THE EPIC OF PĀBŪJĪ
Parbū Bhopo sings, plays the rāvanhattho fiddle and dances as he performs the epic of Pābūjī in front of his pur (sacred narrative cloth-painting).
The epic of Pābūjī

A study, transcription and translation

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Epic narration: Parbū Bhopo
Illustrations: Śrīlāl Josī
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

Text last updated: March 10, 2022
This second edition of *The epic of Pābūji* 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 āratī and burning incense in front of their television sets. After all, if the *par* (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.

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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 \TeX, Jonathan Kew’s Unicode-compliant extension to Donald Knuth’s venerable program \TeX; 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
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 Rāṭhoṛ.

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 *pars*; 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 *pars* 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 *par*, but very little on the manner in which *pars* 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 *par*, and the division of the *par* into the ‘scenes’ which appear at their appropriate points in my translation.

Without Śrīlāl Jośi, the *par*-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*. 

Preface to the first edition
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 Pābūji par (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 Pābūji. 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
The epic of Pābūjī
1

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 Guru shikhar, 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 Rajput, a name which itself means ‘prince’. The Rajputs 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 Rajputs 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 Rajputs 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 Rajput 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: Mevāṛ) ¹ John Lord, The maharajahs, London, 1972, p. 210.
under the Sisodiyos, Jodhpur (Marwar, Rajasthan: Mārvāṛ) and Bikaner under the Rāṭhoṛs, Jaisalmer under the Bhāṭīs, Jaipur (Ḍhū̃ḍhāṛ) under the Kachvāhos, and Bundi (Hāḍautī) under the Hāḍo Cauhāṇs; and numerous minor states existed in addition. Pābūjī was a Rāṭhoṛ, 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 Rāṭhoṛs 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, Rajasthan 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 Rajasthan 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 Mũhato Naiṇasī; 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, 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 Mīnos 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’. Many outsiders would agree with Carstairs’ assessment of the differences he found: the ‘noise and vigour and exuberance’ 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’. 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 tribes 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

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3 Compiled by U. B. Mathur, Delhi, 1969.
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 him-
self 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 In-
dia, 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 ahiṃsā, 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. 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…’

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 paṛ, 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), 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.’ 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,
Malwa and Saurashtra. ‘The pars are painted by Josī citeros’ — but some are painted by the bhopos themselves, or by others. ‘The pars are sold to bhopos of Pābūjī’ — but nowadays many are sold to the tourist emporia. ‘Bhopes sing with their wives’ — but some sing with their aunts, or their brothers, or their sisters-in-law. ‘Bhopes accompany themselves with a fiddle called rāvanhattho’ — 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 Thorī) 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 bhopo minister belong to many different castes below the status of brahmin; probably the pastoral Rebāris are the commonest, but Jāṭs and Rajpūts also worship Pābūjī. 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 Koḷū, facing the gateway. On the left is the entrance to one of the two temples to Pābūjī.

11 Worship involving the pars 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 bhopotās 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 nephews 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 bhopār 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 bhopār performs ārātī (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 bhopār 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 bhopār 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 bhopār 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 bhopār’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 (cītero). The painters of pars 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 Bhīlūrā and Shāhpūrī; it is reckoned that there are nowadays perhaps seventeen or eighteen of them involved in painting pars. Pars 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 pars 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 Devonrāyān of the Bagaṛāvats, who, like Pābūjī, has for his liturgy an epic performed at night-wakes in front of the paṛ. (The bhopotās of Devonrāyān are generally Gūjaris, Kumārs and Bhābīs: like the performers of the epic of Pābūjī they sing in pairs, but only men may take part. The senior bhopār plays a jantar, a type of stick-zither.)

The Devonrāyān 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 par of Devnārāyaṇ is about twice as long as that of Pābūjī. An attempt to deal with the Devnārāyaṇ par, its iconography, patronage etc. has been published, as has a version of the epic. 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 par, based on the version performed by Parbū Bhopo and translated later in this work.

Dhā̃dal Rāṭhoṛ had four children, two boys (Būṛo and Pābūjī) and two girls (Sonā̃ and Pemā̃). When he died, both his sons set up court in their village of Koḷū; but Pābūjī was a god incarnate, born not from Dhā̃dal’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: Čado and Dhēbo, two brothers of whom Dhēbo was a colossus with an insatiable appetite for food, drink and opium, and immensely aggressive; Saljī Soḷaṅkī the augurer; and Harmal the Rebārī herdsman.

Pābūjī’s first exploit was to fight the Khī̃cīs, who were encroaching on his borders and treating him and Būṛo arrogantly. In the course of the fight Jindrāv Khī̃cī’s father was killed. To try to prevent a blood-feud Pābūjī and Būṛo gave Khī̃cī their sister Pemā̃ 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 Khī̃cī 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 Khī̃cī’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, Būṛo’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 Ūmarkot 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 Ūmarkot, and the preparations for the

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13 Joshi 1976, Cūṇḍāvat 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 Kolū with his men, and after some slight delay set out in pursuit of the Khīcīs, leaving only Dēbo
behind asleep. Deval woke Dēbo 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 as they were 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. Dēbo was a man of such noble character that he could refuse no request, so he
dismembered himself for the birds. Then he drew his sword 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 Dēbo some opium, Dēbo revealed that he was dismembered, 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 Dēbo’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 Kolū 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 Rāṭhors; 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 encoun-
tered 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 Kolū 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.
The words and music of Pābūjī’s epic

‘Reading the par’

The bhopos of Pābūjī have two ways of referring to what they do: they speak of their performance as pābūjī rī par vāṇño ‘reading Pābūjī’s par’, and they speak of the narrative they perform as pābūjī rā parvāṛā ‘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 par but also the version in which the par 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 par-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 Koḷū (see p. 9).

The par-epic is typically performed by a man and wife of the Nāyak caste, although all-male performances are not uncommon. 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. 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

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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](image)

Parbū Bhopio, 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. 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 *bhopos* 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.

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3 I have, however, heard fragments performed with the *māṭā* by *bhopos* sitting at the entrance to the temple-compound in Koḷū (see Plate 2), and the style of performance was exactly the same.
Before beginning the performance, Parbū offers worship to the image of Pābūjī at the centre of the _paṛ_ (the cloth-painting serves as a portable temple to the deity). Parbū is censing 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 _bhopa_ 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 Lāṅkā 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 _bhopas_ 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’.

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’ text

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 Cārans, 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 Koḷū. 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.
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 Cāraṇs, 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 Mũhato Naiṇasī 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 bhapos, 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 khejaṛī tree), and his comment that ‘some bhapos 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 bhapo uses to guide himself through the complexities of the story. The list is as follows:

1) the hare
2) the mare

See further Smith 1986.
In addition to these twelve parvāros, and to the restricted but indeterminate number of sāyls, the bhapos’ 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 par-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) Vemātā
3) Krṣṇa
4) Rāmdev
5) Hanumān
6) Śīva
7) Bhairū̃
8) Jogmāyā (the Goddess)
9) Bhomiyājī
10) Sarvaṇ Kāvarīyo

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 bhapos 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’ 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’. 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. 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.

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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 Honorary 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.
Nonetheless I have demonstrated in an earlier article that the Pābūji 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, 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 Pābūji 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 ‘Pābūji 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.’ In the Pābūji 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.

The verse-type in question is a couplet, referred to by bhopos as a kari, 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, Ḍhẽbo wipes out an army single-handed, Pābūji 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 ‘Pābūji 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 Pābūji wants. The logic runs as follows: Pābūji 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 Pābūji’s mare Kesar Kāḷamī. Deval now (10) blesses the hour when Pābūji’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

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15 Lord 1951, p. 73.
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 II. 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 Cāḍo 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 bhōpos’ 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 bhōpos.

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 bhōpo 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 bhōpos. 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 bhōpo 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 Cāḍo to fetch Deval’ contains one such indication:

Cāḍo 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 Cāḍo setting out on an errand which he is unwilling to perform; and when, for instance, it is used in connexion with his visit to Būṛo (to ask permission for Gogo to marry Kelam),22 it is so interpreted by Parbū: ‘he does not want to go, for Būṛo is not respectful toward him’.

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21 A single couplet containing the two facts, ‘She picked up her trident and set out.’
But in fact the couplet may be used whenever Cā̃do sets off anywhere, and in some contexts, such as the present one, a miserable Cā̃do would be an anomaly. Parbū’s interpretation of the karī 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 (‘Cā̃do 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 pars, 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 Dhêbo: on earlier pars 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 pars do not make this distinction. Another illustration is the scene of Pābūjī’s wedding. From the depiction of Gogo’s wedding 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 Cā̃do looks over his shoulder at the whinnying mare Kesar Kāḷamī. But on some recent pars the distaste for such differentiation has prevailed: Pābūjī faces his bride, and Cā̃do 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 karīs which immediately follow it:

It was past midnight, shining with stars;
in the middle of the night Cā̃do 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 par 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 Kolū’ may be replaced by ‘he went (to become) Pābūjī’s beloved guest’); and similar substitution may occur at the verbal level.

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 bhopos 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 Šāṅkarjī, recorded in arthāv 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.\textsuperscript{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 (Caṭāḷiyā, 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 at the end of this chapter. Parbū’s version is on the left, the brothers’ on the right;\textsuperscript{28} equivalent lines are horizontally aligned.

This juxtaposition shows that out of 44 lines of text, ten\textsuperscript{29} are identical from one version to another, and a further eight\textsuperscript{30} can be considered functionally equivalent. Of the remaining 26 lines, as many as sixteen\textsuperscript{31} 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 Gū̃javo 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 and music of Pābūjī’s epic 17

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 karī (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 karīs.

The most startling fact which becomes evident when we compare the sung and spoken versions of any given karī 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?

\textsuperscript{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 Rāmpāth: the end of the epic is performed in gāv alone.

\textsuperscript{28} The version by Parbū translated here is the gāv (sung passage) preceding arthāv II. 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).

\textsuperscript{29} 4a, 4b, 5a, 5b, 10b, 11b, 12b, 15a, 21b, 22b.

\textsuperscript{30} 10a, 11a, 12a, 15b, 17b and 20b, 21a, 22a.

\textsuperscript{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:

\[
\begin{align*}
e & \text{ caṛatī cāvaryā mē näinā bāyā thānāi} \\
e & \text{ dīnī o bābājī thānāi dhavvāla gāya jī o} \\
ji & \text{ o kelamade o jī kiniyā o näinā mhārā bāī thānāi mājīsā o rāj} \\
la & \text{ ra bagasī bāī o galai rāi thānāi navasara jī o hāraṇī o} \\
he & \text{ kākā bāśā rai ghaṇī khamā} \\
ghārā dī ā ghorā rī o ghuravela jī o \\
būraṇī rī o jī kiniyā näinā mhārā bāī thānāi māmāsā vo rāj \\
e & \text{ gailotā bāśā nai hasati dīnā vai tī hādatā o}
\end{align*}
\]

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:

\[
\begin{align*}
le & \text{ cāvari caṛatā nai khamā dīnī} \\
būraṇī & \text{ khamā dīnī ā} \\
būroji & \text{ māyā dīnī para} \\
būroji & \text{ khamā dīnī o būroji} \\
e & \text{ jī dhovaḷa gāya jī o jī kelamade} \\
the & \text{ bāī dīnā māmājī} \\
gailovatā & \text{ khamā māmā vo gailovatā} \\
e & \text{ māmā paṇa rāja} \\
gailovtā & \text{ jī hāṭhi dīyā hādatā bāśā jī}
\end{align*}
\]

‘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.

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

\[
\begin{align*}
\text{caṛatī cāvaryā mē nāinā bābājī dhavvāla gāya;} \\
\text{cāvari caṛatā nai dīnī būraṇī dhavaḷa gāya;} \\
\text{māmāsā gailotā hasati dīnā hādatā.} \\
\text{māmājī gailovatā hāṭhi dīyā hādatā bāśā jī}
\end{align*}
\]

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

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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. xlviii).
(her) ascending into the pavilion’),\textsuperscript{35} bābājī / būrajī (‘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:

\begin{quote}
ke caṛatī cāvari mē dī ā bābājī dhavvaḷa gāya;

māmā gailotā bāī nai hāthī dinā hīḍatā.
\end{quote}

Chogo has:

\begin{quote}
he andātā cāvari caṛatā nai bā būrajī dīnā mē dhoḷī kījī gāya;

he māmā māyriyā hāthī diyā hīḍatā.
\end{quote}

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 kaṛī ends in ā- (e.g. gāya in the example above), and the second line ends in ā- (e.g. hīḍatā).\textsuperscript{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 instants\textsuperscript{37} each, followed by the alternating cadences ā- and ā-. 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 me / nai (third word), and the honorific -jī following bābāi / būraī (fifth word), the expected pattern results.\textsuperscript{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).\textsuperscript{39} It is known from a statement of Mūhato Naiṇasī\textsuperscript{40} 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 kaṛīs performed at the present day are actually of this order of antiquity

\textsuperscript{35} The participle caṛato (-tū, -tī, -tā) means ‘ascending’, hence ‘superior, splendid’; though the sense of the two phrases differs, the words conveying that sense are almost the same.

\textsuperscript{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, ā-ā-, occurs from time to time (e.g. uḷaiyvo, 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.

\textsuperscript{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.

\textsuperscript{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.

\textsuperscript{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 -tū, though it occurs fairly frequently in arthāv, seems in metrical passages most often to represent an underlying present (e.g. jāvallā used by way of embellishment for jāvai).

\textsuperscript{40} Bhāṭi 1969, pp. 12, 28–9.
is, however, quite impossible to say. Later origin, on the other hand, is occasionally evident: one karī\textsuperscript{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 par-epic a given couplet can assume any one of eight or nine — maybe more — quite different strophic forms according to the tune which the bhopō chooses to use: every narrative song-tune\textsuperscript{42} 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 par-epic, between spoken arthāv and sung gāv, and, as in the par-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 par-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 par-songs.\textsuperscript{43} The metre of every tune is uniformly 3/4, one not known in any par-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 par-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 par-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 Bhopo 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) kharā 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) āḍī dhāl ‘the straightforward tune’,\textsuperscript{44} and (5) thaḷī 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,\textsuperscript{45} and thus they provide

\textsuperscript{41} L. 399.

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

\textsuperscript{43} When I played a passage from my recording of the māṭā-epic to the par-singer Parbū Bhopo, 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 karīs 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 hõge — ‘I suppose you understand this.’)

\textsuperscript{44} See further below.

\textsuperscript{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 āḍī 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.

The two tunes of type D are of a somewhat different nature, in that they are context-bound. Rūpnāth’s tune and its variant parbāṭī 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 par 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 par to a new position, and his wife will move too to keep an even distance between them. Sometimes, if the song-tune is āḍī or thālī, 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) āḍī, 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) thalā, 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 bhapos, 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 bhapos, 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 bhapos 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 Pābūji 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 par-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 rūpnāṭh and parbāṭī, and the same is probably true for most other bhopos (with the proviso that parbāṭī is not sung by all of them, and that some, indeed, do not know rūpnāṭh itself). In the performances of Javārji and Rānā 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 kharāū, and their equivalents in performances by other bhopos, make great use of rubato singing: herai is sung rubato throughout, and kharāū 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 Pābūji!’ 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.

\[
\begin{align*}
\text{a-ma-lā rai pa-ṇa rā-ja bha-lai ma-na vā-rā hā ri a-ma-lā rai pa-ṇa gha-nī kha-mā ma-na vā-rā le}
\end{align*}
\]

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 thaḷī) 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.

<table>
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<tr>
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<th>D</th>
<th>E</th>
<th>F#</th>
<th>G</th>
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<th>B</th>
<th>C</th>
<th>D</th>
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<tbody>
<tr>
<td>(1) herai</td>
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<td>o</td>
<td>x</td>
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<td>(2) khaṛāū</td>
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<td>(3) pherā</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>i</td>
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<td>(4) āḍī</td>
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<td>x</td>
<td>i</td>
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<tr>
<td>(5) thaḷī</td>
<td>o</td>
<td>i</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>o</td>
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<tr>
<td>(6) nācvā</td>
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<td>x</td>
<td>x</td>
<td>x</td>
<td>i</td>
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<tr>
<td>(7) nācvā</td>
<td>o</td>
<td>x</td>
<td>x</td>
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<tr>
<td>(8) nācvā</td>
<td>x</td>
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<td>x</td>
<td>x</td>
<td>o</td>
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<tr>
<td>(9) rūpnāth</td>
<td>o</td>
<td>x</td>
<td>x</td>
<td>x</td>
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<tr>
<td>(10) parbātī</td>
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</table>

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 khaṛāū), ornamental or of infrequent occurrence. The fifth itself is little used in half of the tunes. In two tunes, āḍī 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 khaṛāū. 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

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50 This, like Chogo’s version of āḍī 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 bhpos, 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 āḍī, 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 āḍī 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 āḍī 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 āḍī: 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 āḍī?’ 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 bhpos’ 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 arthaśā. 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. Any child whose father is a bhopo will grow up regularly seeing and hearing him perform, and he will see and hear other bhpos 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 paṛ 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 performances 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, 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 ṛ ḍhāḷ, 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.’ 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 āḍī ḍhāḷ. 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.

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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 Lt. 1003–4.
Parbū Bhopo

1 Būṛo’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 Gū̃javo the war-drums were beating rhythmically; the satīs assembled at Pābūjī’s well Gū̃javo.

Javārjī and Rāṇā

6

7

8

9

10 (Gailovat said,) ‘O midwife of the Rāṭhors, take this gold dagger in your hand; cut open my belly and deliver my child!’
11 (The midwife said,) ‘O Būṛo’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 Rāṭhors, may your family go to the bad! You have answered me back when the matter had been decided.

13 O midwife of the Rāṭhors, may the satīs’ curse fall on you; (henceforward) go about from house to house severing umbilical cords!’

14 Bowing low, Gailovat saluted the Sun seven times; (she said,) ‘O Sun-god, protect the satīs’ virtue!’

15 Būṛo’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 Būṛo’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?’

The other satīs mounted horses; (but) Gailovat and the Soḍhī princess went on foot. At Gū̃javo the drums were being loudly;

the satīs assembled at Gū̃javo 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 Hirāgar maidservant, make swift speed; summon the midwife to Gū̃javo!’

(The maidservant went and said,) ‘O midwife of the Rāṭhors, make swift speed; Gailovat summons you to Gū̃javo!’

(The midwife came and said,) ‘O Girnār 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 Rāṭhors, 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 Rāṭhors, you have done most ill; you have answered me back when the matter had been decided.’

O midwife of the Rāṭhors, may the satīs’ curse fall on you; (henceforward) go about from house to house severing umbilical cords!’

Bowling 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 Girnār 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. $\frac{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}$ $\frac{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}$; $\text{\texttt{\textbackslash ucrotchet}} = 88$.

**Example 2** — a single stanza sung to (a) rūpnāth rī ḍhāḷ and (b) its variant parbātī ḍhāḷ 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: $\frac{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}$ $\frac{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}$; $\text{\texttt{\textbackslash ucrotchet}} = 105$. Parbātī: $\frac{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}$ $\frac{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}$; $\text{\texttt{\textbackslash ucrotchet}} = 100$.

**Example 3** — pherā rī ḍhāḷ 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; $\frac{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}$ $\frac{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}$; $\text{\texttt{\textbackslash ucrotchet}} = 124$. Chogo: notes with tails down are sung by Chogo, notes with tails up by his wife; $\frac{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}$ $\frac{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}$; $\text{\texttt{\textbackslash ucrotchet}} = 126$.

**Example 4** — āḍī ḍhāḷ 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; $\frac{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}$ $\frac{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}$; $\text{\texttt{\textbackslash ucrotchet}} = 132$. 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; $\frac{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}$ $\frac{\text{\texttt{\textbackslash trebleclef/cnh/stave1/stave1/stave1/stave1}}}{\text{\texttt{\textbackslash trebleclef/\#/cnh/stave1/stave1/stave1/stave1}}}$; $\text{\texttt{\textbackslash ucrotchet}} = 109$. 
Music example 1

The epic of Pābūjī
The words and music of Pābūjī’s epic
Music example 2a

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32 The epic of Pābūjī

Music example 2b

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e ji bā-lā sa-ṇa-ka to ji ha-mēsa-ṇa-ka rū-pa-nā-tha vā-jai vā-jai hai gū-ja-va-rai
mu-kha bā-lā dhō-ī - - - la e e ji bā-lā sa-ti-yā ro ji re me-lā-po pā-
-bū rai ko-va-ra gū-ī - - - ja - - vā e
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e ji bā-lā sa-ṇa-ka to ji ha-mē sa-ṇa-ka rū-pa-nā-tha vā-jai vā-jai hai gū-ja-va-rai
jaŋ-gi-sa-ra dhō-ī - - - la e e ji bā-lā sa-ti-yā ro ji re me-lā-po pā-
-bū rai ko-va-ra gū-ī - - - ja vā e
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Music example 3a

I

\[ e \text{ ca} \text{-} \text{ra} \text{-} \text{tī \ că} \text{-} \text{var} \text{-} \text{yā mē \ nai} \text{-} \text{nā bā} \text{-} \text{yā thā} \text{-} \text{nai e \ di} \text{-} \text{nī o bā -} \]

II

\[ \text{- bai} \text{-} jī thā\text{-}nai dhav\text{-}va\text{-}la gā\text{-}ya jī o bū\text{-}rai\text{-}jī rī o jī ki\text{-}ni \]

III

\[ yā nai\text{-}nā mhā\text{-}rā bā\text{-}ī thā\text{-}nai mā\text{-}mā\text{-}sā vo raj e gai\text{-}lo\text{-}tā \]

IV

\[ bā\text{-}ī\text{-}sā nai ha\text{-}sa\text{-}tī di\text{-}nā vai i hī\text{-}da\text{-}tā o \]
Music example 3b

le ū-ṭha-tārī bai-ṭha-tā ṛ-ṇi-sā kar-yo ho he ḍha-ra-

-ṭī pa-ra pī-lo pa-ra-bā-tā le bū-rai rāvo jau-rī o he rā-

-ṇī jī o jī le di-na-rai rī rāj e ū-gā-li

jī o sā-sū-ji rai pāvā lā-gi-yā e ji bā-i

di-na rī rā e jī ṛ-gā-li jī o sā-sū-ji rai pāvā

jī o lāy-gi-yā
Music example 4a

le că-va-ri ca-ra-tā nai kha-mā dī-nī bū-rai-ji kha-mā

dī-nī ā bū-rai-ji mā-yā dī-nī pa-ra bū-ro-ji kha-mā dī-nī o bū-ro-ji

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

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

hā-thī di-yā hī-da-tā bā-i-sā jī
Music example 4b

cham-mīnā devāsi vibho va-siyo elan-kā rai ji ji ta-pi-yā lan-

-kā rai ha-rama-la ji tapa gā elan-kā rai i o elan-kā ga-da rai

māya ji o rāja vo bha-ga-vai rī o bali-yārī thā-ro sā-tama-rai mā-

-i nai ji o re sā-tama-rai mā i nai i o sā-tama-rai paṇa

rāja mā i nai o gha rā nai sur-tā bāva rī de-vā-syā ji o

rit.
The pictures on Pābūjī’s paṛ

Stories and pictures

Stories exist in time; pictures exist in space. It follows inexorably that any picture\(^1\) 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 Bhīlwāṛā. 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. Meyboom\(^2\) 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 ‘monoscenic 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

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\(^1\) 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.’ 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 monoscopic 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’. Of these three methods, the first is of no immediate interest to us: whatever Pābūjī’s paṛ 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: Weitzmann notes cases where the frames logically lie between characters who are depicted back-to-back with each other.

The paṛs 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 paṛ 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 paṛ 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 Pāṭaṇ 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 paṛ, 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 paṛ. All other considerations that might have an effect on the layout are subordinate to this one; most, indeed, are logically derivable from it. The paṛ 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.

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4 Ibid., p. 57.
5 Ibid., pp. 70–72.
6 Weitzmann 1970, p. 29.
The pictures on Pābūjī’s paṛ

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 Būṛo appears as a small architectural construction slightly to the left of the central figure of Pābūjī; the well of Gū̃javo 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 Cāran 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 Laṅkā, separated from the mainland by a very thin sea, is on the far left, whilst Jindrāv Khī̃cī’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 bhopo 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 Khī̃cī (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), Dhẽbo (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 pars tend to have different selections of omens, but typical
ones are: a woman carrying a loud 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 *pars* show Dhebo’ 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 *par* 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 *par*, 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 are the whole grouping of procession plus Deval plus omens so closely interwoven that we should regard it as a single scene? And if we do, should that single scene include the tiger-fight?

Whatever the answers to these questions, the scene depicting Dhebo’s fight with the tiger gives us a further important indication about the iconographic logic of the *par*. 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 Dhebo’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 *par*.

Undeterred by the bad omens, the wedding-procession proceeds towards Úmarkoṭ. As it draws near, the Sodhos 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 *par* 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 Úmarkoṭ, their destination; the Sodhos face them. Considerations of space usually compel the Josī painter to place this scene somewhat higher up on the *par* 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 Sodhos had advanced all the way to the outskirts of Kolū itself). The real point here is, of course, that space as depicted on the *par* 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 Sodho 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 Pritihāl Sodho, ruler of Úmarkoṭ, 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 *par*-painter Śrīlāl Jośī²⁷ 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 Sodhos 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 tocoaps.

Pābūjī now races his mare to the fortress of Úmarkoṭ, 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 Sodhos have attached to their battlements (Scene 66, ll. 2850 ff.). As he does so he is honoured by

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7 Iconographically the figure cannot be Dhebo, 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 Dhebo 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 ‘Jośī’ 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 — Çādo and the two Cāraṇ ladies next to the large picture of Pābūjī’s mare below the central court of Kolū; Sūrajmal Soḍho in his court at Ūmarkoṭ; Pābūjī in the scene currently under discussion; and Dhēbo 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 toran 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 toran-scene, but closely associated with it, is a one-figure scene consisting of Dhēbo entering Ūmarkoṭ with the khejārī tree he has uprooted in response to Pābūjī’s request for a green stick (Scene 67, ll. 2872 ff.). Close behind Dhēbo appears a scene showing the members of the wedding-procession (including Dhēbo himself, this time on horseback) as they enter the palace for the wedding (Scene 68, ll. 2902 ff.). Next in temporal sequence comes Dhēbo’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 Çādo, stands to the left of the wedding-pavilion; the bird, having just flown from Deval’s home near Kolū, stands to the right; and both Çādo 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 Kolū, 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 Kolū gate from the left (see ll. 3032–3). Finally Pābūjī and his companions resume their seats in his court at Kolū, 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.

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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 Būṛo, intends to follow her husband into death by self-immolation as a satī at Gū̃javo 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 par is handled in a very compressed manner. The satīs are depicted on their pyre to the left of Gū̃javo (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 Gū̃javo, 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 Gū̃javo, 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 Gū̃javo 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 Gū̃javo and Girnār is compressed out of existence).

A point of real importance in considering the application of organisational principles to the par 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 bhopo, whose job is to ‘read the par’ (par vāčṇo), and who does so by pointing out with his bow the depictions of the events he describes in declamatory chant (arthāv), while his bhopī provides illumination with a lamp. Bhapos are obviously aware of the way in which the par is organised, and their interpretations of its content rarely diverge significantly from what one might predict. But bhapos 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 Bhopo 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 par, like any other logic, can be and is manipulated for gain by those who are expert in it.

The par 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 par 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 Soḍhī princess Phulvantī swinging in the garden,
and the well at Úmarkoṭ (Scenes 50, 51 and 52), may easily be considered as a single scene: Pābūjī (left, arriving from Lāṅkā) 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: Būṛo’s court has already been mentioned in this regard, and the court of Úmarkoṭ similarly contains an astrologer setting the date for Phulvantī’s wedding to Pābūjī, the people greeting Pābūjī the bridegroom as he strikes the toran, 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’. 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 Parbu 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 Parbu’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 Kolū 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 Lāṅkā and Úmarkoṭ were to change places, for example, it would be extremely difficult to arrive at a lucid method of depicting Pābūjī’s journey home to Kolū from Lāṅkā via Úmarkoṭ. 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 Kolū — Būṛo’s court, Gū̃javo 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, Lāṅkā (= modern Sri Lanka), Úmarkoṭ (in Pakistan), Kolū, and Jaisalmer (about 90 miles West of Kolū) 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 bho-pos recognise that ‘Lāṅkā’ actually stands for the land to the West of the Indus. If the earlier, less hyperbolical 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 Kolū 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, Jindrav Khilī and Jaisingh Bhāṭṭī 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 par. 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 par 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 pars 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 par-method’.

Traditionally the par-method has been used by the Josī painters of Bhīlwāṛā and Shāhpūrā in South-East Rajasthan only for the pars of Pābūjī and Devnārāyaṇ. It has also come to be employed by them in recent years for other compositions, including pars 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 par-painting tradition and the sources from which the par-method may derive.

Pars 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 bhāpo — a par 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 par 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 par is ‘cooled’ (thandi karṇo) by immersing it in the holy lake at Pushkar. If Pushkar is too far away, a good well may be used instead. Nowadays, when second-hand pars 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 pars 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 par signed by the painters Sūrajmal and Bagtāvarcand and dated Vikram Samvat 1924, i.e. 1867 A.D. The Josī painters insist that the par-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 pars 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]’. 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 pars.

Allowing that pars — and, by extension, the par-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

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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 pars, 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 havelis (mansions) and other major buildings in that part of North-East Rajasthan known as Shekhawati. 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 pars of Devnārāyaṇ are to this day painted on the walls of temples to the deity. Indeed, it seems very likely that the tradition of painting pars 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.

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 charā (memorial dome) to the ruler Sārdūl Singh of Parasrampura, which is dated 1750 A.D. (see Plate 10). The formal variations in scale; the courts of rulers, complete with pillars, domes and pavilions; the rows of turbaned and mustachioed courtiers — alternately wearing

Plate 10

Detail from the ceiling of the memorial charā of Sārdūl Singh of Parasrampura in Shekhawati District (1750 A.D.). Above the fighting elephants is Sārdūl Singh’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 Łakṣmaṇa, and numerous monkeys and bears; also the Sun-god in his chariot drawn by his seven-headed horse. Photograph courtesy Arvind Sharma.

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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 charā erected at Tonk Chilari by Sārdūl Singh 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; 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 par-painters — all these together place it beyond doubt that this mural and the pars 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 par-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 Bhīlwāṛā-Shāhpurā area known to me which might provide a clue to the means by which the present-day par-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.

18 Part of the narrative shown on the chatrī is of Śārdūl Siṅgh’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 par-method.

19 For example, the mythical bird Anarpanikh: 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 pars, it is certainly interesting to discover precedents in earlier Indian traditions for the par-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 Rāṭhoṛ, 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) Pābūjī fetches she-camels from across water as a wedding-gift for his niece; (2) Pābūjī leaves early after/during his wedding in Ümarkoṭ, rescues and waters the cattle stolen by Jindrāv Khīcī, and then dies.

The same two episodes form the basis of both versions of Jodhā Agarsimīn’s Pābūprakāśa, as indeed they do of a more recent popular publication of the same name. In the Pābū Prakāśa Baṛā of Moṛjī Āsiyā, 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”’. Another oral version of the story has been recorded, 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 Tharparkar district of southern Sindh, where Pābūjī is still venerated, both episodes are told, but only as two separate stories.

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, the various supernatural

1 Using the word here loosely, not as an equivalent to the bhopos’ term parvāro.
2 Baṃbāi (Bombay), 1897, Jodhpur (?), 1904 (?).
3 Ganpatisimh (Ganrāj), Prunavīrā Pābū prakāśa, Ajmer, n.d. It is interesting that in this modern work the camel-raid is said to take place not in Lankā but in Sindh.
4 Jodhpur, 1932.
5 Stanza 49, p. 45; the name Sindh (sinḍha) is misspelled singha. 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 Khusālrām, a Megvāḷ living in the village of Sovaṇiyo, 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 Cāḍo, said by Naiṇasī to be a (low-caste) Thorī, is transformed in the epic into a (high-caste) Vāghelo, and 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 cast some light on the character of traditional history as it is practiced today; 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.

Evidence from historical sources

It is nonetheless clear that it is to the story given in the Chronicle of Naiṇasī — the Vāṭa 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 Agarsimẖ’s Pābūjīrāsā may also be connected. These are, however, literary pieces which may well deliberately confute material from different traditions.

10 Nāyak and Thorī are different names for the same caste. Cāḍo and Dhēbo 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.

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 Dhill the camel-herd, they are of too low a rank, or, like the Sodāhi princess (= epic Phulvantī) or Būro’s wife Dō-Gehalī (= epic Gailovat), they are women (who are rarely mentioned by name in the chronicles), or else, like Anō 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.’), whereas 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 Cauhāns. On the basis of the literary Kyāmakhā̃ 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’. 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’.

On the statement that Jharaṛo (= epic Rūpnāth) ‘met Gorakhnāth’ I have commented elsewhere; 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 Gugojī are the late traditional anecdotes which make him a contemporary of the Rāṭhore hero Pābūjī, who as a great grandson of Rāva Sīhojī 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 are 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.’ 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: Tod makes him join with another folk-hero, Harbhū Sā̃khalo, in assisting Rāv Jodho to capture Mandor, an event which occurred in 1453 A.D. Similarly, according to one Sindhi tradition Pābūjī killed Lākh Phūlāṇī, whilst Tod attributes this deed to Pābūjī’s great-grandfather Sīho, and other sources make Lākh defeat Mūlrāj Caulukya of Gujarat (died 997 A.D.). It would appear that heroes and demigods are attracted towards one another across time.

Of Pābūjī’s kinsmen, the early Rāṭhoṛs 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.’ On the face

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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.
of it, this (wholly justified) stricture would put into some doubt the date of c. 1325 A.D. accepted for Pābüjī by both Tessitori and Sharma, for it is on the basis of Rāṭhoṛ 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 Pābüjī’s father Dhāḍhal), 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 Dhāḍhal 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 Rāṭhoṛ evidence that Pābüjī 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 Dhāḍhal is said to be Pābüjī’s father: some at least of the modern epic-singers make Pābüjī the son of Āsthān,26 thus putting him one generation earlier, whilst, according to Tessitori,27 ‘In most of the Bikaner chronicles, Pābü himself is represented as a son of Udē Siṅgha’ (son of Dhāḍhal), 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 Naiṇasī. Henige quotes very numerous cases both of the telescoping and of the artificial lengthening of genealogies.29

When we come to consider Pābüjī’s enemy Jindrāv Khī̃cī, we find an extreme paucity of information. Tod, as Crooke remarks,30 ‘has barely noticed the Khīĉhis’, and the work by Cunningham to which Crooke refers does not deal with the Khīĉhis of Jāyal. None of the more recent histories of Rajasthan offers any assistance; and even Naiṇasī’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 Bā̃kīdāsa Āsiyo gives any information at all: he tells us that Jindrāv was the son of Sāraṅgdev (= epic Sārãgde), 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 of Bārū,32 is interesting, for it coincides with the epic claim that he was the maternal nephew of Jaisiṅgh (= Naiṇasī’s Pamo), the Budh Bhāṭī who conspired with him to kill Pābüjī.

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 names33 and said to have lived in three different places;34 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 Naiṇasī’s chronology. Pamo is said to be the son of Budh Bhāṭī, who is said in turn to be

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24 Tessitori 1919, p. 31.
26 Confusingly, however, both Āsthān and Pābüjī himself may be called Dhāḍhal as a family name.
28 The nineteenth-century Dayāḷadāsa rī khyāta. A part of this work has been published (ed. Dasharatha Sharma, Bikaner, 1948), but it does not include the story of Pābüjī.
29 Henige 1974, pp. 27–64.
30 Crooke 1920, p. 115, n. 2.
32 Names used for him by epic-singers are Panno Bhāṭī (which occurs also in both versions of Jodhā Agarsĩm’s Pābüpra-kāśa), Phūlo Bhāṭī (variant form Pham Bhāṭī), Jaisiṅgh Bhāṭī, and Budh Bhāṭī (but this last is his family name). Tessitori’s synopsis of Naiṇasī’s story (Tessitori 1916, pp. 110–14) refers to him as Pemo, where the Jodhpur edition has Pamo Ghorāndhār; Tessitori notes a variant form of this name, Pammo Ghorāndhār (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 Kamo Ghorāndhār (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 Ghorāndhār and Kamo Dhorāndhār (Sākariyā 1962, pp. 12, 140). Finally, Reu calls him Pharo Bhāṭī (Reu 1938, p. 48).
33 In the story of Pābüjī Naiṇasī places him in Kuṇḍaḷ, 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 Rālpāl; this would put Pamo in the 36th or 37th generation of the dynasty. Simultaneously he is said to marry a daughter of Rāṅo Rūpārṇ Prāṯīrā, of whom we are told that he was the grandfather of Rāval Kehar (1361–1396). 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. 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 Rāṅo Rūpārṇ Prāṯīrā, Pamo’s father-in-law, who is said to have been given refuge by Rāval Jaitṣī (Jaitrasimha, fl. 1300 A.D.) after losing Māṇḍor to a Muslim invader identified by Tod as ‘ʿAlā-ud-dīn Khaljī. Especially interesting is the statement that Jaitṣī gave Rūpārṇ the village of Bāṅṭī to live in, for this is, as remarked above, said to be the native place of Jindrāv Khīcī’s Budh Bhāṭī mother. Naiṇasī twice refers to descendants of Rūpārṇ living there several generations later, but he also tells us that Rūpārṇ killed Pamo by treachery and took his land. The third contradictory account of Pamo is found in a manuscript not, alas, available to me, but fortunately summarised by Tessitori in some detail. He is said to be a Budh Bhāṭī, to have been nicknamed Ghorandhār, and to have ruled in Kūḍaḷ — i.e. the Kūḍaḷ of Naiṇasī’s story of Pābūjī. He loved the daughter of a confectioner. His son Cāṅgo raped the daughter of a Cāraṇ named Māvaḷ, in consequence of which Mahirelaṇ (a name used for Rāypāl, son and successor of Dhūhaṛ on the throne of Marwar) attacked and conquered Kūḍaḷ, killing Pamo and his son Māṅgo and taking Cāṅgo captive. The latter had a son from Māvaḷ’s daughter; he was named Cāṅgo, and Rāypāl later made him a Cāraṇ; he became the progenitor of the Rohaṛiyos. Reu also relates what must be a truncated version of a similar story: ‘It is written in the chronicles that during the war between Jindrāv Khīcī and Pābū Ṛāṭhoṛ, Pābū’s death occurred at the hand of Pharaṛo Bhāṭī. So Rāypāl killed him and also took command of his 84 villages. It is also written that he [Rāypāl] gave much wealth to Cand, son of Māṅgo, a (Budh) Bhāṭī of Jaisalmer, and is the statement that Jaitṣī gave Rūpārṇ the village of Bāṅṭī to live in, for this is, as remarked above, said to be the native place of Jindrāv Khīcī’s Budh Bhāṭī mother. Naiṇasī twice refers to descendants of Rūpārṇ living there several generations later, but he also tells us that Rūpārṇ killed Pamo by treachery and took his land.

The Tod MSS do not name Budh’s children.

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

Crooke 1920, p. 1211. The name as given by Tod is Muḥammad; his chronological source (Tod MS no. 138, fol. 79b) has mahamunuda, which may refer to a descendant of Muhammad or Mahmūd. (Tod also misreads the MS Rūpārṇ as Rūpsī.) No other source appears to refer to an attack on Māṇḍor by ‘ʿAlā-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 Mahmūd, so the matter remains a mystery.

Tod’s chronicle source, like Naiṇasī, conjoins the name of Bāṅṭī with that of Chāḥīn, which lies about ten miles South-West. Pamo himself, however, is described by Naiṇasī as having lived not in Bāṅṭī but in Bāvṛī, 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.

Sākariyā 1962, pp. 53, 73.

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

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.

Found only in the later version of the Pābūjprakāśa.
The last of the figures in Naiṇaśī’s *Vāṭa 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 *Vāṭa* 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 Dūdā 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 Muhammad Tughluq’s invasion in 1351 A.D., there was a Sūmaro ruler in Tatta (Tatta, 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’ṣūmī*,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 of hand. 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 Naiṇaśī’s account of at least some of his deeds, and we have some grounds for accepting some of what Naiṇaśī 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 Naiṇaśī’s version of the story. Upper-case letters denote places; numerals denote routes.

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46 Dowson 1867, p. 483.
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 Ďīdvāṇo, 27° 30', 74° 30' (the Doḍs’ 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 Ŭmarkoṭ, 25° 20', 69° 45' (the Sodhos’ 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 Bāvarī, 27° 25', 72° 20' (Pamo’s place in other versions — see above)

Routes
1 Koḷū to Ďīdvāṇo (captures Doḍ-Gehali’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 Ŭmarkoṭ (is betrothed to Sodhi princess)
6 Ŭmarkoṭ to Dadrevo (hands over she-camels to his niece)
7 Return to Koḷū
8 Koḷū to Ŭmarkoṭ (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, 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; 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 Lakī in Dādū district; this is presumably the Tirath 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. 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. — 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 Kolū, which lies directly in line between Dadrevo and Ūmarkoṭ, and Naiṇaṣi makes no reference to his having done so. The identification of the husband of Pābūjī’s niece Kelan (= 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: Naiṇaṣi does not actually tell us whether Pābūjī pursues Jindrā in 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 Kolū, which lies directly in line between Dadrevo and Ūmarkoṭ, and Naiṇaṣi makes no reference to his having done so. The identification of the husband of Pābūjī’s niece Kelan (= epic Kelam) as Gogo is perhaps another case of story-inflation, whereby ‘a Cauhāṇ’ was converted into ‘the famous Cauhāṇ from Dadrevo, Gogo’.

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 Kolū 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 Kolū 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 Naiṇaṣi’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

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55 Tessitori 1919, pp. 32, 38.


57 Bhāṭī 1969, p. 30. Komal Kohari has suggested that the reference may be to the village ‘Khīchan’, but this lies about four miles East of Phalodhī.
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 Rāṭhor 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 Nainsī.

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 Nainsī’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 Rāvana’s rôle in the epic: Lakṣmaṇa had killed him in the first age of the world, and Jindrāv Khīcī of Jāyal 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 Sā̃varo (or Mugal, or Mugalo; in one version the camels are said to have 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) Pābūhari, mentioned by Dr Baloch but not traced on any map; probably near (3) above.

59 Dr Baloch refers to Pābū ji Bhīth, Pābūji’s sand-mound, near the village of Sumrār, 24° 25′, 69° 30′, and to Pābū ji Jār, Pābūjī’s jār-tree, in Islāmkot, 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) Khārsar, 24° 30′, 70° 45′; (5) Veṛī Dhiṅdhul, untraced; (6) Kūbbhī ji Veṛī, 24° 25′, 69° 50′; (7) Lūḍhār, 24° 40′, 69° 55′; (8) Kakrāliyo, 24° 30′, 69° 45′; (9) Šinhār, presumably either Šinhār Nagar, 24° 35′, 70° 00′, or Šinhār Vīryā, 24° 35′, 70° 10′; (10) Rāṇā Talāi, either 24° 35′, 69° 45′ or 24° 40′, 70° 05′; (11) Sumrār, see preceding note; (12) Islāmkot, see preceding note; (13) Bhōpi ji Taṛ, 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 Nirūnō, 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 *Tavārīkh jaisalmer* 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 Naiṇasī’s story, despite the reference to a Muslim living in Sindh; the resemblance between the name Sāvaro and Naiṇasī’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 Sāvaro 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.
5

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.’ 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. The greatest dacoits, for example the famous Mānsīṅgh, may literally become legends in their own lifetime, fostering the people’s ‘image of dacoity as a meritorious institution’. 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 Sākaro, 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, bhōpos 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’. 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, 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 Devnārāyaṇ, 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 bhomiyos or junjārs. These are local heroes who are venerated after their death, the classic case being the hero who dies in

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1 See p. 55 above.
3 Ibid., p. 52.
4 Ibid., p. 129.
5 By the early sixteenth century the cult was sufficiently well established for Rāv Gā̃go of Jodhpur to give the village of Koḷū in land-grant to the bhōpos 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. The resemblance between Pābūjī and the bhomiyo 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 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. Interpretations of the significance of the horse in the standing stones may vary (as may the meaning of the term bhomiyo), 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 Kāḷamī. The animal depicted is clearly allied to the horse of the bhomiyo, 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 and dacoit-heroes. First, his worship is very widespread; second, he is considered to be very much more powerful than, say, a bhomiyo; third and most important, he has become the centre of a coherent cult which is served by its own priests (the bhopus 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; 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 Dhēbo is an avatāra of Hanumān, and that the other three companions are avatāras of various forms of the Goddess. 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 Parbū Bhopo’s head’, etc.). Again, the mare Kesar Kāḷamī is frequently referred to as sagatī ‘(incarnation of) the Goddess’: most bhopo 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 bhopo accounts of the Rāma-story, which, as we shall see, forms the mythological starting-point for

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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 Bhil 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 Bhil 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 Śrīlīl Jośī claimed, in effect, to represent such an authority, since he said that he was a guru to the bhopos, and that bhopo 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 bhopos, 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 soul\(^\text{13}\) is said to have dwelt outside his body,\(^\text{14}\) 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,\(^\text{15}\) 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; Jindraṅ Khēći is said to be an avatāra of Rāvaṇa; Pābūjī’s bride Phulvantī is said to be an avatāra of Rāvaṇa’s sister Surapankhā;\(^\text{16}\) 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.\(^\text{17}\)

**Story 1: Jaya and Vijaya are cursed.** The great god Viṣṇu employed two brothers named Jaya and Vijaya as gatekeepers to his heaven (Vaikuṇṭha). 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)\(^\text{18}\) as the Rākṣasa Rāvaṇa, ruler of Lāṅkā, 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

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\(^{13}\) 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 story (see p. 55 above). The particular combination of elements found here is, however, certainly unique; so is the reference to Sītā as an incarnation of the Goddess; and so, of course, are the details of Story 2 which are necessary to justify Story 3.

\(^{16}\) 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 satyajug (Sanskrit satyayuga), the Age of Truth, and the present one, which is bad and is called kaḷjug (Sanskrit kālīyuga), 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 Surapankhā, 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, and told her to speak to Rāma. In the ensuing quarrel, Lakṣmaṇa disfigured Surapankhā 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 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 advised the Rākṣasas to cut off the nose of 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-kuṇḍ). Rāma, a married man, knew himself to be incapable of the necessary feat of archery, but Lakṣmaṇa the celibate ascetic (bāljatti) volunteered to undertake it. Rāma was doubtful, but Lakṣmaṇa managed to persuade him that his asceticism and spiritual strength were sufficient for the task, 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. 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 Surapankhā and shot me without any provocation. I shall pray to God 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 (kalīyug), Lakṣmaṇa was reborn as Pābūjī, Rāvaṇa as Jindrāv Khīči, and Surapankhā as the Soḍhī princess Phulvantī.

Story 3: Pābūjī marries Phulvantī and fights Jindrāv Khīči. This is the epic story sung by the bhopos. Pābūjī fulfilled his two tasks: he wedded the Soḍhī princess, and he allowed (indeed compelled) Khīči 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 Khīči 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.

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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 bhagavān, tīvar 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 Khī̃cī. From the cosmic point of view the position is exactly reversed, for her chief desire is that Khī̃cī 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 Ḍhẽbo, offering his followers the polite excuse that Ḍhẽbo (who has recently annihilated the forces of Laṅkā single-handed) is too fat. His true reason is his fear that the impetuous Ḍhẽbo will kill Jindrāv Khī̃cī; it is essential that Khīci 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 Ḍhẽbo 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 Ḍhẽbo will die as a result of the expedition, thus leaving Pābūjī vulnerable to Khī̃cī’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 Gū̃javo because her favourite bull-calf has been mislaid, and because her cattle have become thirsty; but Deval also delays Pābūjī at the well of Gū̃javo because she wishes to ensure that Khīci and the Bhāṭīs will have time to assemble and mount a surprise attack, so that Pābūjī will face Khīci 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. 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 Khīci; but he could not have killed Khīci 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 Ḍhẽbo, 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 Ḍhẽbo, having wiped out the whole of Khīci’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 nikāḷaṅk dev (an ‘immunaculate 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). 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. 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 Laksmaṇa 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 Laksmaṇa, Sanskrit epic provides the figures of Yudhisṭhira and Bhīma in the Mahābhārata, and there are many parallel examples among present-day oral epics: Ponnar and Čaṅkar in the Tamil epic of Anmaṉmār, Savāī Bhoj and Nevo in the epic of Devnārāyana, and several others besides. The contrasting brothers do in fact appear in Pābūjī’s epic, in the shape of his companions, the brothers Čaḍo and Dhebo. Čaḍo, who is in effect little more than Pābūjī’s messenger, is quiet and submissive, whilst Dhebo 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 Kolū in pursuit of the stolen cattle. On both occasions it was 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 which 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 Krṣna, not Draupadī. In the Rāma-story, Rāma himself is the central god, but it was Śītā 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. Jēlū-Jaimatī in the story of the Bagaṛāvats (the first part of the epic of Devnārāyana) 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.
27 Draupadī is in fact worshipped in some parts of South India (see Hiltebeitel 1988), but not, so far as I am aware, anywhere in the North.
thus the evil Khēći is killed by Rūpnāth at Deval’s instigation, and as a result of the war in which Pābūji 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 Pābūji 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 khejarī 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 khejarī 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 Dhāḍal32
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 Kāllī;
in the kaliyuga you are known as Kāllī:
you have a great abode in Calcutta.
You drink blood;
you eat men.
Jagadambā, you duped the 24 Baḷaṛāvats
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 Dhāḍal,
Jagadambā, when you were called Deval.
You have a great abode in Mūḍāṛo.33
Jogmāyā, you were pleased with (the Rebārī) Phagalū:

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28 Fearful male semidivine beings.
29 Fearful female semidivine beings. I have translated the formula as if Parbū had sung causatha joganī, which is the normal formula; in fact he sings cauvata joganī ‘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’ (chāḷ-) 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.\(^{38}\)

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\(^{34}\) I.e. his goats. Nothing further is known about this story.


\(^{36}\) I.e. elements of Śakti-worship: Śakti is the Goddess viewed as the energy which alone can animate her spouse Śiva.


