood the power (of Pābūjī). Then (Pābūjī) said to Cādo, ‘Cādo! Round up the herd of she-camels.’ Then the Thorīs went and rounded up the whole herd. They bound Dhīl, the camel-herd. They came before Pābūjī with the she-camels. Then Pābūjī released Dhīl, the camel-herd, and mounted him on a tailless bull-camel, and said, ‘Hey! You arrange the pursuit for Dodo.³¹ Tell him that we are making away with his herds of she-camels. If he can round them up, let him come quickly.’

1902

1906

Then the camel-herd went and cried, ‘Peace be with you, O gracious one! They have driven off all the herds of she-camels; pursue them.’ Dodo replied, ‘Hey! You have eaten cannabis, haven’t you? Who is there nowadays who could take Dodo Sūmaro’s she-camels?’³² Then the camel-herd said, ‘Sir! Some Rāthorḥ have taken your she-camels, and they said, If you can come, come quickly.’ As soon as he heard this, Dodo Sūmaro assembled a company and mounted. But Pābūjī drove the she-camels on, and they swam through the water and came to the other side; and he took his company across, and made them ride on.

1932

1935 >

Dodo rode in pursuit from behind, and, coming to Mirzā Khān’s village, he said to Mirzā, ‘Some Rāthorḥ have taken my she-camels; you come in pursuit too.’ Mirzā was Dodo’s servant, so he too mounted and accompanied Dodo. Then Mirzā said, ‘Do not go on. The she-camels were taken by Pābūjī Rāthorḥ. Even if we kill our horses we shall never catch up with him. Turn back. He who killed Āno Vāghelo will not die at your hands. So, sir, collect all your company together and go back.’ When Mirzā spoke thus, Dodo turned back and came to his own place.

< 1979
2268

Now Pābūjī arrived with the she-camels in Ūmarkoṭ of the Soḍhos. Then as they walked along beneath the fort, the Soḍhī (princess),³³ who was seated at a window, saw Pābūjī. Then Soḍhī sent word to her mother to say, ‘If you are going to have me married, even if later on, there goes Pābūjī Rāthorḥ: marry me (to him).’ Then she spoke to (her father) the Soḍho ruler. He sent a man after Pābūjī to say, ‘Sir! Marry into my family before you depart.’ Then Pābūjī replied, ‘Sir! At present I am making away with these she-camels. I shall come later and be married.’ Then (the ruler of Ūmarkoṭ) sent a coconut³⁴ with some Soḍho men. Then the men gave Pābūjī a *ṭīko*,³⁵ and gave the coconut into his hand, and, having (thus) performed the betrothal, went back.

2292

2319 >

Pābūjī travelled on and came to Dadrairo.³⁶ Before him was seated Gogo. (Gogo) was always making fun of his wife Kelaṇ, saying, ‘When will your father’s brother bring Dodo’s she-camels to give you?’ At this point Hariyo came. He came and said, ‘Have word sent inside to your wife that Pābūjī is come; he has brought the herds of Dodo’s she-camels that he promised her. (Go and) herd them.’ Then Gogo came out and met Pābūjī. (Pābūjī) herded all the she-camels and gave them to his brother’s daughter. And he said, ‘Except for a single tailless bull-camel, this is the whole herd.’ Then Gogo collected all the she-camels together. But in his mind Gogo did not believe (Pābūjī). (He thought,)

²⁹ The word *māyai* is problematical.

³⁰ *vāsa*, a bamboo measuring-pole about ten feet long.

³¹ *tū dodai rai vāhara ghāta*, problematical; Sākariyā’s gloss has the appearance of an interpretation: ‘You inform Dodo about [the need for] pursuit.’

³² Some *bhopos* know a *kaṛī* (couplet) which forms an extraordinarily close analogy to this detail of Naiṇasī’s story: Rāvaṇa, informed by his camel-herds that Pābūjī has stolen his she-camels, accuses them of having taken cannabis. Parbū Bhopo knows this couplet, but did not include it in the performance translated in this work.

³³ The text used by Tessitori evidently contained her name, Phūlvantī, the same as the name Phulvantī used by the epic-singers.