\(^{38}\) 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 PĀBUJĪ

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 rāvaṇhattho being played, and on further investigation found a (then) young Englishman talking to and tape-recording a number of Pābūjī bhopos. 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 bhopos, 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 bhopos 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, 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 paṛ 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, distin-

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, Partbū’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 Partbū’s part, and so forth; errors which he himself corrects are enclosed in square brackets.
संवत संतीस रा माल ढाकर पाबूजी लियो केमर री क्यारी में अवतार |
नारी पुरी रा थण धाया, माता कंबाडेद गोड खिलाया ||
नारी पुरी रा थण धाया, माता कंबाडेद गोड खिलाया ||
क्यो ग्या पाबू पाल बरसां में जोद कीजे जवान |
5 तमत बराजे बठियो रा लिद्रधि जती कीजे देवता ||
चांदो संवत छप्पन बागड़ रो राजा माता चांबंड रै कीजे अवतार |
तो पाबूजी रा थण कीजे बाजिया ||
लजी सीठडंडी माता बेमांड रा अवतार |
तो पाबूजी रा माता कीजे बाजिया ||
जण पढ़ला नर कीजा सूंधरीजे—
हरमल देवामी आलां रो कंबर भीमो रो भाणजो माता वीसोत रै अवतार जसवत रो डीकरो |
पण पाबूजी रा संवत कीजे बाजिया ||
जण पढ़लां नर कीजा सूंधरीजे—
ढबो अली हाय-हाय पूळा-पूळा करूर-करूर करै साप ||
बारा मण ढबोजी ढबोजी लुगदी भांग |
तेरा मण अमल खावे ||
[हुणुमान बतावे एक] ढबोजी बतावे हुणुमान रो कीजे अवतार |
पाबूजी रो संवत कीजे बाजियो ||
मल तई भींडा बुड़े ||
20 मल तई भींडा बुड़े, ढोटा-खरां री पारखा पढ़े ढाकर पाबूजी रे दरबार में पढ़े ||
मल तई भींडा बुड़े, ढोटा-खरां री पारखा एक पाबूजी रे दरबार में पढ़े ||
तो ऊबा हिरण्या रा एक, ऊबा हिरण्या रा एक सीण्या रा खड़ूका पढ़े ||
तो जम ढाकर पाबूजी रे ढोलिये बादो ऊठे पढ़े ||
गोडा गुणेन कमर काठका हियो हइमुमत, दरबार री ढोटी छानती ||
25 गोडो गुणेन कमर काठका हियो हइमुमत, गोडो गोखल मूंडो मुरदर, तो दरबार री ढोटी छानती ||
मोर पपैया केल करे, ढांद सुरिज री जोड़ तपे ||
आदो मृज ढाकर पाबू पर तपे, आदो मृज धरती पर तपे ||

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

बैटा बूढ़ा राजा अण कोडू रै दरबार |
एक बैटा, बैटा बूढोजी एक सिकारां री वातां कीजे वाल्मे ||
मांडो, मांडो एक सिर्दारां एक घोड़ा माथे कीजे शीण |
ए सूरां री सिकारां एक बूढोजी कीजे सार्चरे ||
न्हाके बूढो राजा अण देल घोडी पर कीजे काटी शीण |
ए [ख] खड़ बूढा जावे एक अन्दाता एक सूरां री कीजे सिकार नै ||
बैटे घोडा राजा अण धरती में पीठो कीजे परवार |
एक दिन री, दिन री उमाती एक बूढीजी एक ढल घोडी कीजे दाकली ||
मिया बूढो राजा शीणा बनी रै कीजे माँय |
एक सूरां रे, सूरां रे भरोसे एक सुसियो आगे कीजे नीकठे ||
दीना, दीना एक बूढ़ा राजा एक शीणा सूरां नै एक ढोड |
अण सुसिया रे लारे बूढ़ीजी एक ढल घोडी कीजे दाब दी ||

**गाथा**

दीनी, दीनी बूढीजी अण सुसिया रे लारे ढल घोडी कीजे मार |
एक बारा, बारा कोसाएक सुसिया रै लारे घोडी कीजे फैक दी ||
बाच, बाचे एक बूढ़ो राजा अण, अण सुसिया रै शीणी कीजे तरवार |
एक थायल सुसियो एक बढ़ ढोटो आवे जायल री, बीची री शीणी कीजे जाजमां ||
आडो-अपुटो बैटो अण अन्दाता सारंगदे बीची रो खान कीजे परवार |
एक बैटे जाजमां सुसियो आ जाजम हेटे कीजे धावियो ||
दीनो बीची अण सुसिया नै जाजम हेटे कीजे थाल |
एक नारे सूं बूढ़ीजी एक आय हेलो कीजे पाड़ियो ||
आडो-अपुटो बैटो अण बीची रो खान कीजे परवार |
एक भरयोढी हथायाएक घोडी ढिडिया बूढ़ीजी मुजरो कीजे साजियो ||
बूजी, बूजी आंटलो राजा अण बुढ़ाजी रै मन री कीजे बाल |
के दो बूढ़ा राजा थारा मन री कीजे वात |
आज कतरे काम थे आया म्हारी बूढोजी कीजे जाजमां ||
सारंगदे बीची काम-कारजियो टाचे उमती किरणां रो कीजे किरतार |
घर रे घर कामां रे बीची आया थारी कीजे जाजमां ||
बारा, बारा कोसां दीनी में ढल घोडी नै कीजे मार |
चौडिया बैटे सूरा-बाची कीजे सिकार |
एक सूरां रे भरोसे घोडी आगे सुसियो कीजे नीकठे ||
थायल सुसियो बीची आमो थारी जाजम री कीजे कोर |
एक आयोहा सुसिया नै म्हांने कीजे सूंप दो ||
तो सारंगदे बींची देखने कांई के—
बूड़ा राजा कर ग्या थारे मन में भोजी कीजे वात ||
आयोड़ा सुमिया ने सरणा में म्हे कीजे राख ला ||
बूडाजी के दुई तो अग सुमिया ने दोजो नाम कीजे छोड़ ||
नीतर ले जाओ एक धड़ सुमिया रो कोबू रे दरबार ||
एक सीस म्हे थांमे आज दो न कोई काल ||
बूडो राजा देख कांई के—
धड़ री नाम, लागी एक म्हारे राठोड़ा नै ओगाछ ||
सीस बसूणो सुमिया रो धड़ म्हे आज लेवां न कोई काल ||
एक राठोड़ा बिवास्ये रे वच में सुमिया रे नाम ज्ये खांडो कीजे बाजसी ||

** गाव **

ब्ये ग्या बूडो राजा अग देळ घोडी री २ घणा अमबार ||
खड़ छूटा आवे कोबू नै सीठी कीजे पादरा ||
जा बैटा बूडो राजा अग सुकै बादवटली कीजे मैल ||
बैटा बूडोजी मन में उमण कीजे दूरणा ||
बूजे मैतलब राणी एक बूडाजी थांने मन री भोजी कीजे वात ||
क्यूं बैटा एक राठोड़ा मन में उमण कीजे दूरणा ||
मैतलब राणी मत बूजे दे म्हारे मन री भोजी कीजे वात ||
[अ] एक बोल खटूक एक सारंगदे बींची रा म्हारे कीजे काठजे ||
म्हे गिया एक घणी बुरुण री बींची कीजे सिकार ||
एक सुरु रे भरोसे घोडी रे आम सुमियो री कीजे नीकट ||
सुमियो मियो एक जीघो आग बींची री...कीजे दरबार ||
एक जाय सुमियो जाजम हेटै एक प्राण कीजे छोडिया ||
म्हे मिया एक बींची री एक टौटी जाजमा कीजे मौं ||
जाय बींची नै एक मुंहे कीजे बलकालियो ||
पण बींची, बींची एक सुमियो म्हाने नी सुपियो ||
बींची देख कांई के—के के तो आप धड़ ले जायो और सीस आपने कोई आज मिठै न कोई काल ||
बोल्या एक बींची म्हाने अडा-डोडा कीजे बोल ||
बोल खटूक म्हारे बींचते रे पतठे कीजे काठजे ||
चांदा, चांदा देवा नै बींची रो राखी लाटां री कीजे कणबार ||
एक पाबूजी नै राखेला बो ढोलिया री [तो] जीघी कीजे नीकरी ||
अत्य वात करता एक मैतलब कांई के—
बूडा राजा [के एक बायो] आयो धड़ दे जायो और सीस आपने कोई आज मिठै न कोई काल ||
[एक सड़क] नीतर एक बींची उंक एक बूडाजी दे सड़क बींची म्हानियो ||
आप रम में काम पर आवता तो म्हे जाय कोवर मुंजे सती ज्ये जाता ||
पण आप लड़ाई, लड़ाई एक डर रे मारिया पाया कीजे फोटरिया ||
बैटा पानू पाल एक ढीणा अग कोबू रे दरबार ||

2 For rai.
एक बैटा, बैटा बूड़ाजी री वाटां कीजे चान्ते||
चांदा, चांदा सांवत काले पराते मिया बूड़ा नीर री कीजे मकार||
एक जायत, जाय थें एक खबरां ले जायो एक बूड़ा, बूड़ा म्होटा कीजे बीर री||
तो कांई तो चांडोजी बूडाजी खने आवे, और कांई देखने नी सिकार री वात बूजी||

** गाव**

आ गी, आ गी चांदा सांवत धारे मन में एक थणी कीजे रीम|
एक पाण्डा पदारे एक थणी पाण्डा री जाम री कीजे जामां||
बूड़ा पाण्डा पाल एक जाम तुवारी कीजे डाँठ|एक कालूणी बीरा री एक बाता म्हाराज पाण्डा चांडाजी ने चान्ते||
चांदा सांवत में मिया बूडा रे मिर्दी कीजे कोट|एक कालूणी सिकारां री वाटां बूडे कैडी कीजे चान्ती||
पान्डा पाल बूडे रे राजा मिया थणी सुरां री कीजे सिकार|एक सुरां रे बतां बूडे सुमिया लारे एक देव धड़ी कीजे...घेर दी||
मुशियो न्हाटो भागो मिया एक अन्तदा अन बीरा री कीजे फौजां मां|कांडे मीनाई दीनी अन म्हाराज सांवत बीरी एक गाया कीजे छोड|एक थानूडे सुमियो जावे बीरी री जामांपर एक बासो कीजे ने लियो||
बूडे राजा दीनी एक सुमिया ने कीजे मां|एक दोरा, दोरा बचन एक म्हाराज बीरी कीजे बोलिया|बूडीजी ने कांई के, के बढ़ आप ने जावो और सीम भे कांई आज दां न कोई काल||
पाण्डा पाल म्हाराज सांवत बीरी बोल्या एक अंदां घणा बोल|बोल खटूके म्हारे परते कीजे कांठजे|चांदा बंडे ने रामू लाटां री कीजे कामार|एक थानू पाण्डुजी रामू वो [लो] बोलिया री कीजे नीकरी||
म्हाराज पाण्डुजी देख मुख बोलिया——
चांडाजी के जावो घोड़े घणा कीजे असवार|षे पदारो अन बीरी री जस री कीजे जामां||जाजो चांदा सांवत अन बीरी री जाम कीजे आप|जाय बीरी ने बुंडे कीजे समजावज़े||
चानो सांवत एक नीली दाल लूबारी कीजे तरबार|एक दोरा रे डोरोटे एक घण मेले नावर बंडी कीजे बोर ज्यू|केः ग्या एक चानोजी घोड़े घणा कीजे असवार|खड़ छटा जावे एक म्हाराज बीरी री जस्योडी कीजे जामां||आडो-अटो बैटे अन म्हाराज सांवत बीरी री खर कीजे परार|एक भरीयोडी हटाई एक जावे चानोजी मुजरो कीजे साजियो||
तो आगे जितनेराज बीरी री|सांवते बीरी री सलाभटो बैटे बैटे आप ने कैडी के मुंडा, पत्थर रा मुंडा खोटो|और राहोड़ री हद में आप ने मुंडा रोपतो|सांयोजी जाय सलाभटा ने कियो, हे सलाभटा आ बारी जो हाप री टाकी है वा बूंद हमके मती बादजे|जणा सलाभटो देखने बोलियो——
चांडाजी कर ग्या ध्यान नम में भोकी वात|लाखा घोड़ा पर पड़े अन सांवते बीरी री कीजे फाज|एक दोरो, दोरो मारैला आज चांडाजी धने अन बीरां री कीजे फाज में||
आ गी चांदा सांवत अण सलावता पर थांने कीजे रीस।

भटके एक चांदाजी अण सलावता रो माथो कीजे काटियो।

बैटो सारंगदे, सारंगदे देखे अण चांदाजी री कीजे बाट।

भटके एक चांदाजी माथे एक भालो कीजे तोलियो।

ऊंची देवल बाई कीजी एक चणती करणी माता रो ले त्यहूँसू री कीजे आप।

आय चांदाजी के अण कीजी रुपे कीजे वतावियो।

चांदा सांवत मत बाजे अण सलावदे बाँधी रे माथे तरबार।

एक चणती लागाला ढलियो रा लिद्दमण जती कीजे देब रे।

तो चांदाजी देखने काळे के—

जाजे देवल रुपे आज धारा तो कीजे बराब।

आके रुपे भारत में वे अण कीजी रू महारे नातो कीजे जोड़ो।

बांधी रू माथे अण चांदा तो लयो।

ऊबी दृशि बाई झीणी एक घणी करणी माता रो लै त्यहूँसू कीजे आप।

आय चांदा ने अण कीजी रू मुंडे कीजे वतावियो।

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बैटो सारंगदे, सारंगदे देखे अण चांदाजी री कीजे वाट।

भटके एक चांदाजी माथे एक भालो कीजे तोलियो।

अण रुपे कीजे हुंसयार।

एक लोछण लागैला थूळ त्यहूँ रा ुलछमण जती कीजे देब रे।

तो सारंगदे काळे के—

हे चांदाजी मत करजे दारा। ढाकर पाबूजी रो अतरो गाड गमान।

पाबूजी ने राखूँ महारा ढोलिया री कीजे तोकरी।

आ गी, आ गी चांदा सांवत थारे मन में गाडी कीजे एक रीस।

एक भटके एक चांदाजी एक कोठू ने पाछा कीजे मारे।

तो आडो-अपूटो बैटो ढाकर पाबू रो खान कीजे परवान।

भिरोडी हतैते जाय चांदाजी मुजरो कीजे साजियो।

बूजे, बूजे चांदाजी घाने पाबूजी पृथ्वी री कीजे बात।

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कैडी, कैडी लया में एक सारंगदे थारां ऊ पां एक बाता कीजे चालाजी।

महाराज पाबूजी बाता कैडी बाढणी—

चांदा ढेवा ने सारंगदे राधी एक लाटा री कीजे कणवार।

एक पाबूजी ने राखे ढोलिया री कीजे तोकरी।

ढोड़ो, ढोड़ो चांदा सांवत धीमो मुदरो कीजे बोल।

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नैड़ो सुणै एक पाबू रो बाली कीजे ढेवड़ो।

** गाव **

बहु ग्या पाबू पाल पांचू घोडा रे कीजे असवार।

खड़ टूटा जावे एक अन्दाजा अण बाँधी री जस री कीजे जाजमा।

आगढ़ै धीरागढ़ै बाजे फौजां में जड़ौँ कीजे ढल।

रुड़तो नखुरो बाजे पाबू री चड़ती कीजे फौज में।

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उड़बढ़े बढ़बढ़े धीरागढ़ै बाँधी एक सांवता रा एक घोडा रा कीजे धमामा।

एक [सा] सरूणा रे आयी हरणागार ढोड़े एक ढेवडी कीजे दाकले।

आय, आयी पाबू पाल अण बाँधी री घणा कीजे नजीक।

आय बाँधी बाँधी ने हेलो कीजे पाड़ो।

बैटो, बैटो एक बू एक सारंगदे बाँधी अर जाजम री कीजे कोर।

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आज खबरां पड़ैला चांदा ढेवा रे बाँडो कीजे बाजिया।

3 Presumably a slip of the tongue for dākalyo.
देखें एक, देखें जा| सारंगदेह बीची घणी नजर कीजे पसार|
एक चढ़ आई एक फोज चढ़ियाँ रा लिंद्रमण जती कीजे देव री||
[व्हे ग्यो] एक सारंगदेह बीची नवनख घोड़ा पर न्हाँकी श्रीण|
एक मट्रानी राठोड़ा एक बीच्यां झगड़ो कीजे आदरे||
दीनी देखें अभासी रण में भारत में भोटी कीजे झाड|
एक माथे गिरजणियां देवाजी मरणाडो कीजे पालियो||
शोधी गिरजणियां कर लो दम घणी कीजे जेज|
आज देवोजी धापवो थाने बीच्यां रा कोरा कीजे काठजा||
लही देखा अभासी थारे दही चम्मी-बाझा कीजे जीर|
एक जाणे, जाणे सावण भादरबो कीजेजे उलटियो||
मारी, मारी देखें अभासी एक जीणी अष बीची री नबनख कीजे फोज|
एकलडो छोड़ियो एक सारंगदेह बीची ने कीजे जीवियो||
न्हावता भागता सारंगदेह बीची रो पकड़े डायो कीजे हाथ|
एक मोरो अरुटो एक देवेजी [कीमी रो] सारंगदेह बीची रो एक काडे 4 जीणो कीजे काठजो||
दीनो देखें अभासी सारंगदेह बीची ने कीजे मार|
एक पैलो, पैलो एक परबाडो एक देवेजी पावू रे आघी कीजेजीत्यो||
चांदा सांवत अपाय कीडो घणो धरती में माडो अम्मर कीजे नाम|
जावय चांदीकुं मू एक बेड आपें कीजे धारियो||
खड़ी पावू पाल तारा गठलोड़ी मांजल कीजे रात|
आवै कोठू ने चींदा कीजे पाररा||
पावू पाल रे कर घणा थारे मन में भोटी कीजे बात|
जीविता नी छोड़ो अष बीच्यां ने राठोड़ों री हद कीजे भोम में 5||
चांदा सांवत अपाय कीडो घणो धरती में कीजे इनियाच|
आज आपें बीचीः बें बें बें कीजेजे आदरा||
पण चांदा सांवत बीची बाजे आपेणी सीरवी खुदी रो कीजे सिरदार|
एक बाई पेमां ने आपें बीचों ने कीजे परणाय दाँ||
चांदा सांवत जाडो बुढा री मिर्दी कीजे कोट|
जाव बाई, बाई पेमांं रे एक समापण री बातां कीजेजे चाढ़बो||
चांदे सांवत एक लीनी हार 6 तरबार हाथां कीजेजे लेन|
पण छुटो नाययाव एक बुढ़ाजी रे मिर्दयक कीजेजे पावणो||
बैठो बूढ़ो राजा एक आपें खान कीजे परदान|
जाव बाईजी मुजजों कीजेजे माजियो||
चांदा सांवत कै रो थारा मन री कीजे बात|
कतरा काम थे आघा महारी जस री कीजेजे जाजमा||
बूढा राजा काम-कारजियों ठाठी किरण रो कीजेजे किरतार|
थाने बूढावारे एक चढ़ीया रा लिंद्रमण जती कीजे देवता||
बादे, बादे बूढो राजा असल राठोड़ी झुकैगी कीजेजे पाग|

4 Presumably a slip of the tongue for kāḍyo.
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 ḍhāla.
नख़्ल्यां विलम्बाये एक बूढ़ोजी एक मूखम्म पीजै मोजड़ी ||
आडो-अधुरो बैटो एक ठाकर पाढू रो खान परदान |
आय बैटेर भाई बूढ़ोजी मुजरो कीजै साजियो ||
नीचा नम-नम पाढू करे बूढ़ाजी नै धमा कीजै ठठम |
आपा विराजो एक पाढू री जस री कीजै जाजमां ||
के दो पाढू पाल बारे मन री कीजै बात |
कतरा काम एक सांवत नै घटाई परां कीजै भेजिया ||
बूढा राजा थे राठोड़ां में बाजो बैटेर मोटा कीजै बीर |
आज आप ओ एक काम म्हारो कीजै आदरो ||
[पाढू पाल] राठोड़ां बीज्यां रे बाजी एक रण में बणी तरबार |
पैलो बैर आपे एक बीजी उं कीजे धारियो ||
हे बूढा, [रा] बीजी आपण नीरकी बुनी रा हाँल है | अगार म्हारो आप कैणो मानो तो बाई पेंमा नै जिन्दराव |
बीजी नै परयाप्शो दो | बूढो राजा देखाने कायं के—पाढू पाल, जिन्दराव बीजी बडो अंदरो राजा है जो सायत 
आपणी बने नै स्वीकार करे या नी करे | हे म्हाराज, जिन्दराव बीजी जरूर अण बेर नै धो तेला ||
चांदा सांवत कर ले तातां बेगऱ्यां ताकीद |
बरमाळ्यां पूगावो थे एक जावल रे जुने कीजै मारां ||
तीनी बैंदे सांवत एक बरमाळ्यां हाथां कीजे जेल |
एक बढ़ चुटो जावे एक बीजी रे जुने कीजे मारां ||
[आडो-अधुरो] एक दो बासो बसियो गैलां मारां रे कीजे मांय |
तीनी बासा में जाय जायल में चोड़ो पमा रा कीजे पाकड़ा ||
चांदो सांवत क्ये र्थे घणी चोड़ो कीजे असवार |
चोड़ो चहोड़ो एक कछेडी झीणा कीजे सांवरे ||
बैटो जिन्दराव बीजी अन्दता आपरी आजल कीजे आप |
जाय चांदीजी मुजरो कीजे साजियो ||
के दो, के दो पाढू रा सांवत धारा मन री कीजै बात |
कतरा काम थे आया एक जावल रे जुने कीजे मारां ||
पैली, पैली थे मारिया एक सारंगेर बीजी म्हारा कीजे बाप |
हूं मे जायल में आय थे म्हांनी कीजे मारसो ||
आजल रा बीजी अतरा आडा-अधुरा मती कीजे बोल |
बरमाळ्यां ले आयो मूं एक धारा कीजे नाम री ||
तीनी बीजी करे घणो मन में विचार |
आय मूं पाठुरी री बैन नै दुबागा कीजे सुंगसम ||
बैटा बीजी रे न्हंकी के पूलां री पुल कीजे माझ |
चिरते बैंदे घड़ी रा कांकण कीजे डोरड़ा ||
[म्हाराज पाठुरी] चांदीजी बीजी रे गठा में वरमाळ म्हांक और चांदीजी बढ़ं धारा ब्रम्म से भ्या ||
बढ़ूळी बैंदे सांवत तारा गठीगांही मांजल बीज रात |
आयें, आयें पाठुरी री जस री कीजे जाजमां ||
आडो-अधुरो बैटो अण पाठुरी री बान कीजे परदान |
एक भरियोडी हताई चांदीजी लुळकर मुजरो कीजे साजियो ||
के दो, के दो एक चांदा सांवत धारा मन री कीजै बात |
कैडी लवा में एक धारां उं बीजी बांता कीजे चांदीजी ||
पाबू पाल दीखी म्हणै अण जिन्दराव खींची री करड़ी छणी कीजे मीठ |
एक अन्दाता एक नीचे तमने एक वरमाळां म्हारी कीजे जेल दी ||
पैली बूजी आप सारंगदे खींची री बात |
पढी एक व्याव री बातां कीजे चाढ़वी ||
म्हाराज पाबूजी बैन ने भरले परणावी, पण आप जिन्दराव खींची री नी धीवाला | तो म्हाराज पाबूजी के——
चांदाजी बैन परणावां जरूर बैनोई जो जाव | अण हिमाल ए आ वरमाळा पूगाई | और जिन्दराव खींची आप बरात ले [आनि] आप कोलुमण्ड आया और कोलुमण्ड अने पेंपा ने लेने [ढू] सादी करते रबाना गिया | तो अण ही बैन मे, सुमिया रा बैन मे, म्हाराज पाबूजी आपरी बैन पेंपां ने [पाबूजी रे हाथे व्या…] जिन्दराव खींची रे हाथे व्याव कियो ||
घोड़ी रो परवाड़ोः

** गाव **

बैटा पाबूजी कोठमण्ड रै दरबार ि
बैटा ठाकर पाबूजी एक घोड़ा र वातां कीजे चाळधै ||
चांदा साबूत फिर ग्या आंपे अरा धरती रे चालू कीजे मेर ||
पाबू रे चडाई रो घोड़ो कीजे नी मिछे ||
चांदा साबूत बाई देवन गी एक सातू समदां रे परिया कीजे तीर |
घोडा ने आई एक देवल एक मूंगा कीजी मोल रा ||
चांदा साबूत राति सूता म्हे कोठमण्ड र दरबार |
एक सपनां में खेलाई केरर माता कीजे काठमी ||
चांदा साबूत [मांडो समात के] मांडो पाँचू पागड़ा पर कीजे झीण |
आंपे हालांला एक देवल र सिगरलो कीजे पांवणा ||
[बखे ग्या पाबू पाल केरर माता रै] [बखे ग्या पाबू पाल पाँचू पागड़ा रे असवार |
पग हुए जावै एक देवल र रे सिगरलो कीजे पांवणा ||
तो कांई देवल बाई बाई तो कांई एक वातां वणी देखाय ||

** गाव **

बखे ग्या पाबू पाल पाँचू पागड़ा रे कीजे असवार |
पग हुए जावै देवल रे सिगरलो कीजे पांवणा ||
तारां, तारां झल र गळतोड़ी मांजल कीजे रण |
पथ में झल रिया एक पाबूजी गठती कीजे रण रा ||
दिन उंगो बखे ग्या धरती में पीलो परवान |
दिन री ऊगाठी जावै देवल कं मुजरो कीजे साजियो ||
आंदू-अपूर्द बैटी देवल समाती रो एक वान कीजे रुपान |
भलियोडी होताई जावै पाबूजी मुजरो कीजे साजियो |
बूजू, बूजे देवल बाई ठाकर पाबू ने मन री भोटी कीजे वात |
के दो पाबू पाल चांदा मन री कीजे वात |
कतगा काम रे आय आ देवल र सिगरलो कीजे पांवणा ||
बाई देवल एक काम-कारजियो दाँई उगारी फिरण्यो रे निरमठ कीजे भाण |
[दाँई] बाई देवल अरा धरती में दाँई उगारी फिरण्यो रे निरमठ कीजे भाण |
घर रे घर कामां मे आया आयेरी कीजे पांवणा ||

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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 parvāṛo 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 ग्या देवल बाई अभं धरती रे चारू कीजे मेर |
पामू रे चडाई रो घोड़ी कीजे नी मिखे ||
खूं गी देवल बाई श्रीणा सातु समदा रे परिया तीर |
घोड़ा ले आई देवल खूं मूंगा कीजे मोल रा ||

** गाव **

बीजे क बाई देवल एक धारा मन री महाने भूसी कीजे वात |
घोड़ी, घोड़ी बादी एक धारे मातमड़ी कीजे पिया घर |
ए घोड़ी बाता एक चढ़ा री केसर समती माता कीजे काल्पी ||
कली एक राते सुता मे एक घोड़ी रे दरबार |
सपना में खेलाई केसर समती माता कीजे काल्पी ||
मत नो पामू पाल केसर घोड़ी रो मुख सूं कीजे नाम |
एक थोरो, थोरो बांद पियो जायल रो बीची कीजे जीदरो ||
बाई देवल मत ले जायल बीची रो मुख सूं कीजे नाम |
बड़यो नी हाली एक राठोड़ा री दर कीजे भोम मे ||
पामू पाल एक अन्तरा केसर घोड़ी रो नाम मुख सूं मनी कीजे ले |
मूता गडबाड़ जायल रो बीची कीजे मेठसी ||

** गाव **

हरमल दवासी बाई केसर समती री नाल कीजे नगर |
चांदी, चांदी संबत एक ढूंगे पामू रो पग रो कीजे पागड़ी ||
बड़े ग्या पामू पाल अण समत केसर माता रे [मे] कीजे अंतरार |
चढ़ता नै वत्ताबे गादी रा सूरा नर कीजे सावला ||
तहाके पामू पाल फंस्र लड़ी मे एक श्रीणा कीजे हाथ |
हाथड़ियो हाना में धमकर मौरां कीजे बे चड़े ||
बड़े ग्या पामू पाल केसर समती रे अंतरार |
चढ़ता नै वत्ताबे गादी रा सूरा नर कीजे सावला ||
[चड़ गी, चड़ गी केसर माता एक] दुआ घोड़ा घोड़ी जम्मी री दड़बड़ कीजे घोड़ज़ |
[बिन पड़] उड़े समत केसर माता एक] आकासा झल री केसर माता कीजे काल्पी ||
उवा वेंवा अमली अण देवल चारण रे घर कीजे वार |

उवा चारण नै हैंडू कीजे पाहड़ीयो ||
देवल बाई बे कीजे पियो घरती में कीजे इन्दियार |
स्तारा पामू नै एक अन्तरा एक सस्तापूर की मिष्ट गी कीजे पाहड़ी ||
चावा वेंवा अमली एक खैवो समत केसर नै सूनाड़ीयो कीजे धूंप |
धूंपा रे धमरोहें समत केसर माता नीची कीजे ऊतरे ||
खैवें [च] हैंडू अमली एक केसर माता नै सूनाड़ीयो धूंप |
धूंमाँ रे धमरोहें केसर नीची कीजे ऊतरे ||

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 Kāḷamī is produced before this song, and then omitting its arthāv equivalent altogether.
पाटण रो परबाड़ो

** गाव **

देवल बाई गायां चरवा ने हुंका थमे जूनौछ्यो जोड़।
पाणी, पाणी पीया ने दे झूं एक नाडी कीजे नींबको।
दीजो बाई देवल एक शारीर पणी म्हाने कीजे आसीम।
एक शारीर आसीमां एक पाटण ऊंझाडो कीजे जीत ला।
माडो चांदा सांवत केसर सगती माथी कीजे झीण।
बेरी मिर्गारो केसर सगती माता कीजे काठभी।
लट्टी, लट्टी मे देजो हीरा गज मोती कीजे पोवाड़।
पूजे पूर्वो समत रो हीरा गज कीजे मोतियाँ।
315

dीजो चांदा सांवत केसर घोड़ी रे कहियाथी लाल कीजे लगाम।
पाटण जीतण रा लगामो केसर माता रे ऊँझाड कीजे पागड़।
चांदा सांवत एक कर लो पणी पांछु पोड़ा री बागा कीजे जेठ।
अँपे हालां एक पाटण रे जूना।
को रो पांछु पाल पांछु पोड़ा रे कीजे अवबार।
320
खड़ छूटा जावे एक पाटण रे सीदा कीजे मारगण।
चांदा सांवत पाटण मे नित कटे सुरिया धव्वळ कीजे गाय।
कटे एक पाटण मे बागां रा ढादर कीजे मोरिया।

** गाव **

खड़िया पांछु पाल तारां घाढ़ोडी माँजल कीजे रात।
पन छूटा जावे एक पाटण रे सीदा कीजे मारगण।
330
झूलियां, झूलियां बैवे सांवतां मरदां रा कीजे घमसान।
ठमकै पग मेलै क्रम माता कीजे काळमी।
तारां, तारां झल रे घाढ़ोडी माँजल कीजे रेथ।
पन मे जल रिया पांछुकी गाय। गार्गी आदी कीजे रेथ रा।
को रो पांछु पाल अण दरैवी मे पीवी कीजे परबात।
335
dिन री ऊँझाकी पाटण मे छोड़ो पांछ रा कीजे पागड़।
बेटा पांछु पाल एक जाजम गुम्बाधी कीजे बाढ।
सामी भिओ बेटा ए गादी रे सुराने नर कीजे सांवका।
बेटा पांछु पाल अण सांवतां रे सुरंगी कीजे माथ।
बेटा ए एक पाटण री वातां कीजे बाढ।
340
चांदा सांवत एक कर लो पणी ताळां बेरी ताकीद।
आप पदारी एक भियु रे एक जस री कीजे जाजमां।
बाँदे चांदो सांवत असम राठोडी झुक्ती कीजे पांछ।

12 For jūnai.
नखल्यां विलमावे चांदोंजी मुखमत कीजे मोजड़ी ||
आडो-अपूटो बैटो मिरजा रो एक खान कीजे परदान |
भरियोड़ी हथायां जाय चांदोंजी मुजरो कीजे साजियो ||
बृजे चांदा सांवत थांने मिरजो रहनी मुख री कीजे बात |
कटे सावत है नी थारा घर कीजे बार |
कीजे राजा रे थे आया एक माणस कीजे मेलिया ||
थोशी दहलयां में कोछमण्ड बनावे घर महारो कीजे बार |
ढाकर पावृ फुरमयां तो हीडो चाकर कीजे साजियो ||
के दो चांदा सावत थारा मन री कीजे बात |
कतरा काम थे आया महारी जम री कीजे जाजमा ||
पाटण रा राजा थारे राज कटे एक सुरिया धवळ कीजे गाय |
दिन उसे कटे [जी] बागां रा दादर कीजे मोरिया ||
दीजे, दीजे एक मिरजा खान अण सुरिया गायां ने कीजे छोड |
खबरों पड़ जावे एक मिरजा खान थांने चांदजी री बंडो कीजे बाजियां ऊ ||
चांदा सावत चांदा डेबा ने राखु महारो लाटां री कनवार |
पाबूजी ने राखुला एक डोलियां री कीजे नोकरी ||

** गाव **

आ गी चांदा सावत थारे चणी मन में ए कीजे रीस |
भदरे चांदजी एक सीरोवण झीणी कीजे सुंत नी ||
कर ग्यो एक पाटण रा राजा थारा मन में भोटी कीजे बात |
हुकम नी लायो भूं कबुर्कटी रा नाथ रे ||
चांदा सावत [खड़ियो] एक खड़िया तारां गठबोटी मांजल कीजे रेण |
एक आवे पाबू री जम री कीजे जाजमा ||

आडो-अपूटो बैटो ढाकर पाबू रो खान परदान |
एक भरियोड़ी हताई जाय चांदजी मुजरो कीजे साजियो ||
[हे अन्दाता] बृजे, बृजे एक पाबू पाल चांदाजी थांने चणी मुख री बात |
के दो सावत थारा मन री कीजे बात |
कैडीला में एक मिरजा खान बातां कीजे चालवी ||

पाबू पाल बतावा अण पाटण रो एक [मिर] चणी आंटीलो कीजे मिर्दार |
चांदा डेबा ने राख भंजां लाटां री कीजे कनवार |
पाबूजी ने राखुला एक बो डोलियां री कीजे नोकरी ||
आ गी पाबू पाल थारे मन में चणी कीजे रीस |
भट डेबाजी ने पाबूजी हेलो पा्ड़यो ||

चांदा सावत एक कर के ताछां वेगी ताकीद |
वेगी मित्रारों बड़वा री केशर माता कीजे काठमी ||
मांडो चांदा सावत केसर सपती माथी कीजे झीण |
एक झड़ी ए करांता एक मिरजा खान रे कीजे साथ में ||
[ए अन्दाता] व्हे ग्या पाबू पाल पाबू ढोला रे कीजे असवार |
खड़ छुदा जावे एक अन्दाता एक पाटण रे जुनी कीजे मार्गां ||
आगड़ै धीमोडै वाजी पाटण में झड़ी कीजे होल |
ढोलां रे धमीड़ै एक मिरजा री फोजं बारे कीजे नीकरे ||
पाबूजी देख मूंडे बोलिया—
चांडा घंघा अमली ले ले भूरा भाखर री कीजे ओट |
चोड़ा री लड़ायां मिरजा उँ कीजे नी करां ||
पाबू पाल ओट नियां लाजे पाबू रो खान कीजे परदान |
ओट नियां लाजजाला एक दलवी कीजे टेबड़े ||
रीजे पाबू पाल बारे मन में चणा हुमनियार |
चोड़ा री लड़ायां एक मिरजा खान उँ अपे कीजे आदणां ||
कीजे मत बादे पाल रे चणो धरती में ||
हम्बूणौ झगड़ेए एक चांडा घंघा ने कीजे सूं प दो ||

** पाबू **

आसड़े धांड़े बाजे बाजे एक अन्दाता शीरणी एक पाठण में जड़ी मौल |
ढोलां रे धमीड़ै एक अन्दाता एक मिरजा री फोजं बारे कीजे नीकरे ||
ढंवे अमली एक दीनी भारत में गोडी कीजे राज |
एक... दीनी ढंवे अमली अण भारत में गोडी कीजे बाजा 13 ||
एक माये देवाजी धारे मिरज शिषाणी ||
ढंवे अमली छुट्टे धारी एक सिमटे रा तरस कीजे तीर |
पाराक्षिया पड़खाबे देवाजी अन्दाता एक पीपठ रा काँचा कीजे पान ज्यूं ||
ढंवाबे-पुमां छुट्टे अण मिरजा री कीजे नोप |
अन्दाता गोळा अटकेला देवाजी री ढानी कीजे मंडर में ||
छहियां वणाया ढंवे अमली अन्दाता शीरणी गंडापत कीजे ढाल |
मूंडा ने 15 वणाया एक मैमच कीजे मोरचा ||
मारे ढंवे अमली अन्दाता अण मिरजा री नवलख कीजे पाज |
एकरहे छोझी अण फोजां में मिरजा ने शीरणी कीजे जीपते ||
तोड़े, तोड़े मिरजा री बीव्या शीरणा माथा रा कीजे [स] केस |
एक अन्दाता अर्जण कर री बजीया रा लिन्द्रण जनी कीजे देव नै ||
पाबू पाल वे बाजो एक लिन्द्रण जनी धग्ना कीजे अवतार |
पीजारा कर छोड़े एक पाबू पाल एक मातु मुरधर कीजे देख में ||
पाबू पाल अन्दाता दीवाजी रे दाई छोड़ाई सुरिया धव्व शीरणी गाय |
वे दाईया छोडाया एक बागां रा दादर कीजे मोरचा ||
तीन दन कीजो पाबू पाल अण पाल में कीजे राज |
अन्दाता एक दलस्या लागी एक मातु मुरधर कीजे देख में ||
चांडा, चांडा आंबां सबां वताजी काबी पूनम रो कीजे बार |
षैनी धारा समंडाध शीर्खर री पठ़ायां माझ लां ||
रम्मुरा उँ पदारेला मर बाजो राम्मे |
एक बाबड़े उँ चढ़ जावां बजिया रा लिन्द्रण जनी कीजे अद्वरा ||
पाबू हड़बू मेया मंगोलिया पांचू पीर पदारेला पोखर री जूनी कीजे पेड़ियां ||

13 Parbū repeated this line to help himself recover after briefly losing the momentum of his narration.
14 For garāṇāṭo.
15 For nai.
**गाव**

कर दो चांदा सांवत तात्ता बेगैरी तारिद् |
बेगैरी सिगम्यारे [च] एक चड्विर री केसर माता की जे काळमी ॥

चांदा सांवत काले परवाते है कातकी पृतम रो कीजे बार |
पैलीया सम्पाड़ा पोखर री पेड़्यां कीजे साज लां ॥

चांदा सांवत एक कर दो तात्ता बेगैरी तारिद् |
बेगैरी सिगम्यारे केसर सगती माता कीजे काळमी ॥

420 लट्, लट् में देवो हीरा गज मोती पोवाड़ ॥

425 पूछो पूरावो सगत रो हीरा गज कीजे मोतियां ॥

430 देवो केसर होैडी रे कड़ियाँपी नाल कीजे लगाओ |
पाटण जीतण रा होउडी रे लगाओ ऊजध कीजे पागड़ ॥

435 पाठु पाल ऊठ ज्या बागो केसरयो कीजे जड़काय |
नैडी मंगावे पाबूजी केसर होउडी कीजे काळमी ॥

440 न्हान के पाठु पाल मंगर लट् में कीजे हाथ |
हाथहो हाना में धम कर मौर्यां कीजे वे बढ़े ॥

445 केर्या पाठु पाल नाल कीजे असवार |
चढ़ता नै वर्ता गादी रा सान् ॥

450 पाठु पाल मंगर नाल नाल में कीजे हाथ |
हाथहो हाना में धम कर मौर्यां कीजे वे बढ़े ॥

455 पाठु पाल नाल नाल में कीजे पादरा ॥

460 नीचा नम-नम करै चणा एक अन्वाता [भ] पुस्कर ने कीजे तरका ॥

465 नीचा नम-नम करै चणा एक अन्वाता [भ] पुस्कर ने कीजे तरका ॥

**गाव**

ऊबा पाठु पाल अन पुस्कर रे गढ़ कीजे घाट ॥

450 नीचा नम-नम करै चणा एक अन्वाता [भ] पुस्कर ने कीजे तरका ॥

455 अरजां, अरजां कर रिया एक उगता काता रिमध कीजे भान ने ॥

460 पाठु पाल नीचा नम-नम करै पोखर में पणा कीजे तरका ॥

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 pā̃cū for standard Rajasthani pācū. In the present case he uses both sātū (e.g. ll. 256, 281, 1476) and sā̃tū (cf. l. 567).
अरजां कर रिया एक उपता कीजे भाण नै ||
पावृ पाल एक…आधमणी पेड़ियां में ढिठोयो चवाणां-वालो गुडळो कीजे साथ |
ध्राव, ध्राव पेड़ी में एक ठाकर पावृजी तम्बू कीजे ताणिया ||
आधमणी पेड़ी में एक ढीले चवाणां रो गुडळो कीजे साथ |
ध्राव पेड़ी में एक ठाकर पावृ अन्दाता कीजे सांपड़े ||
ध्रावतां झूलतां पावृ पाल रपटे पर नै कीजे पाव |
ध्रावतां पावां ने गोगाजी हाथां कीजे शेलिया ||
ध्राव पेड़ी में एक झीलै चवाणां रो गुडळो कीजे साथ |
ध्राव पेड़ी में एक ठाकर पावृ अन्दाता कीजे सांपड़े ||
ध्रावतां झूलतां पावृ पाल रपटे पर नै कीजे पाव |
ध्रावतां पावां ने गोगाजी हाथां कीजे शेलिया ||
ध्राव पेड़ी में एक झीलै चवाणां रो गुडळो कीजे साथ |
ध्राव पेड़ी में एक ठाकर पावृ अन्दाता कीजे सांपड़े ||
ध्रावतां झूलतां पावृ पाल रपटे पर नै कीजे पाव |
ध्रावतां पावां ने गोगाजी हाथां कीजे शेलिया ||
रिजवाणी एक वरसांवा 17 राठोड़ां रै जूना कीजे सीख री ||
pāvṛ पाल रिजवाणी वरासो आपरा चारण कीजे भाट |
म्हांनै परणावै थे अन्दाता राठोड़ां री मोबण कीजे डीकरी ||
गोगा धरमी मांडो एक झाटक हपटे नै आंगी री बंबणी कीजे चाठ |
गोगाजी रा व्याव रो परवालो

** गाव **
चांदा सांवत कर लो ताळां बेगारी ताकीद |
बेगी मिणगारी सगत केसर माता कीजे काठमी ||
चांदा सांवत करो छणी ताळां बेगारी कीजे ताकीद |
470 सगां नै ले जालू मारू मुरधर कीजे देस में ||
गोगा धरमी मांडी धारी धोड़ों पर कीजे सीण |
थाँनै ले हालू मारू मुरधर कीजे देस में ||
व्हेन ग्या पाचू पाल पाचू धोड़ों रे असबार |
खड़ घुटा आवे कोढ़ू नै सीदा कीजे पादरा ||
475 घूमरियां, घूमरियां वैवे सांवतां मरदां रा घमाण |
ढमके पण मेले केसर माता कीजे काठमी ||
तारां, तारां झल री गढ़ोली मांजल कीजे रेण |
पय में झल रिया पानूजी आदी गढ़ती कीजे रेण रा ||
व्हेन ग्या पाचू पाल अण धरती में पीछो परवाल |
480 उगागें परवालं कोढ़ू नै छोड़े पणा रा कीजे पामङ ||
दीजे कोढू रा दरवानी धारी कोढू रा दरवाजा कीजे बोल |
पुकबर मांपड़ पानूजी पाड़ा कीजे बाबरे ||
[दीना] वैता [क] एक पाचू पाल कोढू रे कीजे दरबार |
सामी धड़ दैता गादी रा मुरा नर कीजे सांवता ||
485 वैता पाचू पाल एक कोढू रे दरबार |
वैता एक [सगावई] सगपण री वालं कीजे चालबे ||
चान्दा सांवत कर लो थे छणी ताळां बेगारी ताकीद |
बेगा, बेगा पदार्थ बूजांजी रे सिगारथ कीजे पांवण ||

** गाव **
बांबे चांदौ सांवत असल राठोड़ी सुकृती कीजे पाम |
490 नखल्यां चिलमावै चांदोजी मुखमत कीजे मोजड़ी ||
हालै चांदा सांवत हन्सा मोरां री कीजे चाल |
ढलके पण मेले कायर मंडली कीजे मोर व्हू ||
आडो-अइतो चांदा सांवत बैटो बूजा राजा रो बान कीजे परवान |
भरियोदी हंताई जाय चांदैजी मुरधर कीजे साजियो ||
495 बूजे, बूजे चांदा सांवत थांने बूजोदी मन री भोंटी कीजे वाल |
कै दो चांदा सांवत बारा मन री कीजे वाल |
कतरा काम थे आया महारी जस री कीजे जाजमान ||
बूजा राजा काम-कारजियों दाढे उगती किरणयां रा निरमछ कीजे भाण |
घर र घर कामां में आया थारी जस री कीजे जाजमा ||
500
बुड़ा राजा थारै वताये बाई केलम किनिया तैनी कीजे बाढ़ ||
सम्पण कर लां आपे मेंरी रा गोगा बोड़ा कीजे देव री ||
सम्पण रो नाम लियो गोगोजी 18 देख मुख बोलिया—
चांदा सांवत गोगोजी वताये वण नैना आडा कीजे रजपूत ||
राठोड़ वताये बावन किला रा कीजे रजवी ||
गोगा धरमी नट रा बेटी रा माय ने कीजे बाप ||
मामा नटिया गड मिरगार रा ||
सूणी चांदा सांवत बाई केलम है पीणां रो नैनी कीजे बाढ़ ||
गोगोजी वताये बरसां रा पुगाता कीजे डोकरा ||
बाई केलम है हाथा री रणश्र चतर कीजे सुजाण ||
510
gोगोजी वताये आईयां रा चापड़ कीजे चीपड़ा ||
जातो चांदोजी शियो मन मं घणी कीजे हुमियार ||
पिरटो किंमठा मं कमख रा काँच कीजे पूल ज्वूं ||
आडो-पूर्तो बैटो पारू रो खान परदान ||
भरीयोड़ी हावा जाय चांदोजी जुजरो कीजे साजियो ||
बूजै चांदा सांवत पावूजी बांने मन री भोकी कीजे बाप ||
के दो सांवत भारा मन री कीजे बात ||
[कतर] कैडी शव में बुड़ीजी बांने कीजे चाँदी ||
अन्तता नट रा बेटी रा माय ने कीजे बाप ||
मामा नटिया गड कीजे मिरगार रा ||

** गाव **

520
gोगा धरमी सवारै वताये सावण पैली तीज ||
बाई केलम ज्वालता बागां रै माय ||
थे धारा बांसंग रो कीजे अवतार ||
जाय बिराजो चम्पा री लूडी कीजे डाढ़ में ||
gोगा धरमी सवारै वताये सावण पैली कीजे तीज ||
525
बाई केलम ज्वालता बागां रै कीजे मांय ||
बाई केलम ज्वालता बागां रै मांय ||
आप बिराजो जाय चम्पा री कीजे डाढ़ में ||
gोगा धरमी थे बाजो बांसंग रा अवतार ||
एक मेघ धरजो एक काढ़ड़ा बांसंग कीजे नाम री ||

** गाव **

530
tीजणियां बैना एक सवार वताये सावण पैलोड़ी कीजे तीज ||
आपे रे जायां सावण री पैली कीजे तीजणियां ||
काडाै तीजणियां बैना काजल सुरमा री एक श्रीणी कीजे रंख ||
बदन्सा लगावो तीजणियां हृदिया कीजे जंगाल रा ||

18 For būroji.
खोलो तीजणियां बैनां थांबै बैनां थांबै मजूस ।
खोलो तीजणियां बैनां पीयर बुगचा रे रसम हुनी तीजे डोर ।
कीना, कीना तीजणियां बैनां सोङ्झे बरतीसा सिंभार ।
जाय रथवानी ने हेतु तीजे पाठ्यो ।

रथां रा रथवानी कर ले खोलो तीजणयां बैनां थांबै मजूस ।
खोलो तीजणयां बैनां पीयर बुगचा रे रसम हुनी तीजे डोर ।
नीतर जुँतांबू काकाजी रारङ बैलिया ।
रथवानी बीरा मत जुँता बौढं रे बौढं कीजे बेल ।

बनकरिये जुँता काकाजी रा परबदल बैलिया ।
धीरा दोरी हे न्होंक गठाम में गूङर कीजे माछ ।
सीणा री सीणोटी दूँ कर दे सर्वरे कीजे सोवनी ।
बैठी तीजणियां बैनां रथ बैलां रे कीजे मांग ।
आसे पिछे बेठो रथां रे जुँता कीजे सागड़ी ।
गावें, गावें तीजणियां बैनां ध्वंध-मझूल राकीजे भीत ।
बोले बदवाँ सीता साधा कीजे राम रा ।
गाउँ बजाती तीजणियां जा गौ मांग रे नजीक ।
आयर माछी ने हेतु पाठ्यो ।
दीजे बागां रा बनमाछी अङ बागां री बखड़की खोल ।
बारे उबी राठोड़ां रे घर री कीजे तीजणियां ।
माछी देख करे मन में घणो बिचार—
गुणौं तीजणियां बैनां कीजी बखड़की खोलण रो समियाजोग ।
बागां में रम रियो काठो बासंग कीजे देवता ।

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जाती दे जावूं बनमाछी गैंद न्हा रो नवसर कीजे हार ।
चिरती, चिरती दे जावूं चटू रो सोवन धे तीजे मुंडडो ।
पाठ्यो माछी बीरो एक माया दमड़ा रे कीजे लोब ।
लोब लागो वाणियां लूंका रे लागी गाव ।
बिघरे तो बिघरे नीतर धणी रे जेवड़ा बूंट ले म्हारे माई…आगड़ी जाय ।
माछी करे पाँच मन में बिचार—

सरप खाय बाई केलम ने खाय अभ्यास बाप रो काई नी जाय ।
कर तो माछी पड़ ग्यो माया दमड़ा रे कीजे लोब ।
लोब दबाजा माछी हाथे कीजे बेलिया ।
बीजो बाई केलम [ओ] धारे काका पाकूजी रे हरियो नवलख कीजे बाग ।
हीडा, हीडा हीडा एक हरिया नवलख कीजे बाग में ।
रथ नी तीजणियां बैनां बागां बपीचां कीजे मांग ।
हीडों बंसाऐ पौथा री लुढ़की कीजे डाल रे ।
हीडी तीजणियां हीडी बागां में दो-दो कीजे चार ।
बाई केलम ही बागां में एक कीजे एकती ||
हींडा हींडती पूलबर वीणी ठारे चंपा में हाथ ||
डाछां, डाछां ऊं ऊं काछो वासंग कीजे नाम |
विस बलूम्यो बाई केलम री बिंडूरी आंगढी ||
लेेरखां, लेेरखां जाबे बाई केलम बारो कीजे जीव |
गैंठां, गैंठां आबे मिखारी वासंग कीजे नाग री ||
तीजणीयां बैनां लेनी अदर झोंठी में कीजे ऊँचाव ||

लायर उतारी हृदावी रा माणक कीजे चोक में ||
बूढा राजा धूलां बैटां ने आबे बारे नैणाम में कीजे नींद |
बाई केलम मिया हरिया बागां रे मांय |
विस बलूम्यो बाई केलम री बिंडूरी आंगढी ||
बुल गी बूढा राजा थारा नैणां री कीजे नींद |
उबी दासी ने बूढीजी हेलो पाढ़ियो ||
दासी म्हारी जाजो थारो बानो कीजे खारव |
काची निंदरा में दासी म्हांमे हेलो कण बद कीजे पाढ़ियो ||

** गाव **

सृण दासी में कीजे धनो एक धरती में इनिया |
काची निंदरा में दासी म्हांमे हेलो कण बद कीजे पाढ़ियो ||

बूढा राजा आबे थारे नैणाम में कीजे नींद |
बाई केलम रे बागां में बिस री बूढी कीजे बेलडी ||
सृण दासी म्हारी धने सृण अण झुकते दांवियर मैल |
कीडी नी लारे म्हारे पगां री कीजे आंगढी ||
बाई केलम मिया टावरां-बांजा खेत |

म्या बागां रे मांय |

थालिया दरा बाड़ा में हाथ |
ज्याने तो दासी साप ने बिज्जु [स] खाई ||

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कर ने हीराग दासी एक कर ताळं बैंगरी ताकीद |
बेंगी बुला ता हाझारर ने भींतर कीजे रावठे ||

कीना एक दासी म्हारी सोंही बतीमा सिंगागर |
जाबे गहियां में हाझारर ने हेला कीजे फाड़ ||
जा ऊबी [अ] दासी म्हारी अण हाझारर री कीजे पोढ |
ऊबी एक दासी हाझारर ने हेला कीजे पाढ़ियो ||
हाझारर बीरा कर ने ताळं बैंगरी ताकिद |

थाने बुलायें बृङ्गी भींतर कीजे रावठे ||
के दे, के दे दासी थारा मन री कीजे बात |
कतरा काम एक बुलायें बृङ्गी भींतर कीजे रावठे ||
हाझारर बीरा बाई केलम मिया बागां रे कीजे मांय |
बासंग बलूम्यो बाई केलम री चटढी आंगढी ||
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610 तीनी झाड़ागर बैरे एक सरपां री बैभा झाड़ों कीजें ढेल |
जाजें, जाजें सीतो बृहस्पति रै मिर्पर वदे कीजें पांवणो ||
आडो-अमृतो बैटो बृहस्पति रा खान परदाश |
भरियोडी हथाई जय झाड़ागर मुजरो कीजें माजियो ||
के दो बृहस्पति रा थारा रन री म्हारों कीजें बात |

615 कबरा काम एक बुलाया म्हाने भींठर कीजें रावचे ||
झाड़ागर बैरा काम-काज टाँगे उगाई किरणां रो निर्मछ भाण |
पर रे पर कामा बुलाया म्हारे पर रे कीजें रावचे ||
बाई केलम भिया हरीया बामण रे मांच |
विस वनुख्यो बाई़ केलम री चित्तू आंगाठी ||

620 झाड़ागर बैबे मन में विचार |
दीनी झाड़ागर एक सरपां री बैभा बोल |
धूंआं रे धमरोड़े झाड़ागर झाड़े कीजें दे रियो ||
[बांधी] द्वे झाड़ागर [सरपां री] झाड़ों री कीजें ओट |
बई में नी झनियो काठी बांसंग कीजें देवता ||

625 बांधी, बांधी झाड़ागर [अर सव सव] समठा देभा री एक पोटी बांच 19 |
झाड़ो में नी झनियो एक तूफी काठी बांसंग कीजें देवता ||
व्यु झाड़ागर बैटो झाड़ी द्वे, व्यु पालो बैटो थोड़ोड़ू चोड़ो जोबे | तो बाई केलम रो बांसंग दूणो चढै पण ऊतै नी ||

** गाव **

19 This line seems slightly garbled, presumably because Parbhū was disconcerted by stumbling over the word sagalā.
पाबू पाल काम-कारजियो टांचं उपती किरण्यां रो निरमठ कीजे भान | 645
घर रे घर कामा 20 पाबू पाल म्हे अया बारी जस री कीजे जाजमां ||
बाई केलम आपरी भतीजी गई बागां रे कीजे मांच |
जिम बवुतमो बाई केलम री चित्रूडी अंगाची ||
पाबू पाल बाई केलम मर ग्या तो रातों रो अंगणों कंवारो रे जाई ||
गैलोवत राणी थे कर ग्या मन मं भोजी कीजे वाह | 650
धाड़ा किया दप्पटा किया किया म्हे धरती मं अम्मर नाम |
झडाऊहां बावज बजे चीरू रो नी सीखिया ||
हे बावज, अगर म्हारों वं कोई बदने देवता कालतो म्हे तो उण ने मूं सुद कर धूं, पण बाजी म्हे एक बीछू रो नी सीखिया ||
के दो गैलोवत राणी थारा मन री कीजे वाह |
कतरा काम थे म्हारे राबठे पदारिया || 655
बावज म्हारी गरज पडी तो म्हारे राबठे आया ||
हे तो बावज बाताती पूर्ण रो बार |
पैनीहळा समझाते म्हे पुस्कर राज री पेडी साजिया ||
रणूचा उ पदारिया सद बाबी रामां |
...कोहुं सुं चढ़े निया भूलिया रा निद्रालमन जदी देवता ||
660
पाबू हड़बू मेया मांगाठिया पांबू पीर पदारिया पुस्कर री जूसी रेडिया ||
दुजां 21 सिरदारां कीदा उडे अण धन रा कीजे दान |
बावज म्हारी म्हे उठे हीरा पस्ता कीजे बोटिया ||
न्हावतां झूलां रप्स्थो म्हारो पने कीजे पांब |
डिगता पांबां ने गोमीजी हाथां सेलिया ||
बावज म्हारी दुजा सिरदारां कीदा अण धन रा दान |
म्हे उडे गोमाजी ने बाई केलम ने धरम री कठगी भी ||
बाई केलम ने, गैलोवत राणी, वं गोमाजी ने परणा दिया होता, तो कूं तो साप खाता अर कूं वासंग विलूमता 22 ||
गैलोवत राणी थे बाजो घर कीजे बार |
एक...हाटे नाके दो एक दई दूदां रे कीजे मैल | 665
तांदी बट बांदो धुरमेडी रा गोगांदे नवाने रा नाम री ||
दीजो [बा] गैलोवत राणी दुजां देखां री छोट बरताय |
तांदी बांदों एक गोगांदे नवाने रा नाम री ||
बाई केलम री छोटे नकांता तांदी बांदों वासंग ऊतर जाई तो दीजो गोगांदे नवानें न परणाय | एक मर जाई तो बाई केलम बिन्दू शबे उणां रे जाय |
अती वाह कीनी एक ठाको पाबूजी कीजे सुनाय |
670
गैलोवत राणी रामर अम्मर रा भूरिया बदम ने कीजे पांब |
सींदो, सींदो जाचे घराणे सींदो कीजे मारणां ||
जाय मैलां मे न्हांक दई दूदां री छांट |
तांदी बट बांदी नोमाजी रा नाम री ||

20 For kāmā.
21 For dūjā.
22 This sentence contains elements of Hindi influence, and is slightly garbled as a result.
तांती बाँदतां छांट वरतावतां तांती घणी जेज ||
पण बाई केलम नै बासंग उतरतां जेज नै तांती ||
खुल मी बुझी राजा धारे नैणां री कीजे नींद ||
टट गैलोवत नै हैलो पाड़ियो ||
गैलोवत राणी भुं दीखे मन री भोटी ||
कीना तो मरण कारण कीना बासंग विनुमणा ||
आ तो ढारक पाबूजी री कधा हती, जो पाबूजी कधा सांवट ली ||
अब आंपांने चवाणां नै बाई केलम परणामणी पड़सी ||
कर ने विरामण जोसी कर तांत्या वेरी ताकीद ||
विरामाण्य ले जा गोस्वे चवाण नै ||

** गाव **
कर ने विरामण बीरा तांना बेरी ताकीद ||
विरामाण्य भूं पुणा एक संवर रे जुने कीजे माराण ||
विरामण जोसी बीरा कर ले तांत्या बेरी ताकीद ||
करजे विरामण बीरा एक आदा पाणी रो सैमान ||
पाणी, पाणी बरोँ मे विरामण घने पाणी कीजे ली मिठे ||
विरामण बीरा लागेला धने भूं पुणी कीजे प्याम ||
वेता बरामण धने माराण मे बासी कीजे नी मिठे ||
विरामण जोसी लीना आठ लगाणा रा नव नारेंड ||
खड़ छुटो जावे एक संवर रे जुने कीजे माराण ||
तांत्या, तांत्या झल री गठ्टोडी मांजल रैण ||
पथ में झल रियो विरामण एका कीजे एकलो ||
दिन ऊँचो ने ग्वो धरती मे पीछो, पीछो परबात ||
दिन री उमाठी जाय संवर मे विरामण छोड़े पगा रा पागड़ा ||
आडो-अपूरो बैंठो गोगा धरमी रो खान परदान ||
भरियोड़ी हराले जाय विरामण मुजरो साजियो ||
बूजे विरामण जोसी धने गोगोजी मन री कीजे वाल ||
कट्टे विरामण है धारा घर ने कीजे बार ||
कीया, कीया राजा रो भूं आयो माणस कीजे भेजियो ||
गोगा धरमी बोधी बरी कोलुमणड वतवे म्हांरो कीजे गाम ||
पाबूजी फुरमाणो तो हीडा चाकर साजियो ||
के दे, के दे विरामण धारा मन री कीजे वाल ||
कलरा काम भूं आयो एक म्हांरो संवर गड रे माराण ||
गोगा धरमी ||
गोगा धरमी काम-कारजियो तात्ता उमाठी किरणां रो भाण ||
घर रे घर कामा भूं आयो आपरी जम री जाजमा ||
गोगा धरमी...गोगा धरमी राठोड़ा दी म्हांरे वरमाण कीजे सुंप ||
विरामाण्य ले आयो एक [राठोड़ा रे नाम री एक रा] गोगाजी रे नाम री ||

विरामण 23 देख कर मूंडे बोलै—

23 For gogoji.
सुण रे विरामण देवता आयोडो जिण मारग पाछो चिर जाय 
विरामण विरामण नी शेलो एक राठोड़ा रे नाम री ||
[ब] राठोड़ा बोलिया महने पणा आदा-दोडा बोल 
बोल बटुके महरे पत्थरी कीजे काठजे ||

घणा बोलिया राठोड़ा एक महाने वताया नैना दीचा कीजे जगूत |
राठोड़ा बा्ठ बैठा एक बिलां रा कीजे राजी ||
[तो विरामण बीरे] आ गी विरामण ने घणी रीस |
ले बरमाळ विरामण दीठ मारगां पाछो लाग रई ||
तो गोगोजी करे मन में विचार—

अरे में घणा तो कीजा सरां रा भेख |
घणा किया में नामां रा भेख |
मे तो करी अण विरामण ने कीजे रीठ |
विरामण तो साची मन में जाण नी ||
लारा सूं बैठा गोगोजी विरामण ने हेलो पालोयो ||

विरामण देवता भे तो करी भारा अं कीजे रीठ |
थे मन में साची कीजे जाण नी ||
दीजे विरामण जूती जाजम री अंबकी कीजे गेड़ |
आयो विराजो गोगोजी री जस री जाजमां ||
विरामण करे घणो मन में विचार ||

सुण दे विरामण देँखो हाथी ठोड़ा बने दान |
देंखो सर ने कीजे पाव |
एक ठोड़ो दे ठुंडा विरामण बने सीख में ||
तो विरामण बुशी ब्ले, जाजी ब्ले, विरामण जूती दीनी एक जाजम री अंबकी गेड़ |
आय विराजो एक गोगोजी री जस री जाजमां ||
गादी बैठोड़ाः 24 रे तांकी गठों में पूः री फुलमाछ |
गिरते बारे हठदी रा कंकण दोड़दा ||
गोगा दरमी ने जाजो दांसं रा अवतार |
तो एक नमन चाचछ दीजी हठदी में कराय |
नेत्रता फरोजो एक धरती रा सब तेजी देब ||

** गाव **25

गुणेश म्हाराज ने दिया चाचछ, बड़ा 26 खुसी लिहिया, आया चवाणां री जान में ||
ढूजा, ढूजा चाचछ वेमाता ने मेल |
आ जावै चवाणां री कीजे जान में ||

** गाव **27

वेमाता ने चाचछ दिया, बड़ा खुसी लिहिया, आया गोगोजी री जान में ||

24 Parbū does not aspirate the \( \text{ṭ} \) in forms of \( \text{baito} \) 'seated', but does so in the extended form \( \text{baithoro} \).
25 This song is a hymn to Ganesha, 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.
जिन पछला चावळ कीने दरिजे—
कानजी म्हाराज कौंई कैवे—
के भोपाजी दो नाम म्हारा ले लो, तो देता बनती री दीप आ जां चवाणां री जान मेँ||

** गाव 28**

कानजी नै चावळ दिया, बड़ा खुसी ल्यिया, आया गोगाजी री जान में||
जिन पछला चावळ कीने 29 दरिजे—
जिन पछला चावळ कीने दरिजे—
रामा कैूं के रामदे, हीरा कैूं के नाव |
ज्याने मिँट ग्या राममा पीर, कर दिया चढ़ी पलक में नियाल||
तो रामा पीर कौंई कैवे—
दो नाम भोपाजी म्हारा ले लो, तो करतला 30 सेतला घोड़ा पर असबारी म्हेू ई आ जां चवाणां री जान मेँ||

** गाव 31**

रामदेजी नै चावळ दिया, बड़ा खुसी ल्यिया, आया गोगाजी री जान में||
जिन पछला चावळ कीने दरिजे—
हुमान जती, रोग लाई नी रती||
हुमानजी कौंई के—
दो नाम म्हारा ले लो, तो म्हेू ई आ जावां चवाणां री जान मेँ||

** गाव 32**

हुमानजी नै चावळ दिया, बड़ा खुसी ल्यिया, आया गोगाजी री जान में||
जिन पछला चावळ कीने दरिजे—
सिव दीनी ढूंक, तो भागी सव दुनियां री भूख| करजो सिव महुँर री सेवा, नित उठ पायो मिसरी नै मेवा||
tो म्हादेजी कौंई के—
भोपाजी दो नाम म्हारा ले लो, करता म्हेू नातेवा पर असबारी आ जावूं गोगाजी री जान मेँ||

** गाव 33**

म्हादेजी नै चावळ दिया, बड़ा खुसी ल्यिया, आया गोगाजी री जान में||
जिन पछला चावळ कीने दरिजे—
काढो मैूं रात्रे, गोरो चांद रो पुत| हाकां दकाळां तोड़यै तेजरा गमावै सामास्या भूत||
बापां में खाय मसाणां में लोटै, ऐड़ो नर कुण भैरूं नाथ रू 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 Bhāṭī.
32 This song is a hymn to the monkey-god Hanumān.
33 This song is a hymn to the god Śiva.
राज में पाबुजी, मायै, परजाय पाबुजी दूर पूर दूर मायै।
तो भैरूनाथ कांई के—
भोपाजी दो नाम म्हारे ले लो, देता गूँगरा री रमजोज लेता जगजम्या रा तत्सूर म्हे ई आ जाबू चवाणा री जान में।

** गाव **

भैरूली नै दिया चावळ, बड़ा खुसी ज्ञिया, आया गोगाजी री जान में।
जिण फड़ना चावळ कीने दरीजे—
जोगमाया जगजम्या ईसरी जगदीसरी भाखर फोड भकभूर कीया।
भैरूली नै दिया चावळ, बड़ा खुसी ज्ञिया, आया चवाणा री जान में।

** गाव **

जोगमाया नै दिया चावळ, बड़ा खुसी ज्ञिया, आया चवाणा री जान में।
जिण फड़ना चावळ कीने दरीजे—
भोपाजी दो नाम म्हारे ले लो, करतो गोगाजी री बार म्हे ई आ जाबू गोगाजी री जान में।

** गाव **

भोपाजी नै चावळ दिया, बड़ा खुसी ज्ञिया, आया चवाणा री जान में।
जिण फड़ना चावळ कीने दरीजे—
सरवण काव्‌ड़यो मात‐पितां रो आग्याकार।
आया गोगा धरमी सारी धरती रा देवी कीजे देव।
जानी बण चावळ करत्या रो जाजो कीजे छुमको।
मूढ़हिया, मूढ़हिया उढ़े जानां में शीणी गुलाल।
अन्तर मरवा रा जानां में रंग रा कीजे छांटणा।
गावी तीजणिया बैना धर्वच–मुझू म्रील रा गीत।
बोले बदावा मीता सालध चीजे ग्राम रा।
गोगा धरमी बींद बिंदिया पूरी पूँजम रा कीजे चांद।
जानी बण चावळ करत्या रो जाजो कीजे छुमको।
तो गोगाजी नै हल्ली, सीती, कांई गाईजे, और पढ़े गोगाजी बींद बण कोङ्कुं मण्ड परणीजवा नै जाय।

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** Notes **

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 Kāvariyo (Śravaṇa Kumāra).
वींद वणिया गोगा धरमी भूरी पूनम रा चांद |
जानी वण चाल्या करतर्यां रो जाजो कीजे छुमको ||
आगड़दै धीँगड़दै वाजै जानां में जड़ी कीजे होल |
रड़तो नड़ारो वाजर गोगाजी री चढ़ती जान में ||
मुड़हिया, मुड़हिया उडै जानां में कीजे गुलाल |
अन्तर भरवा रा जानां में रंग रा कीजे छांटणा ||
आया गोगा धरमी साती धरती रा देवी कीजे देव |
जानी वण चाल्या करतर्यां रो जाजो कीजे छुमको ||
गावे तीजणिया वेंवां धज्ज-मझुठा रा कीजे गीत |
बोले वदावा मिणधारी धासंग नाम रा ||
बारा कोसों में गोगा धरमी हाले थारी कीजे जान |
तेरा कोसों में हाले हाथी हींडता ||
दिन उमो ले ग्यो अण धरती में पीठो परबत|
दिन री ऊगाथी जाय कोंकड़ पर छोड़े पयां रा पागड़ा ||

** गाव **38

तोरण बांट उबा गोगो धरमी अण तोरण री झाडी कीजे छांय |
आवे सामू री झासमङ करती कीजे अरती ||
गोगा धरमी पैई आरती झांको एक मौरां कीजे पवाम |
सोना री सुपारी थे मौरां गिणजो कीजे होड सी ||
गोगा धरमी थे कीजे अण धरती में गाड़ो अम्मर कीजे नाम |
सोना री छड़ियां मूं राठोड़ों रा तोरण कीजे बाइदिया ||
कर ले, कर ले विरामण जोसी चणि बेणैरी कीजे ताकिद |
बरियां भूमाभो राठोड़ों रा भीतर कीजे रावठे ||
बरियां बबाणी गोगा धरमी साती नवरी रो कीजे लोग |
पड़णा बबाणी राठोड़ों री रवा राणियां ||
दीजो केमन थारो कांबारो बेस उतार |
पैरो पौसां मिणधारी धासंग कीजे नाम री ||

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.
The epic of Pābūjī

लाडी बनैँ रा चंवरी में हथथे जोड़िया ॥

** गाव **

उठ पिया मोगी धरमी बागो केसरियो झड़काय ।
फेरा पिरे मोगी मौठी कीजे रेण रा ॥

एक दो फेरा मोगाड़ी पिया चंवरी रे कीजे मांय ।
तीजा फेरा में राठोड़ बोले दन्तर कीजे डायजा ॥

चंवरी चढ़ता ने केलम दीनी बूढ़ी धव्वळ कीजे गाय ।
मामा, मामा किया हाथि कीजे हीढ़ता ॥

घुड़माल बीकान्थ पठाई घोड़ा री पुड़ कीजे बेल ।

जेसछटे विड़दा घोड़ा रा सोवन कीजे बाड़ला ॥

हरमाल देवामी ओड़यो गाय बखणी रो बूढ़ो कीजे चीर ।
तो मा मिंचणी चढ़ाया गठा रा सोवन कीजे बाड़ला ॥

कालने रवाण घड़ाया हाथा रा हथपूवल ।

तो देबल भूआ ओड़या एक मुरधर री लाधी कीजे लोबड़ी ॥

चादे बागेले घड़ाई हाथा री गज सोवन कीजे चुड़ ।

चांदे बागेले घड़ाई हाथा री गज सोवन कीजे चूड़ ।

तो देबेरी अमला में सवामण समंदर रा मोती भाखिया ।

दूजा डायजा बाई केलम आया चंवरी रे कीजे मांय ।

पिरता उदवारा डायजा ठाकर पाबूजी भाखिया ।

दीजो, दीजो बाई केलम गोगा धरमी मूं छेढ़ौ हथथे छोड़ ।

कर धाड़ो लाबूं लझा री रातठ भूरी कीजे माण्डिया ।

हंसियो गोगा धरमी ठारी जाना रो गुड़ो साथ ।

चंवरी में बूढ़ो गोगी छानी-छानी कीजे मुटकिया ।

नी देखी एक हिदुपत राजा राजा रावण री रातठ भूरी मान ।

नजरा नी देखी तो काना करै र माँबटी ॥

काका कमधज होतो डायजो दे धरती में समाढा लोग ।

अणूंतो स्वयं भूआरे विष विद कीजे भाखियो ।

लझा वताबै पाबूजी साथ समंदर रे परिया तीर ।

लझा मियोडो नर पाणो नी बाड़ई ॥

दिरवासा पाबू पाल केसर घोड़ी रो कीजे मिषणगार ।

हथथे दिरवासा केसर घोड़ी माता कीजे काठमी ।

मुण भतीजी मन ले केसर समानी रो कीजे नाम ।

केसर वताबै समान रो अवतार ।

घर चवाणाँ रो घोड़ी म्हारी नी हबै ॥

रे जावे केसर माता म्हारे पगां रे डेट ।

घर-घर कर दूला लझा री रातठ भूरी कीजे माण्डिया ।

रीजो बाई केलम धारे मन में गाड़ी हंसिया ।

तीजे मईने ला डूं लझा री रातठ भूरी कीजे माण्डिया ॥

40 The final syllable is swallowed.
वृजे गोगा धर्मी थाने थाँरी कीजे माय |
कैङ्गा मिरिच्छा बेटा थाने दर्गा में पीयर कीजे सासरा ||
मिल गी माता म्हारी म्हाने सायां सुसरां री कीजे जोड़ |
समद्वा रे जोड़च्छ मिरिच्छा पीयर मोटा कीजे सासरा ||
कैङ्ग दो गोगा धर्मी थारा राठोड़ा बोल्या थाने दन्तर कीजे डायजा ||
कैङ्ग माता म्हारी चंवरी नाई दीनी बूड़ैजी धव्वळ नवलख कीजे गाय |
मांमां ५२ दिया म्हाने हाथी कीजे हाइड़ता ||

** गाँव **

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

For māmā.
905
घुड़मल भीकाणै घड़ाई घोड़ां र घुड़ कजै वेल |
हरमल देवामी आलां रौं कंबर भीमो र भाणो माता बीसोत रे अबतार ओडायो राय दखणी रो चढ़ो कीजे चीर |
हरमल देवामी आलां रौं कंबर भीमो र भाणो माता बीसोत रे कीजे अबतार |
ओडायो राय दखणी रो चढ़ो कीजे चीर |
तो माता भंकसी घढ़ाया गठा र सोचन कीजे बाङठा ||
[चांदे बांगले बार] चांदे बांगले [भहाने दीनी] घढ़ाई हाचां री सोवन गज कीजे चुड़ |
देवी, देवी माता सवामण मोती भाखिया ||
तो देवाली रो नाम लियो माता मुख बोली 43 —हे बेटा देवाली खने अगर सवामण पञ्जा मोती होता तो पाबूजी री नौकरी साईं ही करता | देवाली अमल खाय, भांग पिये, धूतरा पिये, देवाली खने कोई पञ्जा सवामण मोती आज है न कोई काल | ऐ तो दायजा खैवा र है, बाकी देवण र नई ||
910
सुण म्हारी माता दारवड़े रायी घढ़ाया हाथां रा कीजे हथपान |
देवल भूआ ओडाई म्हाने लाखी कीजे लोवड़ी ||
कालरदा सवामण | ऑ घढ़ाया एक हाथां र हथपान |
तो देवल भूआ एक ओडाई एक लाखी मुर्धर री कीजे लोवड़ी ||
बेटा गोगा धरमी के के थारा मन री कीजे बात |
पाबूजी थाने केड़ौ दायजो वियो ||
माता म्हारी पाबूजी रा दायजा लड़ू रे मंर है, चरे है | कांई ठीक तो भाखर जेदा है, कांई ठीक पांड है ढंढ है, कांई ठीक पांड मंड है, दस पग है, पण ऐसा जिनावर म्हाने वियो के कांसे कदै नी देखी है ||
915
गोगा धरमी के के थारा मन री बात |
केड़ौ पाबूजी थाने दायजो सूपियो ||
माता म्हारी दारक पाबूजी लड़ू री सांख्यां भाख है ||
गोगा धरमी लड़ू बतवाई सात समंदां रे परिया तीर |
लडू गियोड़ो नर पाठ्यो नी बाखड़े ||
920
लडू बतवाई घणो दारकण्यो-बाढौ देस |
बेटा बाढौ ने मारग में दारकण्यो झाप ले ||
हे बेटा झूं ऐ गांवियां बदू रा बाकी दायजा में ले आतो केसर घोड़ी कीजे कालमी ||
माता म्हारी म्हे घणो लियो केसर रो कीजे नाम |
पाबूजी केसर दायजे में कोई आज दी न कोई काल ||
** गाव **

925
बाई केलम जा बेटा झूंकते बादछिये मैल |
बेटा केलम एक मन में उमण कीजे दुमणा ||
दासी म्हारी अन चबाणां रे बतावी अदरक कीजे रीत |
चरखो काताहता अंगे नणदां रे जाजे कीजे झुतरे ||
दासी म्हारी कर ले झूं तांखा वेगी ताकीद |
चरखो घड़ाई चोखा चन्द्रण कीजे रंख रो ||
दासी कीना सोंठे बतीसा सिखणार |
जावे, जावे गाठियां में एक अन्धता कारीगर ने हेला कीजे पाड़नी ||

43 Hindi influence is strong in this non-metrical passage.
साध्य रो परवार | 97

 जा ऊबी दासी अण कारिगर रे घर कीजे बार |
 जाय कारिगर ने हेतो कीजे पाठियो ||

 940 खाती रा लड़का खूं लागन भारी धरम रो कीजे बीर |
 आज पाठियो खाती धरों ऊँ कीजे काम |
 चरखो घड़े दे खूं म्हाने चोखा चन्द्रण कीजे रूंख रो ||
 ओऱूं-शोऱूं कारिगर लिखजे वागम्रा रा दादर कीजे मोर |
 विच में एक कोरजे पाबूजी री केसर पोड़ी कीजे काळमी ||
 कारिगर बीरो झेले हाथां हीणी कबाड़ी कीजे झेल |
 जा ऊबो अण चन्द्रण-बाठे कीजे रूंख |
 चन्द्रण बाड़ने एक घड़े बाई रे नैनो कीजे चरखो ||
 ओऱूं-शोऱूं अण कारिगर लिखिया वागम्रा रा दादर कीजे मोर |
 विच में लिख दी पाबूजी री केसर माता कीजे काळमी ||

 950 पढ़, पढ़ चरखो दीनो दासी रे कीजे हाय |
 नीजे दासी एक चरखो छबोलियो हाथां कीजे झेल |
 भे जाजे एक बाई केलम री जस री कीजे जाजमां ||
 दासी नीजा एक चरखा छलोलिया हाथां कीजे झेल |
 जाजे, जाजे एक बाई केलम री जस री कीजे जाजमां ||

 955 बैटा बाई केलम जानी हाकांटों कीजे मैत |
 जाय दासी एक बैतरो कीजे साजियो ||
 बाई केलम नीजो धारा चरखा छबोलिया कीजे झेल |
 आपे हालांला नणदांं में अश्रण हीणा कीजे कातवा ||

 **गाव**

 कर लो बाई केलम सोऱे बतीसा सिणगार |
 आपे हालांला एक नणदांं रे जाजे कीजे मूलरे ||
 ओऱे बाई केलम एक राय दरख रो चूङूं कीजे बीर |
 नखल्यां बिलमवै बाई केलम मुखमल कीजे मोजही ||
 भूज में सोबै बाई केलम धारे एक बाजू री कीजे लनुंच |
 चिटू में सोबै बाई केलम ने एक सोचन पत्तों कीजे मूंडोओ ||

 965 नीजा बाई केलम चरखा छबोलिया हाथां कीजे झेल |
 खड़ गूळी जाजे नणदांं रे जाजे कीजे झुलरे ||
 आडो-अपूटो बैटी बाई केलम धारी नणदां रो गुड़ी री कीजे मान |
 भैयोडी हथायां बाई केलम जाप मुझरो कीजे साजियो ||
 आशवी बावज ने नणदां दियो पत्तों आदर भाव |
 आगा बिराजो बावज म्हारा नणदां री जस री कीजे जाजमां ||
 सुणो नणदां अण जाजम पर बैट नणदां रो गुड़ी रो साथ |
 म्हांसे, म्हांंसे डाँगाचो एक पीयर री गादी कीजे गीदवा ||
 बैटा बाई केलम अण नणदां रे कीजे माथ |
 नणदां रे विचारे बाई केलम चरखा कीदा कीजे झाडिया ||

 975 न्हांके बाई केलम अण चरखा माथे काचो कीजे लाग |
 तागे नी झेले बाई केलम धारी हाथां री पाँचू कीजे आँगढी ||
** गाव **

काततां वीततां पड़े नणदां में आदो कीजे बाद  
पीयर वखाणे एक नणदां आपां कीजे बाप रा  
पड़ियो नणदां थारे आपस में घणो कीजे बाद  
पीयर वखाणे नणदोलियां आपां कीजे बाप रा  

dूजी तीजणियां वखाणे नारी नै निवाण  
बाईः, बाईः केलम विवाही पाङूजी रो कोवर कीजे गूँजबो  
मंगावे तीजणियां बैनां राता नाडा री गार  
गारं रा वणया एक अणदीठा मैना कीजे तोडिया  

कर, कर तोडिया दीना [अ] चरखा पर कीजे झेकाण  
मैणो, मैणो हलायो लङ्का री रातझू भूरी कीजे सांड रो  
तीजे म्हारी बाबज एक थारा एक पीयर रा टोळा री 44 पाण्ड्रो कीजे घोर  
सुरड़ेः, सुरड़ेः म्हारा बीरा री बती मीठी कीजे बोरड़ी  
अण बोरड़ी रे पाखे मीठा मिसरी जेल्डा बोर  

भेटां गूँजवां थारा काका करिबज कीजे बाप रै  
बोलीः, बोलीः वाईः केलम नै घणा आडा कीजे बोल  
बोल एक मैणो मारे लङ्का री रातझू भूरी कीजे सांड रो  
तीजे बाबज थारी सांड्यां नै पाणी कीजे घेर  
[तोड़ेः] तठियां मुँ तोड़ेः एक नणदां रा समरक कीजे ताकळा  

** गाव **

जा वैटा बाईः केलम झुकती वादवत्ती मैल  
बैटा केलम मन नै उणण कीजे दृष्ण  

dासी म्हारी बूः कर ले चणी ताळः वेःेरी ताकीद  
बैलो बुला ला पटवारी नै भींतर कीजे रावढ़े  
बाईः केलम कोनी म्हांने अण पटवारी री कीजे ठीक  
काले दियोड़ी मूः आई थारे कीजे डावजे  
नी देखीः म्हे सेम्बर री पूरी बजार  

कैः ऐलाणी पटवारी नै दीठो कीजे ओङूः  
dासी म्हारी सूरज सामी हैः पटवारी री घर कीजे बार  

44 Presumably a slip of the tongue for nai.
केढो रो झबरको पटवारी रे आम्लण कीजे बारणी ||
कीना दासी सोळे सवीमा मीणार ||
जावै मखियाम में पटवारी ने हेला कीजे पाड़ती ||
1015 जा ऊबी दासी अण पटवारी रे घर कीजे बार ||
जाय पटवारी ने हेलो कीजे पाड़ियो ||
pटवारी गुमा कर ले ताथा बेणारी तकीद ||
मैता पटवारी कर ले ताथा बेणारी तकीद ||
थाने वृतावे बाई केलम भितर कीजे रावळ ||

पटवारी देख मुख बोले—
के दे दासी थारा मन री बार ||
कतरा काम एक बाई केलम म्हारे माणस कीजे मेलिया ||
कोनी नातवारी अण म्होटा घरां री अतरी म्हांने कीजे ठीक ||
धरी पुरामारी हीडो चकर साजियो ||
1020 पटवारी करे घणो मन में विचार ||
लीना एक पोली पाना हायाम में झेल ||
झड़ छोटे जावै बाई केलम रे कीजे रावळ ||
pटवारी नै बाई केलम रो अतरी डर लागो के उपने चढ़ स्यो पटवारी रे सीयोताब ||
भेड़ी चढ़ मी पटवारी ने तेज री ||

1025 खड़ियो पटवारी जावै एक अंतरा बाई केलम रे रावळ ||
आड़ो-अपूरु बैटेरी बाई केलम रे वर्दार ||
जाय केलम नै पटवारी मुजरो साजियो ||
kे दो बाई केलम एक थारा मन री कीजे बार ||
kतरा काम एक माणस म्हारे घरां कीजे भेजिया ||

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1035 जा ऊबी पटवारी अण बाई केलम रे घर कीजे बार ||
जाय बाई केलम नै मुजरो कीजे साजियो ||
kे दो बाई केलम थारा मन री कीजे बार ||
kतरा काम रे एक माणस म्हारै घरां कीजे मेलिया ||
pटवारी वीरा काम-काज ठाई उसी किरणयां रो तरमछ कीजे भाण ||
1040 घर रे घर कामां एक बुलाया थाने भितर कीजे रावळ ||
अतरा दिस पटवारी मूल थाने कैली देवर जेठ ||
आज वणा दूः धरम रो कीजे वीर ||
भू लागी पटवारी म्हारे धरम रो वीर ||
kागद लिख मेल कोळरेण री जूती कीजे कोट्टड ||

1045 तब पटवारी देखने बोलीयो के बाईजी, अगर थे म्हाने पैली कैता तो में घरां बैटे कागद नू लिख देता ||
sुण पटवारी धने कोनी अण [प] कागद री अतरी कीजे ठीक ||
भेड़े तो बैल कैता जावा थे कागज पर लिखता जायो ||
ओडों-दोडों लिख पटवारी सांवतां नै म्हारा कीजे तळेम ||
विच में लिख दीजे ठाचयां री जाजी कीजे ठीक ||
1050 ओडों-दोडों लिख सांवतां नै म्हारा कीजे तळेम ||
विच में लिख दे बाई केलम ने आंसू न्हाकती ||
ककका कमधज मर जावूं में मोवन कटारो खाय
लोछण लगा दूं थenticate रा जिद्दमण जती कीजे देव रे ||
नित ऊणे अण धरती में एक पीछो कीजे परवात |

उमत्तड़े परवात नणदां महाने एक मणा मौसा कीजे मार री ||
बोले, बोलेने एक बाई केलम ने म्हारी नणदां घणा म्हाने कीजे बोल |
बोल खटूके म्हारे पतले कीजे काचूजे ||
ककका पीयर माती सांड औ तो साती पृथती करो |
नई तो पाळों खूंबारां ने बेट |

माठी री घड़ एक सांड़या पृथवी एक सेम्बर रे मारां ||
पण मैणो, मैणों मांसां एक लुहा री रातढ़ी कीजे सांड रे ||
साती सांड नी मिठे तो धालजे एक बुंबारां ने बेट |
माठी री घड़या सांड पृथवी करो सेम्बर रे मारां ||
[सतरी वत] सांड हावचे नी आवे तो पात रान मौवन कटारो खाय |

लोछण लगा दूं थenticate रा जिद्दमण जती कीजे देव रे ||
तीया पटवारी कोळे काघाड पर बाट |
काघाड लीसे टाकर पात रे कोकड़ी ||
[के] के मारग जावै कोकड़े नै सीदो के पादरो |
विच में लिख दी सांड़ा रे [क] कीजे भीणती ||

** गाव **

हड़दाना देवासी लागे भू म्हारे धरम रो कीजे बीर |
काघाड मूगा दे कोकुमण्ड री जूनी कीजे कोकड़ी ||
बाई केलम दे दी म्हाने धरण कोकु रा कीजे ऐलाण |
[कीचे] कीचे माराग जावे कोकु ने सीदो कीजे पादरो 45 ||
कोनी क्यों केलम म्हाने अतरे कोकु रो कीजे पैठ |

माराग नी जाणा ए कोकु रो डांड़ो कीजे जीवणो ||
मुण रे ओळी हड़दाना ओळी डांडो, डांडो माराग जावे गड गैलां री कीजे गिरानार |
जीवणो माराग जावे कोकु ने सीदो कीजे पादरो |
हड़दाना ओळी जूली हाथां में कड़ियाली बांसुक कीजे डांड |
बमे रट्टार्या मुळकर री लावी कीजे मोकड़ी ||

बमे, बमे रट्टार्या एक कांठा कीजे कांवटा |
देवासी लीनीगा एक काघाड हाथां में कीजे डेल |
पण छुटो जावे एक कोकु ने सीदो कीजे पादरो |
तारां, तारा झल री गठतोड़ी मांजल कीजे रैण |
पथ में झल रियो देवासी गठती कीजे रैण रो |

दिन ऊगो, घड़ो धरती में पीठो, पीठो परवात |
दिन री ऊळाफी जाव मूळर ने हेलो कीजे पाड़ियो |
ए अन्नता मूळर रा लड़का कीजेण रोजा री बूं चारे एक धभरळ मुरिया कीजे गाय |

45 For pādaro.
कीया राजा रा धूं चारे रत्थं रा कीजे बैलिया
| देवन भूआ री चारे मूं सुरिया नबवख कीजे गाय |
| 1090 बूढा राजा रा मूं चारे रत्थं रा कीजे बैलिया ||

** गाव **

खड़ियो हड़दानो ओटी तारां गढ़वाड़ी मांजल कीजे रात |
पग छाड़ो जाओ कोकू ने सीदो कीजे पाड़ो ||
तारां झल री गढ़वाड़ी मांजल कीजे रेण |
पथ में झल रियो देवसी गढ़वाड़ी कीजे रेण रो ||

dिन उगो [प] एक देवसी लेने रहो धरती में पीठो रखवात |
दिन री ऊँचाइ जाय गुंजवड़े छोड़ई पांग रा पाणड़ा ||
आवे, आवे हड़दाना ओटी थारे नैणा में गुरूकी नींद |
ए अदाता निदर्श ने रियो एक ओटी अण गुंजवड़ै री जूनी कीजे पेड़िया ||
| क्वे गी चारणियों बैलना पाणी री पिणियार |

1095 पाणी भरवा ने गुंजवड़े चारणियों बारे कीजे नीकी ||
| वैती चारण गावे राजा करण रा गीत |
| पावू रा परवाड़ा जगदीस री बोली अम्मर कीजे छावकी ||
| गाती बजाती चारण आ गी अण गुंजवड़े पाणी नजीक |
| एक वैती चारणियों बटाऊ री एक बार बीकी कीजे चालवाई ||

1100 ईरु बीकी दो चारणी खेल गो पाणी री पिणियार |
| वैती चारणियों बटाऊ री बारां चालवाई ||
| सुण ने म्हारी बैल अण कर ने ओटी री छावन |
| के तो ओटी ने खादो काठे बासं कीजे नाग |
| नीतर ओटी ने जायल रे बीकी मारियो ||

1105 राठोड़ा बीच्यां री हालने अण जुंग में बैर |
| वैती कोई बीची ने राठोड़ मिलौ गया तो एकला राठोड़ ने बीची मारियो ||
| दूसरी चारण देख मुंडे बोली— |
| सुणो बाई नई खादो नी काठी बायां रे बासं नाग |
| नई जायल रे बीची मारियो ||

1110 के तो ओटी जातो लाकीय मामाच |
| नीतर जावे मासू रे मिगरथ पांडियो 46 दो |
| अननी बात करतां खुल गी देवसी री एक नैणा री नींद |
| वैती चारण ने देवसी हेलो पांडियो ||
| सुणो चारणियों बैलनासुण न लो पाणी री पिणियारां रे म्हारा मन री बात |
| नई खादो म्हाने काठी बायां रे बासं नाग |
| नई जायल रे बीची मारियो ||

1115 के दो, के दो बायां कीया राजा रा रे गावो गुण ने गीत |
| कीया राजा री बोलो ने अम्मर बीकी छावकी ||
| सुण रे ओटी राजा करण रा म्हाने गावो गुण ने गीत |

46 The final syllable is swallowed.
पाबूजी रा परवाणा जगदीस री बोलो। अम्मर कीजे छावळी।
बायां म्हारी कांई दियो राजा करण दाने कीजे दान।
कांई रियो एक जगदीस अम्मर दानां दान।
तो कांई एक पाबूजी रा अम्मर दान थे जुंग में बातां कीजे थे करो।
सुणे बीरा एक राजा करण दियो म्हारां दिन ऊँगे सबांण मोनां कीजे दान।
पाबूजी दीनी एक नाडी म्हारे कीजे नीवळी।
पाणी पीया ने गायां ने दीदी अन्दाता नाडी नीवळी।
तो एक चरवा ने दीदी जूँक्रियो जोड।
रैवा ने रियो चारण ने एक गोठियां-माणां कीजे गाँव।
जिण नारां री भें गायां अम्मर कीजे छावळी।
छुटू ओटी बीरा है थारा घर ने कीजे बार।
कीया राजा रो थूँ आयो माणां कीजे भेजियो।
बाई, बाई देवल चारण एक साम्बर नारां है पर म्हारों कीजे बार।
बाई केलम पुरमां तो हड़ी चार कीजे साजियो।
साम्बर निरसाणो है पर म्हारो कीजे बार।
ठाकर पाबूजी रे म्हे जावा तिमारथ कीजे पांवणा।

** गाव **
खड़ियो देवासी दिन ऊँगे पीठे कीजे परवात।
खड़ छुटो जावे पाबू रे मिरदी कीजे कोट में।
आडो-अणूं बैटो ठाकर पाबू रो खान कीजे परदान।
भरियोडी हताई एक हड़दानां देवासी जाय म्हारों कीजे साजियो।
आडो-अणूं बैटो पाबूजी रो खान परदान।
भरियोडी हताई देवासी जाय म्हारों कीजे साजियो।
पड़ी पाल पाल ओटी माथे एक [जे] धारी मीठ।
तो छट चांदाजी ने हेलो कीजे पाड़ियो।
चांदा सांवत लीजे अण ओटी री साठ कीजे सम्बाघ।
कीया, कीया राजा रो आयो ओटी अटी कीजे मेलियो।
तो चांदेरी देख मुख बोलिया—
छुटू ओटी बारा है पर ने कीजे बार।
कीया, कीया राजा रो खूं एक आयो छुटू कीजे मेलियो।
तो हड़दानां रबारी न्हांक जूनी जेव में कीजे हाथ।
काग़ड रठकांडो पाबूजी री कीजे पीठियो।
पड़ता काग़ड ने लियो चांदेरी कीजे सम्बाघ।
वांच परवाणो चांदेरी माथो कीजे धूणियो।
कूंजे बांदा सांवत थांने पाबूजी मीठ मन री बात।
काग़ड वांच थे एक माथो कण बद कीजे धूणियो।
पाबू पाल हुजा काग़ड वांचूं दिन में घणा म्हूं पन्नाम।
धरम रो काग़ड पाबूजी म्हारां ऊं वांचों कोनी जाय।

47 For *bolā*. 
तो के दे चांदो सांवत अष्ट कामद री साची मन री कीजे वात |  
कैटे समीचारं एक कामद श्रीणी कीजे मेलियो ||  
पाळू पार जद रणपना धर्मोंड्या गोमूदे चत्वार ||  
बाई केलम रो एक कामद लिखियो आयो कीजे मेलियो ||  
[चांदा सांवत के थारा मन री कीजे वात |  
कीया, कीया न] कर ले चांदा सांवत ताळां बेगीरी ताकीद |  
बेगी सिमणगारी केसर मता कीजे काठमी ||  
हे चाण्डाजी, झट कर आपारणी केसर सिमणगारी अर लाओ, आपे लड़ा पर चढ़ैँ करां ||  
पाळू पार में कीदी चणी मन में भोटी कीजे वात |  
1170 |  
नी जाणां अपें लड़ा रा घर ने कीजे बार |  
मारग नी जाणा लड़ा रा डाबा कीजे जीवणा ||  
पाळू पार अणदीठे मारगं कोई आज जावा न कोई काल ||  
बगर दीठे मारगं आँपां तो आज जावा न कोई काल ||  
लड़ा बतावे मात समेदर पार |  
1175 लड़ा गियोड़े नर पाणी नी बांड़े ||  
हे म्हाराज, लड़ा गियोड़े नर पाणी नी बांड़े, अण बांडे [आप] अणदीठां अपे काम आज करां न कोई काल ||  
पैले पाळू पार देवो एक हेरा ने पैले लड़ा में कीजे मेल |  
पढे दीठे मारगं आँपे जाव सांवत घेर लावसा |  
चांदा सांवत कर रघु थारे मन में भोटी वात |  
1180 बूं बाजे पाळू रो परदान |  
कर ने चांदा ताळां बेगीरी ताकीद |  
थे ई पदारो लड़ा रे हेरे कीजे माँचरो ||  
पाळू पार [म्हे एक] चांदो देवो अम्हां दोंभं भाई कीनी लड़ा में कणवार |  
...नूंदा ठाडा मैना सोडा म्हाणे सत्र आँखे ||  
1185 अगर जो म्हाणे बठे देख रिया, के पालूगी रा सांवत है, तो म्हाणे तो पकड़ जमीन में गाड देरे, बारा ई वरस बारे निकाळे |  
तो म्हाराज म्हे तो कोई आज जावा न कोई कान जावा ||  
तो चांदा सांवत के थारा मन री वात |  
किण रे कारणीय लड़ा रे हेरे कीजे मेलसां ||  
पाळू पार बुनावो देवल सुगती मता ने घर आँगण बार |  
देवल कणावेला लड़ा रे बीड़ी ||  
1190 जो नर आं बीड़ा ने हावा खेली, तो ई नर लड़ाजी जाय ||  
तो चांदा सांवत कर ताळां बेगीरी ताकीद |  
बेगी बुला ना देवल ने भीतर कीजे रावठे 48 ||  

**गाव**

कर नो चांदा सांवत ताळां बेगीरी ताकीद |  
बेगी बुलावो देवल बाई ने आपणे भीतर कीजे रावठे ||  
1195 बांदे चांदो सांवत अमन राठोडी झुकती पाम |  
नखवां विलमाणे चांदोजी सुखमन कीजे मोजड़ी ||

48 The final word is inaudible, but the formula is so common that its identity is not in doubt.
हाँ। चांदी सांवत हन्सां मोरां री चाल।
ढढ़कै पंग मेले कायर जंगढी कीजे मोर ज्यूं।
तारां, तारां ज्यूं री गठनी फाँसल कीजे रैण।

आदृ रक्षित जाय चांदजी देवल ने हेलो चांदी पा्ठियो।
सूती मा सगती देवल एक ढूँढ़े बादछिये मैल।
[च] चांदजी रो हेलो सुण देवल बाई री निमंत्रा कीजे वा बुली।
बुली देवल बाई रै एक नैणां री कीजे नींद।
भट देवल एक आठम मरोड़ उबी हो गी।

भरियो देवल एक हीरा गज मोतीडां बाढ़।
मोतियां इ वदायण एक चांदजी ने बारे कीजे नींदरी।
सुण देवल सगती भांग वदाया उगाई किरण्या रा निरमछ भाण।
हमयम वे बातों एक पाबूजी री केसर माता कीजे काठमी।
चांदा सांवंत एक कर तो थोड़ी दम घणी कीजे जेज।

दालण कर जाओ एक देवल रे भीतर कीजे राखके।
देवल बाई वे वाजो चारण घणा कीजे भाट।
तो चारण भांटां रे घर एक श्री एक दालण कीजी नीं डोठे।
कै दो चांदा सांवंत थांरा रत री कीजे बात।
कतरा, कतरा काम एक आया महारे भीतर कीजे राखठे।
बाई देवल काम-कारजियां दाँठ उगाई किरण्या रो निरमछ कीजे भाण।
घर रे घर कामां देवल मूं आयो थारे कीजे राखठे।
कर ने देवल ताळां बेगारी कीजे ताकीद।
थाणे बुनावे पाबूजी भीतर कीजे राखठे।
बाई देवल सगती लीनो करणी माता रे एक तणस्वर हाथां झेल।

खमै रक्कारल मुरार री लाखी कीजे तोडणी।
खड़ीया देवल बाई तारां गठनी फाँसल कीजे रात।
दिन री ऊँचयी आय पाबूजी ने मुजरो सा्ठियो।
आडो-अपूटो बैठो पाबूजी रे बाल परदान।
एक भरियोडी हथाई देवल मुजरो कीजे सा्ठियो।

ऊबी, ऊबी देवल बाई ठाकर पाबू रे दरबार।
ऊबी पाबूजी इ वाजां चाढवी।
कै दो पाबू पाल थारा मन री कीजे बात।
कतरा काम थे एक बुनावे भीतर कीजे राखठे।
बाई देवल एक काम-काज दाँठ किरण्या रो कीजे किरतार।

घर रे घर कामां एक बुनावे मुरारा एक भीतर कीजे राखठे।
तोड़े, तोड़े देवल बाई एक पांच चंपा रा काचा पान।
पानां रे, एक पांच पानां रो लड़ा रो बीड़ो कीजे गूंड़ो।
तोड़े देवल बाई एक चंपा रा पांच कीजे पान।
पांच पानां रो एक लड़ा रो एक बीड़ो कीजे गूंड लो।

लीजे देवल एक बीड़ो थारे हाथां चांदी झेल।

49 A slip of the tongue, which Parbū immediately corrected by repeating the couplet.
बीड़ो फेरो एक ढाकर पाबू री जस री कीजे जाजमा।

**गाव**

नौड़े देवन बाई एक पांच चम्पा रा काचा कीजे पान।
पांच पानां रो एक देवन बीड़ो कीजे गूंगियो।
नीतो देवन बाई एक बीड़ो, बीड़ो हाथां कीजे झेल।
1240 बीड़ो फेरै पाबू री जस री कीजे जाजमा।
बीड़ो फिर स्थो [बाई केलम] बाई देवन एक अण जाजम री सगढी चारु कीजे जुंट।
बीड़ो कमठायो कमठ रा काचा कीजे पूल ज्यू।
पान कोई नर बीड़ा रे हाथ नी कीजे घालयो।
फिर स्थो बीड़ो अण जाजम री अंबारी कीजे गेड़।
1245 बीड़ो कमठायो बाई देवन थारी कीजे हाथ में।
बीड़ो रो नाम लेतो पाणा सिरदारा रो दूबेह मरवा बीड़ो मीठो पेट।
पाणा सिरदारा एक आँख्यां रे पारी कीजे बांद नी।
हुँजा पाणा सिरदारा एक छोड़े 50 पाबू रो कीजे वास।
पाणा सिरदारा एक छोडी पाबू री कीजे नीकरी।
फिर स्थो बीड़ो अण जाजम री चारु कीजे जुंट।
कोई नर बीड़ा ने हाथ कीजे नी घालयो।
नीतो नम-नम करे हरमल देवासी पाबू नै पाणा तकेम।
फिरता बीड़ा नै हरमल देवासी हाथां कीजे लेलियो।
बीड़ो वियो हरमल देवासी पाणा में टांक।
1255 [मुख्तो] मुख्ड़ों कमठायो कमठ रा काचा कीजे पूल ज्यू।
पाबूजी देख मुख बोलिया—
हरमल देवासी दीवे आज भारा बीजा कीजे नैण।
मुख्ड़ों कमठायो कमठ रा काचा कीजे पूल ज्यू।
के दो देवासी भारा मन री कीजे बात।
1260 कुंदू ऊबो अण जाजम माखे भुं ऊमण कीजे दूमण।
पाबू पाल फिरता बीड़ा नै भने लियो हाथां झेल।
भैं जावां माता भिवणी रे घर कीजे बार।
म्हारी माता म्हणै हुकम दे तो म्हूं लखु जाबूंबा, नई तो आपरो बीड़ो पाछो ला जाजम माखे मेल डूंल।
हरमल देवासी रे जावो माता भिवणी री 51 घर कीजे बार।
1265 हुकम ले आवो एक घारी माता सरिणी रे कीजे नाम रो।

**गाव**

बांदे हरमल देवासी अमल राठोड़ी झुकती कीजे पाग।
नख्लियां विलमारे एक देवासी मुखमल कीजे मोजड़ी।
खड़िया देवासी एक तारां गठतोड़ी मांजन कीजे रैण।
जावां माता भिवणी रे सिमरच पांचाण।

50 For choḍyo.
51 For rai.
106 The epic of Pābūji

1270 जा ऊबो हरमल देवासी माता रै घर कीजे बार |
ऊबो देवासी मन में ऊमण कीजे दूमणो ||
बैटी माता हेतो पाड़ियो ||
हरमल देवासी दीढ़े आज [धारा म्हने फीका कीजे तैण |
मुखड़ो कमळयो कमठ रा काचा कीजे पृण ज्यू ||
1275 के दो बेटा एक धारा मन री कीजे बाट |
क्वू ऊबो देवासी ढू मन में ऊमण कीजे दूमणो ||
के तो हरमल देवासी लड़िया शाकर पात्र रा खाम कीजे परदान |
नीतर एक देवासी ढू माष्मां में बेटो चीपड़ री बाजी कीजे हारियो ||
माता म्हारी नई लड़िया [म्हने...()] शाकर पात्र रा खाम कीजे परदान |
नई मूं साथी में बेटो चीपड़ री बाजी कीजे हारियो ||
माता म्हारी एक हेरो भाजो शाकर पात्र म्हने लड़का अबबी कीजे भोग रो ||
ए माता ढू म्हने जो दूफक दे दे तो मूं लड़का रे हेरे जावू || तो हरमल री माता काई कैजे —
हरमल देवासी काई पाड़ियो [खय] धारो अतरी लड़का ठी कीजे काम |
क्षण रे कारणयी देवासी ढू एक लड़का रे हेरे कीजे साँतरे ||
1280 माता म्हारी जर परणाई बूढीजी बाई केलम फीनिया मोवण कीजे धीख |
हथोबेंबी बाजुजी भाजी लड़का रे रानठ कीजे साधियां ||
तो हे माता मूं लड़का री मांजो रे हेरे जावू || माता देख मुख बोली —
बेटा लड़का बतावे सात समंदां रे परिया तीर |
लड़का गियोड़ो नर पाधो करी नी बावड़े ||
1285 ठाकर पाबू रे नौकर छोड |
दीजे हरमल देवासी ठाकर पात्र री मोरकी छोड |
दीजे हरमल देवासी ठाकर पात्र री मोरकी छोड 52 |
नौकरी लगावूं धने बुढ़ा कीजे सिरदार 53 ||

** गाव **

दीजे हरमल देवासी ठाकर पात्र री मोरकी छोड |
एक मोरकी लगावूं बेटा धने सीदा कीजे सिरदार री ||
1295 न्हांके हरमल देवासी एक गाडा में कीजे भार |
ठाकर पात्र री कोठड़ू या धावा माता कीजे परिया |
तारां, तारां जल री गढ़ोड़ी मांजल कीजे मैण |
पथ में धाल रिया एक देवासी गढ़ी कीजे मैण गा ||
दिन ऊघो घे र्घे एक हरमल देवासी अण धरती में पीठो परबात |
1300 दिन री खामाजी जाय बुड़ाजी के मुजरो माजियो |
बेटा बूढा राजा रो खाम कीजे परदान |
भारीविड़ी हुआई एक लुककर मुजरो कीजे माजियो |
बुढ़ा बूढा राजा [धारा म्हने एक...] हरमल ने मीठी कीजे बात |
के दो हरमल देवासी धारा मन री बात |
1305 कतरा काम थे आया म्हारी जस री कीजे 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 र्.
बूड़ा राजा काम-कार्जियो टांगे उपस्थित किरण्या रो किरतार

घर रे घर कामा ५४ बूडाजी मे आया थारे कीजे रावठे ||

बूडा राजा का घर उनकी लगावे रो रनरमळ के कळ के कळे भान ||

घर रे घर कामा अंगे आया थारी जस रे कळे जाजमा ||

पण नौकरी लगाओ बूडाजी थारा निर्मी कीजे कोट में ||

रीजे काम देवास्ती थारा मये को मन में हृदयमें ||

बूडा जी मे आया थारे का जस रे कळे भान ||

घर रे घर कामा उगते नरमळ के कळे भान ||

बूडा राजा वतावै सुर कौडी रे कळे दातार ||

भूखां रे माळवा थळयां रे रातळ थूै सांड रे हुं।

जह रे बूडा राजा वतावै सुर कौडी रे कळे दातार ||

कम रे माळवा थळयां रे रातळ थूै सांड रे हुं।

जह रे बूडा राजा वतावै सुर कौडी रे कळे दातार ||

रीजे माता यी थारे मन में गारी हृदयमें ||

बूडा जी मे आया थारे का जस रे कळे भान ||

घर रे घर कामा उगते नरमळ के कळे भान ||

बूडा जी मे आया थारे का जस रे कळे भान ||

घर रे घर कामा उगते नरमळ के कळे भान ||

बूडा जी मे आया थारे का जस रे कळे भान ||

बूडा जी मे आया थारे का जस रे कळे भान ||

रीजे माता यी थारे मन में गारी हृदयमें ||

बूडा जी मे आया थारे का जस रे कळे भान ||

घर रे घर कामा उगते नरमळ के कळे भान ||

बूडा जी मे आया थारे का जस रे कळे भान ||

घर रे घर कामा उगते नरमळ के कळे भान ||

बूडा जी मे आया थारे का जस रे कळे भान ||

घर रे घर कामा उगते नरमळ के कळे भान ||

बूडा जी मे आया थारे का जस रे कळे भान ||

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बूडा जी मे आया थारे का जस रे कळे भान ||

घर रे घर कामा उगते नरमळ के कळे भान ||

बूडा जी मे आया थारे का जस रे कळे भान ||

घर रे घर कामा उगते नरमळ के कळे भान ||

बूडा जी मे आया थारे का जस रे कळे भान ||
म्हारो मन लागो जोगी रा भगवा कीजे भेख सुं ||
रीजे म्हारी माता थारे मन में कीजे हृदिवार
हेरो की आवूं लझू रे रातठ भूरी कीजे सांड रे ||

1330 देवासी हरमल जावै, जावै ए घणी एक कोूं री कीजे बजार|
कपड़े मोलावै देवासी एक मूंगा कीजे मोल रा ||
जा बैटो देवासी ढीणो एक मोरी री कीजे दुकान|
कपड़े मोलावै एक मूंगा कीजे मोल रा ||
कपड़े मोला देवासी जावै अण दरजी री कीजे दुकान|

1335 ढीणा [अम] सींवाड़े एक अंग में ढीणा कीजे ओप्ता ||
देवासी हरमल जावै, जावै अण खाती री कीजे खतरोड़ |
ढोटा एक पावोटी करावै चंद्रन कीजे रंख री ||
देवासी हरमल जा बैटो अण लालार लबारा री कीजे दुकान|
लोखण भंगावै जड़वै देवासी कीजे बीफटा ||

1340 एक बीफटा ढड़वै देवासी बीजठ कीजे सार रा ||
जा बैटो देवासी हरमल अण गेरू री कीजे दुकान|
गेरू मोलावै देवासी एक बैट रढ़ू कीजे बासता ||
हरमल देवासी एक जावै, जावै ढळ वूड़ सनवर री कीजे पाठ |
गेरू चाल एक भगवा कर रियो कीजे चादरा ||

1345 कीना एक देवासी हरमल एक साम्यां जोग्यां रा डगमर कीजे भेख |
अगूणी दसा ठे एक देवासी आवै जोग्यां री कीजे जमात |
बाजे रणसींगो एक गरू मीरख कीजे नाथ रे ||
आदा जोगी ढिछिया गायां री गवाढ़ |
आदा एक डढ़ म्या जोगीड़ा एक दोसती कीजे पीढ़ी ||

1350 लीना हरमल देवासी एक आट नवलीलिड़या नारें ||
पांवां पड़ रिया एक गरू मीरख कीजे नाथ रे ||

** गाव **

खड़ी ढो हरमल देवासी ले [ली] नवलीलिड़या कीजे नारें ||
जावै, जावै एक अन्दाता एक गरू रै सिमारख कीजे पंवणा ||
आदा जोगी एक ढड़ गवा अण मायां री कीजे गवाढ़ |

1355 आदा जोगी एक ढिछिया पारस ढीणी कीजे पीढ़ी ||
जा उजो हरमल देवासी अण जोग्यां री कीजे जमात |
एक जाय जोग्यां ने एक हरमल देवासी अरजां कीजे घाल दी ||
दीजो, दीजो एक... मंडरिया रा गरू पीरा म्हाने गरू रा ढीणा कीजे ऐलान |
कैड़े, कैड़े ऐलाने भें एक गरू नै दीठा कीजे ओंखाबं ||

1360 सुणणो एक जोगेमर बीरा दुझा जोग्यां रे...उड़े एक अन्दाता एक धूणया रा कीजे धमरोड़ |
[जोगी... ] गरू रे अखाड़े एक अम्बट दिवली कीजे जोसरियो ||
हरमल देवासी लीना नवलीलिड़या कीजे नारें ||
पण ढूटो जावै गरू रै सीढी कीजे पादरे ||
जा देवासी एक नीसो नम-नम करे गरू नै चणा कीजे ओणटवां ||

1365 एक अरजां, अरजां करै एक गरू मीरख कीजे नाथ नै ||
बूजै हरमल देवसी थने गरजी मुख री कीजे बात |
कहै एक है नी फिरता जोगी थारा घर कीजे बार |
कीया राजा रो भूं बाजे मोबी कीजे पाटवी ||
गरू पीरां कोनी एक फिरता जोगी रे घर कीजे बार |
फिर रिया जोगेसर खण्डों में तीरथ कीजे न्हावता ||
के दे हरमल देवसी एक थारा मन री कीजे बात |
कैडा राजा रा थे बाजे मोबी कीजे पाटवी ||
गरू पीरां कोनी एक जोगी रे घर कीजे बार |
आबे छटपाठी धरती माता म्हाने कीजे सेलिया ||

1370
[हरमल के दे] जोगेसर बीरा दीखै भूं एक नैनो पींगा रो कीजे बाढ |
सामी नियाडे एक देवसी थे घरां कण बद कीजे छोड़िया ||
के तो लड़िया एक थारा माय ने कीजे बाप |
के आयो एक भायां रे जाजे कीजे रिपणे ||
के दे, के दे एक जोगेसर बीरा एक थारा मन री कीजे बात |
किण रे कारणिये एक भाववा कपड़ा कीजे पैरिया ||
गरू पीरां नी लड़िया म्हां एक भाय ने कीजे बाप |
नी भूं आपो एक भायां रे जाजे कीजे रिपणे ||
पण एक मन लागो म्हारो एक जोगी रे मनविश कीजे भेख औं ||
सूर जोगेसर [दोआ] दोरो ही लागैला थने ए छुरियां चक्रु रा कीजे घाव |
दोरी लागैला एक कानां में एक अन्तरा मदरासा हड़बी कीजे काढ री ||
दोरो लागैला जोगेसर थने घर-घर-बाड़ी कीजे भीख |
दोरो लागैला एक धूणी रे [अप म] अबड कीजे तापणो ||
गरू पीरां एक सोरो लागै म्हां छुरियां चक्रु रा कीजे पाव |
चोखा लागैला म्हां एक अन्दाता मदरासां हड़बी कीजे काढ री ||

1385
[हरमल देवसी] गरू पीरां सोरो लागै म्हां घर-घर-बाड़ी कीजे भीख |
चोखी लागैला म्हां एक धूणी रे अम्मट कीजे तापणो ||
दीजो, दीजो एक मंड़ल रा चेलां अण हरमल पर कीजे हाँ |
चेलो कर छोड़ो एक मगळी कीजे जमात रो ||

** गाव **

राजी चे गरजी दीनो अण हरमल पर अण मस्तंग पर कीजे हाँ |
चेलो, चेलो कर दीनो एक गरू गोरख कीजे नाथ रो ||
के जे, के जे गरजी छृपण कटारो हाथां कीजे जेल |
[गां] कान चीर एक मदरासा कानां में कीजे डाढ दी ||
दूजा चेलों रे निककी एक लोयां-बाड़ी कीजे धार |
हरमल देवसी रे दूमा री एक मस्तंग कीजे सांचरी ||

1395
करं गरजी घरो मन में कीजे विचार—
चेला मूंडू मूंडू दन में सी कीजे पचाम |
हरमल जैडा एक चेलो जुंग में म्हां जोंगो कीजे नी मिठे ||
दीना गरजी राजी चे अण मस्तंग माथे कीजे हाँ |
चेलो कर दीनो एक गरू गोरख कीजे नाथ रो ||
110 The epic of Pâbūjī

हमें के दो, के दो देवासी यारा मन री कीजी बात।
किना रे कारणियों थे भगवा कपड़ा कीजी पैरिया।
[पार] गरु पीरा जद परणाइ बूढ़े राजा एक केलम किनिया मोवं कीजी धीव।
हरंबैं पाणूती माथी लड़ा री रातू धूरी कीजी मारिया।
गरुजी मूं सांझां रे हरे लड़ा जाया, रे वालां में भगवा कपड़ा पैरिया।

के कीजो एक हरमल देवासी घणों दर्थी में कीजी ह्यूनिया।
चोरी करवा शूं एक जाय लड़ा एक अवर्धी कीजी भोम में।
हरमल देवासी महनी अगर घड़ी यो के देवासी सांझां रे हरे परभो में जाय तो मूं थने चेलो नी करतो।
गरु पीरा | [धा] | कीजी ये मन में घणी भोजी कीजी बात।
धारी आसीसा एक लड़ा रे हरे कीजी सांझु।

dे दो गरुजी महाने धारी कीजी आसीस।
धारी आसीसा एक लड़ा कीजी सांझु।

tो गरुजी काई कैजे—
हे बेटा खूं शारी लड़ा अवर्धी भोम।

नी पाढी आवण री आम।

हे बेटा 5 में थने दें एक पगां री | पग] पग-पावड़ी जो धारी थूं साथे न जा।
बोलें गरुजी अण पग-पावड़ी में काई गृह है? 
बोलें बेटा अण पग-पावड़ी में—उ लड़ा जाय है, बदे मोता मोता सुमद्र है, उणां में खूं तैसे नी निकट सकैला, 
जो बेटा समुद्र रे किनारे जाय भैदे ए पग-पावड़ी धारी पगां में फैर लीजे, जो समुद्र रे माथे खूं आमाई ऊ। 
ओ समुद्र पार कर सकै।
बोलें गरुजी धारी चोरी बात।
पढ़े गरुजी देखने बोलचा, हे बेटा थे जड़ में वालनो घड़ा, जड़ में रेणी पढ़िला, वाण वानां में थने एक आ खप्पर दें।
कटे ई मूंबै [ल] या व्यास लागी तो धारी नाम ने और इणे उन्तो करने सीतो करते, धारी बसीमी भोजन तैयार हे आएगा।

tो हरमलजी बढ़ा खुदी हुए।
बोलें रो तो गरुजी महनी कहते हैं अवर्धी दान।
वण अण सांझां रो उ जसर पावला।
अगर बेटा री थूं पी मियों तो नमक-हराम के जावला, जो मूं दूद महती पीजे।

tो गरुजी दूद तो ये महनी पावला, पढ़े बेटा यस एक देवता-धारी दूदी है सोटी, नैनी, अणने तो जंगी मायने रब पावड़ी री अण दीजे और महरी गरु भोजनाव री अण दे दीजे और ए दूदी ने मायने नांक दीजे।

पढ़े अगर बे कै बरुङी आप दूद अपों तो पढ़े थूं कैजे के एक आ महारी दूदी थे भर थे, तो मूं दूद री लू।

गरुजी काई कैजे, हे हरमल दूदी थूं भारी मैं चाणे, अणने तो जमीन माथे रब पावड़ी री अण दीजे और महरी गरु धोरखनाव री अण दे दीजे और ए दूदी ने मायने नांक दीजे।

पढ़े अगर बे कै बरुङी आप दूद पियो तो पढ़े थूं कैजे के एक आ महारी दूदी थे भर थे, तो मूं दूद लू।

बोलो बेटा आ एक टका-भरी दूदी है छोटी, नैनी, अणने तो जमीन माथे रब पावड़ी री अण दीजे और महरी गरु धोरखनाव री अण दे दीजे और ए दूदी ने मायने नांक दीजे।

पढ़े अगर बे कै बरुङी आप दूद पियो तो पढ़े थूं कैजे के एक आ महारी री अण दीजे और महरी गरु धोरखनाव री अण दे दीजे और ए दूदी ने मायने नांक दीजे।

पढ़े अगर बे कै बरुङी आप दूद पियो तो पढ़े थूं कैजे के एक आ महारी री अण दीजे और महरी गरु धोरखनाव री अण दे दीजे और ए दूदी ने मायने नांक दीजे।

| **गाव**

कीना हरमल देवासी साभ्या जोग्या रा डगमर कीजी भेख।
जावे एक माता मिण्ड्री री | [घर] अण अण गरू बाउँरी।