³⁴ Symbol of betrothal.

³⁵ Auspicious mark on the forehead.

³⁶ Elsewhere in the *Khyāta* (Sākariyā 1964, p. 278) this name appears as Darairo, and Dūgar’s translation of the *Vāta Pābūjī rī* refers to the place as Darero. Tessitori has Sodarò, the result of an erroneous word-division (*so darairai āyā* read as *sodarai rai āyā*). The normal name for Gogo’s place is Dadrevo.

‘Nowadays Dodo is very mighty. By whom could his she-camels be taken? He has brought them from somewhere else.’

Then Gogo made a meal for Pābūjī, and thought, ‘I shall see Pābūjī’s miraculous power also.’ Then Gogo and Pābūjī took their meal.

When they had taken their meal, they sat down. Then Gogo said to Pābūjī, ‘Pābūjī! I have a debt of vengeance concerning someone. So you stay here, and I shall take my revenge.’³⁷ Then Pābūjī answered, ‘Very well, I shall stay.’

Then night fell. Gogo said to Pābūjī, ‘At dawn we shall take the omens. If the omens are good we shall ride.’ Then Pābūjī said, ‘Why shall we take the omens? Wherever you ride we shall return victorious.’ Gogo replied, ‘Sir! In our land people believe in omens.’³⁸ Then at night they slept.

And when dawn came, Gogo and Pābūjī both mounted their horses and went to take the omens. (But) there was no omen there. Then both the chiefs spread a cloth directly beneath a single tree and slept. They left both the horses untethered to graze. Meanwhile it became cold. Then they awoke.

Then Gogo said, ‘I shall fetch the horses, so that we may go home.’ Pābūjī answered, ‘Sir! Be seated. I shall fetch them.’ Then Gogo replied, ‘You are senior (to me in status); even were you junior, you are my father-in-law(’s brother); you are *paga-vaḍo*.³⁹ You sit down; I shall fetch them.’ Pābūjī said, ‘This is true, but you are old and I am young.’ Then Pābūjī went to find the horses. As he went on, what did he see? There were two serpents that had become *sekhaṛa*⁴⁰ and were grazing the horses. And round the horses’ hooves were hobbles formed of two (other) serpents. When Pābūjī saw this, he thought, ‘Gogo has here demonstrated his miraculous power to me.’ Then Pābūjī came back. He came back and said to Gogo, ‘Sir! The horses cannot be seen. They have gone off somewhere. I did not find them.’

Then Pābūjī went and sat on the cloth, and Gogo took a short spear in his hand and went to find the horses. What did he see before him? There was a large pool filled with water. In it was a boat, and in the boat both horses were floating. The pool was very deep. Gogo thought, ‘Pābūjī has here demonstrated his miraculous power to me.’ Realising this, Gogo came back to Pābūjī. Pābūjī said, ‘Sir! Did you find the horses?’ Then Gogo said, ‘Sir! In my mind there was doubt, but it has now been effaced. It is you that I have found.’⁴¹

Then Pābūjī and Gogo went for the horses together. What did they see before them? (The horses) were standing free and grazing. Then they took the horses, put on their bridles, mounted, and came to Gogo’s assembly-hall. (Gogo) gave Pābūjī a meal and bade him farewell.

<2227
2250> Pābūjī and Hariyo the Thorī mounted and, having given (Kelaṇ) the she-camels, came to Koḷū. Then he became *vaseka*.⁴²

<2511
2513
2630 Pābūjī came to be twelve years old. Then the Soḍhos wrote the announcement of the wedding-date and sent it. They said, ‘Form the wedding-procession and come quickly.’ Then Pābūjī made preparations for the wedding-procession. He summoned Jindrāv Khīcī. He summoned Gogo. He summoned Būro. He made preparations for the wedding-procession. And he summoned the king of Sirohī also, but he did not come. Then the wedding-procession mounted.

It was (time for) the wedding of Cādo’s daughter(s) also. Cādo had found himself in trouble; then he gave a daughter (in marriage) in (each of) seven villages. Seven separate wedding-processions came for them.⁴³ Then Pābūjī said to Cādo, ‘Cādo! You too have a wedding. You stay here.’ So Cādo stayed there. And Ḍābo⁴⁴ went with (Pābūjī).