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 hain “they say (this) in arthāv (only), i.e. this too is a non-metrical passage which cannot be sung.
59 For rai.
जा ऊँचा हरमल देवारी माता रे घर कीजै बार।
ऊँचे देवारी एक माता ने हेलो कीजै चार्मो।
1425
दीजो जलम री जरणी एक चलता जोगी ने पिखियाँ कीजै घाल।
एक मिड़काँ ने देवारी कीजै रोज़।
...अउँचा गोपेशर बीरा एक मिसरके पाड़ेरो कीजै जाय।
मेहरी मिड़काँए एक हरमल रे एक बावजू कीजै दूजणी।
अउँचा गोपेशर बीरा रे पाड़ेरो कीजै जाय।
1430
मेहरी मिड़काँबैला एक हरमल रे एक बावजू कीजै दूजणी।
गोपेशर बीरा अउँचा मिसरके पाड़ेरो कीजै जाय।
आवैला हरमल देवारी बाबे बांसठ जीजै डांगड़ी।
कार्य परमाणु आई अटे जोग्यां रे कीजै जामा।
एक बांरा मिसरबोड़ा हरमल जोगी कीजै बड़े मिया।

भरियो कालराज सवरण गज मोर्सङ हीरां थां।
एक मियाँ कालराज मने जोगी रे कालराज कीजै उतरी।
नीची उतरती रो गुडो गठा रो नवम जीजै हार।
मोर्सङ मियाँ कालराज मासूर रा माणक जीजै चार में।
आ गी, आ गी कालराज राज्यी अण जोगी रे कीजै नजीक।
1440
आयर जोगी ने हेलो कीजै पाड़िया।
नीची गोपेशर धारी एक जोकी कमऊँ ऊरो उरिया उरिया कीजै म्हांद।
फेरी चुकयै म्हे एक हीरा गज कीजै मोतिया।
देखे कालराज राज्यी अण जोगी री (60) कीजै उणियार।
उणियारे देखे ने एक कालराज खांच्यो कीजै घूंगटो।
1445
तो जरी हरमल री बैना देख खुब बोली—
काईलागै एक बावज म्हारी री जोगोड़ी धारी देवर कीजै जेट।
एक विश रै कारणयै एक बांचयो लांबो कीजै घूंगटो।
नणां धारी नी लागै री रसतो जोगी म्हारे देवर कीजै जेट।
उणियारे आवैला धारा मोर्सङ कीजै बीर रो।
1450
जाजै बावज म्हारी धारी खानो कीजै बराब।
म्हारा एक बीर ने विसमर चणा कीजै बोलिया।
जोगी चण जाजै बावज धारा पीयर में धारी कीजै बीर।
म्हारा बीर ने एक विसमर चणा कीजै बोलिया।
म्हारा बीर री पांडू रे कीजै दरबार।
1455
नौकरी साजै वडेयां रा लिल्मण जसी कीजै देव री।

** गाव **

के दो हरमल री राज्यी धारा मन री कीजै बात।
किण रै कारणयै एक लांबो बांच्यो कीजै घूंगटो।
सामू म्हारा थे करता एक हीरां पसां री कीजै छाण।
पेट रा फरजन सामू भगवे कपडा कीजै भूलिया।

60 Presumably a slip of the tongue for ro or rai.
माता महारी शूं करती एक हीरा पमां रो कीजे छाण | भणवे कपड़े शूं हरमल ने कीकर कीजे भूल गी || माता सिंवणी दूर रो दूणियो दीनो आंगणियो बेल | आयर बिस्मी एक अनदता एक हरमल रे गढ़े बिस्मी जाण नागर कीजे बेल ज्वूं || हरमल देवासी केड़ी तुड़नाथी बोली थमे माता सिंवणी री कीजे गाठ | केड़ी नपूती थमे मैणा मीमा कीजे बोलिया || के दे देवासी भारा मन री कीजे बात | किण रे कारणिये थे जोगी एक भगवा कीजे पेमिया || माता महारी नई बोली म्हाने एक झीणी एक नपूती कीजे गाठ | नई म्हाने एक मैणा मीमा कीजे मारिया ||

जद परणायो एक बुड़े राजा धुरेमो रा गोद्मे चबाण | पाबुजी हवंखे रावी लड्ड़े री रात्ती कीजे साठिया || दे दे माता थारी म्हाने कीजे आसीस | थारी आसीसां म्हां रे हेरे कीजे सांचरा || हरमल बेटा लड्डा बताउँ डाकणिया-वाढो कीजे देस ||

लड्डा मियोडो नर पाड़ो कदे नी बात़े || हरमल देवासी मंड रघी थारे अण पर मे थारी मातू बैनां रो ब्याख | कृण देवा बैना ने सर रा कीजे सेवरा || माता महारी अतरो एक बात रो कर मती कीजे बिचार | ठाकर पाबुजी देवा बैना ने कीजे परणाय ||

चांदो देओ देवला बैना ने दन्तर कीजे डायरा || हे हरमल कर ले शूं एक थोड़ी मेतां मे दम घणी कीजे जेज | एक चूरामो कर जाजे बेटा एक बारक कीजे खोपरा || माता महारी एक कौनी अण जोरया ने घणा अण चूरमां-बाढो कीजे काम | सूका टुकड़ा पर एक जोगेमर बैता कीजे रे करे ||

दे दे माता महारी थारी कीजे आसीस | थारी आसीसां जोगेमर लड्डा कीजे सांचरे||

** गाव **

कीजे हरमल देवासी साम्यां जोरया रा डगमर कीजे भेख | ऊबी माता ने हरमल एक बूढ़े कीजे बतलखाविया || दे दे, दे माता महारी शूं घणी म्हाने कीजे आसीस | थारी आसीसां एक लड्डा ने कीजे सांचरा ||

बड़हो खरमल देवासी अब तारां गछोद्वी माजल कीजे रात | खड़ शूरु जाण अब पाबु री सुरजी कीजे पीकिया || दिन ऊमो देवासी दे रो पण अण धरती मे पीजो कीजे परवात | दिन री ऊमाली जाय छोड़े पमां रा कीजे पामड़ा ||

दीनी देवासी उटे एक [झूणी] धूणी कीजे चाल | दिन री ऊमाली एक देवासी आसन कीजे रांखिया || बुजे, बुजे चांदा सांचर थमे पाबुजी मन री कीजे बात | केड़ी धूणी री आयो जोगेमर अट्टे कीजे तापसी ||
कृत्रिम चांदा सांवत अण जोगी रा घर ने कीज़े बार |

1500 [कीमा, कीया ए] धूणीरो एक जोगेसर आयो कीजे तापलो ||
पाबू पाल कोनी अण जोगी रे घर ने कीजे बार |
फिर रिया जोगेसर एक खण्डां में तीरथ कीजे त्यावता ||
पाबू पाल थे कीदो चणो धरती में कीजे दिनियाव ||
घर रा सांबत ने पाबूजी भगवां 61 कपड़ं कीजे भूलिया ||

करता पाबूजी थे एक हीरां जना छाण |
घर रा हरमल ने कण बद कीजे भूलिया ||
कै दे हरमल देवासी धारा मन री कीजे बात |
किण रे कारणिये भगवा एक जोगी कीजे कंे मियो ||
pाबू पाल थे परणाई बाई केलम निनिया कीजे धीव |

हरमल देवासी में इसो सायल नै सांबळ कीजे साहियां ||
एकण रै कारण थारा मन री कीजे बात |
पाबू पाल रा पाहू अण धरती में थारो अम्मर कीजे बोम |
मन लांजो मन में महू ||
हरमल देवासी अबबी बेला में कर दे धुं पाबू ने कीजे याद |

अबबी बेला में एक सायल धारी धूं कीजे साबतां ||
pाबू पाल रा पाहू अण धरती में थारो अम्मर कीजे नाम |
अबबी पाहियां सूं एक पाबूजी महारी सारल कीजे सांबखो ||
पाबू पाल एक थारे हरमल ने कीजे आसीस |
धारी आसीसां मूंल लड़ू कीजे सांबरं ||

नीचो नम-नम करे देवासी पण्या पाबूजी ने कीजे तठम |
अरजां राय रथ्यां रा लिख्रमण जती कीजे देव मै ||
खड़ियों हरमल देवासी तारां, तारां गठोतोड़ी मांजल कीजे रात |
खड़ छूटो जावे लड़ू ने सीदो कीजे पादरो ||
सीजो पाबू पाल महाने लड़ू रा मारग वताय |

कीयो मारग जावे लड़ू ने सीदो कीजे पादरो ||
मुण रे देवासी डावो मारग जावे गढ़ गैलां री गिरनार |
जीवणो मारग जावेला एक लड़ू ने सीदो कीजे पादरो ||

** ग्राम **

खड़ियो हरमल देवासी तारां गठोतोड़ी मांजल रात |
खड़ छूटो जावे लड़ू ने सीदो कीजे पादरो ||

1530 तारां, तारां जल री गठोतोड़ी मांजल कीजे रङ |
पथ में धुं रियो देवासी गठी कीजे रङ रो ||
एक दो बासा रे ध्या गैलां मारग रे माय |
तीजा बासा में देवासी धारा चारा डाकणियां कीजे रोकिया ||
कड़कड़ियें बड़बड़ियें चावे हरमल धारे माये डाकणियां कीजे दांत |
आवे हरमल पर लटिया धीशी कीजे तोड़ती ||

61 For bhagavai.
माता म्हार̙ जाजो थारो खानो क̛जै खराब ||
लɮा जाता नै वो पकड़ पाखो व्हे ती कीजे धेरियो ||
तो डाकणियां आयथे हरमलजी रा आडी उत्ती री, तो हरमलजी विचार करवा लागा के भाई ऐ तो म्हाने खाय जाई ||
तो कैवा लागा—
डाकणियां बैना कर लो थोडी दम घणी जेज ||
लागे आवे पावू रो ढंढवी ढंढवे ||
तो डाकणियां कैवा लागी, अरे भाई ढंढवी कुण है? तो के ढंढवी एक पाबू री रो सांवत है जो—थेने म्हाने एक ने वण्ड़ू ||
सुखकिलं ढंढवैना, ढंढवे वो आरम्भी के जावेला तो ||
डाकणियां धुजवा लागी और ढंढवा लागी, कैवा लागी, अरे ढंढवी कैवा रे आगे बु म्हानो नाम मती तीजे कुं के ||
ढंढवी बड़ो बठकवनी है और...हुझमान रो अवतारूर्धे रे है, जो वो म्हाने पकड़ने अगर झोंकी में रख दी या पेट में उतार दी तो झममीने बारे नी काडे ||
एन बासै म्हां बु म्हानो धरम रो ढंढवे ||
अने रसो ढंढू ढंढू धरती में पीळो परबात ||
हरमल करै घणो मन में कैवा विचार—
जाजो माता म्हार̙ थारो खानो खराब ||
लɮा जाता नै वे पाबू ढंढू नी धेरियो ||
आगे जाउं मरे अण समंदर में कीजे ढंढवे ||
पाबू जाउं ओळबो तो ओळबो हरमल बरे नमदुंटी रा नाथ रे ||
[पावू] आगे जाउं मरे समंदर में ढंढवे ||
उने हरमल बरे अण समुद्र री कीजे तीर 64 ||
उने, उने एक पावू ने हेला कीजे पाह रियो 65 ||

62 For baṛai. 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 Ḍhẽbo — why? (for the reason) that Ḍhẽbo is very strong…’.
64 Parbū here and in several subsequent occurrences treats tīra ‘shore’, normally masculine, as a feminine noun.
हरमल देवासी करे घणो मन में विचार—
आजे पड़ियो पावु पाल थांरां ऊँ घणो कीजे काम।

1565
बां पकड़ पावु स्नै पाढो कमधज बसू नी कीजे चेतियो।
आगी जावूं मर जावूं अन समुद्र में कीजे इंव।
पाढो जावूं ओठियो देवे एक बठिया रा लिखिया जती कीजे देवता।
घट में सिंवरे हरमल गरू गोरखनाथ रो कीजे नाम।
घट में सिंवरे एक बठिया रा लिखिया जती कीजे देवता।

1570
खेले हरमल देवासी अनण-चंद्र रा कीजे धुंप।
धूंपां रै धमरोळ ै एक धूंपां धपावै क ̀ सर माता कीजे नीर।
पाणी नी लागो हरमल थांनै पगां रै कीजे पैर।
समंदर लांग हरमल देवासी नियो समुद्र री परिया कीजे तीर।
करिया कमूँँ हरमल देवासी कानां कीजे सांबळे।

1580
हरमल देवासी देखे फिर-फिर लडू री कीजे सांड।
एक निरबे देवासी एक सांढ़ा रा नैता कीजे तोड़ी।
काजा ढंडा रो पिये सांढ़ा ए करसलिया जीणो कीजे नीर।
ए अन्दाता [घूरा, घूरा भाखर री एक झो] घूरा भाखर री [छां] ओटां में एक [छांयां कीजे] झोकां कीजे वे देवे।
जाती सांढ़ों सुरड़े एक नारेंछो रा कीजे पेंड।

1585
चिरती, चिरती सुरड़े एक डोंडा कीजे ऐछिय।
हरमल देवासी नियो अन सांढ़ा-बाढी कीजे झोक।
धूणी लगाई एक सांढ़ा री कीजे झोक में।
बुजे लडू रा ओटी हरमल देवासी थाने कीजे बात।
कीया, कीया एक देस उँ एक जोगेसर आयो कीजे तापो।
कोनी रावण रा ओठिया म्हारी जोगी रेघर नै कीजे बार।
फिर रिया खंडां में जोगेसर तीरथ कीजे न्हावता।
के दो जोगेसर साचा नन री कीजे बात।
कटू जोगेसर है पर कीजे बार।
कटू जोगेसर पर है धारा कीजे बार।

1590
कैठी धूणी रा वे आया जोगेसर कीजे तापता।
कोनी लडू रा ओठिया अन जोगी रेघर नै कीजे बार।
फिर रिया जोगेसर एक खंडां में तीरथ कीजे न्हावता।
जोगेसर कीरा लीजे धूणी अटूँ कीजे उठार।
माछरां रै बारोडी सांढ़ां थाने एक तापड़ा दोरा कीजे मारसी।
आ मी हरमल देवासी थारे मन में घणो कीजे रीम।
दीनी गरू गोरखनाथ री चादर कीजे विचाय।
बठती, बठती धूणी नै दीनी एक चादर में बांद।
न्हांक खमे देवासी मारग कीजे वो पड़े।
**गाव**

हरमल देवासी लीनी एक धूणी चादर में कीजे घाल | 116
घाल चादर में धूणी एक कीजे पगां कीजे बो मियो |
करे, करे लड़ा रा ओटी धणो मन में कीजे विचार |
ओ तो ओटी कोई धूणी म्हांने धणो कीजे अवतार |
बढ़ती, बढ़ती धूणी ने एक लीनी चादर में घाल |
घाल चादर में एक...जोगेसर मारग कीजे ने पड़े ||
करे ओटी | विचार धणो एक| आडा फिर-फिर करे धणो कीजे विचार |
कर लो, कर लो गरूजी म्हारे पर कीजे मैर |
धूणी लगावो सांला रा जाजी कीजे झोक में ||
भे तो कीजी गरूजी भे धणां डे कीजे रोख |
थे तो गरूजी मन में सारी कीजे जाण ली ||
करां गरूजी धारी धणी भे पगां एक अदाता धणी कीजे सेवा धणी कीजे मान |
सेवा, सेवा करांला गरूजी एक पीछा कीजे परबात री ||
दीनी, दीनी एक हरमल देवासी धूणी धोकां में कीजे घाल |
आणवण पूर्ण हरमल देवासी सांला री कीजे झोक में ||
दीजो गरूजी म्हारे, म्हारे मस्तंग पर कीजे हाथ |
चेला कर छोड़ो ए गरूजी धारा कीजे नाम रा |
दीना, दीना हरमल देवासी अण ओझां रे मारे हाथ कीजे मेल |
एक चेला कर दीना एक हरमल देवासी आपरे कीजे नाम रा ||
तो हरमल देवासी देख...ते काई के—
के मुणो रे ओझां रे बाजी महां गर रा चेला कीजे आप |
एक भेटां रे आतो एक चादर सिंहुरिपिा कीजे तारेच |
एक भेटां चढावो एक [गरू गो....गरू...] गरू कीजे नाम रा ||
तो बटा रा लोग देखने बोल्या, हे गरूजी म्हारे कने तो चादर तो हे ई कोनी, चादर तो हे कोनी पण उंट, उंटां रे जट रो जो एक भाकने है वो आपरे माराह हाजर कर ला | तो हरमजी देखने बोल्या, भाई वो ईज लायने दे दो थे | तो हरमजी ने वो ईज लायने दे दियो | पछै ओटी, लड़ा रा ओटी देखने के—
कर लो गरूजी धोरी म्हारे मारे कीजे मैर |
दूद पियो बे एक लड़ा री राताट भूरी कीजे मांड रो ||
तो हरमजी देखने काई के—
सुणो रे लड़ा रा ओटियां एक दूद पियो म्हे माता भिंवणी री धण कीजे आज |
[इसो] इसो दूद पियो गाय कीजे मा |
तीजो दूद पियो वनराय |
चीयो दूद अण धरती में म्हे कानां नी सांबळे ||
ए ओटियां अण धरती में मो एक दूद तो पीदी म्हारी मा रो, दूदो दूद पीदो गा रो, तीजो दूद पीदो वनराय रो,
चीयो दूद तो इण जिमिया नजर ई नी आवे ||
गरूजी म्हारे ते कीजी मन में धोरी कीजे वाल |
धणो कडियो मीठो दूद है लड़ा री राताट भूरी कीजे मांड रो ||
गरूजी म्हारी सांला रो दूद पगां मीठो है | तो हरमजी देखने काई के—
थे लड़ा रा ओटियां म्हारी आ छोटी कीजे तुंजी रो कीजे नाम |
Sā̃ḍyā̃ ro parvāṛo

1640

117

दीजो थे अण तूंबी नै गळा सूं ऊपर क जै काड |
गळा ऊं तूंबी भर जाय तो म्हूं थांरो दूद पयूं | ओ ठयां अगर आ म्हार छोट तूंबी थे पर भरो तो म्हूं [म्हारा]
थारा सां ां रो दूद पयूं, नीतर कोई आज पयूं न कोई काल पयूं 65 ||
तो हरमलजी चेला करनै िरया तो सां डयां सामी ऊबी‐ऊबी मीँगणा करती, तो हरमलजी [उसको] उणनै दखवा
लागा, बोलै आ सांड कांई पटकै ? तो कै वा लागा, अर चेलां आ सांड ऊबी‐ऊबी कांई पटकै ? बोलै, गरूजी आ
तो सांड मीँगणा करै | है, कै मीँगणा करै ? [तो] तो भाई ए मीँगणा तो घणा अच्छा है, घणा चोखा है, जो आप
अणांनै लेनै आवो, जो मैँ इणर माळा वणावूं | बोलै, गरूजी [आपको] तो आपरै पोठ बांद दवां, बहुत घणा सारा
द दवां थांनै | बोलै, नई नई, घणा नी, थोड़ा‐बहुत लावो, एक गळा र , दो हाथां र , एक कम्मर र , अतर माळा
वण जावै जतर आंपण काफ | ल ा रा रबार ऊ ठया, जो वे मीँगणा लेनै आया | मीँगणा लायनै गरूजी नै लया
तो उणर माळा पोई, बहुत मोट माळा पोई, गळा मेँ पैर ली, कम्मर मेँ बांद ली, भुजां पर बांद ली, हाथ मेँ बांद
ली | अब माळा उणां वणा ली, तो गरूजी कांई करै , कै मीँगणो तोड़नै नाक मेँ सूंगै, तो उणरै खुशबू—इलायची,
डोडा, जो नारळ वो खावै उस क खुशबू आवै, तो हो, [वे कै ] वे कै वा लागा, ओ हो हो हो हो ये तो बड़े मीँगणे
खुशबूदार हैँ, जो, ऐ तो है घणा प्यारा खुसबूदार व्हैणा चाईजै | तो आप वो वचार कर नै 66 मीँगणा ले लया | तो
एक दवासी जण रो नाम हैतो फतमल, फतमल नाम हैतो, तो वो बैटो‐बैटो वचार करै कै ओ तो सादू‐म्हात्मा
है | सादू‐म्हात्मा है, न ओ अण सांड सामी अतर करड़ी मीठ ऊं क्यूं दखै? तो वो वटा रा लोगां नै कै वा लागो, अर
भाई ओ कोई सादू है न कोई म्हात्मा है | ओ सादू नी है, सवादी है, अणर करड़ी मीठ और कम्मर मेँ छु र , ओ अण
ऊंटां माथै नजर है, जो आंपांनै अण ऊंटां बगर रा करनै जातो | [अतर वात वचार तो फर हरमल…] हरमलजी
वचार करै , हे भाई अतर म्हांनै थे जो…दूद रो क यो, वो दूद मैँ जद पयूंला कै हमार तूंबी भर दो | तो वटा रा
लोग सैँग ई ऊ ठया, ले ले घड़ा नै 67 आपनै कै सां डयां नै दूवा लागा | तो एक रबार दखनै बोल्यो, गरूजी आछ
[भो] भोळ वात कर , आ तूंबी, तो म्हार एक छोट सांड है, वा ई भर द | बोलै, भाई भर द | तो जतर सां ां
ही, जतर सां ां नै दू दू दू दू लानै मांयनै न्हांकै पण तूंबी तो कोई ऊंची आवै न नीची आवै | ज्यूं जानै तूंबी मेँ दखै
तो छांटो ई दूद कोनी | हरमलजी कांई किरयो, कै तूंबी रै दीनी गरू गोरख र कार, दीनी पाबूजी र कार, और
तूंबी नै क यो कै तूंबी, गळा ऊं ऊंची आय गी तो द घोटो थनै तोड़णा पड़ैला | जतर सां डयां हती, जतर सां डयां
रो दूद लानै मांयनै न्हांक दयो, पण वा तो गळा ऊं कोई आज ऊंची आई न कोई काल ||
** गाव **

1645

ल ा रो ओट ख ड़यो तारां गळतोड़ी मांजल क जै रात |
जावै रावण र माय रै सगरथ क जै पांवणो ||
तारां, तारां झल र गळतोड़ी मांजल क जै रात |
आदी अदरातां जाय सीकोतर नै हेलो क जै पा ड़यो ||
सीकोतर माता थूं सूती झुकतै वाद ळयै क जै मैल |
म्हांर झोकां मेँ आयो एक रमतो जोगी राव ळयो क जै नाम |
धूणी पण घाली एक सां ां र क जै झोक मेँ ||
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.


दीजै सीकोतर माता अण सांदू री म्हांने कीजै ऐलाण | कटूँ अण जोगी रा छै घर नै कीजै बार | कैठी धूणी रो आयो जोगेसर कीजै तापतो ||
अतरी बात करतां सीकोतर माता देख बोली—
सुण लो लड्डू रा ओटियां म्हांरी एक सुण लो कीजै बार | छमिनी भैलैरी वात कैवूं छमिनी ना मूलू लारी वात कैवूं ||
सुण लो लड्डू रा ओटियां कोनी अण जोगी रे घर नै कीजै बार | फीर रियो जोगेसर एक खण्डां में तीरथ कीजै न्हौतो ||
सुणो लड्डू रा ओटियां ओ एक जोगी है ठाकर पाबू रो परदान | हरमल देवासी जोगी रो कर भेख आयो सांझा रे कीजै झोक में ||
हरमल देवासी है अपरो कीजै नाम |
हेरो, हेरो करवा नै आयो लड्डू री रातठ धूणी कीजै सांड रो ||
सुणो ओटियां ओ देवासी धरवी खण्डरो कोहूँमंडरो परो मियो | तो धीरी सांझा रा एक दूलां रा साबला घाले, एक तीजै मीने एक दूलां रा साबला कीजै घाल दे ||
उण में दीजै अण हरमल ने कीजै उतार | माथे पदमसिलना कीजै सिरकाय दो ||
पाठु जीवो पाबूजी बने परो मियो तो धीरी दूलां रा साबला घाल दी 68 ||
रवारी [बहां स] बटऊ आयो, आयने आपने रवारियां नै के, अरे रवारियां ओ कोई सांड है न कोई सनत है ||
ओ दीक्षी घणो कपट म्हांतो बीर | पकड़ देवाबो जम्मी रे मांने ||
तो यम [सब] सेंर देवासी भेता ले उणरा हाथ पकड़े, हरमल देवासी रा हाथ पकड़ जमीन खोद जमीन रे मांने गाड दियो, माथे मोटी पदमसिलना सिरकाई | तो माथे पदमसिलना सिरका हृदे देवासी आपरे मन में खुशी हिया ||

68 Parbū now gave his Hindi ‘explanation’ of this section, then added the following short passage, prefacing it with the remark yah arthāv me hai ‘this is in arthāv (only)’. ** गाव **

हरमल देवासी खैवे, खैवे अनण-चंद्रण रा कीजै झूंग | घट में सिंब्रेल प्रथियां रा लिखररण जती कीजै देवता ||
खैवे हरमल देवासी एक घणा एक अनण-चंद्रण रा कीजै झूंग | घट में सिंब्रेल एक प्रथियां रा लिखररण जती कीजै देवता ||
पाबू पार म्हांने दियो अण जम्मी में कीजै घाल | कट देखां में मारू मुरधर कीजै देवता ||
घट में सिंब्रेल हरमल देवासी गरू गोरखनाथ रो कीजै नाम | घट में सिंब्रेलता एक पाबू री केसर पौढी कीजै सांझा ||
पाबू रो नाम लियो नमदमसिलना गई उपर ओं मिरक पाबूटी कीजै जाय | पकड़ बां देवासी बारे कीजै नीकरे ||
हे हरमल देवासी खे रो, खे रो अण धरती में पीठों परबाँत | दिन री ऊमाध्यी जाय छोकां में एक धूणी कीजै घाल दी ||
धूणी घाल दीनो आसण कीजै लगाय |

निरखाह हरमल देवासी अण सांझा रा नैना कीजै करसला ||
Sā̃ḍyā̃ ro parvāṛo

ल्‌द्वा रा ओटी देखे घणी नजर कीजे पसार |
एक बाबोजी तप रिया एक सांड़ा री कीजे झोक में ||
हरम] ल्द्वा रा ओटी करे घणो मन में विचार |
आपे अणने दियो जममी में कीजे धाल |

1690 के तो ओ ओजेजर है खसो-खस म्वगवान रे कीजे अवतार |
नीतर है ग्रु गोरख कीजे नाथ ||
अपे कीजो आण सीकोटी रे क्रर्णा ह घणो एक ऊंटी कीजे काम |
बाबा ने पकड़ आपे जममी में कीजे गाड़ियो ||
करोज, करजो गुरुजी म्ह्रां में घणा कीजे आप माफ |
हे अन्दाता तो आण सीकोटी रे क्रणे म्हे जममी में धांने कीजे गाड़िया ||

** गाव **

हरमल देवासी रे ग्धो ल्द्वा में मईना कीजे पाँच |
छठू मईने दलस्या घणी मारू मुरधर कीजे देस री ||
रे ग्धो हरमल देवासी ल्द्वा में मईना पाँच |
छठू मईने एक...दलस्या घणी मारू मुरधर कीजे देस री ||

1700 लीनी हरमल देवासी एक घोची कमंडठ धाथां कीजे झेल |
पन छठो हमे जावे कोठू रे सीदे कीजे मारगाँ ||
लीजो, लीजो ल्द्वा रा ओटियां म्हारो मुजरो कीजे मांड |
पाढ़ा नी आवाना एक ल्द्वा अवधी कीजे धोम में ||
जाय ओबा हरमल देवासी आण समंदिरया री कीजे तीर |

1705 डां पप-पाब्हडी झरे कीजे काह ली ||
पप-पाब्हडी दीनी पपां में कीजे पैर |
हे अन्दाता पप पाणी नी लागो एक हरमल रे एक पपां री कीजे आंगढी ||
समदर लांग देवासी घणियो समदर री परिया तीर |
पाढो मूड ल्द्वा रा ओउांङ ने हेलो कीजे पाड़ियो ||

1710 सुण लो ल्द्वा रा ओटियां एक म्हारा मुख री कीजे वात |
रीजो ल्द्वा रा ओटियां घणा मन में कीजे हृमियार |
तीजे, तीजे मईने एक पाब्हजी सांड़ा ल्द्वा री कीजे पेरसी ||

** गाव **

हरमल देवासी समदर लांग आयो समदर री उरिया तीर |
दलस्या घणी एक मारू मुरधर कीजे देस में ||
के ग्धो हरमल देवासी घणो मन में कीजे हृमियार |
हमे हालां एक मारू मुरधर कीजे देस नै ||
खाड़ियो देवासी हरमल तारां, तारां गठवीडी मांजल कीजे रात |
पप में झल रियो देवासी एका कीजे एकलो ||
तारां, तारां झल री गठवीडी मांजल ठड़ी कीजे रैण |
1720 पप में झल रियो देवासी गठवी कीजे रैण रा ||
एक दो बाबा रिया गैलां मारग रे मांय |
पांछे पनरा में छोड़े एक अन्दाता कोठू में पप रा कीजे पागड़ा ||
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क्यों गी एक देवासी चण्ड रती गठती आदी कीजे रैण | आदी अदरातां एक जरणी ने हेलो कीजे पाड़ियो ||

माता भिँड्णी दीजे म्हारा एक बजूळ्णी जणा कंबाळ कीजे खोल | लड़ा गियोळा एक धारा बेटा पाड़ा कीजे बाबड़े ||

खुल गी, खुल गी जरणी म्हारी धारे मेंणां री कीजे नैंद | भट्टरणी एक जरणी एक हेलो कीजे पाड़ियो ||

हरमल री रानी कर ले ताछां बेजेरी कीजे ताकिद | देने शुं दिबला ओ एक भेदां में कीजे जगोय |

लड़ा गियोळा नर पाड़ा कीजे बाबड़े || भरीयो जलम री माता तीरां गज मेंतोळां याग ||

मोतियां देशदारी एक हरमल मोकी कीजे पूर ने || माता म्हारी म्हांने बदाया उगती किरण्यां रा किरतार |

थे बदायो एक गरु मोरख कीजे नाथ ने ||

दीनो, दीनो कालवरे राणी अण मेंणां में दीनो कीजे जोड़ | दीन रा बबाणी एक देवासी आसण कीजे पूरियो ||

बेटा, बेटा एक हरमल देवासी अण जुकते बावरच्यात में | बैटी माता एक लड़ा री बातां कीजे बाळवे ||

के दे बेटा हरमल धारा मन री कीजे बात | के दे म्हांन रेकुळ री बात |

लड़ा में सोरो रियो के दोरे || माता म्हारी जणण म्हे एक खादा लड़ा में बारक खोपरा [जणण एक खा] रियो लड़ा में सोरो चण्डी कीजे बात | माता म्हारी ढुं के धारा मन री कीजे बात |

कैड़ा दिन एक म्हारी थे एक देख पुजारिया ||

बेटा म्हारा भिंड्णी म्हूं अण चीपठ रा पांचु कीजे पान | पाणा ज्यूं पड़ता ज्यूं हरमल रे म्हूं धारी बाट जोरपी ||

सुता पांछ पाट जुकते बावरच्यात कीजे में | हरमल रे मेंलां में आ दिवलो पाबूजी नजरजन कीजे डेखेयो ||

1750 बादे चांदो सांवत असल राठोळी झुकती कीजे पाण | नवलयां विलमालवेच चांदोळी मुख्मन कीजे मोजड़ी ||

हाले चांदो सांवत हन्सां मोरां री कीजे चाल | ढठके पाग मेले चांदोळी कापर जंगळी कीजे मोर ज्यूं ||

जा उजा चांदो सांवत अण हरमल रे पर कीजे बार | जाय हरमल मे हेलो कीजे पाड़ियो ||

हरमल देवासी [कैजे एक] कर लो ताछां बेजेरी ताकिद | थाने बुलावेएक पाबूजी भीतर कीजे रावठे ||

चांदे सांवत सुख री बात बृजी मी दूख री बात | सीदा ए कैजे धारा थाने बुलावेएक पाबूजी भीतर कीजे रावठे ||

आ गी, आ गी एक ओटी धारे मन में चण्डी कीजे रैम | ठेले हरमल देवासी होळी कंमड़ायी हाथां कीजे डेल ||

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पाठ: आते ठाकर पावृजी री सुरजी कीजे पौळयां ||
जा ऊँचे देवाशी अण पावृ री कीजे पौळयां ||
एक अरजां करै चंद्र रा लिङ्गमण जसी कीजे देव नै ||

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[जब हरम] हरमल देवाशी जा ऊँचे ठाकर पावृ री कीजे कोट ||
मन में ऊँचे देवाशी उमण कीजे दूमणी ||
ऊँचे देवाशी ठारा पावृ रे कीजे दरबार |
एक ऊँचे मन में एक देवाशी उमण कीजे दूमणी ||
बूजे, बूजे देवाशी ठारे पावृजी मन री मीरी कीजे वाल ||
1765 कै सो हरमल देवाशी धारा मन री कीजे वाल |
कैड़े ऐशाणे आप लढ़ा रे धाडो कीजे घेर ता ||
आ गी एक हरमल देवाशी ने घणी मन में कीजे रीस |
लट पावृ ने अरजां कीजे साज रिया ||
पावृ पाल म्हे गिया म्हाे कीजे मामाल ||
1770 [लढ़ा] नी गिया म्हे लढ़ा अवधी कीजे भोम में ||

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हरमल देवाशी के दो धारा मन री कीजे वाल |
कैड़े ऐशाणे एक सांझां रे धाडो कीजे दाकल ||
न्हांके, न्हांके हरमल देवाशी एक सीणी अदाताएक शोकी कमंड़म में कीजे धाव |
माला, माला राकळा एक ठाकर पावृ री जस री कीजे जाजमां ||
1780 हे अदाता लीजो पावृ पाल अण माला मे नै कीजे संवाच |
एक ऊँची, ऊँची, ऊँची एक अदाता बांझां रो एक न्हांके कीजे अंबूक ||
देवाशी हरमल हैतो भारी मन में घणी कीजे कोड |
ए हेरो करी आया वे लढ़ा री रातढ़ पूरी कीजे सांझ रो ||
बांजा सांबत कर ले ताजा बेगैरी ताफीर |
1785 दीजे हरमल देवाशी रा भगवा कीजे उतार |
पीसांग पीरां एक पावृजी री कीजे रीज री |
कै दे देवाशी हरमल धारा मन री कीजे वाल |
कैड़े ऐशाणे म्हे एक सांझां नै दीजी कीजे अंबूकां ||
पावृ पाल कांता बैढ़ा रो पिये एक, एक नैना कसालिया कीजे नीर |
1790 एक भूरा खावर री एक जोकां में अदाता सांझां जोकां कीजे देव री ||
ए अदाता वैनी जावी बांझ अदाता एक सीणा बूजी नारेङां-बांझा पेड |
पारी घिरी एक अदाता सुरढ़े एक ठाकर जोकां ऐछाकी ||
तो पावृजी नै कैदू नागाए, ए भाराज ए सांझां रा मीणण है, आ ऊँची जट रे भाकलो है, आप इतने समवाच ||
तो बैटो ई जम देखने मूळे बौल्यो के पावृजी भाराज ए तो हरमलजी कोई आपरे लढ़ा गिया न कोई लढ़ा रे परदेस गिया, ऐ तो आपरे मामाल गिया था, मामाल जायने बेने पावृ आय था | तो देवाशी नै बैठा नै रीस आई, [अरे] के पपडी जम बू बैटो हरमलजी री चूलायी खाय |
1795 आ गी हेवा अमली धारे घणी मन में कीजे रीस |
मूळे बैठो अमली सीणी जीरोवण तरवार |
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1800  नाथ धाल दीनी एक जम्मी में उतार |  
    माथे डेबेजी पदमसिला एक सिरकार दी |  
    चांदा मांबत धू मातो पाट रे खान कीजे परदान |  
    दीजे अष्ट्र हरमल देवानी ने एक सर ने कीजे पाट |  
    एक पीसाणा पैरारो हरमल ने पाजुजी री जुळनी कीजे सीख री |  

1805  हरमल देवानी दीना भमवा कपड़ा कीजे उतार |  
    एक पीसाणा पैरी एक धीन्या रा निंद्वमण जन्ती कीजे देव री |  
    चांदा मांबत एक आणे नाडा अण कोढू रे दरबार |  
    कर लो ताछा बेग़ेरी ताकीद |  
    केनी, केनी सिंभारो एक समती माता कीजे काठमी |  

** गाव **

1810  चांदा मांबत कर ले धू माता बेग़ेरी ताकीद |  
    केनी सिंभारो छड़वा री केसर माता कीजे काठमी |  
    चांदा मांबत लागो म्हारी मन में ध्वनि कीजे कोड |  
    धाड़ो करी आवाला लड़ा री राटढ़ पूरी कीजे सांड रो |  
    चांदा मांबत एक कर नाथ केनी सिंभारी ताकीद |  

1815  केनी सिंभारो रेसर समती माता कीजे काठमी |  
    लट्टो, लट्टो में दीजे चांदा मांबत हीरा गज मोती पोबाड़ |  
    पूरो पूरा समत रो हीरा गज कीजे मोतियां |  
    देजे केसर घोड़ी रे एक कहड़ियाली लाल कीजे लगाम |  
    चारु पंगा रे इनळिया नेबर कीजे वाजणा |  

1820  लट्टो, लट्टो में दे हीरा गज मोती कीजे पोबाड़ |  
    पूरो पूरा समत रो हीरा गज कीजे मोतियां |  
    कोढू रा लवार धुं कर ले चणी ताछा बेग़ेरी ताकीद |  
    एक आरण्णो जुरा एक कोढू रे बृक्षिःक्षी कीजे बीच में |  
    ए अन्तरा पाबू रा भाला ने, भाला रे दीजे धू एक बजरिई कीजे खोद |  

1825  मांबत रा भाला एक साजो एक बीजठ कीजे सार रा |  
    सिंभार केसर माता ने लाया सार भवारों रे कीजे बार |  
    भीना बादङ में नमके दैराण कीजे बीजठी |  
    उठ गिया पाबू पाल बागो केसरियो झड़काय |  
    नैडी मंगावेच पाबूजी केसर घोड़ी कीजे काठमी |  

1830  हरमल देवानी दाबे केसर घोड़ी री लाल कीजे लगाम |  
    चांदी, चांदी संभार पाबू रो पाट रो कीजे पागड़ो |  
    केर ग्या पाबू पाल केसर सम | केसर घोड़ी रे कीजे असवार |  
    चढ़ा ने वंटङ्गे कादी रा मूरा नर कीजे संभार |  
    आगड़ै धींडै बाजे कोढू में जड़ै कीजे होल |  

1835  एक होलां रे धमीड़े पाबू री फौजां कीजे नीकुठी |
भूमिरं, भूमिरं बैंबे सांवतां मरदं रा कीजे चमसाण | एक उमके पङ मेले केसर माता कीजे काठमी ||
तारं, तारं झल री गठकोंटी मांजल कीजे रैण | पथ में झल रिया पाङू ओ गठनी कीजे रैण रा ||
1840 थोंडों, थोंडों बंदा सांवत भारा थोंडा नै धीमो, धीमो कीजे हाँक | रिजियां भरैजे पाणू रो मैमच कीजे मौळयो ||
लामी, लामी बंदा सांवत म्हारे पणो मन में कीजे कोड | धांडों करी आबां आपे लड्डा री रातठ भुरी कीजे माँड रो ||
तारं, तारं झल री गठकोंटी आदी मांजल कीजे रात |
एक पप छुटा जावे, एक सीदा बड़ छुटा जावै लड्डा रे सीदा कीजे पादरा ||

** गाथ **

खड़िया पाङू पाल तारं, तारं गठकोंटी मांजल कीजे रात | पप छुटा जावे एक लड्डा ने सीदा कीजे पादरा ||
तारं, तारं झल री गठकोंटी मांजल कीजे रैण | पथ में झल रिया पाङूजी गठनी कीजे रैण रा ||
1850 दिन ऊमो ङ्ङे घणो धरती में पीढ़ो परबात | तीजा बासा में जाय संदां पर छोड़े पाण रा कीजे पाणडा ||
वैतो संदर्षियो न्हांके पणा, पणा कीजे झाग | काड़ा घड़ा रो एक पाणी लागी कीजे डरवण ||
अगजवसिये, अगजवसिये न्हांके संदर्षियो कीजे झाग |
वैता, वैता एक संदर रो पाणी लागी घणो कीजे डरवण ||
1855 उबा पाङू पाल अण संदर री कीजे तीर | करे पाङूजी घणो कीजे विचार |
क्रिण रे कारणिये एक संदर कीजे लांग लां | चाँदा संदर रे अण संदर रे घणो कीजे विचार |
1860 कीकर संदर लांग जावै लड्डा री पेली, पेली कीजे तीर नै ||
चाँदा संदर केसर थोंडी ने वणा तू एक अन्तर काणी री कीजे आद | संदर्यां नै, संदर्यां ने वणां एक संदरं रा भाग कीजे माछण ||
पाङू राल एक माछण वणां एक लाजे पाङू रो कीजे परधान |
लोछण लागी ग्रन्थिया रा निर्धमण जली कीजे देव नै ||
1865 हुकम करो पाङू पाल भरं अण संदर री कीजे घुंट | ङ्ङे पांजी देखने कांदे कै—
पाङू पाल हुकम करो एक भरं अण संदर री कीजे घुंट |
एक चढू भरने पैं एक पाणी माल मुरधर कीजे देस में ||
तो पाङूजी देखने कांदे कै—
1870 ङ्ङे अमली मट भर अण सात संदरं री कीजे घुंट | पन्‌-पिंटे मर जावै अण पाणी रा नैना, नैना कीजे माछण ||
कर लां चांदा सांवत आंपे पाङू घोड़ों री बागा कीजे जेढ | कर-कर ललकार एक संदरं में एक घोड़ा कीजे जेढ लां ||
ङ्ङे ग्या, ङ्ङे ग्या पाङू पाल केसर घोड़ी रे असबार |
कर-कर ललकारा राम में पिझा कीजे जेढिया ||
के ग्या अन्दाज पांचू पोहा कीजे अस्वार |
कर ललकारा एक पाणी में पिझा कीजे जेढिया ||
समंदर लांग अन्दाज पिझा समंदर री परिया कीजे तीर |
पाणी नी लागो पापुजी रे पगे रे कीजे पागड़े ||
पिझा पापु पाल एक समंदर लांग समंदर री परिया कीजे तीर |
करिया कर्म पापुजी काना कीजे सांबढ़े ||

** गाव **

पापु पाल एक समंदर लांग पिझा समंदर री परिया कीजे तीर |
करिया कर्म पापुजी काना कीजे सांबढ़े ||
पिझा पापु पाल अण साँड़ा री कीजे झोक |

फर-फर निरखे एक साँड़ा रा नेना कीजे तोड़िया ||
हरमल देवारी कीजे ओढ़ी धने बोली माता भिवंची री कीजे गाछ |
कीजे ओढ़ी बाई थारे बांसठ कीजे डौंड़ी ||
कीजे ओढ़ी धने दीनो जम्मी में कीजे गाह |
कीजे ओढ़ी नाम फरमसिना कीजे विरकताय दी ||

पापु पाल दुपील ओढ़ीहै म्हाने बोली माता भिवंची री कीजे गाछ |
फतमल ओढ़ी एक बाई घरारे बांसठ कीजे डौंड़ी ||
दुपील ओढ़ी म्हाने दीनो जम्मी में कीजे गाह |
फतमल ओढ़ी माथे एक पढ़मिसला कीजे सिरकाय दी ||

एक कान बार ओढ़ी ने बूटा करने कीजे छोड़िया ||
[पापु पृ] कीजे चांदा साँवत घू अण साँड़ा ने घोड़ा आगे कीजे घेर |
धाड़ो धकावां आंै लड़ू री रालट भूरी कीजे सांड़ रे ||
चांदा सांवत सुखाड़ी सांड़ा ने दीजे पाठी [ सां] एक लड़ू में कीजे घेर |
पथमी बर जावे एक साँड़ा रा नेना कीजे बांड़ा ||

पापु पाल कर ग्या थारे मन में भोटी कीजे बाल |
नी छोड़ू लड़ू में सांड़ री रांगे कीजे सांगतो ||
लड़ू रा ओदिया थे जाजे थारे रावण रे कीजे दरबार |
जाय पुकारो एक रावण रे कीजे राज ने ||
के दो, के दो ओढ़ा धारा रावण ने म्हारी कीजे बाल |

एक धारी सीए में एक अङ्कड़ी कीजे एक धारी कीजे दोड़िया ||
खड़िया, खड़िया एक लड़ू रा ओढ़ी एक तारा गठनोड़ी माजन राज |
एक दोड़िया पड़ता जाय लड़ू रे सीए दीजे पादरा ||
जाय लड़ू में एक रावण ने हेलो कीजे पाड़ियो ||

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

आवै राजा रावण थारे नैणां में चणी कीजे नीदः ।

1910  
धारी सेयां में एक अठळबठ धाड़ी कीजे [में] चेरियो ।  
के दो, के दो लड्डू रा उधों थारा मन री कीजे वातः ।  
कीजे राजा एक स्वार्... लड्डू में धाड़ी कीजे चेरियो ।  
दीजो लड्डू रा उधों अण धाडाती रा म्हांने... ऐलाण कीजे वातः ।  
कैजे ऐलाण [दे] एक धाडापारी ने दीजो कीजे ओछबूं ।

राजा रावण काळी चोड़ी रो दीखे म्हांने अर्वार|  
एक लंबवा फॆटां रा दीखे गादी रा सूरा नर कीजे सांबज़ा ।

पण पांंचु-पांचां में असवारी अक्तियां रा लिचकमण जती कीजे देव री ।  
आया लड्डू रा उधों म्हां अण धाड़ा रा कीजे ऐलाण ।  
अण धाड़ा री चेड़ीळी सांझ राइळी म्हांरों ऊ आज चिरे न कोई काल ।

...ढंबा, ढंबा ए अभी दीजे...दीजे ढंबा अभी सांझ ने पाछी कीजे घेर ।  
लांटां री सांझां ने दो चोड़ा आगे कीजे घाल ।  
नंबां री सांझां दीजे ढंबा अभी पाछी लड्डू में घेर ।  
लांटां री सांझां ने [उ] चोड़ा धारे कीजे घाल दो ।

पाबू पाल कर घा थारे मन में थोळी कीजे वात ।

1925  
[ढंबा] चांदा सांवत कर घा थारे मन में थोळी कीजे वात ।  
दोरे झरापो एक लड्डू री रातळ भूरी कीजे सांझ रो ।  
पाबू पाल आया, सांझ घेर एक आया समदर री [पैली] परिया कीजे दीर ।

के पाबू पाल पालण मम में कीजे विचार ।

1930  
तीरां थाटां री चंदी चांदा सांवत एक अण समदर पर कीजे घाट ।

पाजा, पाजा उतारां लड्डू री रातळ कीजे सांझां ।  
तीरां थाटां री दीनी पाबू पाल एक पाजा कीजे बांद ।  
पाजा, पाजा उतारे एक लड्डू री रातळ कीजे सांझां ।

समदर लांघ पाबू पाल आया समदर री उरिया कीजे दीर ।

1935  
धाड़ी कर दीनो एक लड्डू री रातळ भूरी कीजे सांझ रो ।

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आगड़ै धीगड़ै बाजे लड्डू में जड़ी तांबागछ कीजे घोल ।

ढोलां रे धमीहड़ रावण री फौज बारे कीजे नीकड़ी ।  
चांदा सांवत बाजे लड्डू में तांबागछ [उ] जड़ी कीजे घोल ।

सांझां रे बारू एक लारे ऐलाण कीजे सांवरे ।

1940  
ले लो, ले लो एक ढंबा चांदा एक भूरा भाखर री कीजे ओट ।  
चीड़ी री लड़ाई राजा रावण ऊ झगड़ो कीजे नी करां ।  
राजा रावण एक नीको चकवै जीनी कीजे राज ।

1945  
चीड़ी री लड़ाई अंगे राजा रावण ऊ झगड़ो कीजे नी करां ।

ढंबोजी देख मुख बोलिया—

पाबू पाल थे कीजी चणी मन में भोळी कीजे वात।
The epic of Pābūjī

ओट लियां लाजे पाबू रो कीजे परदान
लोछण लागे लाज रा लिदमण जती कीजे देव ने ||
ओट लियां लाजे पाबू पाल एक पाबू रो दलजी कीजे दंबड़ो ||
रीजे पाबू पाल चारे मन में मचा कीजे हुम्मियार |

1950
चौड़ा री लड़ाई राजा राजा एक पाबू रो काल जीत लां ||
थे कीदा पाबू पाल चपा अग्नि में असंब जीजे नाम |
हमके राजा रो जमाम द्वारी ने मुंप दो ||
राखो, राखो पाबू पाल एक देवा अमली पर छतर कीजे छाब | एक चौड़ा री लड़ाई देवों जीजे राजन एक गाओ जीत ले ||

1955
छाती री रणगाबे देवों जीणी झंडापत कीजे छां थे कुछ रा वणाया एक मैमता मोटा कीजे मोरचा ||
दीनी, दीनी एक देवा अमली अण समवो पर गोडी कीजे छाब |
एक चौड़ा री लड़ाई एक राजा एक देवों जमाम कीजे आदरे 70 ||
छुटे, छुटे देवा अमली चारे एक चमपी रा राणा कीजे तीर |

1960
जाणे माथे सावण बादवो कीजे उलटियो ||
देबा अमली थे दीनी रण में गोडी कीजे छाब |
माथे एक देवों एक मिरजीयों देवों रण खालियो ||
मिरजी बैलां कर तो गोडी दम जणी कीजे जेज |
आज धमायु एक राजा री फौजा रा कोरा कीजे जालाम ||
छुटे देवा अमली चारी चमपी रा कीजे तीर |

1965
पाकरिया पड़कावे देवों जीजा पीछा रा कीजे पाल ज्यु ||
मारी, मारी देवा अमली अण राजन री नबलख कीजे पौज |
जीवां चौड़ो फौजां में राजन ने एक कीजे एकलो ||
चड़ धया लेह धया पाबू पाल केसर गोडी रे कीजे अमबर |
ले सतां में पाबू पाल अकसां कीजे ने चरे ||
दो पान दिया केसर माटा अण गडं रे कीजे कांचेर कीजे लगाव |
भालौ विरकायो एक राजा री झीणी कीजे खीपारी ||

1970

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घुमरीये, घुमरीये बैले एक सांझवा रा घमसाण |
रमता, रमता हाजे एक सांझवा रा नैना, नैना कीजे तोडिया ||

1975
घुमरीये, घुमरीये बैले सांझवा मरदवा रा घमसाण |
रमता हाजे एक पाबूजी री केसर माटा कीजे काळमी ||
तारा, तारा झल री गठोडी माजन कीजे छाँ | पश में झल रिया पाबूजी गठी कीजे छाँ रा |

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
सोडा री सीवां में पाबूजी धाड़ो कीजे जेरियो ||
के दो चांडा सांबत धारा मन री कीजे बात ||
कीया राजा री आय गी एक लाखीणी हद कीजे भोम ||
कीया, कीया राजा री दीवी गडां र दीजे कांगरा ||
पाबू, पाबू राजा सुरजमल सोडा री आई लाखीणी हद कीजे भोम ||

1985
निम्नमल मोडा र दीवी गडां र दीजे कांगरा ||
कीदी पाबू पाल अन्दाता घणो धारती में कीजे अभमर नाम ||
गडां री, गडां री अन्दाता ठढ़ी ठाकर पाबूजी एक धाड़ो कीजे घेिरयो ||
बैदी, बैदी पुलवतनी जिनिया एक जाळी झरोकां कीजे मांय ||
बैदी एक घठा रा एक हार नैना कीजे पोविया ||

1990
का अन्दाता घोड़ी री पीडा ऊ धूजे धारती मै कीजे असमान ||
［घोड़ी रा एक］ पोया अणपोया ठाणी में मोती कीजे रठक्रिया ||
देखें पुलवतनी अण मोत्यां रो कीजे छाण ||
सूण नो दासियां ［एक］ के तो पड़े अण धारती में तन कीजे काढ ||
नीतर एक आँगैला जममी रो भोपत कीजे भोमियो ||
कर लो सहितियां  72 एक अण मोत्यां री कीजे छाण ||
मावी में पड़ूढोड़ा मोती एक जीणा कीजे रठक्रिया ||
बाइंा में पड़ू धरती में तन कीजे काढ ||
बनवतरिये झागो एक ［भ］ जममी रो भोपत कीजे भोमियो ||
चढ़ जा, चढ़ जा दामी एक चढ़ झरोके जाळी कीजे देख ||
कैड़े, कैड़े एक राजा एक अंगाणी सीवां में धाड़ो कीजे घेिरयो ||
चढ़ गी दांसी चढ़ चौबारे कीजे देख ||
हे अन्दाता बाइंा में धारता काठी घोड़ी रो दीवी म्हांने कीजे असवार ||
अंबवा फैटा र दीवी गारी र सुरा नर कीजे सांबताल ||
सूरा जैड़ा हे एक ठाकर पाबू रो कीजे परताल ||
चंढभा जैड़ा एक पाबूजी दीवी म्हांने कीजे निरममद्य ||
चढ़ गी पुलवतनी किनिया एक झरोके कीजे मैल ||
दो नैणा निरखे एक ［ध］ पश्चियां रा निलाशमण जती कीजे देख ने ||
आया पाबू पाल अण बगीचां धणा कीजे नजीक ||
झट चांडाजी मे हे लो जीजे पाड़ियो ||

2000
चांडा सांबत कर लाँ अण सूका बागां में धम घणी कीजे जेज ||
अमल कर हाया लोडां रा एक सूका कीजे बाग में ||
पाबू पाल बारा, बारा वरसां रो पढ़ियो सोडा रो एक सूको हरियो कीजे बाग ||
सूका बागां में केसर माता ने लागैला कीजे ताबोड़ो ||
चांडा सांबत पाल री कठा मू हो जावे एक सोडां रो हरियो नवलख बाग ||

2005
पाबू पाल बारा, बारा वरसां रो पढ़ियो सोडा रो एक सूको हरियो कीजे बाग ||
सूका बागां में केसर माता ने लागैला कीजे ताबोड़ो ||
चांडा सांबत पाल री कठा मू हो जावे एक सोडा रो हरियो नवलख बाग ||
सांबतां री कठा मू एक बागां में बोले दादर कीजे मोरिया ||
हे अन्दाता गीया पाबू पाल अण बगीचां कीजे मांय, बागां बगीचां मांय ||
पाबू री कठा मू एक सोडा रो हरियो नवलख बाग ||
सांबतां री कठा मू एक दादर मोरिया कीजे बोविया ||

72 Most unusually the intervocalic －h－ is clearly pronounced in this word.
The epic of Pābūjī

चांदा सांवत देवी अंग हरिया पागां में एक जाजम कीजे बाठ |
| **2020** | अमल कर हालां एक सोडां रा एक हरिया नवलख कीजे बाग में ||
चांदा सांवत कर ताठां बेगैरी ताकीद |
| **2025** | बेगा बुलाबो एक धावट रा सोडां एक जाजम पर जाय एक सोडां ने कीजे बुलाय दो ||

** गांव **

कर लो, कर लो चांदा सांबत ताठां बेगैरी ताकीद |
| **2020** | बेगा बुलाबो सोडां ने आँगाणी जस री कीजे जाजमा ||
बांदी चांदो सांबत अमल राधोऱी शुकती कीजे पाग |
| **2030** | भरियोडी हथाई जाय चांदीजी मुजरो कीजे साजियो ||
बूजे चांदा सांबत थाँने सोडा मन री कीजे बात |
| **2035** | ठाकर पाबू फुमावै चांदैजी मुजरो कीजे सा‌जयो ||
के दो चांदा सांबत थांरा मन री कीजे बात |
कर लो सोडां री ूकह्यां सोळ ै बुबा का अण मै लाये कीजे मे‌लये ||
| **2040** | धाटला सोडा बांदी एक शीणी एक धाटीनी शुकती कीजे पाग |
धाटला सोडा बांदी एक मुखमल कीजे मोजड़ी ||
| **2045** | धाटला एक मुखमल कीजे मोजड़ी ||
कर लो एक सोडा री किलिया एक ताठां, ताठां बेगैरी कीजे ताकीद |
| **2050** | आपे आज बांदी बाग मेरी नवलख कीजे बाग में ||
कर लो सोडां री तीजणयां सोळ ै बुबा का अण मै लाये कीजे सा‌जयो ||
| **2055** | जाय रथवानी मै हेजो कीजे पाड़यो ||

73 Here and in the next line, soḍā would be more normal.
रथवानी तीरा कर ताठाँ बैसेरी ताकीरः।
रथवानी जुता एक रथका झणका कीजे बाजणा।
बैटी तीजिणियाँ बैन्ना रथ बैलां रे कीजे मावं।
धुरियाँ मिठ बैली रथां रे जुनो कीजे सागड़ी।
गांव सुपसियाँ बैन्ना छझड़-मधुकर रा कीजे गीत।
सोडी गांव एक पाथु रा वदावा बोले विषयां रा लिड्रमण जती कीजे देव ने।
गांवी बजाकी तीजिणियाँ आ नी अण बागां रे कीजे नरक।
आयर माली ने हेनू कीजे पाशिया।
सोडा रा माली दे थारे बागां रे विषयके खोल।
बारे उढ़ी सोडां रे [धर री] धर री कीजे तीजिणियाँ।
कोडी तीजिणियाँ बैन्ना आज अण बागः रे विषयके खोले रा समिया कीजे जोग।
बागां रे उतारो एक विषयां रा लिड्रमण जती कीजे देव रा।
मुण रे, मुण रे माली बीजे शू आज ए बागां रे विषयके खोल।
[दे] दो नैना निरखुँ एक विषयां रा लिड्रमण जती कीजे देवता।
जाती दे जावूँ बनमाली थने मैंद गठा रो नवसर कीजे हार।
पिरती दे जावू एक चट्टो रो सोवन थने कीजे मूंडडो।
पड़ रो माली माया दमड़ा रे कीजे लोव।
मालु दरवाजा बागां रा कीजे बोलिया।
रत्नी तीजिणियाँ बैन्ना बागां बगीचां माय।
हीडो बंदायो बागणी री लुड़की कीजे डाल।
हीडी तीजिणियाँ निरखी नांद्रण रा...।
बागां रा... बरस कीजे ठोछा नैना, नैना करसला कीजे आज।
सोडी निरखे एक अन्दाता विषयां रा लिड्रमण जती कीजे देवता।
हीडी तीजिणियाँ एक निरखे पाठु रा कीजे परदान।
एक सोडी राणी निरखे विषयां रा लिड्रमण जती कीजे देवता।
हीडी तीजिणियाँ सूँधे एक गठा ने नवसर कीजे हार।
एक सोडी मुंडला पाठु रो सर रे कीजे सेवरो।
सोडा री मालण एक लीजे एक अन्दाता ओ सेवरो हाथां कीजे लेल।
निदारणी करी आ विषयां रा लिड्रमण जती कीजे देव रे।
लीनो, लीनो एक मालण एक सेवरो हाथां कीजे लेल।
जावू बाजेरी री जस री कीजे जागमा।
जा ऊडी मालण ठाकर पाठु री जागम री कीजे कोर।
अन्दाता अरजां करी विषयां रा हिद्रमण जती कीजे देव ने।
तो पाबूजी देव खुश बोलिया—
चाला मोट अण मालण ने पाची, पाची कीजे प्ले।
लोझुँ लगाबे विषयां रा लिड्रमण जती कीजे देव रे।
में लियो कृसर री कवारी कमठ रा पूल में कीजे अवतार।
में वादु लिड्रमण जती रो अवतार।
आती नारी र मुख देखने नी जाती री देखने नी पीठ।
एक लोझुँ लगाबे मालण विषयां रा हिद्रमण जती कीजे देव रे।
तो नूटो मालण एक लीणा आपरा छेवली में झाँ।
एक सेवरो निदारणी करीयो विषयां रा लिड्रमण जती कीजे देव रे।
देख सेवरो पाबू पाल करै घणो मन में बिचार |
के दे सोडां री मालण एक धारा मन री कीजे वात |
कुण गूंथी केसर थोड़ी रे माढा री फुलां री फुल कीजे माछ |
कीया, कीये नर एक गूंथो एक म्हारा सर रो कीजे सेवरो ||
पाबू पाल म्हारे माढी गूंथी उन्दाता केसर थोड़ी रे फुलां री फुल कीजे माछ |
म्हारे द्राह्यो मूं गूंथो एक पाबू रो सिर रो कीजे सेवरो ||
अती मालण शुं झुंट मुखड़ा सूं मती कीजे बोल |
एक द्राह ताका³⁴ एक अण सेवरा रे चत्तर कीजे सजाण रा ||

** गाव **

हरमल देवामी कर जो ताछा बेग़री ताकिद |
आप पदारो एक सम्बर गड रे जूनी कीजे मारगा ||
के दे ग्यो हरमल अन्दाता जीणो करले पर असवार |
पण दूरो जावे सम्बर ै सींदो कीजे पादरो ||
तारां, तारां झल री गठोड़ी मांजल कीजे रेण |
पण में झल रियो देवामी गठती कीजे रेण रो ||
एक दो बावो रे ग्यो हरमल देवामी गैलं मारग ै मांय |
तीजा बासां में सम्बर में छोड़े पणा रा पागड़ा ||
आडो-अपूर्तो बैंटो बाई केलम रो एक [ग] जीणो कीजे साथ⁷⁵ |
भरियोडी हथाई हरमल देवभाई लुढकर मुजरो कीजे मांजियो ||
बूजै, बूजै देवामी थांने एक बाई केलम मुख री कीजे वात |
के दे देवामी हरमल धारा मन री कीजे वात |
कतरा काम थे आया म्हारी जस री कीजे जाजमा ||
बाई केलम काम-कारजियो टाळे उन्ती किरण्या रो निरमठ कीजे भाण |
घर ै घर कामां श्ले आया थारी जस री कीजे जाजमा ||
रीजै बाई केलम धारे मन में घणा कीजे हुँसियार |
कर धाड़ो ले आया काकोजी रात्त धूरी कीजे मांदियां ||

³⁴ Presumably a slip of the tongue for lāgā.
³⁵ The final syllable is not pronounced.
द̀वनाराण रो परवाड़ो

** गाव **

चांदा सांवत एक कर लो ताछो बेगीयी ताकीद |
अपेह हालांला सम्बर रे एक जूती कीजे मारगण ||
बोले बाई केतम नै उणरी नणदां पणा कीजे बोल ||

2125 मैणों मंगावू लक्ड़ा री रतालु भूरी कीजे सांड रो ||
मांडो, मांडो चांदा सांवत एक केसर बोडी माथी कीजे दीण |
बेगी मिणगारो केसर माता कीजे काळमी ||
कर लो चांदा सांवत अण सोडां के पणा जाडा कीजे जुबार |
पाठा नी आवां सोडां रे ऊमर गिरी कीजे कोट में ||

2130 ले ग्या पापू पाल केसर बोडी रे कीजे असवार |
चड़ता रत्खावे मारी रा सुवा नर कीजे सांवका ||
ए अन्दाता घूमरिया, घूमरिया बेगे एक सांवतां भरदां रा कीजे घमसाण |
रती, रती हाले एक केसर माता कीजे काळमी ||
घूमरिये, घूमरिये बेगे एक सांवळा रा कीजे घमसाण |
रतता हाले एक सांवळा रे माना, माना कीजे तोडिया ||
तारा, तारा झल री पापू पाल गरठोडी मांजल कीजे रात |
एक... पथ में हल रिया पापूजी गरठी आदी कीजे रेण रा ||
एक दो बासो रे ग्यो एक मैलां मारां रे कीजे मांब |
दिन री, दिन री ऊपाढी पापूजी सांवत चांदाजी ने हेलो कीजे पाडियो ||

2140 चांदा सांवत कीया राजा री छोडी अपेह लारे नाबीणी हुद कीजे भोभ |
कीया, कीया राजा री सीया में अपेह धाड़ो कीजे घरिया ||
पापू पाल गुजरमल सोडा री छोडी लारे कीजे सीब |
देवनाराण री सीया में अपेह धाड़ो कीजे घरिया ||
पापू पाल ले ग्या अण घरती में घणो कीजे अम्मर कीजे नवाम |

2145 ले ग्या देवनाराण पापू पोड़ा रे कीजे असवार |
आय पापूजी रे हेलो कीजे पाडियो ||
पापू पाल रे बीटो घणो एक धरती में अम्मर कीजे नवाम |
सांवळा ले आया एक मारु सुधर कीजे रेस में ||
म्हारी अण भोभ रो लागे एक अन्दाता लारे घणो मोटो कीजे दाण |

2150 दाण चूकाबो एक पापूजी सांवळा रे कीजे नवाम रो ||
के तो पापू पाल दे जाबो म्हांगी आदी कीजे सांड |
नीतर म्हारी जन्मी री खरणी चुकाय आये कीजे सांचरो ॥
बोले देवजी आपरी जमी में ले ने मूनो रो सांवळा ले जावूँ हूँ, म्हूँ कतरा राज लारे छोड़ने आपरे राज में ल्यो रांग लेने निकलू हूँ, पण म्हूँ अजे कोई राजा रै खरणी नी दीनी | तो आपने तो सांड म्हूँ कण नाम रै देबूँ, कमूँ के रे सांजिया

76 Parbū at this point commented, अति arthāv rai mā̃ynai kai hai ‘at this point they say it in arthāv (only)’. A non-metrical passage follows.
बाई केलम रे धरम री कठोरी है, अण वास्ते सांड आज आपने देवूं न कोई कान देवूं। तो दिन री वदान हैती, और आप फेरी देवूं कियो, पाबूजी दिन तो अस्त चे मियो है, पण दिन जगै गैली आप म्हारी हद मुं बारे निकट मिया तो आपरे खूनें मूं करणी नी मांगूं। और दिन अगर म्हारी हद मे रे ग्यो तो आपने म्हारे करणी देवी पड़ला। आ सरत में य रे पाबूजी आपरी डेरो लागायने बैठ मिया।

** गाव **

मूता चांदी सांबत एक घणी सुखभर कीजे नींद।

निदरा ले रिया चांदीजी एक ठण्डी मठनी कीजे रण रा।

बेगे ग्यो चांदा सांबत अण धरती मे घणो एक परबात।

एक दिन री उठाकी ढाकर पाबूजी ने हेड़ो कीजे पाड़ियो।

पाबू पाल आवै धरम रे घणां मे नैण।...घणी।

देवनाराण अपरी कदा कीजे बरताय दी।

चेहरा पाबू पाल ऊठ एक अन्दाता नजर कीजे पसार।

परबत एक खोंचा एक देवनाराण आंपाणी कीजे आगले।

उठ ग्या पाबू पाल एक, एक नैणी री निदरा कीजे निचाज़।

चांदा सांबत एक मांडो केरर माथे कीजे झीण।

कर-कर लालकर्का एक सांझां रा बिरा टोळा कीजे घेर लो।

झुला सांजां ते चांदीजी तीजो आंपाणी कीजे साथ।

एक सूती ढबों एक दठणी पाबू रे कीजे ढबों।

खड़िया पाबू पाल तारां गठोड़ी मांजत कीजे रात।

खड़ छुटा जैवे एक मारू मुरधर कीजे देस ने।

भूआ एक पाबू पुआ झीणा कोसडां पचास।

परबत पार करवा रे एक पाबूजी आगे बेधा कीजे नी मिठी।

आवै पाबू पाल धररे घणो मन मे कीजे रीस।

ऊवा पाबू पाल दी भाखर रे कीजे ओट।

बाँध पाबूजी अण भाखर रे ताजणियो कीजे लगाय।

बाँधने ताजणियो एक भाखर पाबूजी ने मारग कीजे सुपियो।

नीणी-ना।ग्याणां एक बाँध पाबू कीजे गांव।

पाबूजी रे नाम रे एक अन्दाता नाळ पाबूजी कीजे बोल दी।

नाळ लांग मिया एक पाबू पाल मारू मुरधर कीजे देस।

खड़ छुटा जैवे एक सेम्बर नै सीडां कीजे पादरा।

[फेटे] बेगे ग्यो देवा अमली अण धरती मे घणो पीछो परबात।

दिन री उठाकी आग मोगड़जी हेड़ो कीजे पाड़ियो।

देवा अमली धूं बाँध एक पाबू रे सांबत म्होडो कीजे बीर।

तीजी पाबूजी रा म्होड़ैए एक घणा कीजे समेर।

करणी चुका जाओ एक सांझां रे कीजे नाम री।

ते देवोजी देख मूंडे बोलिया।

मोगड़जी ते कीदी घणी मन मे भोटी कीजे बात।

पाबूजी पूणा एक मारू मुरधर कीजे देस मेँ।
म्हारे खाने कोई खरणी है न कोई सांला है | अन्य तमाक़ू धूरा पीणा घ्ये तो म्हारे खाने आयो, बाकी दिन री उगाकी म्हारे खाने कोई पड़ौ टको आज है न कोई काल ||

देवा अमली थूं बाजू पाढ़ू रो परदान ||

के तो दीजै अण सांला री खरणी कीजै चुकाय ||

2019

नीतर एक मोगड़जी ऊं झगड़ो कीजै होल ले ||

तो मोगड़जी देखने बोल्या के देवाजी के तो म्हारे थूं खरणी देने जा, नीतर म्हारे झगड़ो झेल ||

देवा अमली एक आ गी धारे मन में घणी कीजे रीस ||

दिन री, दिन री उगाकी एक देवजी रा सांवट रो झगड़ो कीजे हेलिया ||

बाबू एक मोगड़जी पणा एक तरमा धीणा कीजी रीस ||

एक दिन अटूके एक देवा धारी दाँती कीजी मुंड में ||||

एक दो दीजै बायो मोगड़जी घणो कीजे बांच ||

2020

तीजा दीजै में देवजी मुंडे कीजे बोलिया ||

मोगड़जी रो ले घोड़ी घणी कीजे रेज ||

देवा के बार बायो कीजी सुंप दे ||

मोगड़जी अमली छठे धारे मन में घणी कीजी रीस ||

एक दिन अटूके एक देवजी धीणा कीजे मार ||

2021

पैली फटकारै मोगड़जी नै कीजे मारिया ||

रामी रो फटकारो पाबूजी सुणियो पणा कोइरा लां कीजे रचाम ||

रामी रो फटकारो एक पाबूजी काया कीजी सांबङ्ग ||

2022

चांदवा सांवट देवे अमली कीजी घणो धरती में कीजी इनियाव ||

एक के तो मोगड़जी नै मारियो नीतर मारिया देवनाराण मोटा कीजे देव नेव 79 ||

तो देवेजी तीजा जण बाट रा मारियो तो ऊषरे सीम आकास में चड़ गियो ने थूं जिथ्य में उतार दियो | वो तीस घूमनो-पूरीं मोगड़जी जो रस्ते हालता हा उणारे सामं जाने पूरा लागो | तो म्हाराज पाबूजी ऊं घोड़यो, तो बोळो, जो तो देवनाराण रा सांवट रो सीम है | ओरे भाई धारी आ दस कोण कीडी? बोली म्हाराज आपरे सांवट देवजी कीडी | में तो मांगी हरणी और महारे में आपस में लड़ाई बेंगी, आ दस म्हारी कीडी ||

पाबूजी आप बाजो निष्कमण जती रो अन्नार ||

हेम में तो मैंने कटे टिकाने न्हांक दो ||

जणा देवजी बोलिया, जा भाई म्हारे सांवट रे हाथ रे मायांडो थूं है, अण बायो मोटेसर मीणा रे घरे जाय धारी सीम पहनी और मोगड़जी रे नाम ऊं थूं पूरी | म्हारी केसर घोड़ी पड़ौ पूरी हैला और धारी मोटेसर मीणा रे नाम ऊं 79 मीणा धुप देवला, और...भाई री धारे दोल पड़ेला | अतरो मोगड़जी रे आपरे टिकाने न्हांक पाबूजी उठऊ रामने बेंगी म्हारा ||

** गाब **

ज्जो देवो अमली घणो हरणागर बोझा पर अभार ||

खड़े छूटो जावे अज्जाता पाबूजी रे कीजे आलौ ||

खड़ीयो देवो अमली एक तारार गठनोरी माजल कीजे राम ||

[खड़े छूटो जावे पाबूजी]...खड़े छूटो जावे मारु मुरठर कीजे देव ने ||

2023

मिया पाबू पाल पणा कोइरा कीजी पचाम ||

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

79 For mogaraj rai nāma ū.
एक लारा सूं ढँबैजी हेनो कीजे पाड़ियो ||
दीजे, दीजे चांदा सांवत अण ढँबा नै घणो कीजे बिस्वाम ||
रणां रो खीज्योड़ो एक म्हारे एक घर री कीजे पौज नै ||
कीदो, कीदो ये ढँबा अती घणो धरती में कीजे इलियाब ||
दिन री ऊगाभी थे मोगड़जी नै घणो कीजे मारियो ||
पाबू पाल म्हारे खन्ने मारियो अन्दाता एक सांवल्यां री खरणी कीजे आय ||
एक दिन री ऊगाभी मोगड़जी नै खरणी में कीजे चुकाय दी ||
सांख्यां रो परबाड़ो (२)

कर धाड़ो ले आया काकोजी लढ़ा री रातठ भूरी कीजे संडियां

कीमी पाबू पाल एक पांचूं घोडां रै जेठ

** गाव **

कीनी पाबू पाल एक पांचूं घोडां रै घणा कीजे अवार| बढ़ छुटा जाबे सैम्बर नै सीदा कीजे पारा||

को ग्यो पाबू पाल अण धरती में पीठी कीजे परबार| दिन री, दिन री उगाकी जाय बाई केलम नै हेलो कीजे पाड़ियो||

उवा पाबू पाल अण बाई केलम री सुरज कीजे पोठ| एक ऊबा केलम नै हेलो पाबूजी कीजे पाड़ियो||

नीजी, नीजी राठोड़ बाई धाँरी सांख्यां नै कीजे संबाढ़|

कर धाड़ो ले आया काकोजी लढ़ा री रातठ भूरी कीजे संडियां

घणा पाबू पाल पांचू घोडां रै घणा कीजे संबाढ़|

मैणो, मैणो घणा बोल्या लढ़ा री रातठ कीजे सांड रो|| भरियो केलम बाई एक हीरा जल मोतियां कीजे बाढ़| मोतियां बढ़वण पाबूजी नै बारे कीजे नीकळी||

बाई केलम खांले बदाया उगती किरणया रा निरमठ कीजे भाण| ते बदायो एक पाबू री केनर जोड़ी कीजे काहळी|| दीजी बाई केलम हमें जमना म्हारी कीजे छोड़ |

एक मैणो भंगायो लढ़ा री रातठ भूरी कीजे सांड रो|| पाबू पाल नागी अण भरीजी री बांटे घणा आतीस||

रैंज अण धरती में धांरे अम्मर कीजे नाम| अम्मर रे जाजो पाबूजी एक गादी रा सूरा नर धांरा कीजे संबाढ़|| नणदां म्हारा धांरी अटऊं एक चरखा छबोल्या परा कीजे उठाय| अठोै बैटेला सांख्यां रा एक मैणा, मैणा कीजे बाढ़ा|| घणा नवदां म्हारी रों बोलती सांख्यां रा कीजे बैण|

एक काकोजी ले आया लढ़ा री रातठ भूरी कीजे संडियां||

** गाव **

कीनी पाबू पाल एक पांचूं घोडां रै जेठ| बढ़ छुटा आवे कोकु नै सीदा कीजे पारा||

थूमरिये, थूमरिये बैवे सांवतां मरदां रा कीजे चमसाण| रमती हांले एक पाबूजी केनर माता कीजे काळमी||

बढ़ छुटा पाबू पाल तारा गठ्ठी मांजल कीजे रङ| सीदा, सीदा आवे कोकु रै सीदा कीजे पारा||

एक दो बासो बम ग्या नैलां माराई रे मांय| नीजी बासा में जाय कोकु में छोड़ पगां रा कीजे पागड़ा||

कोकु रा दरबानी दीजे म्हारी कोकु रा दरबाजा कीजे बोल| लढ़ा मियोढ़ा पाबूजी पाबू कीजे बावड़े||

दीनी, दीनी एक ठाकर पाबूजी एक जाजम रंगड़े री कीजे ढाछ|
एक सामी भिड़ बैटा गादी रा सूरा नर कीजें सांवळा ||
चांदा सांवत दूजा घोड़ा नै बन्दालो घोड़ा र घुड़ कीजें बेल |
नजराणै बन्दालो केर माता म्हारी कीजें काळमी ||
बैट ग्या पाबू पाल एक जाजम नुबाठी कीजें ढाळ |
सामी, सामी भिड़ बैटा गादी रा सूरा नर कीजें सांवळा ||
पाबूजी रा व्याव रो परबाड़ो

** गाव **

मृती फुलवन्ती बाई एक जादी दरोकां कीजे मैल |
सूता, सूता फुलवन्ती एक मन में उमण कीजे दूमण ||
बूजे फुलवन्ती थाने थारी कीजे माय |

क्यूं सूता बाई फुलवन्ती थे मैल में उमण कीजे दूमण ||
आज दीवार धरा महने फोका कीजे नैण |
मुखडो कम्भायो बाई धरा कमठ रा काचा कीजे फूल ज्यूं ||
माता महारी थे फिर स्था एक देस हीणा कीजे परदेस |
महारी जोड़ी रो वर थाने कीजे नी मिछ्यो |

मता महारी रीजो थारे मन में वणा हुमियार |
महारी जोड़ी रा वर थाने कीजे वताय दां |
हे एक थोढी बठियां में कौटुम्बक कीजे गाव |
एक कोूण रा वासी एक बठियां रा लिखमण जती कीजे देवता ||
बाई फुलवन्ती के दे धरा मन री कीजे बात 80 |

कद देख्या थे बठियां रा लिखमण जती कीजे देवता ||
के तो बाई हे घूँ समत रो कीजे अबतार |
नीतर पाबूजी थे घाने कागद कीजे मेलियो |
माता महारी नी हे घूँ समत रो जीणो कीजे अबतार |
नई पाबूजी महने एक घाने कागद कीजे मेलियो |

जद बारी राजा रावण री रातळ भूरी कीजे मांड |
आता डेरो लगायो अंपणा हृरिया नवलख कीजे बाग में ||
मे हिया अण हृरिया नवलख बागां रे कीजे मांय |
दो नैणां निरख्या एक बठियां रा लिखमण जती कीजे देवता ||

** गाव **

विरामण जोसी दं कर ले ताझां बेरी ताकीद |

विरामण ले जा विरामण एक कौटुम्बक रे जूने कीजे मारां ||
कर जे विरामण आठा पाणी रो चणो कीजे सेमान |
थोडी थटी में विरामण थाने पाणी कीजे नी मिठे |
कर ले विरामण बीरा चणी ताझां बेरी ताकाद |
एक विरामण ले जा [थो] एक कौटुम्बक रे सीदे कीजे मारां ||

कर ले विरामण बीरा आठा पाणी रो सेमान |
थोडी थटी में विरामण पाणी थने कीजे नी मिठे |
लीपा विरामण जोसी आठ नब लिगां रा नारेख |

80 The final syllable is not pronounced.
पण छोटो जाधव कोडू नै सीधौ कीजे पादरी ||
पग छोटो जाधव कोडू नै सीधौ कीजे पादरी ||
खड़यो बरामण तारं तारं गजनंदी माजल कीजे रण ||
पथ में ज्ञत नियो बिरामण एका उत्त सीधौ एकलो ||
दिन उमो से गुरे धरती में पीठो पीठो परवार ॥
दिन री उठाकी जाय कोडूमंड में छोड़े पंगा रा कीजे पागड़ ||
आँटे-आँटे फटे धाकर पादू से बान कीजे परदान ||
भरियोडी हथाता बिरामण लूजकर मुजरो कीजे साजियो ||
पढ़ गी पादू पाल अण बिरामण माये कीजे बिठ ||
उत चांदाजी नै फटक पाजुरी हेलो कीजे पाडियो ||
बांड मांबत नीजे आयोडा हेरा री आयोडा एक आयोडा मानबे री मानवा री एक बुंधी साठ कीजे सम्बाठ ||
कीया कीया राजा री एक आयो मानबी अटे कीजे मेलियो ||
बुरे बिरामण थने चांदाजी मुख री कीजे बात ॥
कठू बिरामण जोसी है बारा घर नै कीजे बार ||
कीया कीया राजा रा बी बारा अटे कीजे मेलिया ||
चांदा सांवत मुरकोट बतावे चांदाजी महारो घर नै कीजे बार ||
सोडा फुर्रायो तो हीड़े चाकर कीजे साजियो ||
के दे बिरामण जोसी बारा मन री कीजे बात ||
करता काम थे आया महारी जस री कीजे जाजमा ||
चांदा सांवत काम-कान्यो टाटे उमती किरणां रो निरम्मल देये भाण ||
बिरामाण ने आयो सोडा रे घर री पाजुरी रे कीजे नाम री ||
अतरी सुनी बात एक पादू पाल काना कीजे भणकार ||
अलं कांदाजी नै हेलो कीजे पाडियो ||
कठू बिरामण जोसी है बारा घर नै कीजे बार ||
शे बाजां एक लिज्या जस री कीजे अवतार ||
एक कठू लगावे अवतारे धतियां रा लिज्या जनी कीजे देव रे ||
बिरामण जोसी अटुई मिरके पाशिरियो कीजे जाय ||
लोछण लगावे पादू धणी मोटा लिज्या कीजे देव रे ॥
कोई पादूजी देखने बोल्या चांदाजी मुझे तो व्याब अज करुं न रुURING कोई काल करुं कुं न माणारे व्याब ऊं घर-नितियी ऊं कई बास्तो में व्याब अज करुं न कोई काल करुं बिरामण देवता अप आ वर्राच्छा लेने माणारा बड़े माणारे बुठड़ी है उणांं रे रवाँ रे जायौ अगर बे वर्राच्छा लेने तो आ उणांं ने दे आयो बाकी अटे तो आरपी वर्राच्छा कोई नी लेने तो बिरामण देवता अतरी बात करता ई बटू रवाँ दे लेने में याय । रवाँ न लें याने चांदे और देवोजी सब सांवत देखने बिचार करने बोलिया के हे महाराज आज आप माणारे बस्ते बड़ी गलती करो बा चांदा देवा हरंपर और सजनी मोटा धोंड़ी जैड़ा सूँगी सूंगी अपरी सांवत है और आप राठोड़ बसे में पादू रे नाम ऊं वुज आरो मोटे नाम है अन बास्ते आपरी वर्राच्छा आई उण आ वर्राच्छा पादू भेज दी बाकी माणारे बहता होत अपने में दे तो दे बूढे मर जाया रे बाद पितर हो जाया करे अण बास्ते।
आपने ओ व्याव तो करणो ईज पड़ी | जद पाकूजी देखने मुख बोलिया, चांदाजी अगर आप अतरा हर लागो हो तो खेर, मूं आ वर्माझा झेंजूं, पण एक सरत है, वा सरत म्हारी आ पृरी कर नी तो मूं वर्माझा झेंजूं, नी तो कोई आज परणीजूं न कोई काल | बोलै म्हाराज हुकम फुरमावो | बोलै म्हारी जान में, म्हारी जान में केसर रो नढ़ धरी चाईजै | केसर जो [च] नी लाया तो मूं परणीजवा आज जावूं हूं न कोई काल ||
कैसर रो परवाढ़ो

** गाव **

रीजो पायू पाल बारे मन में चणा कीजो चुमियार।

वेगा ने आई एक कैसर रा जीणा कीजे पाटिया।

दे दो पायू पाल अथ कैसर रा म्हांने कीजे ऐलाण।

कैड़े ऐलाणे एक कैसर ने दीढी कीजे ओठेबा।

कीया राजा री वर्मेन कैसर सीणी कीजे देम।

कीया राजा रे एक ए कैसर री क्यारियां कीजे रे लगी।

ए अन्नता चांदा सावंत जा बूझे देवल समती।

वाई कीजे नाम।

देवल गई बी बागा [आन्] आना 85 कीजे जान।

पारी धर्मी देखी आई अन्नता गाण हे खने कैसर री क्यारी लक्खूड़ा पटाण रे कीजे नाम री।

चांदे 86 सावंत बारे असल राठोड़ी झुकती कीजे पाग।

नख्वां दिलमाने चांदीजी मुखमन कीजे मोजेजी।

जा बैठे चांदी सावंत अथ देवल रे घर कीजे बार।

ऊबा एक देवल ने चांदीजी हेलो कीजे पाठे।

बूझे, बूझे चांदा सावंत थाने एक देवल मुख री कीजे बाग।

के दो चांदा सावंत धरा मन री कीजे बाग।

कतरा काम थे आया माहरी जस री कीजे जाजमा।

बाई देवल आज पाठे थाने पराटी फणो म्होटो कीजे काम।

एक कैसर विमुणा पायूजी बनड़ा कीजे नी बरी।

दीजे बाई देवल अथ कैसर रा जीणा म्हांने कीजे ऐलाण।

कैड़े ऐलाणे कैसर ने दीढी कीजे ओठेबा।

सुणी चांदा सावंत कैसर हे लक्खूड़ा पटाण-बांठे कीजे गाब।

म्हे पिया था आना वागेला री कीजे जान।

पिरती देखी आई म्हून लक्खूड़ा पटाण रे बागां में केसर री कीजे क्यारियां।

कर ने बाई देवल वाले बेगीरी ताकीद।

थाने बुलावे थूरी राठोड़ धर्मी कीजे कोट में।

लीना चारणियां बैठे करणी माता रा हाथां तठ्ठूर कीजे डेल।

खडमे रटकाने एक मुरधर री लाथी कीजे लोवर्डी।

आड़ो-अपूरो बैठे ठाकर पायू रो खान कीजे परदान।

भरियोडारी हथाई बाई देवल जाय मुजरो कीजे साजियो।

कांई पाठे पायू पाल अनेर चारण भाटा एं कीजे काम।

कण रे कारणिये एक म्हांने एक हेलो कीजे पाठे।

सुण बाई देवल थे पिया एक आना वागेला री कीजे जान।

85 For अन्ना वागेला।

86 For cā̃do.
एक पितारा देखि आया एक [के] केसर री लक्ष्मी कीजे क्यारियां ||

कर तो देवल बाई लक्ष्मी तारा बयारी ताकक्द |
केसर बसूणा एक पाबूजी बनड़ा कीजे नी बिमे ||
रीजे, रीजे पाबू पाल थाँरे मन में गाडा कीजे हृदमियार |
म्हे ले आवू एक लक्ष्मी केसर रा कीजे पोषिया ||

** गाव **

देवल मगती एक लीना तरती रामा रा हाथ तखूसूर कीजे ज्ञेल |

2360 खड़ छूटी जावे लक्ष्मुं पाठण रे कीजे देस में ||
वैती चारण गावै राजा करण रा गुण ने कीजे गीत |
वीजे बतावा भतियां र निद्धरण जली कीजे देव रा ||
[गाती बजाती] बाई देवल एक दो ग्यो धरती में घणो पीछो परवात |
दिन री उमागी जाय एक लक्ष्मुं पाठण रे एक छोड़े घणा पगां रा कीजे पागड़ा ||

2365 बॉटो आडो-अप्टी लक्ष्मु पाठण रो खान कीजे परदा |
भरियोडो ह्थारी जाय देवल बाई मुजरो कीजे माजियों ||
बूजे देवल वने लक्ष्मु पाठण मन री कीजे बात |
के दे देवल, देवल थारा मन री कीजे बात |
कीरा राजा री तू आई अटे कीजे मेलिया ||

2370 सुणो, सुणो एक अंटीलो राजा एक छाँड़े मन री कीजे बात |
काम-कारणियों दाटे लक्ष्मु पाठण उमागी फ़िरता रो घर ने कीजे बार |
घर रे घर कामा रे आया थारी जस री कीजे जाजामा ||
[थारी बागा में बताबे [के] केसर नाम कीजे] थारे बतावे एक केसर री क्यारी बागा कीजे माय |
केसर रे कारणिये मृ आया थारी मिसार थारी कीजे पांवणा ||

2375 तो लक्ष्मु पाठण देखने काई के—देवल बाई म्हारे केसर जो है वा तो पणी मेंगी मिठे | बहुत मेंगी मिठे ||
[दू] काई महियो केसर रे थारी कीजे काम |
कण रे कारणिये दू केसर रा पोशिया कीजे खरीदसे ||
सुण रे लक्ष्मु पाठण थोरी थठवपट में ती बांबू म्होटा कीजे देव |
केसर विसवाण बांबूजी बनड़ा कीजे नी बिनी ||

2380 हे लक्ष्मु पाठण महारा जो पाबूजी है वे केसर रे सीवा बींद नी बणी, अण बाजारे म्हूं केसर लेवा ने आपरे खण्ड आई हूं, जो आपाई बगीचा में केसर रे क्यारियां है, जो थोड़ा तो म्हूं आई रो और थोड़ी म्हूं केसर देवा, जो में केसर देवे जा बाँ ||
| हे देवल महारा बगीचा रा फूल तो ते म्हूं वास्ते नेज, भारा पाबूजी रे वास्ते नी | अगर भारा पाबूजी ने फूल और फुलमाटा ऐ चाईजे तो बारे मार्गार देस रे मांचणे आकड़ा घणा है, आकड़ा | उण आकड़ा रा फूल तोड़जे, अण [ओ] फूला रो सिर रो सेवरो गूंढजे, पाबूजी रे गती री माछा गूंढजे, और आकड़ा री फुलमाटा ले जाय चक, बाकी महारा बगीचा री केसर बारे हाथेआ आज आचे न कोई काल | देवल बाई बिचार करियो, हे लक्ष्मु पाठण दूं मोटो राजा है, एक राजा राजा रे काम नी आई तो कण रे आई? भारी केसर री क्यारी मूं थोडी केसर म्हूं दे देवी, थोड़ा फूल म्हूं दे देवी तो महारा पाबूजी बनड़ा कण, बींद वणने परणीजवा जाई | तो लक्ष्मु पाठण काई के—

2385 देवल बाई [पाबू] चांदा वेदा जैड़े ने म्हूं रावू लाटां री कण्‌वार | भारा पाबूजी जैड़े करे म्हारे ढोलिया री नौकरी |
हे देवल चांदा ने बेड़ा है बेड़ा तो पूंह महारे नांदों री कणवार राखू, नै पाबूजी सीरखा तो महारे, स्डें ढोलिया माथ्ये सू जारूं तो हवा नांके, महारे खने कोई आज है न कोई काल | तो देवल ने आयो गुस्सो ||
लक्खू पटाण रीजे धारे मन मं घणी ढुंसियार ||
चढ़ लाऊं पूंह बठियां रा लिखियां जती कीजे देव नै ||
रीजे, रीजे लक्खू पटाण धारे मन मं घणी ढुंसियार ||
चढ़ने ले आयुं एक बठियां रा लिखियां जती कीजे देव नै ||

** गाव **

आ गी बाई देवल धारे मन मं घणी कीजे रीम |
पण ढूंढी देवल एक धारी कोठू नै कीजे सांचेरे ||

2390

वैती चारण गावै राजा करण रा कीजे गीत |
बोले बातारा एक बठियां रा लिखियां जती कीजे देव रा ||
तारां, तारां शल री देवल रै गठोट्टोड़ी मांजल कीजे रात 88 |
दिन री उँगारी आय कोठू मं ढोले पांगा रा कीजे पागड़ा ||
आंडो-अपूर्दो बैटी ढाकर पाबु रो धारे कीजे परदान |

2395

भरीयोड़ी हथारे देवल बाई जाय मुजरो कीजे माजियो ||
जूसै, जूसै एक देवल सगती थने पाबूजी मन री कीजे बात |
कैड़ी लवा मं लक्खू पटाण धारे दुँ कीजे चाथ़ी ||
पाबू पाल चांदा डेंदा नै राखे ले लाऊं री कीजे कणवार |
पाबूजी थांने राखे रो ढोलिया री कीजे तौकरी ||

2400

अंतरी बात एक ढंंदे सुपणी काना कीजे सनकार |
आ गी बेद्वा अमली धारे मन मं घणी कीजे रीम |
भटके ढंदैवजी सीरोजण कीजे सूंत लो ||

** गाव **

चांदा सांचवत कर लो ताळां वेगैवही तकाड़ |
वेगैवी मिणागारी केसर माता कीजे कालमी ||

2405

लद्री, लद्री मं देजे चांदाजी हीरा गज मोती कीजे पोवाड़ |
पूरा पुराओ सगत रो हीरा गज कीजे मोतियां ||
देजो केसर माता रै कड़ीवाली लाल कीजे मगमाम |
पाटण जीतण रा लगाबो उधसण पांगा रा कीजे पागड़ा ||
मिणागार केसर होडी मं लाया सात बंधनां रै कीजे बार |
भीना, भीना बादख मं चमके वैणागण कीजे बीजकी ||

2410

उठ ग्या पाबू पाल एक बाबो बैसरियो झड़काय |
नैडी मंगावे पाबूजी केसर माता कीजे कालमी ||
स्डे ग्या पाबू पाल केसर होडी रै पणण असवार |
बढ़ने मं बत्तावे मादी रा सूरा तर कीजे सांबळा ||

2415

ख़ड़ी हङ्गूपत परा वे तारों गठोट्टोड़ी मांजल कीजे रात |
ख़ड़ छुटा जाय एक लक्खूड़ा-वाला कीजे देस नै ||

88 The final syllable is not pronounced.
**गाव**

चांदा सांवत कर लो ताछां बेगरी ताफीद |
थे जावो लक्खुड़ा री जम री कीजे जाजमा ||
लें ग्यो चांदो सांवत जीपो घोड़ो कीजे असंबार |
ढंढं जावे एक लक्खुड़ा री जस्योड़ी कीजे जाजमा ||

आढो-अढो बेंटी लक्खु पटाण रो खान कीजे परदान |
भारीयोड़ी हेराई जाय एक तुककर मुजरो कीजे साजिजो||
बूजे, बूजे चांदा सांवत थांने लक्खुड़ो मन री कीजे बात |
कलरा बाम थे आया म्हारी जस री कीजे जाजमा ||
लक्खु पटाण काम-कारजिजो दाते उताने किरण्यां रो नरमचं कीजे भाण |

घर रे घर काामे रें आया एक बारी जस री कीजे जाजमा ||
केसर री कार्यारी लक्खु पटाण हे थारे बगीचा कीजे मांह |
केसर बिसूणा पापुजी म्हारे बिनटा कीजे नी वणे |
लक्खु पटाण थारे बाग रे मांनोने जो केसर री कार्यारी हे बे बोर्डी म्हांने चार्जेजे कपूरै कपूरै केसर रे बिना बनड़ा नी वणे | तो लक्खु पटाण देखने कोई के—
चांदा, चांदा सांवत थे कीढी घणी मन में भोजो बात |

थारे मारवाड़ में हे आकड़ा अकडोड़या घणा कीजे पेड |
एक धौला फूलांगरो एक पापु रे गुंबो सिर रो कीजे सेबरो ||
हे चांदाजी थारे मारवाड़ रे मां फूल नी हे फूल आकड़ा तो घणा हे | बरा रा उण आकड़ा रा फूल तोड़-तोड़ मै पापुजी रे गाथा रो हार, सर रो सेवरो गुंबो लो | म्हारे खाने कोई फूल हे न कोई...केसर हे | तो चांदाजी देखने के, हे लक्खु पटाण रे आपरे खाने वरी आमा लेने आया हां के म्हाने केसर बोर्डी देणी पड़ोला | बोले—
थारा सीरखांने ने राभु म्हारे लाटां रो कणवार |
पापु सीरखांने ने राभु म्हारे बोलोया री नीकरी ||

थांने सीरखा ने बूसू केसर देवुँ? म्हारे खाने केसर नी हे जकां के थारे सीरखा तो म्हारे नीकर हे और पापुजी सीरखा म्हारे चाकर हे, कोई बूं थांने आज केसर देवुँ न कोई काल |
खूटी चांदा सांवत थारे मन में गाडी कीजे रिस |
भट एक लक्खु ने एक हेजो पाप्दिया ||
लक्खु पटाण पोफो मुखड़ा मूं बोल साछ कीजे संबांत |
खबर पड़ जावे ढाँचाजी री [हेजो] खाडो कीजे बाजिया ऊ ||
भोडो तुरक राजा आ एक मुख मूं बोल साछ कीजे संबांत |
खबरों पड़ जावचां ढाँचाजी री ढाडो कीजे बाजिया ऊ ||
देहुं चांदा सांवत थारे दोई भाया रा कीजे हाय |
हमे देहुं थारा थडिया रा नित्यमान जतनी कीजे देव ने ||
जाजे चांदा सांवत ए कर ताछां बेगरी ताफीद |

जाय पुकारो थारे एक पापु मोटा कीजे देव ने ||
आ गी, आ गी एक चांदा सांवत थारे मन में घणी कीजे रिस |
भटके चांदेजी उद सीरोवण कीजे सूंत ली ||
लक्खु पताण बोडी मुखडा सूं भाल संबाल कीजे बोल |
हुकम नी लायो मूं चिथियों रा निजिर्मण जनी कीजे देव रो ||

2455
हे लक्खु पताण मूं अगर हुकम लेिे आयो बोडी तो वृं अतरी जजनार करतां मूं धारी सीम काट लेतो, पण मूं पाबूजी ख़बे हुकम लेिे नी आयो, मूं धारी ऊंसिरफ वातां करवा ने आयो ||
तो चांदेजी ने आई चारी मन में कीजे रीे |

2460
पण छुट्टा आवे पाबूजी री जस री कीजे जजनार ||
बैटा पाबू जाजम लूंबाळी हाद ||
आय चांदेजी मुजरो कीजे साजियो ||
के दो, के दो चांदा संबाल धारा मन री कीजे बात |
कैडी लवा में लक्खु पताण बातां कीजे बाजाई ||
हे दरबार कैडी बातां चाँदपी, कैडी बातां कैणी—
म्हांने दोई भायण ने राइ लादां री, लातां री कनवार |
बाणे राइ लक्खु पताण सोलियां री कीजे नौकरी ||

2465
उन बताया फूंकी में पणा आक, आकड़ा रा कीजे पेड |
ज्याे रागी धीणा पूर |
ज्यांरता एक गूंहोरा आपर सर रा कीजे सेवरा ||
उपरे खने तो पूर बोडी आज है न कोई काल | हुकम बो तो के, आकड़ा रा अकर्दीया पो ने पाबूजी रे सर रा सेवरा 
वचणीो, बारी म्हारे खने खोई आज है न कोई काल | जजना महाराज पाबूजी देखने कोई के—
माझे चांदा संबाल एक केसर धीरी मारे कीणी | 

2470
चौड़ा री लड़ई लक्खु पताण ऊं कीजे आदरा ||
बे खया पाबू पाल पांछु धोड़ा रे कीजे असबार |
चौड़ा री लड़ई लक्खु पताण ऊं कीजे आदरे ||
लाक धोड़ा मारे दीमी लक्खु पताण काडी सीण कीजे माउं | एक लड़ायां लडाँ भितियां रा निजिर्मण जनी कीजे देव सुं ||
दीमी देवे अभिनी अण रण भारत में गोडी कीजे बाढ |
पाखरिया पड़खावे देशोजी एक पीठी कीजे परवार रा |
पाखरिया पड़खावे देशोजी एक…पीपल रे काणा कीजे पान ज्यूं ||
छूटे देवा अभिनी धारे चिनी—वाज़ा पणा कीजे तीर | 
मारे देशोजी गिरज मिराती कीजे चाखियो ||

2475
लक्खु पताण खने चौबीस पीरां रै कळा ही, चौबीस पीरां री कळा हैती, तो लक्खु पताण धारा नी मानोतो | लक्खु पताण लड़ाई—लड़ाई आप काल किरोय बरे महाराज डाकर पाबूजी आपरी धोडी ने एकदम…लगाम रो इतरू के देवे उणने आय [ने] ऊंची चढ़ई, तो लक्खु पताण…पीरां रे प्रताप ओं धोडी रे नीं धारा ई धारा जजना दिया | 
तो अब धोडी आरा चौड़ी कोसे रे मांए लक्खु पताण धारा रे दिया | तो महाराज पाबूजी के, रे माता केसर हमे जमीन 
मारे पैले ने जजिया नी है| मूं हमे कण रीत ऊं अण जमीन मारे ऊंरे ने लक्खु पताण ऊं लड़ई लडाँ, क्यूं। 
के दबु—दबु मारे लक्खु पताण धारा जजना दिया है | तो केसर धोडी मुख बोली, पाबूजी अण धारा रे जो बीच में 
मोटे थाने जो भालो दीखी, उण धारा ने बे कोई रीत ऊं उखेल लो तो अण लक्खु पताण री बावन पीरां री कळा 
मारे नागव कळे जाय, और अण धारा सूं आप लक्खु पताण ने जीत लो | हे माता ओ भालो मूं कण रीत ऊं लेवूं?

89 Parbū introduced the following non-metrical passage with the comment to aṭai arthāv mē kai hai ‘at this point they say it in arthāv (only)’.
पाबूजी में चढ़ एक घणा तारा मण्डळ रहा रात ।
उठे उन्नी मूं सांचेसे ।
पाबूजी मूं उंची चढ़ जायूल | पाबूजी मैँ चड ू ं एक घणा तारा मण्डळ र̙ रात ।
उटऊं उलट̘ म्हूं सांचरूं ।
पाबूजी म्हूं ऊं ची चड़ जावूंला [ए] आकास में, और वठऊं मैँ उलट̘ आवूंला, ऊं दी ।
तो केसर माता एकदम ऊंची चड़ी, और वठऊं आप ऊं पांडी आई | ऊं दी आई तो एकदम भाला रै नै डूँ आई, और पाबूजी आप भालो ले नियो ।
भालो लेता ई वासन पैरां रो जो कळा ही । और भाला में ही, गायब रेल गी, रमे आप लक्खू पताण बने कोई ताकत नी री, उन्ना लक्खू पताण हाथ जोड़ तै पाबूजी रै सामी ऊबो रैवा लागो ।
बीफ़, म्हाराज आप म्हाने जीव्तो खोड़ो । तो चारों देवों, उपरे खैबर ऐसी बुर̙ तिरया ऊं लड़ाई झगड़ो क̛दो क ै उणर̙ फौज नै न्यार̙‐न्यार̙ मार दी । और [ना]
बनीचा ले सवानास कर दिये । देवल रा जतरा पोˎटया ऊबा था, ९० बठऊं ऊबा था, उपरों आ केसर रै क्यारियाॅ
लो केसर तोड़-तोड़नै पोˎटया भरे । लक्खू पताण नै अतरे बूँ तरा ऊं हरायो क ै लक्खू पताण पाबूजी रै सामी मूंडो
करनै बात नी कर सके ९१ ||
पाबू पाल देवो म्हाने थे हुकम कराय ।
2485 हुकम कै तो बाबू लक्खू पताण नै तरबार ।
पैरा दूं एक लक्खू पताण नै लांबी कीजे चौकर ।
** गाव **
चांदा सांवत कर लो एक पांचू घोड़ा री बागा कीजे जेट ।
आगे, आगे धेरो एक केसर रा कीजे पोटआ ।
के ई घणा पाबू पाल पांचू घोड़ा रै असबार ।
2490 खड़ घटा आवे खोड़ नै सीढ़ कीजे पाटरा ।
तारां, तारां झल री गच्चोड़ी मांजल कीजे रैण ।
पथ में झल रिया पाबूजी गठनी कीजे रैण रा ।
एक अंडा दासो रै घणा गैलां मारग रै कीजे माय ।
नीजा बासा रै छोड़ खोड़ में पाया रा कीजे पागड़ा ।
2495 कर लो चांदा सांवत पप्पी ताछा वेगीते ताकिद ।
पोटिया उतारो एक कोंबूँमडै रै [दी] कीजे दरबार में ।
[दीना एक] चांदा सांवत दूजा घोड़ा नै बांधों घोड़ा री पुड़ कीजे बेल ।
नवराजी बंदोबो बेसर माता कीजे जाममी ।
बैटा पाबू पाल अण कोंदू रै कीजे दरबार ।
2500 सामी बिद बैटा गादी रा सूरा नर कीजे सांवता ।
के कीजे पाबू पाल पप्पी धरती में अमर कीजे नाम ।
एक [ज] केसर रो परवाहो एक पाबूजी कीजे जीतियो ।
चांदा सांवत देकेसर मैँ कोरे कुंडे कीजे पाल ।
पैली, पैली रंग दीजो ठाकर पाबू रो कीजे मौ˒ळया ।
2505 पछै रंग दीजो…चांदा सांवत एक घणा…करजो पैली जण पछै रंगजु देकेसर री कीजे जूल ।
जण पछै रंग दीजो एक सांवता रा मैमच कीजे मौ˒ळया ।

९० Parbū here added the Hindi gloss यानी bail ('i.e. bullocks').
९१ 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 Ḍhẽbo says in arthāv: ' ।
पाबूजी रा व्याव रो परवाढ़ो (२)

** गाव **

विरामण जोसी गादी बैठोड़ां नै न्हाँक हालां फुलां री फुल कीजे माछ

पाबूजी रा छठां रा कंजन कीजे डोड़ा

[हे ग्या पा] बैठा पाबू पाल जाजम नूंवाली कीजे ढाछ

सामी भिड़ बैठा गादी रा सूरा नर कीजे सांबला

चांदा, छोटा सांबट एक तम्मण दीजे चावळ हुठां री कीजे करायर

नेंवता फेरीजे एक धरती रा सब देवी कीजे देव नै

ढुजा देवता नै दीजे म्हारी जान में कीजे बुलायर

नेंवतो मत मेयरे जावल रा एक बांसी जिन्दराव नै

राठोड़ां-खीच्या-बाठो हाने एक जुनी पुराणी घण्णी कीजे बैर

साथा बैनोई री एक जाजम पर मीरां दीजे नी मिष्ठो

जगथम्बा एक देवत बाई दीजे एक म्हारा व्याव रा चावळ हाथां कीजे ढेल

चावळ, चावळ देवा नै एक जगथम्बा ढूं कीजे नीकरठे

नीना एक गडवाळा री चारण एक चावळ हाथां कीजे ढेल

एक नेंवतो देवा नै जगथम्बा कीजे नीकरठे

देवत बाई पाबूजी रै व्याव रा चावळ लेने नेंवता देवा नै धरती रा सब देव नै रचना लेलेई| पैलीजा चावळ देवत बाई गजानन्द, मारीपुष्प गजानन्द नै देवा नै मीरा, जिंणां रे रिती सिदी दो नाही

तो गुणेसजी कांडे—

हे देवत बाई पाबूजी रै व्याव रा दो चावळ म्हांने दे जा तो म्हे ई ऊंदरा पर [करके] करने असामारी, म्हे ई पाबूजी रै व्याव में आ ई जावां

** गाव **

गुणेस म्हाराज नै चावळ दिया, बड़ा खुसी खिटळा, आया चावळा ९३ री जान में

ढूजा चावळ... बेमाता बावठी बूं लिख-लिख पाले अण्ट

कनै ई अदूरा कनै ई पूरा तो रे जीवने हम्च

तो बेमाता देखने कांडे—

हे माताजी दो चावळ पाबूजी रै व्याव रा, लक्षमण रा अवतार रा म्हांने देने जा, तो म्हे ई बड़ी खुसी रे साथ हम्ने रै माथे सवारी करने पाबूजी री वरात में आवां

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

९३ For rāṭhorā.
** गाव **

येमाता नै चावळ दिया, बड़ा खुसी स्थित, आया पाबूजी, री जान में रू पाया, बढ़ा खुसी स्थित, आया पाबूजी, री जान में ||

3520

जण पछला चावळ कीने दरीजे—
कान बजावे बांसुकी, पढ़े रावा तोड़ नान ||
कोयक साजन खेलिया, बाढ़ा बाढ़ पानी गोपाल ||
मामा कंस री चौटी पकड़े, मार गुर्जा जे मार लगावे, कनैया लान कंस रो राज हटावे, तो आपरा ईंज तापा जमावे ||

** गाव **

कानजी नै चावळ दिया, बड़ा खुसी स्थित, आया पाबूजी, री जान में रू पाया, बढ़ा खुसी स्थित, आया पाबूजी, री जान में ||

3525

जण पछला चावळ कीने दरीजे—
हृदमान जनी, तो मेग लागी नी रसी ||
तो बालाजी देखने कांई के—
भोपाली 94 दो नाम घे म्हारा ई ले लो, तो म्हे ई लैता बंदरां री सेना साथ में, म्हे ई आ जावां चावळां 95 री जान में ||

** गाव **

बजरूबली नै चावळ दिया, बड़ा खुसी स्थित, आया चावळां 96 री जान में रू पाया, बढ़ा खुसी स्थित, आया चावळां 96 री जान में ||

3530

जण पछला चावळ कीने दरीजे—
रामा केबुं के रामदे, हीरा केबुं के लाल रू पाया, तो आपरा ईंज तापा जमावे ||

** गाव **

रामदेजी नै चावळ दिया, बड़ा खुसी स्थित, आया गोगाजी 97 री जान में रू पाया, बढ़ा खुसी स्थित, आया गोगाजी 97 री जान में ||

3535

जण पछला चावळ कीने दरीजे—
सिया दीनी रूक, तो भाग पी सब दुनियां री बृक ||
करजो शिव शंदूर री सेता, नित उठ रावो मिसरी ने मेवा ||

** गाव **

सिवजी नै चावळ दिया, बड़ा खुसी स्थित, आया पाबूजी री जान में रू पाया, बढ़ा खुसी स्थित, आया पाबूजी री जान में ||

3540

जण पछला चावळ कीने दरीजे—
कांडे बैल पानी, गोरो चांबंद रो पूत ||
हैकां कांडां तोड़ते नेजरा गमावे सामाज्य पूत ||
बैलजी कांई के—
हे जगदम्बा दो चावळ म्हांने दैती जा, जो पाबूजी री बरात में म्हे ई बड़ी खुसी रे साथ आवूं ||

94 For mātājī.
95 For rāṭhoṛā.
96 For rāṭhoṛā.
97 For pābūjī.
** गाव **

भैंजी ने दिया चावळ, बड़ा खुसी लिखिया, आया गोगाजी
जण पढ़ला चावळ कीने दरीज़े—
ईसरी जगदीमरी भार्को फोहट। भक्कूर कीया |
भैमा पर तोली तव्वूर ||
जगदन्ता कोई कै—
दो नाम म्हारा ले लो, पाबूजी रै व्याव रो नेबतो म्हाने ठे दे जाबी, म्हे ठे करता सिंग माथे असबारी आ जाबूं पाबूजी री जान मे ||

** गाव **

जोगमाया ने दिया चावळ, बड़ा खुसी लिखिया, आया चवाणां
जण पढ़ला चावळ कीने दरीज़े—
भोमियाजी कोई कै—
दो नाम म्हारा ले लो, करतो गायां री बार म्हे ठे आ जाबूं चवाणां

** गाव **

भोमियाजी ने चावळ दिया, बड़ा खुसी लिखिया, [आया गो] आया एक पाबूजी री कीजे जान मे ||
जण पढ़लो चावळ कीने दरीज़े—
सरवण काव्वियो मात-पितां रो आयाकारी ||
सरवणजी कै—
दो नाम जगदन्ता, दो चावळ म्हाने ठे दे जाबी, तो म्हे ठे मात-पितां री काव्व बाँदे कर पाबूजी री जान मे म्हे ठे आ जाबां ||

** गाव **

सरवण ने चावळ दिया, बड़ा खुसी लिखिया, आया चवाणां
आया चांदा सांवत एक सारी धरती रा देवी कीजे देख |
नेबतो वरसाने एक पाबू री चढ़ी कीजे जान रो |
तो पाबूजी रा कोई नेबता बरसै, और... ||

** गाव **

चांदा सांवत आया एक सारी धरती रा देवी कीजे देख |
जानी वण चाल्यो पाबूजी किरतयो रो जाजो कीजे झुमको ||
चांदा सांवत लीजे म्हारी एक जाना री मात कीजे मंदाद |
कुण-कुण आया म्हारी जाना रे...सिगरथ कीजे पांवणा |
चांदे सांवत लीनो छप्पन मालो हराया मे कीजे झेल |
फिर-फिर निरंभ पाबूजी रा एक निरंभ कीजे जाविया ||