³⁷ I.e. ‘Do not go back home yet, but join my expedition.’

³⁸ The idea is not ‘our customs differ from yours’, but rather ‘we both have to observe accepted custom’, for Gogo’s reference to ‘our land’ uses a form (*āpaṇo*) which means ‘of you and of me’.

³⁹ ‘Senior in status although junior in age’; a curious expression, whose literal meaning is ‘large of foot’. (Information from Komal Kothari.)

⁴⁰ Sense obscure.

⁴¹ I.e. ‘understood’. It is worth remarking that in the magic-competition each party uses a device associated with one of his own chief characteristics: Gogo is a snake-god, whilst Pābūjī is able miraculously to transport animals across water.

⁴² Sense obscure; the sentence might equally well mean, ‘Then there was a *vaseka*’.

⁴³ These seven wedding-processions (containing 140 *Āheṛīs*) are referred to again later, when they take part in the final battle. They are clearly the equivalents of the ‘wedding-procession of seven score *Rebārīs*’ who take part in the final battle in the epic (ll. 3533–4).

⁴⁴ Printed as *Ḍāvo* at this point, but both the later references to him are spelt with *-b-*. As remarked above (n. 8), *Ḍābo* is not one of the seven *Thorīs* listed; *Tessitori*’s version does not mention him, but refers instead to *Devo*, who does appear in the list. The name *Ḍābo* may well be a variant form of *Ḍhēbo*, Pābūjī’s companion in the epic story.

2719 Then an omen of battle appeared to the wedding-procession as it travelled on the road. The augurers said, 'Sir! The omens have not been good; turn back. You⁴⁵ shall be married on a different date.' Then he replied, 'You turn back. I shall not return. People would say that Pābūjī was anointed as a bridegroom (but is not yet a husband).' Pābūjī rode on, and with him was only Ḍābo. The rest of the company all turned back.

2810 When two hours of the night had passed, Pābūjī arrived in Dhāt (Ūmarkoṭ). There the Soḍhos performed his wedding properly. Then Pābūjī, having performed the circumambulations, prepared to go. The Soḍhos said, 'Sir! What fault is ours that you do not dine (with us), nor take any meal? For what reason? Stay for two or three days, so that we may give the wedding-gifts before bidding you farewell.' Pābūjī answered, 'Bad omens appeared to us. For that reason we shall travel home through the night. We shall come back in a month or so. See to the meal and the wedding-gifts then.' Then the Soḍhos said, 'If your lordship wishes, then mount.' Pābūjī mounted. Then Soḍhī said, 'I too shall not remain; I shall go with you.' Then Soḍhī too sat in her ox-carriage and went with him, and Pābūjī set off through the night and came to Koḷū. There was joy and celebration there. Pābūjī and Soḍhī went and slept in the palace. Ḍābo went to his own home.

<3044 Now Jindrāv Khīcī had come (in the wedding-procession), and Pābūjī and Būro had bade him farewell. Then as he travelled on the road, Jindrāv took the cattle of the Kāchelo Cāraṇs. The herdsman came and cried, 'Madam! The cattle were grazing when Jindrāv Khīcī (took) them all thence; he is making away with them.' Then Birvaṛī, the Cāraṇ lady, came before Būro and wailed, 'Būro! Hurry in pursuit. Khīcī is making away with the cows he has rounded up.' Then Būro replied, 'Sister! My eye is troubling me. I cannot ride today.'

3060 Then the Cāraṇ lady came wailing to Pābūjī's palace. She came and said to Cādo, 'Cādo! Pābūjī is not here, and Khīcī has taken all my cattle, so you ride (in pursuit).' Then Cādo said, 'Hey! Do not wail. Pābūjī is come.' Meanwhile, Pābūjī too looked out from a window. He said, 'What is it?' Then (Cādo) said, 'Sir! Jindrāv has taken the cattle of Birvaṛī the Kāchelī. And Būro will not ride (in pursuit).'