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

चांदा सांवत एक कै दे धारा मनड़ा री भोंटी कीज साह |
कुण-कुण आया पाथू री चढ़ती कीज साह में ||
2580
de दे चांदा सांवत म्हारी जाना रा कीज साहचार |
कुण-कुण आया एक पाथू री चढ़ती कीज साह में ||
pाथू पाल आया अण धरती रा समाजा कीज देवी कीज देव |
एक नी आयो जायल रो बींची कीज जीदरी |
चांदा सांवत मत लेजे अण जायल बींची रो मुख सूं कीज नाम ||
2585
sांवा बैनोई री जाजम मारे भीजां कीज नी भि के |
चांदा सांवत ने दे म्हारी जाना री साटे बीज जंबार |
क़ड़ा, क़ड़ा आया एक खातू रा निरमळ कीज जानिया ||
चांदे सांवत निद्रा एक छप्पन कटारो हङ्गामा कीज झेल |
फिर-फिर निरबल खातू रा निरमळ कीज जानिया ||
2590
ejायल रे बींची कीज साए होजमा रा कीज भेंख |
हेरो कर रियो पाथू री चढ़ती कीज जान रो ||
फिरता, फिरता जोगी ने नियो चांदेजी कीज बतचाय |
क़टे, क़टे जोगीसर बीरा धारा है पर ने कीजे बार |
कैड़ी धूणी रो जोगेसर आयो कीजे तापतो ||
2595
tो जोगेसर यानी जायल बींची देखने काइ कैज—
चांदा सांवत कोजी एक रमता जोगी रे घर ने कीजे बार |
फिर रिया जोगेसर खण्डां में तीरथ कीजे खावता ||
चांदोजी देखने काइ कैज—
अतरो जोगी वूं वृठ मुख सूं मती कीजे बोल |
2600
exवरा तड़ जावै एक चांदाजी रे बांडो कीजे भाजियां के ||
exलेज़े, लेज़े एक चांदे सांवत अण हेरा रो डाओ कीजे हाथ |
xजिज़राणी ने आयो भेढियां रा लिज़मण जती कीजे देव ृे |
बूज़ा चांदा सांवत भामे पाबूजी मीठी मन री बाल |
xो पाथू र परसारी धारा मन री कीजे बाल |
2605
xकैड़ी धूणी रे आयो जोगेसर अटे कीजे तापतो ||
xक़टे चांदा सांवत है अण जोगी रा घर ने कीजे बार |
xकैड़ी धूणी रो एक जोगेसर आयो कीजे तापतो ||
xो चांदोजी देखने काइ कैज—
xपाथू पाल कोजी अण जोगी रे घर ने कीजे बार |
2610
फिर रिया जोगेसर खण्डां में तीरथ कीजे ट्यावता ||
xकरता पाथू पाल [अप] आप हीरां पां री छाण |
xघर रा बैनोई समा जायल रा बींची ने कुण बद कीजे भूलिया ||
xम्हाराज पाबूजी देव मन में विचार कर बोलिया—
xोङ्गड़ो चांदा सांवत धीमो, धीमो मुख सूं बोल |
2615
नाडो सुणिवा पाथू रो दछवी कीजे हंड़ड़ो ||
xटकम करो पाथू पाल अण बापू बींची रे कीजे तरवार ||
पैरा ूं पेमां ने मूं लम्बी झीणी कीजे कांचळी ||
चांदा सांबत मत वा बैनोई झीणी रे कीजे तरबार |
अम्मर दे बीजे बाई, बाई पेमां ने अम्मर कीजे कांचळी ||
2620
dेजेआ अण झीणी ने मर ने पांचू कीजे पातर |
झोड़ो दे बीजे एक म्हारा कीजे सीख रो ||
वीजो जायल रा झीणी एक झोड़ो हाथा कीजे हेझ |
एक चड़िया मत बैजो एक राठोड़ा री हद ने कीजे भोम में ||
2625
खड़ूटो जावैएक जायल ने सीदो कीजे पादरो ||

** गाव **103

मृठियां, मृठियां उड़े जानां में झीणी कीजे गुलाल |
अन्तर मरवा रो जानां में रंग रा कीजे छांटणा ||
आगढ़े धीमागढ़े बैजे झटी झीणा कीजे होल |
रुढ़तो नंगारो बैजे पातू री चड़ती कीजे जान में ||
बीद झैनिया पातू पाल पूरी पूरम रा कीजे बांद |
जानी वण चाल्‌या करत्यां रो जाजो कीजे ज्ञमको ||
चड़ती जानां में एक बोली चारण धण्णा कीजे भाट |
ढोङ्गमें बिरदावे [देव] वैवै प्रतित परता कीजे अन्त्राता...ढोङ्गमें बिरदावे एक दे जवाव एक दे जवाव [छ]...ढोङ्गमें बिरदावे |
एक बाई देबल री कीजे बोल री 104 |
चड़ती जानां में बोले चारण धण्णा कीजे 105 भाट 106
2630
एक [क] ढोङ्गमें चिरदावे एक बाई देबल कीजे चारणी ||
चांदा सांबत पूरमरिये, पूरमरिये बैजे एक झोड़ा रा कीजे धमसान |
[ब] ठमके पप मेले पाबूजी 107 केर माता कीजे काठमी ||
हरमल देवासी दावे पातू री...पौडी री लाल कीजे त्वाम |
ढोङ्गो अमारी संबावे पातू रो पप रो कीजे पागड़ो ||
2640
dेवे पातू पाल धण्णा एक नजर कीजे पसार |
एक निररक पाबूजी आप घर री कीजे जान ने ||
चड़े-चड़े जानां एक ए गी दरबाजे कीजे बार |
आही फिर बोली एक देबल भवानी कीजे चारणी |
महाराज पाबूजी देव मुख बोलिया—

103 Before resuming the narrative, Parbù 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, Parbù now repeats the entire couplet.
105 For kījai.
106 The final syllable is not pronounced.
107 For pābū rī.
राठोड़ा बीच्या रो हाले आजुणो घणो केर
मनु गडबांडा जायल रो बीची कीजे भेळसी ||
देबल बाई थोडी, थोडी धीमी सुख सूं कीजे वोल ||
देबल बाई थोडी धीमी सुख सूं घणी कीजे बोल ||
मत ने जायल बीची रो कीजे नाम ||
चड्डयो नी हालेना राठोड़ा री हद कीजे भोम में ||

** गाव **

2650 के दो देबल बाई हमें धारा मन री कीजे वात |
सूणो कमूणो एक म्हारी राहां रा मारग कण बद कीजे रोकिया ||
आप फारो पालु बाल परणीजण सोडां री उमर कीजे कोट |
एक गह गाया सकाळा कीया तर ने कीजे छोड़या ||
बाई देबल में राखिया एक बढ़, बढ़ी रा बावन कीजे बीर |
भाला री भूखी में छोड़ी चोबट कीजे जोगणी ||
पालु पाल कांई कर लैला एक बढ़, बढ़ी रा बावन कीजे बीर |
कांई करला भाला री भूखी कीजे जोगणी ||
बाई देबल चढ़र चलावै बावन बढ़ा रा कीजे बीर |
खुप्पर भर लैला एक भाला री भूखी कीजे जोगणी ||
बाई देबल में राखिया उमटी किरण्यां रा निर्रमळ कीजे भाण |
सगांम मं बड़े भाई बुढ़ाजी ने कीजे राखिया ||
पालु पाल मत लो बुढ़ा राजा रो मुख सूं कीजे नाम |
भानी, धांधे भरोसो एक बुढ़ा कीजे मिरदर रो ||
ए अनुदाता मत लेजो बुढ़ा राजा रो कीजे नाम |

2660 बुढ़ा बीच्या रा कांकड़ में धन भेठा चरे ||
म्हाराज धणी में बुढ़ा राजा री वात मारे विवाम नी करा ||
पालु पाल बुढ़ा राजा ने ले तीजो जानना रा साथ |
गड में रकाळो छोड़ो एक सांवत म्होटा कीजे बीर ने ||
बाई देबल एक चांदा सांवत ने छोड़ीयो पालुजी ऊँ कोंजी कीजे जाय |
चांदोजी एक निवेद्दो सोडां रा चारण कीजे भाट ने ||
पालु पाल चांदा सांवत ने ले तीजो जानना रा साथ |
गड में रकाळो देबा अमली ने कीजे छोड़ दो ||
बाई देबल चे नदि पणो मन में भूली कीजे वात |
देवो अमली निवेशे सोडां रा सावन कीजे भादवा ||

2670 छे्-छे् महदा चे गी अमलां री कतार |
गछ अमला भराचा एक सोडां हुआ कीजे बावड़ी ||
तो बाई देबल देवाजी बीवा, भू छे्, अमल ने वे जीमण जीमणिया म्हैं दहारी जान में सांवत कोई नी दीखे | तो देवाजी ने तो कोई आज राखू त कोई काल ||
पालु पाल देबा अमली ने तीजो जानना रा कीजे साथ |
सलजी सोळझी ने राखो म्हारी निर्मी कीजे कोट में | 108 ||

108 The final syllable is swallowed.
बाई दौल सलजी सोळ्झूँ ने राष्ट्रो पाबूजी ऊं कोनी जाय ||
सलजी अरोगे एक सुगाना रा पड़ा कीजे पटिया ||
पण सलजी विचारिता पाबू री जान अटकी जान रा सुगन कीजे विचारसी ||
जद दौल बाई देखने काई के—
म्हाराज सलजी सोळ्झूँ ने ले लीजो जानां रै साथ ||
हरमल देवानी ने राखो गिरदी कीजे कोट मे ||
तो पाबूजी काई के—
बाई दौल हरमल देवानी ने राखो पाबूजी ऊं कोनी जाय ||
हरमल देवानी ले जावै पाबू ने एक ऊमरसोट रै दीठ कीजे मारणं ||
तो दौल बाई राजी कहने हंसने बोली—
पाबू पाल ने कीरी घणी मन में भोली वात ||
कद रो दौलसी है मरण री जुनो भीमियो ||
बाई दौल जद घेरी भें राजा रावण री रातक भूरी सांड ||
जद रो दौलसी है जम्मी री भोपत भीमियो ||
दौल बाई ने बड़ा रीस आई, बड़ी गुमसू आयो, 109 और देखने बोली—
पाबू पाल सगळा सांवतां ने लीजो जानां रै साथ ||
पाथी, पाथी बंदासी म्हारी केसर घोडी कीजे काठमी ||
जद म्हाराज पाबूजी देखनेविचार करियों, और बोलिया—
बाई दौल मत ले घोडी केसर री मुख सूं कीजे नाम ||
घोडी विमूणा मूं एक सोडां रा तौरण वांद लूं ||
बाई दौल मत ले केसर घोडी री कीजे नाम ||
सिर सांटे बोलाईजे एक खड़ा री केसर माता कीजे काठमी ||

** गाव **

दे दो दौल बाई एक ठाकर पाबू ने थारी कीजे आसीस ||
थारी आसीसां एक ठाकर पाबू एक सोडां रा एक तौरण कीजे बांद ले ||
दीजे, दीजे बाई दौल एक [संयां] थारी म्हांने घणी कीजे आसीस ||
थारी आसीसां एक पाबूजी सोडां रा तौरण कीजे बांद ले ||
रीजे बाई दौल एक थारे मन में घणा कीजे हृतिया ||
अबभी पहिडियां सूं एक पाबूजी मायल थारी कीजे सांबठे ||
बाई दौल अबभी पहिडियां सूं करजै पाबू ने घणा कीजे याद ||
एक चंवरी में बैठोड़ा पाबूजी थारी मायल कीजे सांबठे ||
पाबू पाल रीजे थारी अर धरती में अभर घणो कीजे नाम ||
एक अभर रे जाओ थारा गादी रा सूरा नर कीजे सांबछा ||
[दीजे] बाई दौल एक ठाकर पाबू ने दीनी घणी कीजे आसीस ||
एक बैती जानां रा एक चारण अन्दाता घाटा कीजे बोलिया ||
चढ़-चढ जानां चै गी दरबाजा घणी कीजे बार ||
एक सामी कंबारी कनिया थारी ने पाबूजी ने कीजे वा भिग्छे ||
लीजे सलजी सोळ्झूँ अण कंबारी कनिया रा सुगन कीजे विचार |

109 Parbū here gives both adjectives the wrong gender in what seems to be a sort of grammatical Spoonerism.
एक भार ले एक कंबारी किनिया जाना रे आर्द ती जै वा सिरे ||
पाबू पाल द्रव कीवी धोगो, धोगो कीवी विचार ||
पोटा बढ़तो दे न्हकावो कोळ रे रसोड़ा कीजे मांय ||
\[कंबारी किनिया ने एक हरसी दांत रो चूड़ो कीजे पैराय दो ||
चूड़ो पैराय एक किनिया ने हरसी कीजे दांत रो ||
बढ़िया पाबू पाल तारा गठ्ठोड़ी मांजल कीजे रात ||
खड़ छटा जाब एक उमर कोट रे जूसी कीजे मारगां ||
तारा, तारा झाल री गठ्ठोड़ी मांजल कीजे रैण ||
\[पथ में झाल रिया पाबू पाल मागी कीजे रैण रा ||
दिन ऊओ पाबू पाल दे घोरी में पाबू पीढी परवार ||
दिन री उमाकी पाबूजी पाबंग घाटा कीजे तोगिया ||
झट पाबू पाल बामां गळतोड़ी मांजल कीजे रैण ||
\[खाल मंगो पाबू पाल वैस घाटा कीजे रैण रा ||
झट पाबूजी वासंग दूवता ने देखने आपरी केसर धोड़ी ने रोक लियो ||
जीवणा पाळ वासंग देवता आप बैटा था, और नीतर के के धोड़ी ने रोकी ||
\[सलजी सोळ्डूः खड़ धोड़ो धारो आगऱ्यो कीजे लाय ||
सलजी सोळ्डूः झट खड़ धोड़ो धारो आगऱ्यो कीजे लाय ||
सुगन विचारो पाबूजी री अटकी कीजे जान रा ||
तो जतरे देवोजी आपरी धोड़ो नेने आगी आया ||
पाबू पाल उपक रूथने बाबू वासंग रै तरवार ||
नीतर चालू मांलां री इणियां चालू मालां री इणियां कीजे चाड दूं ||
\[उपक रूथने बाबू अण वासंग रै तरवार ||
नीतर एक चालू एक तीखी इणियां माला री इणियां कीजे चाड दूं ||
बेवा अमाती मां वा अण वासंग रै कीजे तरवार ||
सलजी सोळ्डूः देखने कोई के के—
बेवा अमाती मां वा अण वासंग रै कीजे तरवार ||
\[अर्जन करें एक उग्र निरमछ काचा कीजे भाग ने ||
दीजो अण वासंग ने एक दूर शीणा कटोरे कीजे चाह दूं ||
एक गिरजां ने एक चावड़े गिरजां ने दे दो एक बकां १०० रा एक काचा कीजे काटजा ||
बासंग मांमै मांण घणो मीठो कीजे दूं ||
गिरजां, गिरजां मांगेक एक नरां रा एक शीणा कीजे काटजा ||
\[म्हाराज पाबूजी आपरी केसर धोड़ी तैड़ी लाय ||
दीजो पाबू पाल अण वासंग ने दूर कटोरे कीजे चाह दूं ||
गिरजां ने चडाया बकरां रा एक काचा कीजे काटजा ||
बढ़िया पाबू पाल तारा, तारा गठ्ठोड़ी मांजल कीजे रात ||
एक आदी अदराता एक पारस तीतर कीजे बोलिया ||
\[मुण ने, मुण ने चांदा सांवट एक अण दूरी री कीजे अबाज ||
आदी अदराता दांकर पाबूजी ने जीवणा एक दूरी तीतर कीजे बोलिया ||
तीजे सलजी सोळ्डूः अण पश्चिम रो एक सुगन कीजे विचार ||
एक आदी अदराता एक पारस तीतर कीजे बोलिया ||
तो सलजी सोळ्डूः देखने कोई के—

\[१०० For bakarā.\]
2760 पाबू पाल घोड़ी रे पोड़ां सुं बोले जड़ेर वा र शीर नियाल ||
घोड़ी रा पोड़ां सुं एक बोले जड़ेर वा र शीर नियाल ||
एक भाला रे उजाघी बोले एक परवाती तीतर र शीर बोलिया ||

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खड़या पाबू पाल तारां गठतोही मांजल री पत ||
पथ में झल रिया पाबू पाल गठती री रैण रा ||
2765 दिन राम धर्मी ले घोड़ी पीठो, पीठी री परवात ||
दिन री रामाली सीगुरपी घाटा री रोकिया ||
सलजी सोढ्की ले जे र आ सीगुरपी रा एक सुगन करे रोमा ||
एक अटके जानां रा एक से सलजी सोढ्की रे सुगन करे रोमा लो ||
दिन री, दिन री रामाली सीगुरपी महारा घाटा री रोकिया ||

जलते हैं ऊजाली पाड़ै उठा था ||
आ गी देओ अमली धर्मी री रोमा ||
जटै, जटै पाबू री जानां री रे अटके ||
के यो एक हैं सीगुरपी राय सूल पर असधा ||
लारे सीगुरपी रे हैं जादुजी घोड़ी री दावियो ||
2770 नियो सीगुरपी घणो लासढ़लिया री पनाम ||
लारे सुं हैं जादुजी एक हैं सीगुरपी रे पाड़िया ||
धीमो, धीमो थोड़ो ल्याल रा जाया एक धीमो मुदरेरो चाल ||
खबरां पड़ जाये एक हैं देभाजी रे खांडेरे री वाजिया ए ||
नारां तूढ़ैलां लागे तुंकरा-बाड़ी री गात ||

आवै देओ पर एक सीगुरपी हावठ री तोतो ||
हैं अमली पैठी हावठ दीनी र गोडा पर करे दाड़ ||
सीम पकड़ सीगुरपी रे माघो री रोमा काटियो ||
दीनो हैं अमली र गीता सीगुरपी में रीणो री री मार ||
2780 नारां रे बीज्योड़ो आवै एक घर री री जानमें ||
के यो देबो अमली धरणार घोड़ा पर री री असधा ||
सीदो हैं पाबू री जस री री जाजमां ||
महाराज पाबूजी देबाजी ने देखने चांडाजी ने करी—
बांडा सांबत ने धारा पेय देभा ने करी विश्वास ||
नारां रो बीज्योड़ो महारर घर री री जानमें ||

2785 तो चांडोजी काई—
पाबू पाल अप कर या घणी मन में बस्ती री रा बात ||
धरणी विमुखो भाई गाहो नी समज्ये ||
तो पाबूजी देबाजी ने गाय देखो न्हाकियो ||
देवा अमली रे किदी घणो धरती में इनियाब ||

2790 कंबारी जानां में एक रगता र छांटा [की] रगता रा एक छांटा री री विकीरया ||
तो हैं चांडोजी—आप व्याकुल ल्यौं दिननाम चांइ आप नैड़ा आय—
पाबू पाल में दीनो र आ सीगुरपी ने करी मार ||
आप कठा बरतां || आ सीगुरपी रो जुड़ जावै सीम ||
सावतां री कठा मूं सीग्रूपी सरजीवण व्हे ज़ज़ुळ में सावते ।

के ग्या पाबू पाल केसर घोड़ी रै अस्वार |
गिया सीग्रूपी रे पाड़े ||
दीनी, दीनी पाबू पाल केसर घोड़ी माथे...पृष्ठात |
एक सीग्रूपी पड़ोंगा रो सीस कीजे जोड़ियो ||
पाबू री कठा मूं जुड़ ग्यो एक...सीग्रूपी रो सीस |

सावतां री कठा मूं सीग्रूपी उठ बैंटो जियो ||

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तारों, तारों झल री गठबंधनी माणजल कीजे रात |
पथ में झल रिया पाबूजी गठबंधनी कीजे रेण रा ||
घृळरियां, घृळरियां बैंट सावतां मरदां रा कीजे धमसाण |
उंगके पन मेने केसर माता कीजे काटमी ||

कीजी धावट रा सोडां एक एकी धरती में इंदकी कीजे रीत |
सी कोसां रा सांमेगळ पाबूजीं ऊं सोडां कीजे साजिमार ||
दीनी पाबू पाल [हरिया पोसां में] एक हरिया पासां में जाजम कीजे ढाल |
एक एकण पियाले धावट रा सोडा कीजे मद पिये ||
झूळा, झूळा एक माटा पाबू पाल मिठिया बांधली पसार |

छोटङ्क्षिया अनुजु झांगा एक उज्जा मन में उमण कीजे दूमणा ||
के दो धावट रा सोडां धारी मन री कीजे वाल |
क्यों उज्जा अण जाजम पर थे उमण कीजे दूमणा ||
पाबू पाल म्हे सुपियो अण केसर घोड़ी रो मुरधर में मिठी कीजे नाम |
काना मुणाता आपण केसर माता नै नजरं कीजे देख ली ||

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के दो धावट रा सोडां धारी मन री माहां ने कीजे वाल |
क्यों ऊज्जा थे मन में जाजम पर उमण कीजे दूमणा ||
पाबू पाल सुपियों केसर घोड़ी रो जुग में कीजे नाम |
काना सुण मेनी केसर घोड़ी ने नजरं कीजे देख ली ||
पाबू पाल ह्यं एक सोडां रै इंदकी कीजे रीत |

साहों बैंटोई सोरण पर घोड़ा कीजे जेक ला ||
हारण जीतण रा लिख दां आपे कागड पर कीजे आंक |
हारण जीतण रा काटक रा सोडा कीजे रोप ला ||
म्हे हारवे लिख दां लां सोडांं, एक सोडा रो उमर गिरदी कीजे कोट |
म्हे हारवे लिख दां एक उमर गिरदी कीजे कोट |

म्हे जीत्यां ले लांला एक केसर घोड़ी ने देवोजी सावत दोमूं केसर घोड़ी कीजे काटमी ||
म्हे जीत्यां एक ले ला केसर घोड़ी देवोजी में केसर घोड़ी कीजे काटमी ||
मत बरीजी धावट रा सोडां म्हारी केसर घोड़ी ऊं इंदी कीजे बाद |

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.
अच्छा री खड़ियोड़ी आई केसर माता कीजे काठमी ||
हैतो पाबू पाल म्हांरै मन में चणो कीजे कोड ||
2835 केसर रै बराबर लाखीणा घोड़ा कीजे जेठ ला॥

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के दो केसर माता थारा मन री कीजे बात |
एक सोडा हठ लागा एक जूती कीजे धाट रा ||
जीत्या ने जाबू केसर माता थारी जलम कीजे धोम ||
हार्द दे जाबू सोडां रा एक चारण कीजे भाट मै ||
2840 सूका, सूका पड़िया सयां केसर अण सोडां रा सूका कीजे डाण |
जबी हुँरैला एक पाबू री पत्थरी कीजे बाजरी ||
लागा, लागा ए बोल केसर घोड़ि रे कीणी काठजे मां ||
कट केसर माता मुख सूं कीजे भोलिया ||
केसर] रैजो पाबू पाल थांरै मन में घणा कीजे हुँसियार |
पूंछां में रमा दूं सोडां रा टूट कीजे टारड़ा ||
2845 सैंटो बंदवा दो पाबू पाल थांरे माथा रै कीजे मौठ |
सैंटो बंदवा दो मिर रे एक कीणी कीजे मौठियो ||
रैजो पाबू पाल थांरे मन में गाडा कीजे हुँसियार |
पूंछां में मांडता एक सोडां रा टूट कीजे टारड़ा ||

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2850 मांडो चांदा सांवत केसर घोड़ी माथे कीजे कीण |
कर-कर ललकारा तोरण पर घोड़ा कीजे जेठ ला ||
के या पाबू पाल केसर घोड़ी रे कीजे असवार |
कर-कर ललकारा एक तोरण पर घोड़ा कीजे जेठिया ||
घृंसियां, घृंसियां बैं एक सांवतां रा कीजे प्रसाण ||
2855 पण ढमके पण मेले केसर माता कीजे काठमी ||
सोडां रा घोड़ा घोड़ी पणा जम्मी री वड़बड़ कीजे घोड़ ||
मिन पांखं उले केसर माता कीजे काठमी ||
ठुकम करो पाबू पाल लावू अम्बर सूं तरा कीजे टोड़ |
दरा किया दूं थांने एक कोळा कीजे राम री ||
2860 केसर माता मत ला दूं अम्बर ऊं तारा शीणा कीजे टोड़ |
एक तोरण, तोरण बद्दा दे म्हांजै सोडां रे तीखे कीजे कांगरे ||
कीनी धावट रा सोडों पणी एक धरती में इद्दी कीजे रित 112 ||
तोरण बद्दा रा माता एक गडा रे तीखे कीजे कांगरे ||

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2865 रैजो पाबू पाल थांरे मन में गणा कीजे हुँसियार |
तोरण, तोरण बद्दां एक सोडां रे गडा रे कीजे कांगरे ||

112 The final syllable is not pronounced.
कीनो मा समती केसर ठोड़ी एक दीनां रो घणो कीजे आपाण |
कानां रो कणोटी पूणा दी गड री कीजे कांगरे |
दीनां समती केसर दोनुं पोड़ गडां री कीजे भीत |
कानां री कणोटी पूणागाई गड रे कीजे भीतर |
2870 पाबू पाल एक लीजो एक भें तोरण घणो कीजे मार |
तोरण बांडो पाबूजी एक अन्दाता एक सोडां रे गड रे तीखे कीजे कांगरे |
तो महाराज रामजी फेंडाजी नै बांडे कै—
देवा अमली आपे कीदी घणी, घणी कीजे भूल |
एक छढ़ी, छढ़ी भूलिया एक लीला कीजे रंख री |
2875 हे देवाजी उपनी लीला रंख री तो छढ़ी लाई कोनी, म्हूं तोरण कांण बांडूं?
देवो अमली जा ऊँचो अण बेबड़ीया-बाटै कीजे रंख |
पाबू पाल अमली हृदमत-बाटी हाक |
कड़ो समेत बेबड़ा नै ऊँचाय खमा मार कर लेले आय गो |
लीनो देवो अमली एक बेबड़ीयो खमा पर कीजे ऊँचाय |
2880 लायर रोप्यो एक गडं रे माणक कीजे चौक में |
लीजो, लीजो पाबू पाल आ एक [छोड़क], चोबी छढ़ी, लीली छढ़ी हाथां में कीजे झेल |
तोरण बांदरो एक गडां रे तीखे कीजे कांगरे |
लीजो पाबू पाल आ तुढ़दी एक छढ़ी हाथां कीजे झेल |
एक सोना री छढ़ीया पाबूजी एक [रा] सोडां रा तोरण कीजे वांडिया |
2885 मारे पाबू पाल अण तोरण नै छढ़ी कीजे लगाय |
तोडं तोरण री सांतू कीजे चढकनी |
[म] भरियो, एक भरियो एक पाबूजी री सामू हीरां मोतिडं कीजे थाळ |
एक मोतियो बदावे थिभियो रा लिडिमण जनी कीजे देख नै |
उबा तोरण बांद उबा तोरण री बाती कीजे छांय |
2890 आवे सामू री जठामठ करती कीजे आरती |
पाबू पाल फैली आरती न्होंको पदम जीणा पताम |
सोना री सुपारी थे रिपिया गण दो कीजे छोड सो |
लीजो सामूजी दई-बागो हाथां थाळ कीजे झेल |
बवडो लिलकण नै एक सामूजी बारे कीजे सांचरे |
2895 दीजो, दीजो रांडो ठारी सीम नीचो कीजे नमाय |
एक दई लिलाइं देवा नै सामूजी आगा कीजे सांचरे |
[सामू सायर] पावूजी देख मुख बोल्या—
दीजो सामूजी एक दई लिलाइं केसर ठोड़ी रे कीजे बाड |
नारी रे आम्नहि एक रांडो हली हो कीजे झेल |
2900 दीजो, दीजो एक सामूजी ठोडी एक केसर ठोड़ी रे [दई रे] दई ढीणो कीजे बाड |
आगा पदारो एक सोडं रा माणक कीजे चौक में 113 |

** गाव **

देवे चांदा मांवत मुकना हस्ती नै आण...चौकां में कीजे झेलण |

113 The last word is unclear.
एक मोती वरसावां चांदाजी अंगे समंदर कीजे पार रा ||
मोती, मोती चुगला चांदा सांवत अण नगरी रे सारी कीजे लोग |
एक लालों, लालों चुग लैला सोडा सोडा री रम्बा कीजे राणियां ||
दीनो, दीनो चांदी सांवत मुकुना हस्ती ने कीजे ढेराण |
एक मोती वरसाया एक अन्दाता एक सूंगा कीजे मोल रा ||
मोती चुग रिया सारी नगरी रा कीजे लोग |
तो लालों चुगै एक सोडा री रम्बा कीजे राणियां ||

[कर ले, कर ले...] ऊबा पाबू पाल अण सोडा री माणक कीजे चीक |
लेजो पाबू पाल एक अमल हापां कीजे झेल |
अमल कर चालां एक सोडा रे माणक कीजे चीक में ||
पाबू पाल हुकम करो तो एक भरूं अमल री एकण कीजे झूंट |
एक निबेड़ै सोडा रा एक सावण कीजे भादवा ||

भर ले डेवी अमली अण उरे बावरी भरोड़ा अमलां री एकण कीजे झूंट |
एक निबेड़ै, निबेड़ै डेवी जे अण सोडा रा जीमण रा एक सावण कीजे भादवा ||
मारी डेवी अमली हड़मत-वाठी कीजे हाक |
भर ती अण अमलां री डेवी जी एकण कीजे झूंट |
एक निबेड़ै डेवी एक सोडा रा सावण कीजे भादवा ||

कर ले विरामण जौसी कर ताछा वेवरी चणी कीजे ताफीद |
वरियां पूगा झूं सोडा रे माणक कीजे मैल में ||
वरियां बखाणी एक पाबू पाल सारी नगरी रो कीजे लोग |
[वरियां एक] पड़ा बखाणी सोडा री रम्बा कीजे राणियां ||
कीजे पाबू पाल अण धरती में अमर चणी कीजे नाम |

2915
वरियां ले आया एक पाबूजी सरबा कीजे सोवनी ||
कर ले विरामण जौसी कर ताछा वेवरी चणी कीजे ताफीद |
चंवरी मण्डा एक सोडा री माणक चीक में ||

** गाव **

कर ले विरामण जौसी कर ताछा वेवरी ताफीद |
चंवरी मण्डा हुं एक सोडा रा एक...माणक कीजे चीक में ||

2920
दीनी विरामण जौसी एक चार दसा ने मोबण कीजे रोप |
माथे, माथे एक विरामण डगमर तम्बू नगरी ताण ले ||
दीनी विरामण जौसी चार दसा ने बूंदी कीजे ठोर |
माथे विरामण एक डगमर तम्बू कीजे ताणिया ||
बैटा पाबू पाल अण धुकती चंवरी रे कीजे मांय |

2925
पड़ा सूं पदारु राठोड़ा 114 री मोबण कीजे झंडीरी |
दीनी विरामण जौसी मावु परमा रे मोबी कीजे गाँठ |
लाडी बनेड़ै रा चंवरी में हुतेवा कीजे जोड़ीरा ||
बैटा पाबू पाल अण धुकती चंवरी रे कीजे मांय |
घिरत गायां रा एक विरामण कीजे होमिया ||

114 For soḍā.
उठ ग्या पाबू पाल बागो, बागो कूँ सिरयो झड़काय |
फर्सा फिरी 115 पाबूजी मतभी आदी कीजे रेण रा ।|
एक दो फराफर म्या पाबू पाल अण चंबरी रे कीजे मांच |
तीजा फेयर में हरणाटो केसर घोड़ी कीजे माहितीयो |
जतरे म्हाराज पाबूजी फेरा फिरता देख काई कै —

चांदा सांबत दे म्हारी केसर माता ने विस्वाम |
चंबरी रो ऊँचोड़ो केसर रे बाँचु कीजे ताजणो |
तो चांदही चाप्सो काई कै —
पाबू पाल ओ ताजणियो बाजो चैरी रे ऊँचै डील |
दोरो म्हारी केसर रे नरमध कीजे डील रे |

कड़कड़िये बड़बड़िये चाप्से केसर माता लाल कीजे लगाम |
तोई जड़ीरा एक केसर वीजळ कीजे सार रा |
चारणिया खेती — कीनो मोरण बिड़ी रो पणो कीजे रूप |
आयर चारणिया फेरां में एक कड़बाटो कीजे भालियो |
पाबू पाल आप रीज्या सोडी राणी ऊँचएको झड |

धीमी रीज्यो देवल री नवलध कीजे गाय सूं |
सुण ली पाबू पाल फेरा फिरता अण चारण री कीजे पुकार |
तीजा फेरा में पाबूजी पनल्या कीजे थाइया |

** गाव **

पाबू पाल पीती मूं जिन गायां रो एक कहियो मीठो दुद |
ज्यारी बावे धीमी एक पिर-पिर कीजे ताजणो |
सुणा पड़िया पाबू पाल म्हारी गायां रा कीजे गवाड़ |
एक बाड़ा में ताबाड़ गायां रा नैना कीजे बाघ्ड़ा |
दीजे, दीजे विरामण कोसी एक छेड़ा हथथको री छोड |
नीतर बाघ्डावा खांडा री तीखी धार सूं |
जतरे सोडा देख मन में विचार कर बोलिया —

पाबू पाल काई देखौ म्हारी बेटी में छठ ने चुक |
हुँ जी परणावां थाने काकाजी री मोवण कीजे टिकरी |
धारिला सोडा कीनी थारी बेटी में छठ ने कीजे चुक |
औगण बोडो तो गुण सोडी में मोकळा |
दीजे विरामण कोसी [रारा] एक म्हारा छेड़ा हथथको री छोड |

चिवोड़ी गायां में पाबूजी रे खीमी कीजे नी फिरे |
कीनी, कीनी जायल रे खीमी अण धरती में घणो इनियाव |
फेरा फिरता में देख री गायां कीजे घेर ली |
तो सोडी राणी चंबरी में बैठोड़ी मुख बोलने काई कै —
जाजो नणदोई खीमी धार बानो कीजे बघाव |

फेरा फिरता में एक नणदोई एक धमरोच कीजे न्हांकियो |
मरजो जायल रा कीमी धारो मोवी कीजे पूत |

115 For phirai.
एक फेरा फरतां में देवल री गायां कीजेघे ली ||
म्हाराज पाबूजी पाठो नींदी राणी ने कोई के—
सोडां री किनिया मत दे म्हारा बैनोई जायल खिंची ने अतरी कीजे सराप 116 |
एक ओंछो लिखायो दरगा में पीयर कीजे सासरो ||
ओंछो लिखायो अण करमां में आंपे एक पीयर कीजे सासरो ||
मत दे बाळक सोडी जुंगण एक म्हारा बैनोई ने कीजे सराप |
ओंछो लिखायो एक आंपे दरगा में पीयर कीजे सासरो ||
सूंतै पादु पाल जीमी सीरोवण कीजे तरमां |
एक छेड़ौं, छेड़ौं काठे पाबूजी अन्दाता एक खंडा री तीखी कीजे धार सूं ||

** गाव **

चांदा सांबंत कर तो ताझयं वेछऱी ताकीद ||
वेनी एक सौडी ले आथो चडऱ्या री केसर चोडी माता कीजे काठमी ||
क्लेघेया पादु पाल केसर घोडी रे कीजे असबार |
पागड़ीये विकिर्मी थारे बाळक सोडी नैनी कीजे बीनणी ||
टीजे, टीजे सोडां री किनिया म्हारे पन-पागड़ी कीजे छोड |
थिरियोडी गायां में पाबूजी एक बेचा कीजे नी करे ||
कर तो पादु पाल अण मैलाँ में दश घणी कीजे जेज |
एक मेल दरिकई एक सोडां रा मनिर बाली कीजे माँदिया |
सोडी राणी जेज करूं लाजेपादु रो कीजे परदान |

2995
tोछण लागैला ढिडीया रा लिहिया रा जसी कीजे वेदवा ||
बाजे, बाजे, बाजे एक नींदो एक खींची अण गायां रे जीमी ताजणो कीजे लगाय |
पुकारी पादु ने गायां र नैना कीजे वाछऱा ||
क्लेघेया, क्लेघेया पादु पाल केसर गमती रे असबार |
तो एक पागड़ी पकड़ एक सोडी मूंडे कीजे बोल सी ||

3000
cेसर माता थे कीदो घणो धरती में इनियाब |
ज्यूं पाबूजी ने लई ज्यूं पाबूजी ने पाठा ले हाली ||
मत दीजो सोडी राणी म्हारी केसर समती ने एक घणो सराप |
एक ओंछो लिखायो दरगा में पीयर कीजे सासरो ||
[क्लेघेया पादु पाल... फेरे पाबूजी एक मार्जी चाडी में कीजे हाथ |
एक बोरां रो उठारी एक नींदो रो बाजाऱ्ची पाबूजी एक नैनो [म] सोवन कीजे सूंटो ||
सूंटो वणो बोरां एक सोडी रे कीजे हाथ |
सोडी राणी नेजो अण सोवन सुंदरा ने हाथा कीजे हेतन |
रण में मरवा जीवा री सूंटो थांने बाजां कीजे चाढऱ्ये |
नीनो सोडी राणी अण बाँलां रो सूंटो हाथा कीजे हेतन |

3005
cर नो चांदा सांतवर कर नो चांदा सांतव अण सोडां रे वणा जाडा कीजे जुबार |
पादरा नी आंपे सोडी रै ऊमर मिरदी कीजे कोट में ||
करे खम्मा, खम्मा करे आ दाली ओंने एक घणा नगरी रा एक घणा कीजे लोग |

116 The final syllable is not pronounced.
मुजरा करै थानै एक हाटां में वामण कीजे बाणिया ||
क्षे ग्या पाबू पाल केसर घोड़ी रे कीझे अमवार |
खड़ छूटा जावे कोठू ने सीदा कीजे पादरा ||
गायां रो परवाड़ो

**गाव**

कर लो चांदा सांवत अण घणा सोडां सुं एक जाडा कीजे जुंबार |
पाछा नी आबू सोडा री ऊमर गिरदी कीजे कोट में ||
करें चांदे सांवत अण ||घर सोडा ऊ घणा जाडा कीजे जुंबार |

लीजें धावट रा सोडा म्हारा एक मुजरा कीजे मान |
पाछा नी आबू सोडा री ऊमर गिरदी कीजे कोट में ||
लें ग्या पाबू पाल एक घोड़ी केर रे जबरार |
चड़ता ने वतठाव गारी रा मुरा नर कीजे सांवत |
कीमी पाबू पाल पांतु घोडां री वागा कीजे जेल |

पण दृढ़ा आवे कोठू ने सीदा कीजे पादरा ||
लागो लागो पाबू पाल थारे एक गायां री मन में कीजे कोड |
एक बेगा बेगा पदारे कोठू ने सीदा कीजे पादरा ||
तारों तारो झल री गठितोडी मांजल कीजे रण |
एक में झल रिया पाबू पाल गठनी कीजे रण रा ||

दिन ऊरो लें ग्यो धरती में पीछो परवात |
दिन री ऊमाढी कोठू में छोड़े पापा रा कीजे पागड़ा ||
[आडो] लीजें दरवानी बीरा एक म्हारी कोठू रा दरवाजा कीजे खोल |
ऊमरकोट मियोडा पादुजी परण पादा कीजे पदारिया ||
बैटा पाबू पाल जाजम लुंवाठी कीजे डाक |

सामी बहड़ बैटा गारी रा मुरा नर कीजे सांवत |
दूजा घोडां ने एक चांदा सांवत बन्दावो घोडां री ढुड़ कीजे बेल |
निजराण बन्दावो एक केररा माता कीजे काठमी ||
बैटा पाबू पाल एक शिडा शीणा कोठू रे दरबार |
बैटा एक गायां री बात्ता कीजे चाढ़वे ||

देवल बाई [कीना] एक करणी माता रो लियो तत्तमूर हाथों कीजे लेल |
खमे रठकाईए एक मुरधर री लाढी कीजे लोबड़ी ||
बड़ बूढ़ी देवल बाईए एक तारां गठितोडी मांजल रात |
जावे बूढ़ाजी रे [सिगर री] सिगर री पांवणी ||
सूंतो बूढ़े राजा अण झुकते वादछियरी कीजे मैल 117 |
एक जाय चारणयां बूढाजी ने हेलो कीजे पाड़ियो ||
बूढा राजा सूंतां बैटां ने आवेच धने नैणां में घणी कीजे नींद |
गायां म्हारी मंजर रा घाटा कीजे लांगिया ||
खुल मी बूढा राजा धारी नैणां री कीजे नींद |
ऊबी चारण ने बूढ़ेजी हेनो कीजे पाड़ियो ||

117 The final syllable is not pronounced.
थोड़ी, थोड़ी चारण धीमी, धीमी मुदरीरी कीजे बोल ||
एक साले तरीकी बुझ री डावी कीजे आंख में ||
बूझ राजा हैती धारो एक मुझे प्रणो कीजे कोड ||
मियोड़ी गायां नारे बूझ बारा कीजे सांबरे ||
पण बूझ राजा एक लागे म्हारे चारण रो धाने कीजे सराप ||
3055
पाटी मन खुलजे बूझ बारी डावी कीजे आंख री ||
बाई देवल मन दे बूझ राजा ने सराप ||
राते परण पदारिया थठियां रा लियमण जती कीजे देवना ||
बैता थोड़ा रा सुणिया में पण कीजे पौड़ ||
एक धीमे देखी हावती केसर माता कीजे काठनी ||

** गाव **

3060
देवल बाई दीना एक माथा रा [से] केस कीजे विखोर ||
एक अदाता एक खड़ छटी जावे पाडू रे एक सुरज कीजे पौछिया ||
हाले देवल बाई एक घणी हस्सा मोरा री कीजे चाल ||
एक बैती चारणियां लोयां रा कुरळ कीजे धृकिया ||
जा ऊबी देवल समसी ठाकर पाडू रे कीजे डोर ||
एक ऊबी चारणियां लोयां रा कुरळ कीजे धृकिया ||
बैता ठाकर पाडू एक कोऊँसमड रे सुरज कीजे पौछ ||
एक ऊबी चारणियां करळटी कीजे माळिया ||
पाडू पाल आवे धारी नेना में घणी कीजे नीद ||
गायां म्हारी आर्थर रा पाहो ठाकर कीजे लाघिया ||
3070
पीती पाडू पाल सुरिच्चा गायां रो मीठो कीजे हूद ||
ज्यारे बीची बावे थोड़ी ने कीजे नाजुनी ||
सुना पडिया पाडू पाल म्हारी गायां रा कीजे गवाड़ ||
बाड़ा में तांबाड़े एक गायां रा नेना, नेना कीजे बाणड़ा ||
पाडू पाल हैती म्हूं घणी पणो, घणी कीजे कोड ||
3075
मियोड़ी गायां पाडूजी पारी कीजे पेर लो ||
तो म्हाराज पाडूजी देवने काँई कै —
थोड़ी, थोड़ी देवल बाई एक धीमी, धीमी मुदरीरी कीजे बोल ||
हाथां पगां रे बादा म्हारे हद्दीरा कांकण कीजे डोरड़ा ||
देवल बाई ने बडी रीस आई, ने केवण लागी —
3080
पाडू पाल लागे म्हारे चारण रो धाने कीजे सराप ||
लागे पाडू पाल म्हारे चारण रो धाने कीजे सराप ||
एक भाली री इंगियां सूं एक खुलजे कांकण कीजे डोरड़ा ||
भाला रे इंगियां खुलजे माथा रो सोवन कीजे मौठ ||
बरदी री इंगियां खुलजे एक हाथां पाणा रा कांकण कीजे डोरड़ा ||
3085
मत दे देवल बाई ठाकर पाडू ने अतरी कीजे सराप ||
मियोड़ी गायां एक बाई देवल म्हूं पारी कीजे पेर लू ||
फिरिया चंबरी में फेरा में कीजे तीन ||
तीजे फेरे में सापल धारी कीजे सांबर्री ||
वह गये, वह गये मूं केसर धोड़ी रे कीजे असवार ||

ए देवल बाई भारे मन में रीजे चणी हुंसियार ||
राज्जे पात्र पुर चणो विमबास ||
मियोड़ी गायां ने पावृजी पात्री कीजे घेर ले ||
के रे, के दे देवल चारण बूं गी बुढ़ा एक…राजा रे घर कीजे बार ||

पावृ पाल एक सूतो बूढ़ो राजा एक झूकते वादँथियं मेल ||
पाटी बारी बूढ़जी दारी कीजे अंख रे ||
देवल बाई राख भारे मन में चणो कीजे विमबास ||

एक जाय पुकार एक दोली ने हेलो कीजे पाड़े ||
** गाव **

देवल बाई नीजो एक करणी माता रे ठथुमूर हाथां कीजे झेल ||
जारे दोली ने गढ़ीयां में हेला कीजे पाड़ी ||
जा ऊजी देवल बाई अण होली रे पर कीजे बार ||

जाय दोली ने हेलो कीजे पाड़ीयो ||
लागे होली रा वेंटा पूं महारे घरम रे कीजे बीर ||
दोल बाजे रे एक सूरा तर चढ़ी कीजे बार ने ||

दीजे होली रा वेंटा बूं [घ] झीणो होल झुंजा रे कीजे बजाय ||
होलां रे धमीड़ी एक पावृजी गायां रे बारां कीजे नीकठे ||

तो होली देखने कांई के—
करे होली बीरो चणी हाथां री हथंजोड़ ||
अरजतम करे देवल रे कीजे आँठे ||

फूटो पाड़ीयो कोंठ रो तंबागड़ त्यानो कीजे होल ||
फूटो पाड़ीयो महारे कोंठ रो तंबागड़ कीजे होल ||

डाको ले ग्या एक होली रा रमता गेमिया ||
देवल देख मन में विचार कर चणी रीस में आयने होली—

होली बीरा जाजो धारो आज खाने कीजे खराब ||

तीन गामां रे ठथुमूर हाथां कीजे सराप ||
डोली ने लागे महारे चारण रे चणो कीजे सराप ||

छांटो मत पड़ो इन्दर मोटा कीजे देव रे ||

दोली थने नागे महारे चारण रे चणो कीजे सराप ||

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3125 आडो-अपूडो बैटो ठाकर पावू रो खान कीजै परदान |
तो भरियोडी हिथाई जाय देवल बाई हेलो कीजे पाडियो ||
बूजे, बूजे पावू पाल एक धाने देवल मन री कीजे बात |
के दो देवल बाई धारा मन री कीजे बात |
कैडी लवा में होली धाने उतर कीजे साजियो ||
3130 पावू पाल पूटो पडियो अण होली रो तांबागढ़ ठाल |
डाको ले ल्गा होडी रा रमता कीजे गेरिया ||
पावू पाल होली नदियो कीठुगढ़ म्होटा कीजे गांव |
एक विणिया कामां में होली म्हणे ऊतर कीजे साजियो ||
बाई देवल रे धारे मन में घणी कीजै हंसियार |
3135 जाय पुकारो थे एक अंदाता एक बांबी ताहे हेलो कीजे पाड़ दे ||
जाजे देवल बाई अण बांबी रे घर कीजे बार |
एक जाय बांबी ताहे बारा रो हेलो कीजे पाड़ दे ||
देवल बाई एक लीनो करणी माता रो तत्पुर |
जाजे, जाजे एक बांबी रे घर सीदी कीजे बारणी ||
3140 जा ऊँची देवल बाई अण बांबी रे घर कीजे बार |
एक जाय रिये बांबी ताहे हेलो कीजे पाडियो ||
बांबी रा लड़का थूं लागे महारे धरम रो कीजे बीर |
एक पडियो बांबी धारा दुं घणो कीजे काम |
एक बारां रो हेलो बांबी थूं कीजे पाड़ दे ||
3145 चढ़जे बांबी अण गुंजबड़ा री कीजे पाठ |
चढ़ पाठा एक बारां रो हेलो कीजे पाड़ दे ||
बुं देवल अण बारां रो हेलो कीजे पाड़ |
धारा हेला सूं एक बांबीजी बारां कीजे वे चढ़े ||
तो बांबी देखने काई के—
3150 देवल बाई थै बांबी पाणो मन में भोळी कीजे बात |
[ मूं तो] कीजे म्हणे हेलो पाडिया री अतरी कीजे टैम |
धोतिया बूं मूं एक बूड़ा कीजे सिरदार रा ||
[थे] देवल बाई म्हारा दूं तो हेलो नी पाड़ कूणकै मूं बूड़ा राजा रा धोतिया बूं ||
देवल बाई नै आ ग्यो पाणो मन में कीजे कोड |
3155 बांबी, बांबी धने लागे देवल रो पाणो सराप 118 |
अण ताणा रे ओ टूडोडो ताणी धारे पाणो सांडो कीजे मटी लालजो 119 ||
पड़ला अण धरती में तव कीजे काठ |
अण रो बासो धारे पर में बांबी कीजे नी बसे ||
बांबी देख मन में विचार कीजे, देवल बाई रो जो वचन निकट ग्यो हे वो विकूल मई हे | बांबी देखने कियो—
3160 देवल बाई दे देवल समती थूं म्हणे पाणी कीजे आमीस |
धारी आमीसां दुं गाया रो हेलो कीजे पाड़ हूं ||

118 The final syllable is not pronounced.
119 For lāgajo.
रीजे देवल बाई थारे मन में घणी कीजे हृदण्डियार |
मियोडी गायां रो एक बांबी हेरो कीजे पाड़सी |
घणी बंदे गी एक देवल बाई थारे मन में घणी कीजे हृदण्डियार |
3165 हट अण बांबी नै एक [ते] आसीसा देखा कीजे लाग गी |
बांबी बीरा लागे थने चारण री घणी कीजे आसीस |
अण धृत री चमटीं धृत धृत रे सांदा कीजे नामसी |
नी लागे अण तांत रे थारे कीजे गठ |
यूक्त री चिमटी एक थारे तांत रे थारे कीजे बो सन्दे |
3170 बांबी बीरा पड़ जाबे अण धरती रे माहल तब कीजे काढ |
एक थारे घर में अण रो धाटो कदे नी आवे |
दीनी देवल बाई अण बांबी, बांबी नै घणी कीजे आसीस |
देख आसीसा बाई देवल एक पावूजी रे राखे कीजे सांधे |

** गाव **

चढ़ गो बांबी रो बेटो अण गुंजवड़ा-बाढ़ी कीजे पाढ |
3175 एक चढ़ गुंजवड़े गायां रो हेरो कीजे पाटड़ो |
रोबे पापू पाल अण गायां, गायां रा कीजे नैना कीजे बाज़टा |
तो एक पापू ने पुकारे एक गायां रा नैना कीजे बाज़टा |
सूना पड़िया पापू पाल अण गायां रा कीजे बाज़टा |
एक बाज़ा में तांबाड़े गायां रा नैना कीजे बाज़टा |
3180 बैती गायां एक न्हांके नैना सूं कीजे नीर |
तो एक पुकारे पापू ने नैना, नैना कीजे बाज़टा |
रे जाबे पापू पाल अण धरती में धारी अंमर कीजे नाम |
अंमर रे जाबी पापूजी गारी रा सुरा नर कीजे सांबछा |
सुणियो, सुणियो केसर माता बारी सांभड कीजे पियाछ |
3185 एक गायां रो हेरो केसर पोही एक काना कीजे सांबछे |
[सोड़े एक] कड़कड़िये बड़कड़िये बाबे केसर पोही लाल कीजे लगाम |
तो तोड़े जझौरा एक केसर माता बीज़ट कीजे सार रा |
चांदा सांबछ एक धारो घणी अण लवार ने कीजे बेट |
एक [बाज़ा] माता [उज] उजठाओ चांदा सांबछ अपनी बीज़ट कीजे सार रा |
3190 कर लो चांदा सांबछ एक कर तांत बैमेरी ताकिद |
एक आँपे हालाला एक अन्दाता गायां री सुरंगी कीजे बार में |

** गाव **

[कर लो कोज़ गा] कर लो, कर लो कोज़ गा लवार तांत बैमेरी ताकिद |
एक आरंण जोतो नी एक धन कोज़ गा एक शीणा कीजे दरबार में |
भांगे, भांगे लवार शीणा एक शीणा लोक्षणिया कीजे भांग |
3195 एक लोखण भांग एक धड़ एक धाला बीज़ट कीजे सार रा |
कर लो चांदा सांबछ एक तांत बैमेरी ताकिद |
बैमेरी सिगारो एक बड़ा से केसर माता कीजे काढमी |
लड़ी, लड़ी में देमो हीरा गज मोटी कीजे पोवाड़ |
एक पाटण जीतण रा लगावो घोड़ी र ऊजळ क पागड़ा ||
2300
मिणगार केसर माता ने लाया मात भवरां र कीजे बार |
च्यार पगल्या नी ढेरे केसर घोड़ी माता कीजे काञ्ची ||
हरमल देबामी हावे पानु र एक अन्यतालाल कीजे लगाम |
[एक देबोजी क] चारोजी हावे एक पानु रो पग रो कीजे पागड़ो ||
के दे चाओ सांबत हमें घाये मन र कीजे बार |
2305
कीया, कीया नर चड्डेला गायां र बीती बार में ||
चावा सांबत हुज्जा सांबता ने लो गायां र कीजे बार |
एक लारे झुलो ठोंड़ो एक पानु रो ठंडी कीजे देबड़ो ||
धेबा अमली रे नी म्होटे पान कीजे पेट |
एक बैनी री फ़ीजा में एक देबोजी आती कीजे नी लागी ||
2310
लेगे रया पानु पाल अण च्यारु ठोंड़ा र कीजे असबार |
एक लारे झुलो ठोंड़ो पानु रो ठंडी कीजे देबड़ो |
चूँमरिय, चूँमरिय हाजे पानु सांबता रा कीजे चमसाण |
ठःके पग भेले केसर माता कीजे काञ्ची ||

** गाव **

2315
कीया पानु पाल शीणामा कोसाडा नों कीजे पचास |
tो लारा रूं डेवल बाई करे धरण मन में विचार |
झट दासी ने एक चारण हेनो कीजे पाड़ियो |
दासी म्हारी रूं चड एक [मेला] छुकते वायझय कीजे मेल |
एक गायां रा बारु ने एक दो मेलां कीजे निरख ले |
कैडा, कैडा नर कोद्रू में रीया अर कैडा नर गायां र बारां में कीजे वाचरे ||
tो दासी डेवल बाई रो बचन सुणता ई दासी मेलां चड गी |
चड गी, चड गी ह्यागार दासी एक झुकते बायझय जेल |
एक देक्षी दासी शीणो नजर कीजे पसार |
एक मायां राँ बारु ने एक दो मेलां कीजे निरख ले |
दीखी बाई डेवल एक म्हारे बाय मोड़ा रा कीजे असबार |
2320
एक नी दीखी पानु रो ठंडी कीजे देबड़ो |

** गाव **

2325
लीनो बाई डेवल एक करणी माता रो शीणो कीजे तच्छूर |
खमै रखकाई सुरधर री लाखी कीजे लोवड़ी |
[जाबै डेवल बाई अण बुड़ा री] जाबै डेवल बाई अण देबा री मुरज कीजे पोळ |
tो जाबै गैलियां में डेबा में हेला कीजे पाड़ियी |
2330
दिन ऊँचो 120 ले ग्यो बाई डेवल धरती में पीछो परवाह |
दिन री ऊँचाई जाबै देबाजी ने एक हेला कीजे पाड़ियो |
ऊँची डेवल अण देबा री मुरज कीजे पोळ |
tो ऊँची, ऊँची डेबा ने हेला कीजे पाड़ री |

120 For ūgo.
सूतो देवो अभूती घणी सुखभर कीजे नींद |
एक निर्गा ले रियो देवोजी पीठी 121 कीजे परवात रो ||
बाई देवल मन में करै घणो विचार के देवोजी नींद में सूती है ||
हाथ लगाय...[हाथ लागू] जो है सुरो नर देवो घणी कीजे वीर |
हेतौ पाडू तो सैंख्री निर्गा में देवोजी कीजे जागसी ||
हाथ लगा, हाथ लगाय तो म्हारो पण थाके, और हेतौ पाडू तो देवोजी कांड ठा, कण गुस्सा रे मांय, कण रीस में देवोजी बैठो ब्हे जाय?
3240  
तो जा ऊबी देवल अण देवा अभूती रे सीराणी कीजे पास |
एक ऊबी, ऊबी नैणां रे एक नीर झीणो कीजे न्हांयो ||
पाड़यो देवा अभूती अण नैणां रे धारे घणी रीर |
देवल रे आसू पड़ता ई देवाजी बारी एक निंद्रा कीजे बुल गी ||
देवी देवो अभूती झीणी नजर कीजे पसार |
3245  
तो ऊबी देवल ने देवाजी दो नैणां कीजे देख ली ||
के दे, के दे देवल बाई बुं धारा मन री कीजे बात |
क्रिया के भार्यो देवल थे म्हाने एक झीणो कीजे बातचीयो ||
देवा अभूती सूता थे सुखभर घणी कीजे नींद |
पाहूनी स्तराण नूता एक गायां री तीखी कीजे बार में ||
3250  
गायां री बार रो नाम लेता ई देवाजी ने एकदम रीस आई, और रीस बायने आप बैठा लिखा | तो जो मोमा री दोनूं ईसां दी टूट गी ने च्यार ई पाया हैता जके टूट र्या | और देवाजी जे [ग] रीस आई ने ज़ट आप देवल ने कीयो—
देवल बाई बायथ धारे माथे प्रणी म्हाने कीजे रीस |
फक्का बां पछाड़ू गें गाड़ा रे धने कीजे भीतर रे ||
जाठौ देवल धारां खानो, खानो प्रणी कीजे बखाब |
सैंगां रे नारो देवल म्हाने हेलो कों कीजे पाष्यो ||
3255  
पाहूनी पूगा रातड़ीये रण कीजे जोड |
सैंगां रे नारों डे एके देवो म्हाने कीजे पाह्यो ||
पण रीरी देवल बाई धारा मन में गायां तुमीयर |
एक गियोड़ी गायां ने देवोजी पाणी कीजे घेर ले ||
दे दे देवल बाई बुं म्हाने प्रणी कीजे आसीस |
3260  
बारी आसीसां एक बीची डे झगड़ो कीजे जीत लू ||
लाग्यहो देवा अभूती थने अण चारण री प्रणी कीजे आसीस |
म्हारी आसीसां गियोड़ी गायां बुं पाणी कीजे घेर ले ||

** गाय **

121 Here, and again at l. 3400, Purbū uses the feminine adjective पिली to qualify the normally masculine noun परबाता.
गाया ढ़बा अमली पूगा एक कोसड़ला पचास |
एक बैतो, बैतो हरणागर ढ़बों ढ़बाजी धारो कीजै धालियो ||
तो ढ़बोजी ढ़बा नै कांई के—
जातो हरणागर ढ़बो धारो धानो कीजे खराब |
एक विनियम कामों में [ढें] एक हरणागर ढ़बा महने थे ऊतर कीजे साजियो ||
परे ढ़बो अमली हड़मत जोदा री कीजे हाक |
3270
पढ़ो ढ़बो नै बगलां में कीजे दाबियो ||
दीनो ढ़बे अमली ढ़बा नै बगल में दाब 122 |
एक पारो, पारो एक पछ्ख्या ढ़बोजी गायां री बारां कीजे सांचरै ||
गीयो ढ़बो अमली एक धीणो कीस धीणा कीजे पचास |
तो मायें, मायें ढ़बाजी धारे गिरजां गरणाटो कीजे धालियो ||
3275
dेखे ढ़बो अमली ढ़बाजो नजर धीणा कीजे पसार |
मायेक एक रवानाग गिरजां एक गरणाटो कीजे धालियो ||
तो ढ़बोजी ढ़बा नै कांई के—
गिरजां बैतां नाज राखो ये मन में धीरप ढ़ीडी कीजे राख |
आज मूंध धपावूं धाने ढीणां रा कोरा कीजे काछजां |
3280
tो गिरजां कांई के—
ढ़बाजी धे धरती रा धीर हो, अग्र वालो मूंध रतागर गिरजां हां, पैली धारा अझूं रो म्हांरी भक्ष दे | तो ढ़बो अमली कांई के—
गिरजां [बैजो र] बैतां नाज धारे मन में प्यारी ध्वनियां |
एक भक्तां दे जाये ढ़बोजी [म्हारे कीज] अझूं आपो कीजे आपरो ||
ढ़बे ढ़बो अमली छापन फटारो हाथां कीजे ढेल |
3285
पेट परताच ढ़बोजी एक धान्त्री बारे कीजे काडी ||
आदी आत्तिया धींनी अण गिरजां नै कीजे चुगाय |
आदी आत्तिया न्हांकों एक धीणो, धीणी धब्जड़ी ||
ढ़बोजी धेख जाये मन में वन्यचार—
[अण आ] रैला ढ़बा अमली एक धारे जूग में अभमर कीजे मालान |
3290
eक आत्तिया री नासूरा [रे] धब्जड़ी धींनी धारो सांगरी ||
हमें गिरजां धे जाओ बैतां धे जाओ ये म्हारे कीजे नाज |
आज हालां अपेत रात्तिया रणताल |
धपावूं धाने ढीणां रा कोरां 123 कीजे काछजां हां ||
3295
dीनी ढ़बे अमली एक कम्यर रे पेटी काडी कीजे बंद |
हमें धे इधों अस्वाद गायां री बारां कीजे सांचरे ||
3300

** गाव **

dीनी ढ़बे अमली धीणा कन पेटी एक पेट पर कीजे बंद |
एक पैडी, पैडी हरणागर ढ़बो नै कीजे बुला रियो ||
ढ़े रे धेख अमली हरणागर ढ़ोंडे अस्वाद |

122 The final syllable is not pronounced.
123 For korā.
एक बैले देबैजी एक...पिरजां ने हेलो कीजे पाड़ियो।

पिरजां बैले जावो थे मराठी एक देवा री लार।
आज ध्वान पीण री बीजा रा कोरा।
कोले ग्यो देबैजी अल्ये हतानागर घोडा रे कीजे अमालार।
खड छोटे जावो एक गायां री तीखी कीजे बार में।
दीनो, दीनो हेबे अल्ये एक बैले मार्ग कीजे छोड़।

३३० देबैजी पोडा ने कीजे दाकले।
मियो, मियो जावे रो पीण कोण एक कोसडूला पत्ताम।
एक लारे पूँ देबैजी पीण ने हेलो कीजे पाड़ियो।
पीड़ो, पीड़ो एक पीण एक धीमो, धीमो मुदररी चाल।
एक मृगा गडबाजा थे एक देवल रा कीजे पेयिया।

३३५ धीमो एक पीण मन में पीड़ी कर ले पणी कीजे बिचार।
आज वेलरो पड़ जावे देबैजी रो हांडी देबैजी बाजियां।
मत बाजे एक पीण अण गायां रे।
पणी तवग। चणा एक ताजाणिया मार।
एक दोरो सागरो लागे देबा रे कीजे हील रे।
रीजे पीण पीण औरे मन में कीजे हुम्मितार।
एक वेलरो पड़ जावे देबैजी रो हांडी देबैजी बाजियां।

** गाव **
कै दो देबा अल्ली एक धारा मन री कीजे बात।
कै दो, कै दो देबा अल्ली बारे मन री कीजे बात।
एकलडा थे आया एक गायां री जुरंगी कीजे बार में।
कै दीजे देबा अल्ली म्हटे साची मन री कीजे बात।

३३० कौटं छोटी आया लारे बड़ीयां रा लिंछण मनी कीजे देवता।
पाकू धारा सूता कोठे रे कीजे दरबार।
एक छाने देबैजी गायां री बारे कीजे मेलिया।
आयो विजण पाण्यां देबा अल्ली पाड़ी कीजे जाय।
एक नीतरं देबैजी थने फे दोरो कीजे मार लो।

३३५ नवनखो घोड़ा पर पड़े खींची मुदरे। कीजे काटी ने झीण।
एक दोरो, दोरो माराला देबैजी बाकिरिया-बाँधी कीजे मौत ने।
अतरे खींची धूं धारी फोजां रो मत कर गाड़ कीजे गमाण।
धारी फोजां में देबैजी एक एकले कीजे उबरै।
देबा अल्ली के दे धारा मन री भोटी कीजे बात।

३३५ एक करारा पावू भूं छोटी। आयो पावू ने एक कोस्टर रे कीजे दरबार।
मत नीते जावे रा खींची एक ठाकर पावू रे। कीजे नाम।
एक धारी फोजां में एक देबैजी झीणो कीजे उबरै।
देबा अल्ली मारुं एक पावू रा मूं परदान।

**124** For korā.

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

**126** The final syllable is not pronounced.
एक मारू थारा थ˒ळयां रा ललच्छमण जखी कीजे देव नै ||
छूटे ढेबा अमली पाढू रो नाम तैता घणी मन में कीजे रीस ||
एक भटके ढेबरी एक रण में एक गोडी कीजे ढाळ दी ||

** गाव **

ढेबा अमली नै आ गी एक मन में घणी कीजे रीस |
एक भटके ढेबरी एक भारत में गोडी कीजे ढाळ दी ||
छूटे, छूटे ढेबा अमली थारे एक हाथ़ा रा तरगाम कीजे तीर |
एक जाणे माथे सावण माथों कीजे उलटियो ||
छूटे ढेबा अमली थारे एक चिमटी रा कीजे तीर |
एक माथे ढेबरी थारे गिरजणियां गरणाटो कीजे चालियो ||
गिरजां बैना एक आज राखो थारे मन में घणी कीजे विसवास |
आज धपावूं गिरजां थांने बीच्यां रा कोग्रा कीजे काठ्यां ऊ ||
राखो गिरजां घणों ढेबा माथे घणी कीजे विसवास |
आज म्हूं धपावूं थांने बीच्यां रा कोरां ||
हाले पाबू पाल एक लारे रिया कोसडला घणो कीजे पताम |
एक घणी रो पटकारे एक पाबूजी मारण हालता कीजे सांबळे ||
बांदा मांबत के हाले म्हारा सरचा कीजे चान |
के ढेबरी एक आगे जाय मरवर रा घाटा कीजे रोकिया ||
पाबू पाल थे कीरी घणी मन में भोटी कीजे वात |
एक सूतो छहठे कोठू में पाबू रो दृढ़ी कीजे ढेबड़े ||
बांदा मांबत एक बड़े भोड़े आपठरे कीजे लाय |
ढेबो अण गिरजां रो कीजे विचार |
एक बगार रण गिरजां माथे नी कीजे फिरे ||

** गाव **

मारे ढेबो अमली अण खींची री नवलख कीजे पौज़ |
एक एकलड़े ढेबरी एक गायां पाछी कीजे पेर ली ||
राखो सूरिया माता एक थारे मन में घणो कीजे विसवास |
एक पाठी ने जावूं थांने कोसड़मरे रे जूने कीजे मारगां ||
थे कीरी एक ढेबा अमली घणो धरती में अम्मर कीजे नाम |
एक एकलड़े ढेबरी एक खींची ॊं ढगड़ो कीजे आदरे ||
मारे ढेबो अमली अण खींची री नवलख कीजे पौज़ |
एकलड़े खींची ने छोड़े घणो कीजे जीतवो ||
पकड़े एक ढेबो अमली अण खींची रो ढाड़ो कीजे हाथ |
भटके ढेबे अमली सीरोण कीजे सुंत 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.
बावे दंबो अमाली अण खींची रे घणी कीजे तरवार | 
एक बाता खांडा ने पापूजी हाथां बीजे जेलियो || 
करे दंबा अमाली घणो घू धरती में एक कीजे दिनियांब | 
एक पापूचाव दंबाजी झे माती कीजे घालजे ||
3375
मत बावे दंबा अमाली अण खींची रे कीजे तरवार | 
दे दीजे पेमा ने दंबा अमाली एक अम्मर कीडे कोज्जी || 
मत दीजे एक दंबा अमाली अण खींची रे घणी कीजे तरवार | 
एक दे दे दे एक पेमा ने आबार आंजी कीजे कोज्जी || 
[जाओ] पापू पाल थे कीडो घणो धरती में कीजे दिनियांब | 
रण भारत में सुमी ऊ नातो कीजे जोड़यो ||
3380

** गाव **

थे कीजी दंबा अमाली एक घणो एक जुम में कीजे नाम | 
घणी विसूणा एक दंबाजी थे गायो रे बारां पाषी कीजे घेर ली ||
ढंबा अमाली [फे] एक कीडो थे धरती में अम्मर कीजे नाम | 
एक म्हारेआम चिथिये आय एक जायल रे खींची री पौजी कीजे रोक ली ||
3385
[नीजी एक अन्वाता] चायरिये, चायरिये बेचे एक थणी गायों रे कीजे धमाण | 
रमास हाले पापू खांडी केसर माता कीजे काठभी | 
खाड़ीया पापू पाल तारा गठानटी मांजल कीजे राट | 
हमे बढ़ छुट आये कोतु रे सीदा कीजे पादरा || 
आया पापू पाल...आया पापू पाल घणा कोमढ़ला नीजे पचाम | 
3390
शत चांदाजी ने हेलो कीजे पाठियो || 
चांदा सावंत दे थू हरिया घासां में जाजम कीजे झा ठ | 
थाकोडा दंबाजी ने अम्मर अपे कीजे करसाण 131 || 
कीजी पापू पाल एक जाजम हीणी कीजे झा ठ | 
एक अमल कसूंबो ठाकर पापूजी कीजे गाठियो ||
3395
बैटा एक चांदो दंबो हरमल दंबासी सलजी सोंछढी ठाकर पापू री जाजम री कीजे कोर | 
सामी बड़ा बैटा गादी रा जुत नर कीजे सांबां | 
ढीनो पापू पाल सोना री तासिया एक अमल कीजे घाल | 
एक अन्ताता अमल पेरी पापूजी एक [ज] ठठळोड़ी जम री कीजे जामां || 
लीजो पापू अमाली एक अमल एक घराम कीजे जेल ||
3400
एक अमल अरोगी दंबाजी थे पीरी कीजे परवार री || 
तो दंबो अमाली देखने बोज्जे, हे म्हाराज हमे अमल लेवा री कोई जसूरत है? 
घणा निया अमल म्हे कोतु रे दरबार | 
3405
रूजो अमल लेवू एक दरगा बोमा कीजे राम री || 
तो दंबाजी आपरी कम्मर री पेदी कोजी | 
कम्मर री पेदी खोल रे कियो, म्हाराज म्हारे पेट में कोई आंतरा कोनी है| 
ओ अमल ने अम म्हू निया पेट में चालूं? 
[जाओ] पापू पाल दंबा अमाली रे एक मुजरो कीजे 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 मिलाया एक दरमा भोठा कीजे राम री ||
अतनो के देवो अमली आपरो प्राण छोड़े, और देवो अमली स्वरवास लेजे जावे ||
करे पांजा गणा मन में कीजे विचार—
एक पांजा रे दउंती देवो सिद्धायो दरमा भोठा कीजे राम री 132 ||

3410
देवैजी एक मज़ाक करी थी, और देवैजी रे पेट जद हटको ले स्मो तो गाया पेरवा री देव एक छोटी केरडो आप
dेवैजी पकड़ने आपरी फुटी रे बांद दिया। 133 देवैजी एक मज़ाक करी जो उण केरड़ा ने पकड़ ने आप आपरे अमल
रो जो हिण्डीयो हैं उसपर मांयने डाल दिया | अच्छा डाल | और | ने आप बटठेर रवाने ले गिया | जण बटक रा
म्हाराज पावूजी ने आप अमल री बल करी के देवैजी आप अमल लो, तो देवोजी कैवा लागा, म्हाराज ओ पहड़ियो
हिण्डीयो, [ओ] अण में अमल है, म्हारां खो तो अमल कोई आज लेड़जे न कोई काल ||
एक अमल लियो कोडू रे दरबार |
ढूंजो अमल लाल दरमा दरमा... 134 ||
ढूंज रहने देवैजी आपरी पेटी अलौकी धी और देवोजी स्वरवास लेजे स्मो | तो उण हिण्डीया रे मांयने डेवल रो केरडो
बनद कौड़ो आपरो रे स्मो | उण हिण्डीया में ने ओ रे ग्यो | म्हाराज पावूजी देवैजी रा जो सस्तर हैता और
hिण्डीयो हो, जो चांदेजी आपरे हाथ में ने बटठेर आप रवाने ले ग्यो ||

** गाव **

3415
खढ़या पांजा पांजा एक दिन री उपवासी पीछे परबार |
आवे एक कोठमड़ रे नीन्दा कीजे पाड़रा ||
आवा पांजा पांजा अण बाई देवल रे घर कीजे बार |
आवा समादी देवल ने हेलो कीजे पाड़ियो ||
देवल, देवल बाई बुं सुती सुवभाग चणी कीजे नीन्द |
एक पांजा पांजा मियोड़ी गाया ने पांजा कीजे धर ली ||
3420
[लीजे, लीजे एक] खुल गी देवल बाई बार नैणा री गुड़ठी नीन्द |
भट देवल एक अन्दाता हीरा प्राण रो बाह चणी बीजे बो भरे ||
भर बाँझ आई मेंलं रे कीजे [न] चणी कीजे नजीक |
मोतीढ़ बालबे थकिया रा निच्छमण जनी कीजे देवल ने ||
देवल बाई एक लीजे धारी गाया ने कीजे संबाल |
3425
जमना छोड़ो बढ़तिया रा निच्छमण जनी कीजे देव री ||
देवल बाई भिर नी अण गाया रे च्यारू कीजे मेर |
फिर-फिर देवल एक गाया रा नैणा, नैणा कीजे केरडा ||
लीजे बाई देवल धारी गाया जी संबाल |
सोरा चूंगाओ गाया रा नैणा कीजे वाढ़ड़ा ||

** गाव **

3430
[देख] देवल बाई अण गाया रे फिर री च्यारू कीजे 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 Ḍhẽbo's last battle. Parbū obligingly backtracked on the narrative and filled in the missing detail, prefacing it
with the comment a vāt thoṛī lārai rai gī hai, aṇ 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.
The epic of Pābūjī

एक दे‌खे, दे‌खे एक गायां रा नेना कीजे बाढ़ा ||
लीजै बाई दे‌वल थारै सगळी गायां रा कीजे संबाळ|
एक जमना छोड़ै धिंढियाँ रा निद्रमण जती कीजे दे‌व री ||
पाबू पाल दीखै [अण गायां रा एक घणा म्हाने दीखे गायां रा एक] आगीएक दे‌वल री नवनख झीणी कीजे गाय |
एक नी दीखे म्हणै काण्यो कीजे केरड़ो ||
एक जमना छोडो थ˒ळयां रा ˓लछमण जʕी क̛जै द̀व र̙ ||
पाबू पाल के तो बणाती काण्या केरड़ा रे मुरजी रो कीजे सांड |
नीतर बणाती फुलवन्ती रे रथ रो कीजे बैलियो ||
हे दे‌वल बाई [म्हाराज पाबूजी के इंत तो मूँ उणने मुरजी रो मांड बणाती, के आपरी रणी रो रथ रो बैलियो बणाती] ||
लीजो पाबू पाल अण गायां नै क̛जै संबाळ |
एक गायां नी झेलै गडवाड़ै दे‌वल क̛जै चारणी 135 |
चांदो सांवत भूल में ढ́बाजी रो जो हंˑडयो पˑड़यो तो उण हंˑडया रो आप ढ́बैजी 136 हाथ में लेय और दे‌वबा लागो 137
to उण जिंगिया ढोंजी 138 उण हृषिदया रो ढुक बैलियो | तो ढुकियो 139 दे‌वने के, म्हाराज पाबूजी आ तो एक ढैजी मजाक कीदी के काण्या केरड़ा रे अण हृषिदया में बनद कर दियो ||
तो आप लेजो काण्यो केरड़ो संबाळ |
सीजो दे‌वल बाई रे हाथ |
जमना छोड़ै धिंढिया रा निद्रमण जती कीजे दे‌व री ||
तो म्हाराज पाबूजी बढ़ा बुढ़ी जिंगिया, के ने बाई, ऐ [आपरी] बारी काण्यो केरड़ी संबाळ | तो अब दे‌वल बाई म्हाराज पाबूजी नै के है, चभा दियो ऊ ह्वारी गायो व्यासी है, जको आप गायो पाणी पाव | और अब आगी [दे‌वल आपरे... दे‌वल अपनी क] आपरी कठा ऊ सुपिया पौर ने मांनने बिढ़वै और पद्म पाबूजी नै आप पाणी पावा रो के ||

** गाव **

कर तो चांदा सांवत एक ताळँ बैलीरी ताकीद |
एक पाणी पावा नै गायां रै गुंजवड़ी कीजे सांचरां ||
लीजो पाबू पाल गायां जणी कीजे घेर |
एक जावै, जावै गूंजवड़ा री जुनीएक...जस री कीजे पैड़ियों ||
जा उठा पाबू पाल अण गुंजवड़ी-बाढ़ी कीजे पाठ||

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

136 For cā̃dojī.

137 The final syllable is inaudible.

138 For cā̃dojī.

139 The final syllable is inaudible.

140 For cā̃dojī.

141 The final word is not pronounced.
तो झट ओढी ने एक पाबूजी हेंनो कीजे पाड़ियो

3455 दीनो हरमल देवासी गूंजवड़ो बेरो कीजे जोत
एक तिरियां मरे गाया रा निया कीजे बाढ़ड़ा
दीनो हरमल देवासी एक झीणो एक... गूंजवड़ो कीजे जोत
तो झटके देवासी एक चड़ मांयने कीजे साँचरे
दीनो देवल बाड़ी एक झीणा पीरां नै कुआ में कीजे बैटल
एक झटके साँचर एक झीणा पीरां नै कुआ में कीजे बैटल
एक पाणी सूकीयो एक गूंजवड़ री झीणी कीजे पेड़ियो
बड़ी दियो एक हरमल देवासी अण कुआ में कीजे उंगरे
एक सूकी, सूकी पड़ियो एक पाबू रो कोबर कीजे गूंजरो
के दे चांदा सांवत एक ठारा मन री कीजे बात
किण रे कारणबेर एक गूंजवड़े पाणी कीजे नी सांचरे

3465 पाबू पाल कोनी अणरी म्हांने अतरी कीजे ढीक
थे वाजो विषमण जनी रा बवतार
एक गूंजवड़ रे पेड़यो पाणी कीजे सुकियो
[के] पाबू पाल खे घ्या केर सोडी रे असवार
एक झट केरर माता नै अन्दाता गूंजवड़े रे पेड़यो कीजे साँचरे

3470 देवी पाबू पाल अण कुआ में घची नजर कीजे पसार
एक कुआ में बेटा पीरां रा पीर सुसिया कीजे पीरजी
कीजे म्हाराज पाबूजी डेंके बोलिया, अरे भाई दूं कुण हे? म्हारी ती गाया तिरियां मरे नै दूं चड़ नै पकड़ने बैठ ग्यो?
कुआ रो ती पाणी थे सुकायो | दूं कुण हे? ती बोले, म्हाराज दूं तो सुमिया पीर
आवै पाबू पाल थारे मन में घची कीसे
एक मालो थरकाओ एक सुसिया री कीजे बोपरी

3475 दीनो पाबू पाल एक सुसिया पीर नै कीजे मार
पाणी एक साँचरे गूंजवड़े रे कीजे पेड़ियो
चांदा सांवत अण गाया नै कीजे पाय
एक जमाना छोड़े एक महबउड़े देवल कीजे बारणी
खे घ्यो, खे घ्यो जायल रे बीची घची पोड़े असवार
एक पांग छोटे झावे एक भाटी री जस री कीजे जाजमां
भाटियां रो परवाड़ो

**गाव**

खड़िया एक जायल रा धोड़ा एक तारा गठीधर मांजल कीजै रात
खड़ छुटा जावे भाटी री जस री कीजै जाजमा ||
आहो-अफूटो बैटो भाटी री खान कीजै परवान ||
जाय एक जन्दराव खाँची एक अन्दाता एक मुजरो कीजै साजियो ||

3485
आहो-अफूटो बैटो भाटियां-बाढ़ो कीजै माथ ||
एक जाय एक खाँची एक अन्दाता मुजरो कीजै साजियो ||
करे जन्दराव खाँची घणो भाटी ना हाथा री कीजै हथजोड़ ||
एक मौखियो रथकायो भाटी री कीजै जाजमा ||
कैजै एक जायल रा खाँची बांरा मन री कीजै बान ||

3490
करता काम थे आया म्हारी जस री कीजै जाजमा ||
मुण दो जैसी म्हारी [मन रे झु] म्हारी मन री कीजै बान ||
मे घेरी एक बाई देवल री नवलख कीजै गाय ||
एक रण भारत न्वियो राठोड़ा रे कीजै रीस 145 मे ||
लीनी पाबूजी म्हारी एक म्हारो के गायो पाड़ी कीजै घेर |

3495
एक गायो पाबूजी चांदा सांवत कीजै ले निया ||
तो रीजै, रीजै एक जायल रा धोड़ा धारे मन में जन्दराव जीजै...विस्वाम ||
एक गायो ले आऊ आंपे अन्दाता एक [जन्द...जायल रे...] जायल जीजै गाय में ||
दी एक भाटी एक जीनी नवलख होड़ा माथे कीजै दीजै ||
एक पीजै, पीजै बड़ा एक कोटू ने मीरी कीजै पादरी ||

3500
चांदा सांवत कीजै, चांदा सांवत हाले अन पीजै रो कीजै धमसाय ||
एक खाँची भाटी खड़ छुटा आवे एक कोटू ने सीदा कीजै पादरा ||
उबा पाबू पाल अण गंजबड़ री कीजै पाछ ||
देखे पाबूजी नजर कीजै पसार ||
एक पीजै रा दठ-बावल कीजै सांचेर ||

3505
देख कर लो चांदा सांवत अण पीजै रो कीजै विचार ||
एक कैजै राजा री एक पीजै अंपारे माथे कीजै ऊलटी 146 ||
[आंपे कीदो एक] आंपे कीदो एक चांदा सांवत घणो धरती में कीजै इन्याव ||
एक जीवातो छोड़ो जायल रा खाँची एक जन्दराव ने

**गाव**

[खड़ियो एक खड़ियो एक अन्दाता एक मन] बीखे [पा] चांदा सांवत [घण] म्हारे 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 khēci ko...; he then stopped short, and recited the next couplet in artha before beginning his ‘explanation’ again.
एक चढ आया एक जैसीँगद्रा भाटी एक प्रौंज लेने ऊलटें ||
चांदा सांवत कर तो चढ़ी तांबा बेगैरी कीजे ताकींडः
कर तो चारु प्रौंज रे कीजे जेईँ||
आप रालाला एक फर भाटा री सुरंगी कीजे प्रौंज में ||
चांदा सांवत [दीरे, दीरे] के एक कोखू रा होली ने एक हेलो कीजे पाडः
एक बचती प्रौंजा रे होली होल कीजे बजाय दे ||
बाहे एक पाबू पाल कोखू में जड़ेंस्वर घणा कीजे हों।
एक होला रे धमीहई 147 एक पाबू री प्रौंजा बारे कीजे नीकटकः||
सुला बूढ़ा राजा अण शुकै वारियै कीजे बेह|एक होला रा धमीहड़ा एक बूढीजी कोर्ना कीजे सांवत 148 ||
देखे बूढी राजा 149 घणी नजर शीणी कीजे पसारः
एक चढ आया तैसीँगद्रा भाटी एक कोखू कीजे गाम में ||
[बैदे] बूढ़े राजा...सांवत अण राठीड़ी शुकै शीणी गाम|एक बैदे, बैदे बूढ़ीजी अनदा एक बनतर रा कुंटा कीजे भीड़ीया||
बैदे ग्या एक बूढी अणली 150 घणा शीणी एक बेल बूढी शीणी असवारः
हरे बढ़ दूला आपे पाबू री नस शीणी प्रौंज में||
उवा पाबू पाल अण घणा कोखू रे अनदा कोर्न गुंजवे कीजे मांयः
एक जाय बूढ़ीजी एक शीणी हेलो कीजे पाड़ीया||
[हूजा एक धोड़े] बैदे ग्या, बैदे ग्या [देखा] बूढ़ा अणली 151 घणा एक प्रौंजा रा कीजे धमसानः
सेनागे रे आणे एक बूढीजी बूढी शीणी दाकलीः||
तौ साड़ा सात वीसी रवारी आप जान लेने बूढ़ा ने परणावा जाता था ||
बैदे क्रमाज पानुजी मिठ ग्या और म्हाराज पानुजी नै बिनो, दरवार आप आप सिद्ध पड़ते? आप बनतर बीड़ सोड़ा हो, चौईसी कोटड़ी रा [ज] राठोड़ा रे बढ़ाने आप सिद्ध पड़ते हो? बोले, हे देवासिया आज म्हारे ने बूढी ने मात्रिया रे बीच में बढ़ो जोर रो जुद बूढ़ा, अण बासैँ म्हे आ जुद करवा मै...राठड़ीया रणजोड़ में जावाला ||
टो पहुँच रवारी आ विचार कर, ए पानुजी म्हाराज आप शहर कुवा रा बाल और म्हे आपरे साथे भरना मे रवाना बैदे जावा ||
बैदे आप बरात छोड़ और बाद समेत आप, आपने कैज़े, पानुजी री प्रौंज में मिठने साथे बीर बैदे ग्या ||
देखे रवारी घणी नजर कीजे पसारः
आवे पाबू री [च] बच़ती कीजे प्रौंज में||
हे [सात-बूढी मांजछा] सात-बूढी रवारिया री कीजे जानः
एक बचती प्रौंजा में रवारी मेष्ठा शीणी बे भिठः||

** गाव **

3535 बैदे ग्या पाबू पाल पांचू धोड़ा रे कीजे असवारः
जावे मीदा एक राठड़ीया रण कीजे 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 sāḥalyā.
149 For rājā.
150 For būrabā rājā.
151 For rājā.
व्हे ग्या पाबू पाल अण घरती में घणो, घणो कीजी दिनियां|  
राठोडे बीच्या रो एक रण में बांधो कीजी बाजियों||  
पाबू पाल ग्या र्ग्या र्ग्या रानां संवात धारा एक चिमटी रा रणां कीजी तीर|  
एक मायें, मायें गिरज गिरणांतो कीजी चालियों||  
सोड़ी गिरजणियां कर तो एक दम घणी कीजी जेज|  
आज चांदजी धावां धावां एक बीच्या रा कोरा कीजी काछाज़ा||  
पाबू पाल ग्या र्ग्या र्ग्या कीजी आसार|  
एक जोखे, जोखे बीची ने भारत में नजर कीजी पसार|  
एक नजरै नी आवेजाने रो बीची कीजी जीरो|  
देवल बाई थे बी एक मा समाश्ल एक करणी रो कीजी रूप 153|  
आप देवल एक चकरारी रण में कीजी चलियों||  
दीना पाबू पाल आण बीची ने हेलो कीजी पाड़|  
अन्दाता तो एक रण में एक साठै बैनोई री बातां कीजी बाठै||  
लेखी काजल रा बीची एक म्हारै बांडो ह्या तो कीजी झेल|  
एक दो ताजणियों म्हारै कीजी हाघ|  
धारा बांडो पाबू री दे कीजी ती पहें||  
म्हाराज पाबूजी कैयां लागा के हे बीची धारा बांडो उ म्हारो सरर नी पहें, अण बास्तन म्हू धारे मायें हाघ कोई|  
आज हलावै तो कोई काल और म्हाराज बांडो जो हे, म्हू थमे देख| धारो ताजणो म्हारे दे दे || धारा उ म्हारा बांडो उ म्हारी ऊपर भूं धारारो कर ज्यो म्हारी दे पढ़ जाय, और धारो म्हारो वचन अटै पूरो हे जाय|  
जिंदराव बीची कर मन म विवार पाबूजी बांडो ह्यां में क्रियों और आपरो ताजणो म्हाराज पाबूजी लियो| तो बीची पाबूजी रे मायें, 154  
पाबूजी रे मायें हाघ नी हलाया| तो म्हाराज पाबूजी के देखने बोलिया, हे बीची, हे बैनोईसा, म्हारे मायें आप आपरो बांडो बचलो, जो के आपरो जनम रा धारा और म्हारा आज अटै वचन पूरा हे जाय|  
नीतर बीची म्हू धारां उ लड़ने भूं म्हारे आज जीते तो कोई काल |  
जिंदराव बीची हाघ पाबूजी मायें नी उठाया||  
तो आई पाबू पाल धारा में चणी कीजी रीस|  
ले ताजणो बीची रे बावियों||  
दो चां ताजणा बीची रे आप म्हाराज पाबूजी वाया||  
तो आप जत आ नी बीची जिंदराव धारे मन में कीजी रीस|  
भट बीची एक मीरोवण बीची कीजी सूंत ली||  
बाबे एक जिंदराव बीची बीशी ठाकर पाबू पर कीजी तरबार|  
[[एक च उ बाबे जिंदराव बीची घणो पाबू पर कीजी तन| तरबार|  
सरगापर री बांठी का पाबू ने कीजी सांचरी|  
के ह्या पाबू पाल अण पाठकियों कीजी माय|  
पाबू पंदारिया सरगापर री कीजी पाठकी|  
तो आप म्हाराज तो पाबूजी बीची समेट आप पाठकी पदार पिया| अब नांरै सांबत जो रिया तो लड़तां, लड़तां,  
लड़तां और आ खलक पौज मारी, हम सा नी तो बे सांबत मरे और नी कोई सांबत ने मार सकै| तो जाता री टैम  
चांदेजी, हरमलजी, सलजी सोढ्यू आप उढ़ आपने के ऊं नजर देखी के म्हाराज पाबूजी तो सरगा पाठकी... 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 arthāvāmēkai ‘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 सोढ़ठी की तीन सांवत जो प्रमुख म्हाराज रा हैता, वे आपनै कैंडै देखनै विचार कीदी, हे सांवतां म्हाराज पाबूजी नै पाळकी आई, म्हाराज पाबूजी आंपण छोडैने सरग पाठ स्वरगवास सिद्धया | अब आंपणां अण धरती में, अण गांव में, कौठमंड में आंपणां कोई कोनी | अपने अगर युद अणां कै करां तो आंपणां न तो ए मार सफाई और न आंपणां उदार बैला | तो अण वास्ते आपने आपस में सामानां सामी आंपांरो बांडो लेने ओ सीस काट ला | तो हरमल देवनां के आप पैली म्हारै वावो, तो सलजी सोढ़ठी कै नई नी, पैली म्हने काटो | आपांस में पूर्ण कै आपांचो सांवती मोढ़ठी रो सीस उडायो, और आपस रै मांयने म्हाराज पाबूजी रा जतरा ई सांवत जो हैता वे आरे आपरेस में कटे उठे भारत में पूरा निघया | म्हाराज पाबूजी आप स्वरग-पाठकी जाता उण वर में थोड़ा आप नीची देखो तो देवल बाई आपरो खप्पर भर, शक्तिः और मूंडे लगा और आप हाथ में ले कूडियो काडने बैंदी | तो रारारी, भील नै राजपूत, 156 अण तीन जात रो खून एक रास्ते मिन दिया थी, तो देवल वीच में पाठी कर दी | पाठी करवा लागी तो म्हाराज पाबूजी ऊपर चढ़ता आप नीचो देखो—हे सकी शारा जो वचन हैता में पूरा किया | बारे बचना माथे म्हारे नै सीस्यां नै बै नूरो निघयो, पण उणांरो जो खून है, अण खून नै वृं न्यारो कूं करे? बौले, म्हाराज, देवल देखने बोलो, म्हाराज जो खून तो भील मैं है, ओ खून रारारी रो है, ओ खून राजपूत रो | हे शक्ति मा, अण खून नै भेलो बैला दे, कै हे म्हारा लारे मरिया, और हे म्हारा ईज सांवच्चा है, तो आप आंपण खून वृं भेलो बैला दे | अगर उणांरो खून न्यारो दियो तो राजपूत रो बारी भील नी रैला नै भील रो बारी राजपूत नी नैका, तो पाबूजी नै दुविया रे मांयने कोई नी ओढ़खेला | अतरो म्हारे ई वचन राख, जसौ खून म्हारे सांवतांरो रो भेलो बैला दे | उनो बचन ै मांयने आपने कैंडै, देवल बाई पाबूजी रो वचन सुपु, अण वीच मं पाट तोडी | पाट तोड बौख अणां भेलो निघयो | अब लारे बूडोजी एकला रे र्या | युद रे मांयने बूडोजी राजा सांव एकला रिया ||

**गाव**

3565 बाजी रण में एक राठोड़ां बीच्या रे तरवार | एक एकलड़ा रे ग्या रण में बूडोजी साव एका कीजी एकला || देखे, देखे बूडा राजा घणी नजर झीणी कीजी पमार | एक पाबूजी सिद्धया एक दरगापुर झीणी कीजी पाठकी || तो बूडोजी देश कैंडै—

3570 जायल रा बीचची रे बारे मन में गाडो हुण्याऐ | आज खबर बढ़ी रो बूडोजी रो बूंटोजी कीजी बाजिया ई || भरक्के झटके एक सूंते एक जायल रा बीनो घणी तरवार | एक मायो, मानो बूडे एक बूडा कीजी सिद्दार रो || पड़ता एक सीम ने नीनो ओढी हाथा कीजी हों ||

3575 एक ले सीसड़लो ओढ़ी एक कोंडै नै एक सांचेरे ||

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

** गाव **

मूता गैलोवत राणी एक झुकते बादछिये मैल |
एक सूता मस्तन में जम राणी झण्डा गोराणी कीजे मादियो ||
समन में सूता राणीजी के जमड़ा मे बात |
अछुङ जमड़ी रा जाया मिरके पाड़रो जाय |
3580 आवेला राजकुम़री थने भालां री इणियाँ दोरे कीजे मारसी ||
तो जमराज काँई के—
मत कर गैलोवत राणी झकर पाड़ू रो अतरो गाड गमान |
एक पाड़ूकी सिद्धा एक दरगा भोळा कीजे राम री 157 ||
बाँझ जालू जमड़ी रा जाया धारी काची कंवकी कीजे जीव |
3585 एक म्हारा देवर ने बूं विसमार अतरो कीजे बोलियो ||
अछुङ जमड़ी रा जाया मिरके पाड़रो जाय |
आवेला बंदो डंडो थने एक दोरो घणाण कीजे मारसी ||
मत कर गैलोवत राणी बंदा डंडा रो घणाण गाड कीजे गमान |
एक बंदा डंडा री बैं गी रण में कीजे देवकी ||
3590 राणा बांटीया रो एक बाजो के एक रण में बांटी तरबार |
एक बंदा डंडा री बैं गी एक गैलोवत राणी रण में कीजे देवकी ||
बाँझ जमड़ी रा जाया धारी काची कंवकी जीव |
एक जीव रे झुमाऊ एक काठो बाथांग कीजे देवता ||
मरजो बाजो एक जमड़ी रा जाया धारी बाँटो खराब 158 |
3595 एक म्हारा धणाण ने बूं विसमार अतरो कीजे बोलिया ||
[खुल गी] बैं गी गैलोवत राणी अण धरती में पीछा परवात |
एक दिन री उपाढी लिंदरा कीजे बैं गोल दी ||
[बैं गी गैलोवत राणी अण मन में] बैं गी गैलोवत राणी झुकते बादछिये मैल |
बैं गी मन में उमण कीजे दूमणा ||
3600 बैं गी गैलोवत राणी जाकी झरोका कीजे मांय |
एक दातण एक धोळे एक गैलोवत राणी पीछे कीजे परवात रा ||
दातण नी झेलें गैलोवत धारा खीसा कीजे दांत |
पाणी नी झेलें एक हाथां रा पांचू कीजे पेरवा ||
नीजे दादी वडारण अण जंडधारी ने हाथां झेल |
3605 आज पाणी नी झेलें गैलोवत रो एक पांचू कीजे पेरवा 159 ||

157 The final word is not pronounced.
158 The final syllable is not pronounced.
159 The final syllable is swallowed.
** गाव **

कीनो गैलोबत राणी एक सोठै वनीमां मिणगार |
एक जावे सासू री एक जस री कीजै जाजमा ||
ऊतरता मैला ऊ दुरो गैलोबत धारे गधा रो नवसर हार |
तो मोती रठक्या सासू रा एक सिगरथ कीजै आंगणी ||
जा ऊबा गैलोबत राणी अण सासू री सुरज कीजै पोठ |
ऊबा एक गैलोबत मन में उमण कीजै दूमणा ||
बूजे गैलोबत राणी धानै बंकवादे कीजै वात |
कियां ऊबा एक बऊजी मन में उमण कीजै दूमणा ||
दीघे, दीघे बूढ़ाजी री रणी धारा स्थाने पीका कीजै नैण |
तो मुखझो कमठायो कमठ रा काचा कीजै पूल ज्वू ||
तो गैलोबत राणी देखने काई के—
हे सासूजी राते मे सुता एक झुकते बादछिये कीजै मैल |
तो सपना में मे देखी एक रण में झामातां री कीजै देभढी||
राठों बीचमां एक भें स्थो रण में जूद घणो कीजै ...[/्या] वाजी रण में कीजै तरबार |
एक बांदा देशा री बैं गी रण में कीजै देभढी||
तो पाबूजी, पाबूजी सिदाया सासूजी दरणा भोछा कीजै राम री ||
तो सासूजी काई के—
हे बढ ओ सपनो पड़ो धारे एक घणी पीयिरिये कीजै मांव |
एक झुजो सपनो पड़ जाजे बोदी कीजै बढ़ में ||
बाउ बाँदा गैलोबत धारी कंबटी कीजै जीव |
म्हारा बेदा ने वृ विसभार घणी कीजे बोल मी ||
सासू म्हारा कर दी थे मन में भोछी कीजै वात |
ओजी लिखायो करमां में मे पीयर कीजे सासरो 160 ||
चढ गी मैलोबत राणी झुकते बादछिये कीजे मैल |
एक पीजी, पीजी परजाख 161 ओजी ने देखी कीजे आजवो ||
कर लो, कर लो एक राठों री तीजणियां थे अण ओजी री कीजे छ्राण |
बैता करला रे एक ओजी देबै कीजे कामडी||

** गाव **

बाू ओजी एक अण [करसालै] करसला रे शीणी कीजे काम |
एक बैता करला रे ओजी एक बैवे शीणी कीजे कामडी||
आयो ओजी एक शीण शीण रे दरबार |
आय कोठू में एक करला रे नीचो कीजे झूकणियो ||
बैटा गैलोबत राणी झुकते बादछिये कीजे मैल |
जाय ओजी एक गैलोबत मे मुजरो कीजे साजियो||
के दो लधा ओजी धारा मन री कीजै वात |
कै डारा नर हारिया ने कै डारा नर कीजै जीतिया||

160 The final syllable is swallowed.
161 Cf. n. 121 above.
The epic of Pābūjī

गैलोवत राणी खांडे जीतियो एक जायल जिन्दराव बीची कीमै राह |
एक जस्मडे जीतिया बछियां र लंधमण जतनी कीमै देवता ||

** गाव **

के दे ओढी एक थारा मन री कीमै वात |
तो केंडा नर जीविया केंडा नर सरस्पात ने कीमै पदारिया ||

3645 लें गी गैलोवत राणी बांदा ढंगा री रण में कीमै...लें गी लें गा] बाजी एक गैलोवत राणी...राठोड़ां बीच्यां री
तरवार 162 |
तो एक पाबुजी सिद्धाया दरगा भोळा कीमै राम री ||
तो चांदा ढंगा री लें गी रण में कीमै देखती ||
नीमा गैलोवत राणी बूडा राजा रो मौजय मोरी मोरी ||
बूडा सिद्धाया एक दरगा भोळा कीमै राम री ||
बद्वलव्य-बद्वलव्य न्हौंके गैलोवत राणी घणो कीमै नीर |
तो आमू रठकावे गैलोवत राणी एक कायर जंगी कीमै मोर ज्यूँ||
गैलोवत राणी मैला ऊँचा ऊँचा आप मौजू मै जान मुजूरी कीतो ||
मुख तो मामूजी स्थाना सफन री कीमै वात |
एक चाँगो सपनो गैलोवत मै जीमै आतियो ||

3655 बाजी रण में एक राठोड़ां बीच्यां री कीमै तरवार |
एक रण में लें गी राठोड़ां री कीमै देखती ||
तो दीमा सामूजी हम महाने पणी कीमै आसीमाम ||
एक धारो आसीमाएँ लें सतिया ने कीमै साँचरां ||
तो गैलोवत राणी आसी मामू बांदे ऊँचा माँगे और अर तौ मोडी राणी रो जो सूबी हो बो आपने कै ऊँ, मोडी
राणी रा हाथ में किल्ला मियाज़ा | अन सोडी राणी सूवा री वात के और रोती कछपती आपरा मात-पिता खने ऊँ ऊँ लीख मानने आप...कूटमंड पदारे ||

** गाव **

3660 बैटी फुलवन्ती बाई एक जाली झोकां कीमै माँय |
तो बैटी एक सूवा सूं एक वातां कीमै चाछवी ||
आज दीवी बांमंदा रा सूवा धरा महानी दीका कीमै नैन ||
एक मुखड़ो कमठायो एक मूसिटिया धारो कंवछा कीमै फूल ज्यूँ ||
तो सूवो मरता-मरता कांडे के—

3665 हे मोडी राणी आज लें ग्यो घणो धरती में कीमै इनियाच |
एक पाबुजी सिद्धाया मोडी राणी दरगा एक भोळा भंवान री ||
ए सूवा के दे थारा मन री कीमै वात |
तो केंडा नर गीतिया में केंडा नर कीमै द्वारिया ||
मोडी राणी खांडे जीतियो एक जायल रो बीची कीमै जिन्दराव |

3670 जस्मडे जीतिया बछियां रा लन्धमण जतनी कीमै [देवजा] देवता ||
राखजे सूडी एक घणो महारे पर कीमै विस्वास |
एक पाबुजी सिद्धाया दरगा भोठे कीमै राम री ||

162 The final syllable is not pronounced.
कर तीजो सोढी हों तातां बेंसरी ताकीद।
एक सती, सती हो जावी सोढी [री] थे एक पावुजी रे कीजे नाम सूं।

**गाव**

3675  न्हांके फुलवन्ती किनिया एक झीणा नैणा सूं कीजे नीर।
एक अंसू टळकावै फुलवन्ती कायर जंगली कीजे मोर ज्यूं।
जा ऊबी फुलवन्ती एक घर काका बाप रे कीजे बार।
एक जाव्य एक [सु] काकाजी ने बातां कीजे चालवै।
कीजे काका पीयर म्हनै घणा घणी कीजे सीढ।

3680  एक भें जावांला कोडू ने सीदा कीजे पादरा।
काठ पडळो बाई थारे अतरी कोडू सूं कीजे काम।
किना रे कारणयै थे कोडू कीजे सांचर।
बाप काका एक एक रो अण धरती में घणा कीजे इनियार।
एक राठोड़ बीबीया रे बाजी रण में तरवार।

3685  एक म्हारा खाम्बद सीदारा दरमा भोटा कीजे राम री।
थे को बाई एक फुलवन्ती जोतांब चोड़ा री चुड़ कीजे बेल।
एक फोज्जा रे धीरीड़ बाई थांबे एक कोडू कीजे मेल दां।
कोनी काका पीयर म्हारा एक फोज्जा री घणा कीजे काम।
एको जावांला भें कोडू ने सीदा कीजे पादरा।

3690  भें कीजी एक घणा एक भमलां रे द्वार पणो एक कीजे पाप।
एक ओक्सो लिखायो काकाजी दरमा में पीयर कीजे सासरा।
दे दो, दे दो एक बाका पीयर म्हारे एक घणा कीजे आसीम।
धरी आसीमां एक सती फुलवन्ती कीजे वा होवै।

**गाव**

3695  वेंटी फुलवन्ती रथ बेंवा रे मांय।
धुरिया भंड वेंटी रथ्या रो जुसो कीजे सागडी।
बाड़ीया, बाड़ीया एक फुलवन्ती कंबरी तारा गठनतोड़ी माञ्जल रात।
सीदा आवे कोडू ने सीदा कीजे पादरा।
एक बी बामो रे यथा मासर रे मांय।
एक पांवु पनरा में एक कोडू में छोड़ पानां रा पागड़ा।

3700  बावा गैलोवत राणी झीणा, झीणा सामू रे आवंगनिये मांय।
एक जाय, जाय एक फुलवन्ती मुजरो कीजे माजियो।
नीजी एक सामु म्हारा एक म्हारो मुजरो कीजे मान।
एक ओक्सो लिखायो [पी] दरमा में पीयर कीजे सासरा।
नाके फुलवन्ती घणा नैणा कीजे नीर।

3705  आंसु टळकावै कायर जंगली कीजे मोर ज्यूं।
दे दो सामुजी म्हांने धरी कीजे आसीम।
एक धरी आसीमां एक सतिया ने म्हें कीजे सांचर।
कर नो, कर दे गैलोवत राणी बुढाजी री राणी।
एक तातां बेंसरी ताकीद।
एक आंमे चालां सतिया ब्यूजा ने गुंजवड़ री कीजे पेड़िया।
भैंडो राणी एक सोठि में निन्हों निरंजन जैसे
एक तेजी जैसे जीवमें जरूरी कीजी ठोल
एक जोला दे धर्मीहड़े एक सतिया बारे कीजी निन्हों
तूजी, तूजी एक सतिया बेलाबे थंडहड़ा कीजी नारेन
एक गैलोवत खेलाबे एक श्रीणी द्रपण कीजी कटार नै
तूजी सतियां चहे गी पोड़े चणि कीजी अधिकार
एक दराणी जुड़ी एक पाठा पगल्यांं कीजी सांचरे
एक बाजै, बाजै जूजवड़े पर्णा जुड़ी कीजी ठोल
तो सतियां रो मेलापो एक पाबू रा कोवर कीजी गुजबे
लीजे, लीजे राघों रहाण रहा नायण रहा एक राणी द्रपण कटारो हाथां कीजी जोल
एक पेट परानाळ जुंबा नै कीजी ठोल
तो नायण देख कौं के—
गैलोवत राणी थे कीदी एक मन में बोझी कीजी बात
एक हाथड़ला नी हाले एक सती राणी थारा कीजी डील पर
जाजो राघों रहाण राणे वानो कीजी बराब
एक...बिंया कामां रै नायण थे म्हाणे ऊतर कीजी साजियो
ढंगें, ढंगें एक श्रीणी मती राणी बुढाजी री राणी द्रपण कटारो हाथां लेव
पेट परानाळ बाजा नै कीजी जिलमान लियो
[देव] अन्दरु एक दीनो अण बाजा ने पदमसिना पर कीजी मुखाण
तो जिलमतो बाढ़कियो माता नै मुझे कीजी बतारानीयो
माता म्हाणी कुण देखाला अण बाड़ा नै पर्णा एक हींडा री जोड़
कुण पखोंडे बाड़ा रा एक श्रीणी कीजी पोतड़ा
तो माताजी देख कौं के—है बाड़ा म्ही ईज तो म्हाणे सतिया व्हाला
लीजे, लीजे नायण अण बाजा नै हाथां कीजी झेल
एक पेट परनाळ जुंबा नै कीजी ठोल
तो इन्दर पखोळेला बेटा रे थारा श्रीणी कीजी पोतड़ा

नीजे, लीजे नायण थुं अण बाजा नै हाथां कीजी झेल
एक जाय सोंगरी नाली नै अण बाजा नै कीजे सूंपजे
[रा... गैलोवत राणी राघों री चून्हां रो हाले पर्णा आजुणो कीजी बेर
एक बाजा नै देखाला तो एक बींती जोरो पर्णा कीजी मारसी
राखेला एक नायण अण भयक अण बाजा री कीजी लाज
एक [ए] रसिया राखेला बन्धव्या रा लिखमण जती कीजी देवता
लीनो, लीनो नायण अण बाजा नै हाथां कीजे झेल
एक पया छूटी जावे एक सोंगरी रे श्रीणी एक कीजी राखेल
एक दो वासी नायण रे सी बेरै मारस रे मांय 165 |
एक पांजु जनर मे सोनंगर रे [र] छोड़ एक पर अमृत रे कीजे पागड़ ||
बैदी सोनंगरी राणी एक पर अमृत रे कीजे मांय |
एक जान नायण एक मुजरो रे कीजे साजियो ||
तीनो सोनंगरी [नर] नानी अन्त बाढ़ा ने हाथां कीजे खेल |
एक राठोड़ा रे बंस मे बाहो एका कीजे एकलो ||
राठोड़ा बांध्यां रे बाजी पांजु रे में कीजे तरवार |
एक राठोड़ा ने दोरा मायां जावल रे बीनी कीजे जीदर ||
तीनो, तीनो एक सोनंगरी नानी अन्त बाढ़ा ने हाथां कीजे खेल |
उणियारो देखने झर-झर आसू कीजे नहाहियां ||
जानो जावल रे बीनी थारो एक बाँझो कीजे खराब |
एक राठोड़ा रे बंस मे रे बाढ़ा ने छोड़ो एका कीजे एकलो ||
नानी महारी न्हांके अन्त खात्या ने पणा कीजे वेगार |
एक चंदणा वडावेकैः एक कंवरा रे छड़े पीणा कीजे बल्यान ||

** गाव **

कर ने बांध्य रा बेटा पांजु तालां बेरै गाव ताकर ||
एक पालणो घड़दे म्हैः बेरै गाव चंदण कीजे रूंख रो ||

3760 दीनो, दीनो सोनंगरी नानी बाँढ़रा ने अन्त पांजु शिये कीजे बोडाय ||
एक हींडा देवेने नानी पीठः कीजे परवान रा ||
हे ग्या रूपनाथ बरसां मे जोद कीजे ज्यान |
एक दलियां खेलेने एक नानी मारे माणक कीजे चोक में ||
ढूँढो रे दोटां सूं रूपनाथ एक धूँधुः एक बाहो कीजे असारम ||

3765 धूँढो शायो हसके बीनी रा गड़ रा कीजे कंगरा ||
नवलं रा कंवरमे एक बाँढ़रा खेलां बांधके माध कीजे साव ||
एक लांड़ा रा कंवरमे एक बाही बिंग-गिंग कीजे गेडियों ||
तो पैनकिया मामीजी एक बोले, बोले थे मुंडा सूं बिचमर कीजे बोल |
मोड़ा मामी एक मैलां ऊंबा कीजे दांकले ||

3770 अतरो संविदां रा कंवर मुड़ाजी रा कंवर घुं एक ऊंदौ-आंदौ मती कीजे डाँग ||
भोम पराई कीजे थारो काका कमजो हरी कीजे बाप री ||
तो रूपनाथजी पारो खींडे के—
हे मामीजी घोड़ा मामीजी एक बोले मुख मुंडा माण कीजे संबाह ||
एक गिंग-गिंग बांझां चौकले रा पाहरा चारु कीजे दांक ने ||

3775 गिंग-गिंग भांगूं, भांगूं मामी थारा [चारां रा] चौकले रा चारुं कीजे दांक ||
एक गिंग-गिंग बांझां घड़वाड़ा री कीजे पाखोमी ||
तो मामियां खींडे के—
जाजो म्हारी सामु थारो बांधो कीजे खराब |
मरी घोडा मायारो रा एक टाबर सोरू कीजे पाखिया ||

3780 मत बोलो, मत बोलो एक मामीजी म्हैः अतरा कीजे बोल |
बोल खटूक म्हारे भीतर रे पतः कीजे काठजे ||
लागा, लागा एक बाळङ्गा धने अण माम्यां र दोकीजे बोल ||
एक जाबे हुसे नानी रे एक गिरघ दीजे रावळे ||

** गाव **

नरे ग्यो बाळङ्गा घणो मन मं कीजे उदियास |
एक जाबे, जाबे एक [सोन] सोंगरी नानी रे अणगण कीजे बारणी ||
जा ऊने एक बाळङ्गा [नो] नानी रे घर कीजे बार |
तो ऊने बाळङ्गा मन मन ऊमगण कीजे दुमणो ||
पड़ गी सोंगरी अण बाळङ्गा मारे थारी कीजे मीठ |
अट बाळङ्गा ने एक मूळे कीजे वटघाबिया ||

3785 के दो, के दो बाळङ्गा एक थारा मन री कीजे बार |
क्यों ऊवा थे मन मन ऊमगण कीजे दुमणा |
अज दीवे वेदा रुपनाथ थारा मने फूका थारी मण |
मुखड़ो किमठायो किमढ़ा रा थारा कीजे पूल जरू ||
कैड़ै चुहालीकी बोल्या धने कीजे बोल |

3790 तो कैड़ी नपूरी एक मण मौसा कीजे बोलिया ||
तो रुपनाथ देखने कांई के—
हे सोंगरी मा नैनकिया मामीजी मने बोली घणा कीजे बोल |
एक बड़ोंगा मामी मने मण मौसा कीजे मारिया |
के दे सोंगरी एक थारा मन री कीजे बार |

3795 मूळी कीया राजा रे बाज़ मोढी कीजे पटवी ||
कूट सोंगरी हे म्हारा घर मे कीजे बार |
कीया राजा रे मूळी बाज़ [पौडी... बाज़ू एक मोढी कीजे पटवी ||
तो सोंगरी अतरी बात गमी ||
[... सोंगरी] न्हांके सोंगरी नानी एक आंख्यां सूं कीजे नीर |

3800 एक झूर-झूर सोंगरी नानी आंसू कीजे न्हांकिया ||
सुणा रे वेदा कोनी रुपनाथ थारे घर कीजे बार |
आवे छटसायो घरती माता मने कीजे थेलियो |
म्हारी नानी सूं कर गी घणी मन मं भोली कीजे बात |
बिगर वेलही फल अज लागे न कोई काल ||

** गाव **

3810 आ गी बाळङ्गा एक थारे मन मं घणी कीजे रीस |
एक [शर] जाय एक सती मायर एक मैलां मं [कि] कीजे पोडिया ||
के नरे बाळङ्गा अण धरती मं पीठी परवात |
तो हमे जाय नानी एक बाळङ्गा ने हेडो कीजे पाडियो ||
ऊठो, ऊठो सतियां रा कंबर ने ग्यो अण धरती मं पीठी परवात |

3815 थारे दलण री एक बाळङ्गा वेढ़ कीजे वा टड़े |
ऊठो एक बाळङ्गा ने ग्यो धरती मं पीठी कीजे परवात |
एक मालर महू बाजे मिरी, मिरी भाजान रा ||
खुल गी बाळूँ घरी कीजे नींद |
झट नानी ने एक मूंडै वठलाईया ||
नानी म्हारी भें एक दातण कीजो काळूण परवान 166 |
एक ठोरे दातणों करूँा भी भयनन भोकै कीजे राम रे ||
ए बाळूँ ऊँचो बाळूँ भें ग्यो धरती में पीठो परवान |
एक घरे मैंना एक टोगड़िया कीजे उठेरिया ||
नानी म्हारी टोगड़िया घारा सूपो एक नारा-चोरा ने सूप ||
गायां ने जाओ एक घारा एक मैणा कीजे चीतौड़ रा ||
ए बाळूँ भें पीठो अण गायां रो कहियो मीठो कीजे हूँद |
जिण गायां ने बूंद विसभर अतरी कीजे बोलियो ||
नानी म्हारी भें कर गी चनी मन में भोकी कीजे वात |
एक [गायां नी जा गायां नी ब] राठोड़ां रे वन्सां में एक गायां एक स्थे कदै नी कीजे चारी ||
कोनी, कोनी बाळूँ एक अण टोगड़ियां री अतरी कीजे लाज 167 |
एक गायां चराई एक [कानजी ने] कान कीजे गवाच ||