3210 Then Pābūjī said, 'Have the horses saddled.' Pābūjī mounted. All the Thorīs mounted. A hundred and forty members of the wedding-processions (come for Cādo's daughters), and Cādo's seven brothers, all mounted. They caught up with Khīcī. There was a fight there. Many of Khīcī's folk were killed. Pābūjī rounded up all the cattle.

3414 They came to Koḷū with (the cattle). There was a well called Gūjavo, and they thought to water the Cāraṇ lady's cattle there. So they raised up (the leather water-bag in) the well, but no water came out. Then Birvaṛī the Cāraṇ lady said, 'O great Rāthoṛ! As you rounded them up, so water them.' Then Pābūjī himself began to draw from the well. He pulled up one leather bagful. With it tanks, pitchers and troughs were all filled. All the cattle of Birvaṛī the Cāraṇ lady were watered.⁴⁶

3572 Now afterwards, Birvaṛī's younger sister went to Būro and cried, 'Būro! How long a time will you live now? Pābūjī has been killed.' Thus she spoke. Then Būro became angry. Būro mounted, and went and caught up with Khīcī. Then he said, 'Hey, Khīcī! Where are you off to⁴⁷ after killing Pābūjī? Stand fast.' Then Khīcī was afraid. He said, 'Sir! Pābūjī took the cattle and turned back. Do not fight.' But Būro still did not believe it. Then there was a fight. Būro was killed.

<3481 Then Khīcī said to his company, 'If we do not kill Pābūjī today, he will not leave us alone from now on.' Then Khīcī's company turned back. They came to Kuṇḍal,⁴⁸ to Pamo Ghorandhār's house. Then they said to Pamo, 'These Rāthoṛs will come along oppressing your land; but if you accompany us today we shall kill Pābūjī in an ambush.' Then Pamo too mounted and accompanied them.

3500 They came riding against Pābūjī. Pābūjī had watered the cows and left them. At this point he saw (a cloud of) dust. Then Pābūjī said, 'Hey, Cādo! Whence comes this dust?' Cādo answered, 'Sir! Khīcī has come.' And in the first fight Cādo struck with his sword at Khīcī, but Pābūjī caught hold of the sword. He said, 'Do not kill him, or my sister (Pemā) will become a widow.' Then Cādo said, 'Sir! You did ill to catch hold of my sword. Will these people leave us alone? You urged us to fight well.' Cādo added, 'The wretch has come.' Then Pābūjī made ready the battlefield and fought. A great battle took

⁴⁵ Literally 'We'.

⁴⁶ Tessitori's version of this passage is so much condensed that the miraculous element is lost: 'When he took them back to Koḷū, the poor beasts were dying of thirst, so he took them to the well and with his own hands drew up water for them'.

⁴⁷ Literally 'Where did you go'.

⁴⁸ Probably a village about ten miles NNW of Koḷū, although this is spelt 'Kundāl' by the Survey of India (the more recent 1:250,000 map NG 43-1 in the U502 series appears to have mistranscribed this name as 'Kundāt'). Perhaps Pamo Ghorandhār had been ousted from Koḷū by Dhādhāl or his sons (see n. 5 above).

3516 place. Then Pābūjī was killed. The seven Āheṛī⁴⁹ brothers were killed. Seven wedding-processions had
 3564 > come (for Cādo's daughters), in which were a hundred and forty Āheṛīs: all were killed. There was a
 3530 great fight. Many of Khīcī's men too were killed. Khīcī, after fighting, went to his own place. Pamo
 went to his own place.

<3708 After Pābūjī Sodhī became a *satī*. After Būro Ḍoḍ-Gehalī prepared to become a *satī*. Ḍoḍ-Gehalī
 3720 was then seven months pregnant. Folk said, 'There is a child in your womb: do not become a *satī*.' Then
 3727 Ḍoḍ-Gehalī took a knife and ripped open her womb, and drew out a son, and gave him to the nurse. She
 3736 said, 'Look after him well. He will become a great demigod and hero.' Then he was given the name
 Jharāro.⁵⁰

4037 Later, Jharāro came to be twelve years old. Then Jharāro avenged his father's brother and his father.
 3948 He killed Jindrāv Khīcī. Then he ruled. Jharāro lives to this very day. He met Gorakhnāth.⁵¹ He became
 4042 > a *siddha*⁵² and a hero.

⁴⁹ A synonym for Thorī.

⁵⁰ The name means 'Rip'. In the epic narrative this child is generally called Rūpnāth, but the name Jharāro is also used.

⁵¹ Gorakhnāth predated the probable lifetime of Pābūjī by — at the very least — a hundred years, but 'meeting Gorakhnāth' remains a commonplace for important religious figures for centuries (e.g. Gurū Nānak, founder of the Sikh religion, who was born in 1469 A.D.: see W. H. McLeod, *Gurū Nānak and the Sikh religion*, Oxford, 1968, p. 11 and passim). Here the reference is not to a mere meeting but rather to an initiation of Jharāro as a Gorakhnāthī *jogī*, as the next sentence makes clear.

⁵² A semi-divine undying saint, here (as often) one of the principal Gorakhnāthī *jogīs*.

Appendix 2

Residual scenes from the *paṛ*

In addition to scenes showing events from the epic narrative, Pābūjī *paṛs* typically contain a small number of other depictions. These fall into three categories: scenes from the *Rāmāyaṇa*, *sāyls* (stories of miracles performed by Pābūjī after his ascent to heaven), and mythical animals.

Scenes from the *Rāmāyaṇa*

As well as the scenes of Harmal’s visit to Laṅkā and Pābūjī’s camel-raid, the left-hand extremity of the *paṛ* also contains depictions of a celebrated sequence of events from the Rāma-story. In Scene 101, Hanumān is shown entering Laṅkā to find Rāma’s wife Sītā, abducted by Rāvaṇa. In Scene 102, Hanumān appears three times: hiding in a tree in Rāvaṇa’s garden, he finds Sītā; then he presents her with Rāma’s ring; finally, on the right, he tears up the trees of the garden.



Scene 101: Hanumān enters Laṅkā to search for Sītā

Sāyls

The term *sāyl*, which means simply ‘petition, prayer’, is used by *bhops* to refer to stories in which the heavenly Pābūjī comes to the aid of his earthly devotees.¹ *Bhops* can tell a number of such stories, and two of them have a scene on the *paṛ* to represent them.

In general *sāyls* are told simply as informal narratives, but the story underlying Scene 103, the *sāyl* of the *khejaṛī* tree, is known to Parbū Bhopo in metrical form, and the following is a recapitulation of his version of it as recorded by me in Jodhpur in 1976. Pābūjī’s sister Sonā was married to Sūro Devaṛo, the ruler of Sirohī;² she had a magnificent *khejaṛī* tree, grown from a seed Ḍhēbo had given her. Its shade

¹ As such it is contrasted with the term *parvāro*, which refers to the story-episodes constituting the epic narrative: see ‘The words and music of Pābūjī’s epic’.

² Sonā plays no rôle in the epic narrative; however, she is referred to in Mūhato Naiṇasī’s version of the story of Pābūjī (see Appendix 1), and is said there to be married to a Devaṛo ruler of Sirohī.

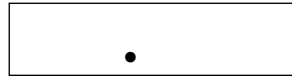


Scene 102: Hanumān finds Sītā, gives her Rāma's ring, and destroys Rāvaṇa's garden



Scene 103: The sāyl of the khejarī tree

spread over twelve *kos*, its branches extended over thirteen *kos*. Once Jaiśiṅgh Bhāṭī passed through Sirohī on his way home from a pilgrimage, and coveted the tree for its wood. The Devaros refused to let him have it, but he nonetheless set his axe to the tree, which wept as he did so, and cut it down. Sonā, who had always wished to see Pābūjī and his men encamped beneath the tree, prayed to Pābūjī, and he and his companions mounted to pursue Bhāṭī. Ḍhēbo far outstripped the others, and challenged Bhāṭī; and in the ensuing battle he destroyed the entire Bhāṭī army, until only Jaiśiṅgh himself was left alive. He was about to kill him, but Pābūjī intervened, and instead Ḍhēbo merely cut off his ears and let him go free. Then Pābūjī and his companions returned the tree to Sonā and brought it to life again; and to satisfy her wish they camped for a while in its shade before returning to heaven.

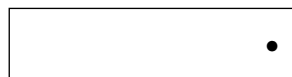


Scene 104: The *sāyl* of the crocodile

The story represented by Scene 104 does not appear to be known to any *bhōpo* in metrical form, and there are slight differences between different versions of it. Parbū tells it as follows. Pābūjī's two sisters Sonā and Pemā went to bathe in a nearby tank. Before entering the water, Pemā removed her necklace and left it on the shore. A crocodile came out of the water and swallowed the necklace. When they had finished bathing, they could not find the necklace, and Pemā was very upset. Then she invoked Pābūjī, and Pābūjī sent Dhēbo from heaven to help her. Dhēbo entered the water and began to catch and cut open all the creatures living in the tank in an effort to find the missing necklace; last of all he found the crocodile, which was at the very bottom. Dhēbo cut the crocodile open, retrieved the necklace, and returned it to Pemā; then he restored to life all the creatures he had killed in his search.

Mythical animals

No story has been found in connexion with the composite animal named Gulmerī (Scene 105). It has a winged body, and all its extremities are formed from the heads of other creatures: its head is the head of a woman, its tail the head of a camel, and its feet the heads of parrots. In a box to its left is written the auspicious word *śrī*.



Scene 105: Gulmerī



Scene 106: Gararṇāṅkh and Anarṇāṅkh

Parbū told a story in connexion with Scene 106, which shows one bird carrying a number of elephants³ and being attacked by another bird. According to Parbū, there was a bird called Gararṇāṅkh who was so powerful that he used to swoop down, gather up several elephants at a time, and carry them up to his home high in the sky, where he ate them at leisure. One day he fell into the sin of pride, thinking to himself, ‘There is no creature so powerful as I.’ So God⁴ created a second bird called Anarṇāṅkh; when Gararṇāṅkh flew down to pick up some elephants, Anarṇāṅkh seized *him*, and, to efface his pride,⁵ carried him even higher into the sky.

³ This is very reminiscent of the mythical Persian bird called *rukḥ* (English Roc), which is also sometimes depicted carrying elephants.

⁴ Parbū’s word is *īśvar*: see Chapter 5 (‘Pābūjī the god’), n. 22, p. 60.

⁵ The effacing of excessive pride is a common theme in mythological stories told in Rajasthan. Śiva and Pārvatī do it to each other in the linked stories that are depicted in Scene 22 of the epic narrative, and in Scene 49 Rāvaṇa is shown crowned with an ass’s head as a punishment for pride.

Glossary and key to principal characters

Arthāv: declamatory recitation as a part of epic performance; alternates with *gāv* (q.v.).

Bābī, Bhābī: member of a caste traditionally devoted to weaving.

Bhīl: member of a scheduled tribe. The name is also sometimes used to refer to members of the Nāyak (q.v.) caste.

Bhomiyo: person who meets a heroic death, often in the act of recapturing stolen cattle, and then comes to be revered as a minor local deity.

Bhopī: female co-performer with a *bhopo* (q.v.).

Bhopo: a folk-priest; in the context of Pābūjī, specifically a bard who performs the epic as a ritual to propitiate the deity.

Būro: Pābūjī's elder half-brother.

Cādo: elder of the two brothers Cādo and Ḍhēbo, who are Pābūjī's chief companions and helpers. Cādo is very compliant and correct, and regularly serves Pābūjī as ambassador and agent. See further n. 227, p. 283.

Cāraṇ: member of a caste traditionally devoted to producing poetry, in particular poetry eulogising the Rajpūt rulers.

Citero: a painter.

Deval: a Cāraṇ woman, incarnation of the Goddess, who gives Pābūjī the mare Kesar Kāḷamī in return for protection against Jindrāv Khīcī.

Devāsī: a synonym for Rebārī (q.v.).

Devnārāyaṇ: a Rajasthani folk-god worshipped, like Pābūjī, by means of ritual epic performance in front of a *par*. He figures briefly in the epic of Pābūjī ('The episode of Devnārāyaṇ', p. 275), where the two hero-deities have a trial of supernatural strength, won (naturally enough) by Pābūjī.

Dhādal, Dhādhal: Pābūjī's father.

Ḍhēbo: younger of the two brothers Cādo and Ḍhēbo, who are Pābūjī's chief companions and helpers. Ḍhēbo is very impetuous and aggressive, and frequently annihilates Pābūjī's enemies. See further n. 227, p. 283.

Gailovat: Būro's wife.

Gāv: singing as a part of epic performance; alternates with *arthāv* (q.v.).

Gogo Cauhāṇ: a figure worshipped in Rajasthan as a snake-god, portrayed in the epic as living in Sāmbhar. He marries Pābūjī's niece Kelam.

Gorakhnāth: a major religious leader of the early mediaeval period (dates very uncertain), associated with an ascetic sect whose adherents are known as 'split-ear *yogīs*' in reference to their practice of inserting large earrings in the ears of novitiates.

Gūjar: member of a caste traditionally occupied as agriculturalists and herdsmen.

Harmal Devāsī: Pābūjī's Rebārī companion, a young herdsman who undertakes the dangerous spying mission to Laṅkā.

Jaisiṅgh Bhātī: Jindrāv Khīcī's maternal uncle, who comes to his aid in the final battle.

Jāt: member of a caste traditionally occupied as agriculturalists and herdsmen.

Jindrāv Khīcī: Pābūjī's great enemy, married to his sister Pemā.

Josī: member of a lineage traditionally devoted to painting *paṛs*.

Kaṛī: a couplet (lit. link of a chain).

Kelam: Pābūjī's niece, daughter of Būro and Gailovat.

Kesar Kāḷamī: Pābūjī's black mare.

Kumār: member of a caste traditionally devoted to making pots.

Lakkhū Paṭhāṇ: a ruler who refuses Pābūjī's request for supplies of saffron.

Māṭā (sing. *māṭo*): earthen drums used by *bhops* to accompany epic performance where the *paṛ* is not used.

Mirzā Khān: the wicked Muslim ruler of Pāṭaṇ in Gujarat.

Mīṇo: member of a scheduled tribe.

Nāyak: member of a scheduled caste traditionally devoted to performance of the epic of Pābūjī.

Pābūjī: the hero-deity of the epic, a Rāthor Rajpūt.

Paṛ: a long cloth-painting on which are depicted the events of the epic narrative, and in front of which epic performances take place. Ritually, the *paṛ* functions as the temple of the deity.

Parvāro: a narrative episode forming a part of the epic story (cf. *sāyl*).

Pemā: one of Pābūjī's two sisters (the other is Sonā), married to Jindrāv Khīcī.

Phulvantī: the Soḍhī princess of Ūmarkoṭ in Sindh, who becomes Pābūjī's bride.

Rajpūt: member of a caste from which the warriors and princes of Rajasthan have traditionally been drawn. There are many Rajpūt clans, including the Rāthors (Pābūjī's clan), the Cauhāṇs, the Khīcīs, the Soḍhos, the Bhāṭīs, etc.

Rāmdev: a local Rajasthani deity, regarded as an incarnation of Viṣṇu. See further n. 38, p. 64.

Rāvaṇa: in addition to becoming incarnate as the wicked Jindrāv Khīcī, the villain of the *Rāmāyaṇa* also appears in the epic narrative in his own right as ruler of Laṅkā and owner of the reddish-brown she-camels that Pābūjī takes to give to Kelam. See p. 55.

Rāvaṇhattho: the fiddle played by *bhopos* of Pābūjī to accompany themselves as they sing the epic.

Rebārī: member of a caste of shepherds and camel-herds. Rebārīs are prominent among the devotees of Pābūjī.

Rūpnāth: posthumous son of Būro and Gailovat.

Saljī Soḷānkī: Pābūjī's augurer.

Satī: a woman who burns herself to death on the funeral pyre of her husband.

Sāyl: a narrative episode not forming a part of the epic story, dealing with help given supernaturally by the divine Pābūjī. Cf. *parvāro*.

Sonā: one of Pābūjī's two sisters (the other is Pemā), married to Sūro Devaṛo.

Thorī: an abusive synonym for Nāyak (q.v.).

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