**गाव**

बढ़े-जढ़े बाळूँ एक शीणा उठेरे टोगड़ियां-वाची कीजे बछौड़े |
एक जाे, जावे बाळूँ एक सीटे जीजणिे कीजे जोड़ ने ||
आे, आगे बाळूँ एक मामां-वाची बछोड़े |
एक नारे बाळूँ टोगड़िया कीजे उठेरिया ||
ढाले नानी चणी जवारा रे कीजे बेट |
एक बन्नी घड़े एक बीजठ कीजे सार री ||
बैठे बजारे बन्नी री ढण्डी कीजे टेर |
जा बैठे बाळूँ अण शीणा ढूँढ सरवर री पाच |
एक अदनाद उठे जावे टोगड़ियां ने कीजे बाहिया ||
[बन्नी में मोयो एक बाळूँ अण पाणी रा म] बन्नी री, बन्नी री ढण्डी मीठी अवाजां में एक मोे बाळूँ मंगर कीजे माघूँदा ||
पण [बन्नी री] एक बन्नी में मोई पद्मा शीणी कीजे नागणी ||
लावे बाळूऱड़े अण मैणा पर एक झीणो, झीणो कीजे धाम |
एक बादा, बादा टोगड़ा एक चरावे नानी मा रा कीजे टोगड़ा ||
लावे एक बाळूँ शीणी पाणी री एक मैणा पर पखाल |
एक पाणी बादा पावैला नानी रा नेना कीजे जेकड़ा ||
[बैठा एक बाळूँ शीणी एक अदनाद अण...] बैठा बाळूऱड़े अण ढूँढ सरवर री कीजे पाच |
लावे एक झीण जुनी राठोड़ा री रीत |
कुन-युन कंकंरिया एक वणावे नैना मंदर कीजे माझिया ||
3845 ढुंग, ढुंग एक बाळूँ ने दीना एक वणावे आडा कीजे रजपूत |
एक बाळूँ विन बेटॉ एक किला री झीणो कीजे जादी ||

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 पिरया कीजे तीर |
एक पिरती ले आई एक गेहुँ रा कीजे पोटिया ||
के गो पैरमे भाटी झीणो घोड़ी रि एक सात समंदां रै पिरया तीर ||

जावै देवल रि एक सिगरपथ कीजे राजै ||
बैटी देवल बाई झीणी जाजम कीजे रा। |
एक चहाँ चेहरी रि बैटी एक मुजरो रि कीजे मालियो |
चारण बाई बौँ गी छन्दों रै पिरया तीर |
कोई भर लाई एक झूघर एक झीणा नैना कीजे पोटिया ||

एक बैटा रि छालमे दीवी भाटी रै एक मुजरो रि एक मुजरो पोटिया ||
एक रि राजी बैटी झूघर रि मोल |
एक झूघर चुकावूं तते झूघर झूघर रि मोल रा ||
सूण रे...अदीला मिराज कीजे म्हारे अण गेहुँ रो कीजे काम |
एक राजी बूढ़ा भर लाई एक झीणा म्हारां नैना कीजे पोटिया ||

अतरी देवल बाई झूघर झूघर सूं मती कीजे बोल |
एक...के तो दे अण गेहुँ रो मोल |
नीताय तारी म्हूँ गायां कीजे घेर लू ||
गायां घेरी भाटी एक [ज] जाबल रे बैरी कीजे जिन्दराव |
एक पापू जजारे रण रे कीजे तरवार |

थारां ऋग्यां कोई आज घरे न कोई काुंल ||
मल भर जेनिया भाटी एक अतरो [देवल] देवल रो कीजे मात |
एक गावै परवाळ मली पोषिया रा लियुहण जसी कीजे देव रा ||

** गाव **

नीतो एक चारणियां करणी माता रो एक गक्षम दठचाय |
एक ईदाणी वणावै चारणियां बांसंग कीजे नाग री ||
के गी एक चारणियां पाणी रि चारण रो दठचाय |
दृश्यी भाटी एक वैला गावै एक राजा करण रा दठचाय |
एक पापू रा परवाळ तो जगदीस रे बैरी अमर कीजे छावळी |
बैटा एक बूढ़ा रि दृश्यी रा बंगर अण सरवर-बाढी पाल |

बैटी चारण री बाला कीजे वांचै ||
आ गी चारण अण एक सरवर-बाढी कीजे पाल |
पड़िया, पड़िया एक पाणी ने एक चारणियां नीर कीजे झकोठियो |
भर बैटा चेहरी गी चारण पाली...कीजे पाल ||
एक जाती चारण ने एक बाढ़ै झेरी कीजे झकोठियो ||

नीतो बाढ़ै [र] गिनो से काकिरियो चाल |
नीतो, नीतो बाढ़ै अण गिनो ने काकिरियो कीजे चाल |

168 The final syllable is not pronounced.
एक बेडो भया एक बालूँ चारण रो बेडो कीजे फोड़ियो।
तो चारण बाई पाड़ा फिरने काई के —
हे बालूँ म्हारो बेडो फोड़ूँ उं वरी घरी म्होंडी बाहत।
म्हारा बेड फोडूँ उं थारो वै बाई आज वठल न काई काल।
तो रूपनाथजी के —
ए चारण के दे थारा भन री कीजे बाहत।
कीया राजा रो बूं म्हारुँ गुण ने गीत।
कीया राजा री बोल्या अम्मर कीजे छावी।
तो चारण्यां काई के —
हे बेटा कोनी घन अण बातां री कीजे ठीक।
केरडा चरावो पेट पाळी नानी मा रे परे थे बैढा रो।
अण बातां रो भेद म्हारे काई जुँ आज जूझो न काई काल।
तो म्हणून जण राजा रा नाम ने जकण राजा रा नाम बाहतां।
सुण ले बालूँ एक सुण ले म्हारी कीजे बाहत।
राजा करण रा मे घराउँ गुण ने गीत।
एक पाहू रा परवाड़ा एक जपदीमी री बोलां अम्मर कीजे छावी।
तो देवल रूपनाथजी देखने काई के —
हे देवल राजा करण थारा मोबी कीजे बाहत।
कोनी देवल बाई एक म्हारूँ घर कीजे बार।
क्या राजा रा थू गावूँ गुण ने गीत।
एक जावा रा घाटा एक जपदीमी री बोल्या अम्मर कीजे छावी।
तो किया देवल राजा रा नाम री बालूँ कुण हेरता? हे बेटा अण बातां रो भेद बूं म्हारे काई मती बूज।
** गाव **

काई बालूँ हे थारा घर कीजे बार।
कीया राजा रो बूं बाजे मोबी कीजे पाटवी।
कोनी देवल बाई एक म्हारे बाढ़करा रे घर कीजे बार।
आवो छिटकायो तो एक घरी माता म्हाने कीजे अलिया।
तीजे, तीजे देवल बाई म्हाने एक म्हारा घर कीणा कीजे बात।
मे कीया राजा रा बाजां मोबी कीजे पाटवी।
सुण रे बालूँ हे थारा घर कीजे माता म्हाने कीजे गाम।
एक बूं कुंडा रा थे बाजे मोबी कीजे पाटवी।
चांदा ढेवा जैँदा एक हृता थारे एक घणा म्होटा कीजे गाव।
[प्रदान] एक ठाकर पाबूँ जैँदा एक काकोजी हृता भल्या रा लिघ्नमणम जती कीजे देवता।

तीजा देवल बाई एक अण बालूँ हे घर बार रा घणा कीजे ऐलान।
तो झटकायी एक देवल बाई ने एक बातां कीजे बूज नी।
सुण, सुण एक बालूँ बीरा एक राठोड़ा बीच्या रे बाजी रण में धणी कीजे तर्कार।
एक राठोड़ा री कर दी बीची एक रण में कीजे देवती।
तीजे देवल बाई म्हाने अण खीची रा कीजे ऐलान।
एक काई ऐलानी बीची ने दीठो कीजे रोठबूँ।

169 The final word is not pronounced.
170 The final syllable is not pronounced.
171 The final syllable is swallowed.
172 For bāḷūṛā.
सुण बाढूङा पैमाना नाम भूआ दीनी एक अण खींची ने कीजे परफाय
एक जायल रो खींची एक...थारो एक...पूंहो बाजे जायल रो खींची कीजे जींदरो

** गाव **

जा ऊबो एक बाढूङा अण नानी रे घर कीजे बार
जायर नानी ने हेलो कीजे पाड़ियो

नीजो, नीजो नानी मा घर फेरहिया कीजे सम्बाट
एक डूंजे जाबो, डूंजे जाबांला एक जायल रे एक खींची, जिन्दार खींची एक बैर कीजे बेड़वा
तो नानी देख मन में बिचार कर बोली—
डे बेटा कैडी चुड़लानी बने दीदा घणा आडा-डोडा कीजे बोल
कैडी चुड़लानी बने मैणा मोसा कीजे बोलिया

सुण म्हारी नानी कोई नी बोली म्हूँ झीणी कीजे गाछ
कोई नी म्हूँ एक मैणा मोसा कीजे मारिया
ढूं नानी दीनी म्हूँ एक झूठी बातों कीजे बताय
एक...झूठी बातों ने नानी म्हूँ नानी कीजे पाटिया
कौण्यूंहां १७३ बतावे घरी घटिया में म्हारे घर ने कीजे बार

एक बूढा राजा रो म्हूँ बाजू झोखी कीजे पाटवी
चांदा ढ़बा जैडा (हैं) म्हारा हैता एक परदान
एक काका पाथु जैडा एक हैता मोटा विषिया रा लद्द्रमण जसी कीजे देवता

** गाव **

हे बाढू बीरा पड़े एक अण खींची रे नवलख घोडङा माथे कीजे झीण
tो एकलड़ा बाढूङा ढूं एक झरातो कीजे आदरे

चांदा ढ़बा जैडा हैता एक घरा कीजे परदान
tो ज्या री कर दी एक रण में खींची कीजे देवती
माता म्हारी एक रीजे घरे मन में घणी कीजे हृदसियार
एक वटाड़ो, वटाड़ो ने आबूं एक म्हारा काका कमधज कीजे बाप रो
झर-झर, सर-सर एक ट्यांके नानी एक नैणा सूं कीजे नीर

एक आंसू, आंसू झटकावे नानी मा एक कायर जंगी कीजे मोर ज्यूं
दीनी एक बाढूङे नानी ने रोती दोशी बारी कीजे छोड़
एक रुपनाथ रो मन लापो एक जोगी रा भगवा कीजे भेख सूं

** गाव **

नीना बाढूङे एक नवलीलड़िया कीजे नारें
एक सीढ़े जावे एक गृह मोरखनाथ रे एक पांवणो १७४

जा ऊबो बाढूङे अण...गृह मोरखनाथ रे आसण कीजे पास
नीचो नम-नम करे गृह मोरखनाथ ने कीजे दुर्दोत
एक अरजां करे गृह मोरखनाथ रे कीजे आगटे

१७३ For koḷūmãḍa.
१७४ The final syllable is swallowed.
बूजें, बूजें गरुजी बाळूड़ा थाने कीजे वात |
एक चेलो, चेलो कर मूंडो एक गरु गोरखना|नाथ रो |
तो गरुजी के——

3955
dीवेंगे बाळूड़ा  बाळू ड़ा कर मानने पीछा रो नैने कीजे बांठ |
क्रिया रूप ताल कर्खी थाने कीजे सैनिकों ||

3960
आवे बाळूड़ा थारे मने कीजे रीस |
धारे, धारे एक बाळूड़े अण सींग रो कीजे रूप |
[एक सींगपूर्वो] धारे एक बाळूड़े सींग रो कीजे रूप |
एक अरजां रै करे गरु गोरख कीजे नाथ नै ||
देखे, देखे गरुजी अण [स] बाळूड़े कीजे रूप |
ओ तो है बाळूड़े कोई अवतार घणो कीजे नाम |
चेलो कर वापां एक गरु गोरख कीजे नाथ रो ||

** गाव **

राजी परसन हें गरुजी दीना अण बाळकिया माथे कीजे हाथ |
एक चेलो कर दीनो गरुजी एक झींग गरु गोरख कीजे नाथ रो ||
लीनो एक गरुजी अण द्वारा कार्यरत हाथां कीजे खेल |

3970
एक महाराजां फैना दी बाळूड़ा नै अन्तरा हड़नी कीजे काच री |
दीनो गरुजी एक थाने कीजे आसीम |
एक धारी आसीमां एक बींची रो वर्तमान कीजे बाड़ नू ||
अन्तरा नाम लियो गरुजी बेंदु बोल्या, हे बेंदु झिन्न्दर बींची रो बद्धो लेबा जाय? रो वें, गरुजी महारो काम इन कोई | ओ इई महारो काम है, अण बांसे आपरो माथे म्हें हाथ लिया | बोले, बेंदु वारा वसर री उमर रू तो झिन्न्दर बींची उं युद करीला, थो थाने कठै लादेला, कठै नी लादेला | गरुजी अण वात री चिंता मत करो ||
राखी गरुजे महारो माथे हाथ |

3975
धारी आसीमां मूं मटी कीजे मार हूँ ||
लीनो नाम-नाम करे बाळूड़े घणो एक गरु नै कीजे तजेम |
एक पावां पडिया गरु गोरख कीजे नाथ रै ||
दो गरुजी एक थाने घणी कीजे [आ] सीख |
धारी सीखां उं एक भें जापन नै कीजे मान्दर ||

3980
cुष्टा महाजी बींची रो वेंने करने जानल रे मारग लाग सियो | तो चालता, चालता, चालता, चालता रूपनाथजी अतरा हालिया के उपाने कोई पती इ नी पड़े के म्हें कठ हाल रियो हूँ, कठ जाय रियो हूँ कुं के उपाने कोई मारग रो मालूम नी है | तो चालता-चालता रात पड़ गी! रात में भी उपाने मन नै ऐड़ी लाग रही के म्हें जाल जायो है और बींची नै मारणो | अठै उं दिन उपियो और रूपनाथजी जायल रे हुद माथे पूला | तो झिन्न्दर बींची एक दो भेंसा छोड़ बारिश वा | दो भेंसा वे अण कारण [छोड़] छोड़ोड़े हैता के कोई गुटड़ बनम...बच मियो व्हे और म्हें मारा रे बांसे आवे, झिन्न्दर बींची सोचियो के म्हें मारा बांसे कोई आईं तो ऐ दो भेंसा उपाने बरतन कर देला | तो ऐड़ी रीति देख रूपनाथजी उपरी हुद माथे पूला | रूपनाथजी कने कोई हाल नी, कोई तलबार

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.
रूपनाथजी नै मारवा नै लागा। तो रूपनाथजी द̀खै, ओहो, ऐं भैंसा तै म्हूं हाथां रैगे | तै आपरे कनै कोई सस्तर नी हैतो| रूपनाथजी अठ̙ नै द̀ख्यो अठ̙ नै द̀ख्यो कै एक मूंजो, मूंजा र̙ तूळ̙ ऊबी थी, जकण में आप मूंज, मूंज री तूसी पकड़ ने आप दांता रं चीर और भैंसा रे, दोई भैंसा रे मारी। दोई भैंसा रे मारी, देोया रा सीस काट दीना | देोया रा सीस काट रूपनाथजी आगै रवाना ल्हिया ||

** गाव **

दीनी बाढ़इए अण बागा में धूणी कीजी घान।
धूणी लगाई अण [ज] खींची रे नवलख कीजी बाग में।
धूणी तपता वं र्या थे म्हे दिन पुरा कीजी नी।
कोई नर पण एक थारी नै रुढ़ कोई कीजी बृजजी।
कीजी दिन वाई भितर भैंसते बादछने मेल।
धूणी रे चांदो देवो भैंसते मेलां कीजी बेड़ती।
तो पेमा वाई कर निरिखा रे अण अण रा बाग रे राज रो रूपनाथजी मारवा तै आप कोई... कोई जोगी आवै कीजी रो कोई ध्वारण आवै कीजी। [अण] जोगी अण वण चौदी में कुण धूणी लगाई?
तो धारे, धारे एक पेमा एक घणो दासी-बांची कीजी भेख।
पण दूई आवै एक धूणी नवलख कीजी बाग में।

3985
dूढ़ रो कटोरो बाई लियो कीजी हाथ।
एक आयर बाढ़इए नै हेलो कीजी पाड़ियो।
कटैं जोगसर है थार घर नै कीजी बार।
की धूणी रे धूर्या आयो जोगसर कीजी तपतो।
कोनी धिनिया एक म्हारे जोगसर है घर कीजी बार।

3995
फिर रिया जोगसर एक खण्डां में तीव्र कीजी नहावता।
तीनो तीनो जोगसर एक लियो हू हू कटोरो हाथां कीजी बेल।
एक हू रियो थे सुणिया धन्त्य अण गाय रो।
तो रूपनाथजी के—
कटैं है नी बाई थारा एक पीयर घणा म्होटा नाम।
कीजी, कीजी राजा री थू बाजे मोचण कीजी धीकिरी।
कीजी, धीमा भागाज थारा ऐलान कीजी बाटाप।
पदे हें बारे हाथ रो हू बाद कीजी पीवसुं।
तो पेमा बाई के, हे जोगीराज म्हारो कोल्होंड है पीयर, राज धांचली री मूं हूं बेटी, और बूड़ोजी पाःबजी जेहा है म्हारे बाइ, और रे जोगसर नै। कोए म्होटा नाम है... [तो] और जिन्तवार बृंची नै म्हूं पराए है, और जायल म्हारो सासरो है| तो रूपनाथजी कैचा लागा के है भूआ, हे भूआ है म्हे धांचल तै ईज उण दुममण रो बैर लेवा नै मूं आयो हूं।| तो भूआ बेड़ा बोली—
कीजी बाढ़इए थू बाजेने भारो ऐलान कीजी बाटाद।
कीजी राजा री थू बाजे मोचण कीजी धीकिरी।
भूआ म्हारी [बृ] कोल्होंड वाराज म्हारो गांच।
बृहा राजा री मूं बाजे मोचण कीजी बाटाद।
तो भूआ नै भूआ बड़ा मूंह भूआ और बड़ी आप वामण बिछै| तो भूआ रोचण नै। हे बेटा थू बारे वरस नै नै बाढ़क है, अण खींची रै [म] मारवा रू हूं धीकर करेमा नै उणने कीकर मारेगा? बोली, भूआ म्हारे बारे वरस वीट जाय, अण जायल में म्हारा बारा वरस वीट जुम, बाकी मूं हूं अण खींची नै मारिया सिचा पाछो नी जाबूं।
सतीवारा रो परवारा

जब भूआजी कांई के हे बेटा आप मारे हाथ रो अंगूठः थड़ा थूं जीमणा हाथ व्हेनै थूं जीमणा हाथ व्हेनै नीकळजै | आ नी के बू बीजता हाथ थारे नीकळकै, तो जीमणा हाथ थारे नीकळकै मती बेटा, उण ्ज़्ज़्ज़् गया पाणी गैरो है, जो थूं डर बना मर जाएगा, जो थूं डर कर मर जाएगा | राजी खुसी भूआ मळः, अण आपरूँ अंगूठः नकाळनै [रूपजा] रूपजाया ने दी | तो रूपजाया आपरूँ अंगूठः ले, जो थूं बीजता हाथ थारे में यूं कर के ओ कटोरे दूद रो है, जो दूद रो कटोरे भर मे थारे हाथ में रखे | और अगर बी सांप थारे काटेगा आवै, उण ्ज़्ज़् गया अण दूद रो कटोरे आगे कर दीजे | जो सांप दूद पिया लागेजें और बू बीजता नीकळजे | तो भूआजी आगे सेरे में कटकी उगावें | तो बेटा दो माथा...बकरा रा थूं लेने जाड़जे जो के दो कटका रा माथा थूं दो इंज तेरे ने न्हां की दीजे, और बू बीज बढ़ जाड़जे | और आगे थारे नीकळकै एक में में झीली थारे सुतोड़ा लाद जावेला ||

** गाव **

जा ऊबो बाळुड़ो अण बींची री जाजम री कीजे कोर | एक पकड़ बाळ एक बाळुड़ो छाती माथे कीजे बे मिया ||

[हे] दीजे, दीजे एक जिन्दराव बींची थारी नैणा री निंदरा कीजे निवार | आज बैर उगरावूं एक महारा काटका कमधज कीजे बाप रूँ ||

बुल नी एक बींची थारी नैणा री कीजे नींद | छाती पर बेटोड़ा एक बाळुड़ा ने दो नैणा कीजे देखिये ||

** गाव **

के दे बाळुड़ा थारा मन री महाने कीजे बाल | को राजा रा थूं बाजे एक मोभी कीजे पाटबी ||

कूड़ हे बाळुड़ा थारो पर कीजे बाल | कीजा राजा रो थूं एक बाजे मोभी कीजे डिकरे ||

177 At this point Parbū had just completed his Hindi ‘explanation’ for the preceding passage, hence this Hindi opening word.
थोथी थठतीयाँ में है कोपुंडेंग म्हानर मान | 

बूढ़ा राजा रो भूढ़ा बाढ़ मोली कीजी डिकरो ||

कै दे, कै कै दे बाढ़ दूः धारा मन री बात |

करते कारण शुं आयो एक म्हारे रंगावर कीजी मैल में ||

मुण ले जायल रा बीखी शूँ करे पषी मन में भोरी कीजी बात |

जद बाजी एक रण में दाड़ो बीखियाँ रंगावर ||

एक रण में कर दी थे कीजी कि एक म्हारे बाढ़ दूः धारा कीजी देवकी ||

आज लेकैना शूं चणो एक काका-बाबा हो कीजी बेर उपराय 178 |

एक माथो, माथो भूढ़ा बाढ़ एक जिन्दराव बीखी कीणा धारा कीजी नाम रो ||

तो उबा भूआजी एक मुक्तःत बादखियाँ कीजी मैल |

तो उबा बाढ़ूँ ने भूआजी हेलो कीजी पाण्डीयो ||

शूँ करे पणो बाढ़ूँ धणी दम कीजी बेज ||

एक बेटी दुसरी के बातां कीजी वाहाबे ||

तो रूपनाथजी भूआ रे कै णै. अपरो कटार काटेि और जिन्दराव बीखी रो सीस काटे | आदी रात री देम हेती | जिन्दराव बीखी रो सीस काटियो तो उपने शूँ रो बाढ़ो नीची आयो | तो पेमा बाड़ काटी बिजयो कै आप जो दई विलोकन उपो गोली में भेजे दे जो, और रात, आदी रात रा बाड़ पेमा शूँ रुन रो विलोकन कयो 179 | तो विलोकन री आदाव बीखियां री दुसरी रानां सुणिया, के जिन्दराव बीखीरी री राननी कोई मैल गोली ही है, जो के आदी रात रा विलोकन पाये? हान तो आदी रात पहँ है, हान तो बारे एक बजिया है … ने आदी रात रा रिं विलोकन पाल दियो? तो सब राननियो उपने बूढ़ा मैल आई, बोले, बाड़ीजी आज आप बेंदर रानी बेहो आदी रात रा विलोकन पाये? बोले, मैल राननियां थे अतर बाल बत बते, के मैला जद राठोड़ पर जिन्दराव ने जिन्दराव बीखी पालिया था तो दूं रा बारे बजिया विलोकन रे दई विलोकन थो | और आदी रात जिन्दराव बीखी ने म्हारे बाढ़ दूः धारा मारिया है तो शूं आज आदी रात रा उपरे बूढ़ा रो विलोकन उतारिया || और वे अतरो कै जन्त जाहाकार मैल गी, आपने कै ण फोलज ने पटल और उपने आदावी बाँध कानी मैल गोली ही है। बाढ़ूँ मैल के भरी बाढ़ूँ बारे बीखर नीकीक?; जब रूपनाथजी उपने राजो माथो बाड़, हाथ में सीम ले अर उन माराक ईज पाहा आया | जम जिमिया भूआ उपने शूँ रो विलोकन करती थी | जापने भूआ बांने है ने नीचा भूआ ने कै ण खामा, ले भूआ, अर माथो तो काट लियो, पण अर भूढ़ा अर मैल दे बारे बीखर नीकूख, दरबार बारे कानी बन है, अर भूढ़ा बारे बीखर नीकूख?; जम [न] पेमा भूआ देखने बोली, हे बेटा साजी बूढ़ा माया पालिया री धोरी, हेत धोरी, बारी है | वा धोरी कोई मैल गोली गोली तो नेही नी आया दे | हेत धोरी खाने जाने शूं अर दरबार दोलने, और पाया मूं धोरी ने खोल नेजे | भारी सावना का धोरी ईज करेला, बाकी म्हारे अर्ता कोई आपता करवा-वाहो धारे नी दीखे | तो रूपनाथजी हो रन बातो और पावणां में सीमा रूपनाथजी पिया | हाथ में सीम है, और आप सीमा धोरी खने मिया | तो धोरी धोरी बारे बीखर नीकूख, उपने बाबणा शूँ मारने देखे के आप म्हारे धोरी कोई पानी आयो है | रूपनाथजी आपरो पिताजी री धोरी हेत ने पकड़ी और उपरे माथो पिलाने बिसरे, काठी धरी, और आप धोरी माथे चढियां जप कै ण लागा, हेत धोरी आप म्हारे शूं अर मैल बारे काउँ दे तो शूं जानु के आ म्हारे पिताजी री धोरी है | तो देट धोरी अतरी नाम रे मायने आई और अतरा जौस रे मायने धोरी आउँ और फूलाक मारी जो के उन बीखी रो मैल कूट अने आ बारे आय है | जद मैल दूः धारा बारे आई तो सीदा बालिया में पिया | जद लारे-लारे भूआजी आप, आप ने कै ण, बंगीचा में आया, और आपने कै ण लागा, हेत बेटा अर बीखी रो बेद ले लियो है, शूँ बारे आई गो है, और म्हारे जो बीखी रो सीम दे जा जो के शूं सती हो जाँदूँ | बोले, हे भूआ अर बीखी रो,
अपने रूपान्तरित आपर रूपान्तरित माथै बैठ और घोड़ी रै वठऊं आप ताजणो मारियों। सीदी घोड़ी गद गिरनार मई | गिरनार जाय और...जानी रै खने मई | और जानी रूपान्तरीजी [कांड के] और नानी में रै लो पाड़ियों | हे नानी मा शुरु आज देख के थारे के थारे उन गई तो | जण दुसमण रो वैर लेयो हे हेतो जगने आज धीरी ने मारने श्रूं पाद्रो आयो | महारी मामिया श्रूं बोल जो बोलती, अज उपान बोलां रो बचन श्रूं आज पूरो कियो | तो नानी मा अट थाळ भरने बारे नीकठी, और बारे नीकठने रुपान्तर ने बंदावा लागी | बोली, नानी श्रूं कोई बवाहो? श्रूं-हरे नी बवाहो, बवाहो ढेन घोड़ी ने जो के महारी जिन्दी बचा अने आपरे खने लेने आई | तो नानी मा आपने नीचो उतार और बूढ़ गठा उ लगायो, और कैवा लागो, बेटा थे आज धरती में नाम कीवी है जो थारै बाप काका रो श्रूं वैर ले बीती ने मारने पाछो आयो | अब रुपान्तरीजी उप सीस रो आप एक रेश्मी कपड़ों मंगा अने उणरे माथे बैटा-बैटा दरी गुंडी | दरी गुंडे ले आज हार ने में गेड़ियों और नानी मा रै चीक में दरी बेड़िया | तो एक दोटो मारे तो ओ दरी रो दोटो रेटर कोबर गुंजबै जाय | कोबर गुंजबै जा रा रुपान्तरीजी दोटो-दोटो मारे रेट नानी खने आई | बूढ़ आप नानी रै चीक में गेंद खेली, बूढ़ गेंद-दरी रुपान्तर-रुपान्तर धान नियम, जण कैवा लागा, हे नानी मा आज हमें भूआ महारी जो बढी आकुड़ है, उणरे बाली ओ मूं माथो पाछो देबूं, जो के वा सती श्रूं जाय | तो रुपान्तरीजी बढे उ बारे अप दरी रो दोटो दियो, के हे भूआ और थारा पति रो, ओ थारा...पति रो जो माथो आवै है, अन माथा श्रूं बारे सती श्रूं जाय | रुपान्तरीजी बेचने दरी रो दोटो दियो, और दरी बढे पूरी | ओ भूआजी आप उप माथा रै साथै सती हो मिया ||

पावू रुपान्तरीजी नानी मा नै मुजरो करने हाथ जोड़ने बोल्या, हे नानी मा रै ईज तो गह गोरखनाथ रा चेला ले मिया, और राज चाईजे नी पाट चाईजे नी, भूाँजे कोई नी चाईजे ||

दे दे नानी मा धारी महाने घण्य आसीस | धारी आसीस महारे मन लागो जोरी रा भगवा भेख मुं ||

जद रुपान्तरीजी आप पूरे रुप धारण कर और सांगाण रा धोरे जा और आपरी धूणी लगा, हरिया कूड़ियो, हरियो कूड़ियो करने लाह, उणरे नीचे आप धूणी लगा और गह गोरखनाथ रो आसम पा ने विराजमान ले मिया | जो उणरी धूणी सांगाण रा धोरा री, धोरा मूं प्रसिद्ध है ||

** गाव **180

** पावू बड़ा राठोड़ काळ्मी रा असबार ||**

180 This closing song is essentially the same āratī 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 bhōli 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; ana ‘this’ (394 occurrences); forms of ghano ‘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 ghano (discussed in footnotes), these words are without real meaning: eka and kījai are semantically entirely empty, and the words ana, ghano 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 *par*: these are the work of Śrīlāl Jośī of Bhīlwāṛā, a traditional *par*-painter. As explained in chapter 3, ‘The pictures on Pābūjī’s *par*’, 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 *par*. 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 *par* 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 *par* 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]

A tigress suckled him at her nymph’s breasts, [Scene 2] and his mother Kamaḷāde³ fed him on her lap. [Scene 3]

In the course of years, Pābūjī⁴ became a strong young man; Lakṣmaṇa, the ascetic deity of the sand-desert,⁵ sat on the throne. [Scene 4]

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¹ I.e. ‘37’ preceded by two unspecified digits. Interpretations favoured by bhophos 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 Kesarpārī ‘the nymph Saffron’, (2) that when she returns to Pābūjī in the form of a black mare, the mare’s name is Kesar Kāḷamī ‘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 bhophos is that Kamaḷāde is the mother of Pābūjī’s brother Būṛo, who brought Pābūjī up after the disappearance of his nymph-mother Kesarpārī. Parbū, however, takes the name as referring to Kesarpārī 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 pāḷ- ‘to protect’) is apparently no more than a name used for him in folk-literature (RHŚK, s.v. pāḷa), 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 Kamalāde

Cādo the chieftain, king of Chappan Vāgar,\textsuperscript{6} was an incarnation of Mother Cāmuṇḍā;\textsuperscript{7} and he was called a chieftain of Pābūjī.
Salji Soḷaṅkī was an incarnation of Mother Bhaisāḍ;\textsuperscript{8}

\textsuperscript{6} A district in Kacch containing fifty-six (chappan) villages.
\textsuperscript{7} According to Parbū these ‘incarnations’ of various deities as Pābūjī’s companions are metaphorical: the meaning is that Cāmuṇḍā had blessed Cādo by laying her hand on his head, and so similarly for the others.
\textsuperscript{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 Mahiṣamardini form).
and he was called a chieftain of Pābūjī.

What man shall we commemorate next?

Harmal Devāsī was a prince of the Āls, sister’s son of Bhīmo, an incarnation of Mother Vīsot,9 son of Jasvat;
yet he was called a chieftain of Pābūjī.

What man shall we commemorate next?

Ḍhẽbo the opium-drinker, ever hungry, would finish off (food) as fiercely as a spark in a bale of straw;
Ḍhẽbo used to dissolve a twelve-maund ball of bhang (to drink);
he used to eat thirteen maunds of opium.
Ḍhẽbo was known as an incarnation of Hanumān;
he was called a chieftain of Pābūjī.

Wrestlers wrestled, rams fought.

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.

(Pābūjī’s) knees were Ganeśa’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 Ḍhẽbo.

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 gokula, i.e. Gokula, Kṛṣṇa’s birthplace?
Scene 4: Pābūjī in his court at Koḷū

Pābūjī, wearing all the accoutrements of a Rajpūṭ 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 Câdo, Salji Soḷaṅkī, Harmal Devāsī and Ḍhẽbo. Ḍhẽbo smokes a hookah.
The episode of the hare

King Būro was seated in his court at Koḷū; as he sat there Būro raised the matter of hunting. [Scene 5]

Scene 5: Būro in his court at Koḷū

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).

‘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;
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.
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) Khī̃cī in Jāyal.
O lord, the courtiers of Sārāgde Khī̃cī were seated proudly;16

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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’ (jājamā̃): 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.
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.

The proud king (Sārāgde Khīcī) asked Būro what was on his mind:
‘King Būro, tell me what is on your mind! 
On what great business have you come today to my assembly’s session?’
(Būro answered, ‘O Sārāgde Khīcī, the (Sun-)god with his rising rays disposes of (serious) business; 
I have come to your assembly, Khīcī, on a (minor) domestic matter. 
I whipped up my mare Ḍhel 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!’

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; 
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 Rāṭhoṛ. 
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; 
in the hare’s name swords will ring between the Rāṭhoṛs and the Khīcīs.’ [Scene 7]
The epic of Pābūjī

Scene 7: Būro and Sārāgde Khīčī dispute over the hare

Būro, riding his mare Ḍhel and accompanied by a courtier, does battle with Sārāgde Khīčī, who rides behind the mahout of his elephant; above is the hare, being chased under a shield by a dog (JCM). The pay 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 Kolū.
King Būro went and sat in his palace (lofty as) a hovering cloud;
Būro sat there disconsolate in mind. [Scene 5]

O Būro, Queen Gailovat asked you what simple matter 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 Khīčī are striking at my vital organs.
I went to hunt pig;
instead of pig a hare appeared in front of my mare.
The hare went into Khīčī’s court;
it went and expired under a rug.
I went into the session of Khīčī’s assembly;
I went and spoke out to Khīčī;
but Khīčī did not give me the hare.
Khīčī considered, and what did he say? “Either you take the body (or give up your claim to the hare);
and you will not get the head today, nor tomorrow.”
Khīčī spoke sarcastic words to me;
his words are striking at my delicate internal vital organs.
Khīčī (said that he) would employ Cā̃do and Ḍhẽbo to oversee his granaries;
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 Khīčī,
or else, O Būro, you have acknowledged misgivings about Khīčī.
If you had met your end in battle I should have gone and become a satī at the well of Gūjavo;
but you returned home through fear of fighting!’
Pābūjī was seated in his court at Kolū;

20 This is the same phrase (bholtā...vāta) as is translated ‘foolish idea’ in l. 61 above. The adjective bholo 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 Kolū.
as he sat there he raised the matter of Büro. [Scene 4]

‘Cāḍo my chieftain, yesterday at dawn Büro went to hunt pig;
go and bring news of the great hero Büro!’

So let us see whether Cāḍo came to Büro’s place, and whether he asked him about the hunt.24

O chieftain Cāḍo, anger arose in your mind;
(Cāḍo) 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 Cāḍo the matter of his brother’s hunt of the previous day. [Scene 4]

‘Cāḍo my chieftain, you went to Büro’s great fort;25
how did Büro describe26 his hunt of yesterday?’
(Cāḍo answered,) ‘Pābūjī, King Büro went to hunt pig;
instead of pig Büro drove his mare Ḍhel in pursuit of a hare.

O lord, the hare ran away and fled, and went into the Khīcīs’ camp;
Sārāgde Khīcī had let loose his cattle within (our) borders;
The weary hare went and found a place in Khīcī’s assembly.
King Büro asked for the hare;
Sārāgde Khīcī spoke a painful speech.
What did he say to Büro? “You take the body, and I shall not give you the head today, nor tomorrow.”

O Pābūjī, Sārāgde Khīcī spoke words to us;
his words are striking at my delicate vital organs.
He (said that he) would employ Cāḍo and Ḍhẽbo 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:

‘Cāḍo, mount your horse;
travel to Khīcī’s glorious assembly!
Cāḍo my chieftain, go yourself to Khīcī’s rug;
go and remonstrate directly with Khīcī!’
Cāḍo the chieftain took his shield and his tasselled sword;
with (the weight of) his shield he stepped like a frightened wild peacock.
Cāḍo 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 Cāḍo went and paid his respects. [Scene 6]

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 Rāṭhops. So Cāḍo 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 Cāḍo, you have formed a foolish idea in your mind;
Sārāgde Khīcī’s army rides hundreds of thousands of horses;
O Cāḍo, today in the army of the Khīcīs they will kill you painfully!’
O chieftain Cāḍo, anger arose in your mind against the stone-carver;
Cāḍo flared up and cut off the stone-carver’s head.
Sārāgde was sitting waiting for Cāḍo;27
he flared up and brandished his spear at Cāḍo.

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: Büro’s courtiers were seated proudly; in the crowded assembly-room Cāḍo paid his respects. ‘O Rāṭhor elder, tell me about yesterday’s hunt! Lakṣmana the deity of the sand-desert (i.e. Pābūjī) has asked for news.’ (Büro answered,) ‘I went to hunt pig; a hare appeared in front of my mare Ḍhel. (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 Cāḍo and Ḍhẽbo 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...cāḷavī).

27 Literally ‘watching his path’ (dekhai...vāta).
The epic of Pābūjī

The lady Deval stood there holding the trident of Mother Kārṇī; she came and spoke out to Čādo and Khīči.

‘O chieftain Čādo, do not strike at Sārāṅde Khīči with your sword! (Otherwise) ill-repute will attach to Laksmanā, the ascetic deity of the sand-desert.’

So Čādo 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 Khīči in the midst of a battle. O Khīči, stay alert in your mind! I did not bring the command of Laksmanā, the ascetic deity of the sand-desert.’

Then what did Sārāṅde say?

‘O Čādo, do not be so very proud of your Lord Pābūjī! I shall employ Pābūjī to serve in my bedchamber.’

O Čādo, great anger arose in your mind; Čādo flared up and set off back to Koḷū.

Lord Pābūjī’s courtiers were seated proudly; in the crowded assembly-room Čādo went and paid his respects. [Scene 4]

O Čādo, Pābūjī asked you what you had to say:

‘In what kind of mood did Sārāṅde discuss matters with you?’

(Čādo answered,) ‘O great lord Pābūjī, how could matters be discussed? Sārāṅde (said that he) would employ Čādo and Dhēbo to oversee his granaries; he (said that he) would employ Pābūjī to serve in his bedchamber.’

(Pābūjī said,) ‘Čādo my chieftain, speak a little more softly and sweetly; Pābūjī’s warrior Dhēbo is listening nearby.’

Pābūjī (and his companions) mounted their five horses; O lord, they set out and went to Khīči’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.

The teams of horses of (Pābūjī’s) chieftains ran on at great speed; in front of them all Dhēbo urged on his horse Haranāgar. Pābūjī came near to Khīči; Čādo arrived and called out a greeting:

‘O Sārāṅde Khīči, you are seated on the edge of your rug; today you will come to your senses when the swords of Čādo and Dhēbo ring!’

Sārāṅde Khīči gazed forth and saw: the splendid army of Laksmanā, the ascetic deity of the sand-desert, had arrived. Sārāṅde Khīči put saddles on his excellent horses; Straightway he began the battle between the Rāṭhos and the Khīčīs.

In the battle Dhēbo the opium-drinker bent his knee; O Dhēbo, she-vultures were circling above you. (Dhēbo said,) ‘O she-vultures, wait a little while; today Dhēbo will satiate you with the fresh vital organs of the Khīčīs!’ O Dhēbo, arrows shot forth from your fingers, as if (the monsoon months) Sāvaṇ and Bhādavo were pouring down. Dhēbo the opium-drinker slew Khīči’s excellent army; he left only Sārāṅde Khīči alive. As Sārāṅde Khīči ran away and fled, (Dhēbo) seized his left hand; Dhēbo cut out Sārāṅde Khīči’s vital organs from behind.

Dhēbo the opium-drinker killed Sārāṅde Khīči; Dhēbo won the first battle before Pābūjī.

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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 Dhēbo is violent and impetuous: Pābūjī is worried in case he should go out of control through anger at Sārāṅde’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. Dhēbo is depicted in such a position on the par at the point where he fights Jindrāv Khīči: see Scene 79.
The episode of the hare

(Pābūjī said,) ‘Cā̃do my chieftain, we have made our name truly immortal in the land; we have taken on a feud against (Sārāgde’s son Jindrāv) Khī̃cī of Jāyal!’

Pābūjī set out as starry midnight passed;

he came straight to Koḷū.

(Cā̃do said,) ‘O Pābūjī, you have formed a foolish idea in your mind; we shall not leave any Khī̃cīs alive within the borders of the Rāṭhoṛs.’

(Pābūjī said,) ‘Cā̃do my chieftain, we have done ill in the land; today we have begun a feud against Khī̃cī.

But Cā̃do my chieftain, Khī̃cī is known as a knight equal in strength to us; let us marry our sister Pemā̃ to Khī̃cī.

Cā̃do my chieftain, go to Būṛo’s great fort; go and raise the matter of the betrothal of our sister Pemā̃!’

Cā̃do the chieftain took his shield and sword in his hand; he set out and went (to become) Būṛo’s beloved guest.

King Būṛo was seated amongst his courtiers; Cā̃do went and paid his respects. [Scene 5]

(Būṛo said,) ‘O chieftain Cā̃do, tell me what is on your mind! On what great business have you come to my glorious assembly?’

(Cā̃do answered,) ‘King Būṛo, the (Sun)-god with his rising rays disposes of (serious) business; Lakṣmaṇa, the ascetic deity of the sand-desert, summons you!’

King Būṛo tied on his genuine sloping Rāṭhoṛ turban; on his feet Būṛo fastened his velvet shoes.

Lord Pābūjī’s courtiers were seated proudly; his elder brother Būṛo came and paid his respects. [Scene 4]

Bowing low Pābūjī made obeisance to Būṛo: ‘Please be seated at the front of Pābūjī’s glorious assembly!’

(Būṛo answered,) ‘Pābūjī, tell me what is on your mind! On what great business did you send a chieftain to my house?’

(Pābūjī said,) ‘King Būṛo, among the Rāṭhoṛs you are called a great hero; undertake a task for me today!

The swords of the Rāṭhoṛs and the Khī̃cīs rang in battle; we have taken on a first feud against Khī̃cī.

O Būṛo, Khī̃cī is equal in strength to us. If you accept what I say then marry our sister Pemā to Jindrāv Khī̃cī!’ King Būṛo considered, and what did he say? ‘Pābūjī. Jindrāv Khī̃cī is a very proud king, who will perhaps accept our sister, perhaps not. O great lord, Jindrāv Khī̃cī will certainly give up this feud.

O chieftain Cā̃do, make swift speed; take garlands for a bridegroom on the ancient road to Jāyal!’

Cā̃do the chieftain took garlands for a bridegroom in his hand; he set out and went on the ancient road to Khī̃cī’s place.

Once or twice he halted overnight on the road;

at the third halt he went and removed the stirrups from his feet in Jāyal.

Cā̃do the chieftain mounted his horse; mounted on his horse, he set off for the court-room.

The sequence of events is a little clearer in the Hindi ‘explanation’ which Parbū provided for this passage: Pābūjī says to Cā̃do that a terrible thing has happened (not that they have made their name immortal) in that a feud has been started; Cā̃do dissents, saying that they will not allow Khī̃cīs into their lands alive; then they all return to Koḷū.

Literally ‘of equal elbow’ (sīrakhī khunī ro).

sīgaratha…pā̃vaṇo, 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’.

Literally ‘wash (away)’ (dho laīlā).

Literally ‘speed swifter than the clap of a hand’ (tāḷā vegairī tākīda).

varamāḷā, the normal way of marking a betrothal.

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]

(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!
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!’
As Khīcī sat there (Cādo) put on him the garland of flowers;
as he turned round he tied on him the bridal threads dyed with turmeric.

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]

(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;

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 Koḷū 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.

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40 Literally ‘I shall confer on her a state of married misery’ (duvāga...sūpasū).
41 kākaṇa...ḍoraṛā. 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]

‘Cā̃do my chieftain, we have travelled round the four borders of the earth; (but) we have not found a horse for Pābūjī to ride.

Cā̃do my chieftain, the lady Deval has been to the far shore of the seven seas; Deval has brought back horses of high price.

Cā̃do my chieftain, I was sleeping at night in my court at Koḷū; in my dream I sported with (Deval’s mare) Kesar Kāḷamī.

Cā̃do 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).
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; 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!

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;

(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.

Lady Deval, tell me what simple matter is on your mind!

A mare is tethered in the seventh of your underground rooms; show me the mare Kesar Kāḷamī for me to ride!

Yesterday I was sleeping at night in my court at Koḷū; in my dream I sported with Kesar Kāḷamī.

(Deval replied.) ‘O Pābūjī, do not speak the name of the mare Kesar!

Jindrāv Khī̃cī of Jāyal came and tied a thread (to her).’

(Parbū said,) ‘Lady Deval, do not speak the name of Khī̃cī of Jāyal!

According to Parbū, Deval had seven underground rooms which were one inside the other, like Chinese boxes, and the mare Kesar Kāḷamī was kept in the innermost of these.

To claim her as his own.
Scene 8: Deval’s court at Gadvāro

Deval and her sister sit on the left in their court at Gadvāro; facing them are two male ‘courtier’ figures, who in the present context represent Pābūjī and Ḍhẽbo asking for the mare Kesar. Below is depicted the mare herself; Cā̃do 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 Khī̃cī (cf. ll. 2952–5) (JCM).

He does not ride within the borders of the Rāṭhōrs.’

(Deval answered,) ‘Lord Pābūjī, do not speak the name of the mare Kesar!
(Otherwise) Khī̃cī of Jāyal will attack unprotected Gadvāro.’

Harmal Devāsī took hold of Kesar’s red bridle;

Pābūjī mounted Kesar;
as he mounted, his brave leading warriors conversed with him. Pābūjī put his hand on her black mane;
(by placing his other hand on the saddle, he swiftly mounted.)
Pābūjī mounted Kesar;
as he mounted, his brave leading warriors conversed with him.
The other horses raced, their hooves beating on the earth; Kesar Kāḷamī shone in the sky. Dhēbo the opium-drinker (went and) stood at the Cāraṇ lady Deval’s house and home;
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 Cā̃do and opium-drinker Dhēbo, offer incense of bdellium to Kesar; to the wafting of incense Kesar will come down.’

Dhēbo the opium-drinker offered incense of bdellium to Kesar; to the wafting of incense Kesar came down.

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47 I.e. ‘You have nothing to fear from him.’
48 Gadvāro 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 Dhēbo will open the lock with his little finger; he tells Dhēbo to do so, and Dhēbo does; and the mare is brought out.
The episode of Pāṭañ

(Pābūjī said,) ‘Lady Deval, to graze your cattle I shall give you the pasturage of Jū̃jaḷiyo; to water them I shall give you the tank of Nī̃baḷī.\(^{49}\)

Lady Deval, give me your blessing!

With your blessing we shall win the battle of Pāṭañ.

Cā̃do 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!

Cā̃do my chieftain, attach the mare Kesar’s chain-linked red bridle; fasten on Kesar’s shining, Pāṭañ-conquering stirrups!

Cā̃do my chieftain, race our five horses!

We shall go on the ancient road to Pāṭañ.’ [Scene 9]

\(^{49}\) 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 Khī̃cī in exchange for the mare Kesar Kāḷamī; in a further couplet, also omitted, he offers her the village of Goḷiyā̃-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;  
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.

*Cā̃do my chieftain, make swift speed;  
travel to Mirzā’s glorious assembly!*  
Cādo the chieftain tied on his genuine sloping Rāṭhoṛ turban;  
on his feet Cādo fastened his velvet shoes.  
Mirzā’s courtiers were seated proudly;  
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;  
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.  
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 Ḍhẽbo to oversee my granaries;  
I shall employ Pābūjī to serve in my bedchamber!’  
O chieftain Cādo, anger arose in your mind;  
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.’  
O Pābūjī, anger arose in your mind;  
he arrived at Pābūjī’s glorious assembly.

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?’  
(Cādo answered,) ‘O Pābūjī, (the King) of Pāṭaṇ is known as a proud knight;  
he (said that he) would employ Cādo and Ḍhẽbo 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 Ḍhẽbo.

*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 with the company of Mirzā Khān.’  
Pābūjī (and his companions) mounted their five horses;

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 Ḍhẽbo, take shelter in the brown hills;
we shall not fight against Mirzā in the open.”53

(Cā̃do and Ḍhẽbo answered,) ‘O Pābūjī, the courtiers of Pābūjī would be shamed by taking shelter; the warrior Ḍhẽbo would be shamed by taking shelter.

O Pābūjī, stay alert in your mind!

We shall begin the fight against Mirzā Khān in the open.

O Pābūjī, you have performed your special custom in the land;54 entrust today’s battle to Cā̃do and Ḍhẽbo!’

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 Ḍhẽbo the opium-drinker bent his knee;

in the battle Ḍhẽbo the opium-drinker bent his knee;

O Ḍhẽbo, she-vultures were circling above you.

O opium-drinker Ḍhẽbo, arrows from your quiver shot forth from your fingers;

O lord, Ḍhẽbo laid men low like the young leaves of a peepul tree.

Mirzā’s cannon fired with roar and smoke;

O lord, the cannon-balls lodged in Ḍhẽbo’s left moustache.

O lord, Ḍhẽbo the opium-drinker made his chest into a shield of rhinoceros(-hide);35

he made his moustaches into great fortifications.

O lord, Ḍhẽbo 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 par 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.

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 Dīvāḷī,57 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 II. 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.
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
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) Khābaṛ.61
Pābūjī, Haṛbū (Sākhalo), Meyo Mā̃gaḷiyo: the five pīrs will travel to the ancient steps of Pushkar Lake.’62

58 I.e. the fast-day following Divāḷī.
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 Hirālāl Māheśvarī (Rājasthānī bhāṣā aur sāhitya (Vikram Samvat 1500–1650), Kalkattā, 1960, p. 272): Pābū Haṛabhū Rāmade, Mā̃galiyā Mehā/pācū pīra padhārajyo, Gogāde jehā. For Haṛbhū see Crooke 1920, pp. 327–30; according to Naiṇasī, Meyo Mā̃galiyo (Maiharāja Mā̃gaḷiyāṇī ro) was his father (Sākariyā 1960, pp. 346–8).
The episode of Pushkar

(Pābūjī said,) ‘Cā̃do my chieftain, make swift speed; quickly adorn Kesar Kāḷamī for me to ride!

Cā̃do 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. Cā̃do my chieftain, make swift speed; quickly adorn Kesar Kāḷamī!

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; fasten on the mare’s shining, Pāṭaṇ-conquering stirrups!’ [Scene 9] Pābūjī arose with a toss of his saffron robe; Pābūjī commanded the mare Kesar Kāḷamī to be brought into his presence.

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; 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 Kāḷamī stepped with a strut.

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 of Pushkar; O lord, bowing low he made obeisance to Pushkar; he made entreaty to the palely rising 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 Cauhāṇs; Lord Pābūjī pitched his tents on the northern steps. On the western steps were bathing the numerous company of the Cauhāṇs; O lord, Lord Pābūjī bathed on the northern steps. Lord Pābūjī, as you bathed your foot slipped; as (Pābūjī’s) feet stumbled, Gogo (Cauhāṇ) seized him with his hand.65 (Pābūjī said,) ‘O righteous Gogo, where is your house and home? Of which king are you called eldest (son and) crown prince?’ [Scene 11]

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63 Bathing-place.
64 So I take ugațā kācā, literally ‘rising immature’.
65 At first sight this line (ḍigatā pāvā̃ nai gogaijī hāṭhā kājai 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 11: 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.\textsuperscript{67} I shall shower you with wealth as the customary\textsuperscript{68} gift of the Rāṭhoṛs.’

(Gogo replied,) ‘Pābūjī, shower wealth on your Cāraṇs and Bhāṭs;\textsuperscript{69} O lord, marry me to the eldest daughter of the Rāṭhoṛs!’

(Pābūjī said,) ‘O righteous Gogo, do not speak the name of the girl Kelam!\textsuperscript{70} Gogo, I cannot look at the face of an advancing woman nor at the back of a retreating woman; O righteous Gogo, I have no dealings with girls; O lord, there is no daughter in Pābūjī’s palace.’\textsuperscript{71}

\textsuperscript{67} I.e. form it into a capacious bag.
\textsuperscript{68} Literally ‘ancient’ (\textipa{jūnā}, an unexpected masculine form in concord with the feminine \textipa{sīkha}).
\textsuperscript{69} Court-poets and genealogists.
\textsuperscript{70} Daughter of Pābūjī’s brother Būṛo.
\textsuperscript{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,) ‘Cā̃do my chieftain, make swift speed; quickly adorn Kesar Kāḷamī!
Cā̃do my chieftain, make swift speed;
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.

470 The armies of chieftains and men travelled along in throngs;
Kesar Kāḷamī 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;
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]
Pābūjī was seated in his court at Koḷū; as he sat there he raised the matter of the betrothal.
‘Cā̃do my chieftain, make swift speed; quickly go (and become) Būṛo’s beloved guest!’
Cā̃do the chieftain tied on his genuine sloping Rāṭhoṛ turban;
on his feet Cā̃do fastened his velvet shoes.
Cā̃do the chieftain set off walking like geese or peacocks; he swayed as he stepped, like a frightened wild peacock.
O chieftain Cā̃do, King Būṛo’s courtiers were seated proudly; in the crowded assembly-room Cā̃do went and paid his respects. [Scene 5]

495 O chieftain Cā̃do, Būṛo asked you what simple matter was on your mind:
‘O chieftain Cā̃do, tell me what is on your mind!
On what great business have you come to my glorious assembly?’
(Cā̃do answered,) ‘King Būṛo, 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 Būṛo, your daughter Kelam is known as a young child;
let us betroth her to the great god Gogo of Gogāmeṛī!’
When (Cā̃do) spoke of betrothal, Būṛo considered, and spoke out:
‘O chieftain Cā̃do, Gogo is known as a low, base Rajpūṭ; the Rāṭhoṛs are known as the lords of fifty-two forts.’
O righteous Gogo, the girl’s mother and father refused;
her mother’s brother from the fortress of Girnār refused.
‘Listen, O chieftain Cā̃do! 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;
Gogo is known as a plain fool.’

510 As he went (to see Būṛo) Cā̃do had gone along alert in mind; as he returned (his face) was withered like an unripe lotus-flower. Pābūjī’s courtiers were seated proudly;

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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 Rajpūṭ’ (āḍā…rajapūta) is glossed in RHŚK as ‘person of a Rajpūṭ caste in which remarriage [of widows] occurs’.
74 Literally ‘plain gum in the eyes’ (ā̃khyā̃ rā cāpaṛa…cīpaṛā).
in the crowded assembly-room Cāḍo went and paid his respects. [Scene 4]

O chieftain Cāḍo, 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 Būṛo discuss matters with you?’ (Cāḍo answered,) ‘O lord, the girl’s mother and father refused; her mother’s brother from the fortress of Girnār refused.’

(Pābūjī said,) ‘O righteous Gogo, tomorrow is known as (Kelam’s) first Sāvaṇ rī tīj; the lady Kelam will go into the garden; you take on your form 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;

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!’

(Meanwhile, Kelam said to her friends,) ‘O tījanī sisters, tomorrow is known as my first Sāvaṇ rī tīj; we shall be the first tījanīs of Sāvaṇ. O tījanī sisters, draw lines (on your eyelids) with lamp-black and surmo; O tījanīs, apply a tilaka of green verdigris! O tījanī sisters, open your boxes of ornaments; my maidservants, we shall wear ornaments of pure gold! O tījanī sisters, open the silk threads (fastening) the boxes (you have brought from) your father’s home; we shall wear sāṛīs from Sanganer!’

The tījanī sisters adorned themselves sixteen-fold and thirty-two-fold; they went and called out to the carriage-driver. ‘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; 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 tījanī sisters sat in the carriage; close in front of them sat the old carriage-driver.

The tījanī sisters sang festive songs; they spoke the praises of Sītā and Rāma. Singing and playing (instruments) the tījanīs came near to the garden; they arrived and called out to the gardener. [Scene 12]

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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 tījanī 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 sāḷãga...rāma, i.e. a form of the Sanskrit sāḷigrāma. 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;
the tijāṇīs of the house of the Rāṭhoṛs are standing outside!’

The gardener considered, reflecting in his mind:
‘Listen, O tijāṇī 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;
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:
‘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!’

The tijāṇī sisters spread out in the garden;
they fastened a swing to the swaying branch of a campo-tree.
The other tijāṇīs 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;
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 snake came on.
Her tijāṇī sisters lifted her from the ground on to a stretcher;
they brought her and put her down in Būro’s ruby courtyard.
(A maidservant said,) ‘King Būro, as you sit there sleeping there is slumber in your eyes;
(but) the lady Kelam went into the green garden;

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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’ (āpāṇa bāpa ro kālī ni jāya).
85 Literally ‘your life went on shakily’ (lairikyā 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;
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?’
(The maidservant answered,) ‘King Būro, there is slumber in your eyes;
(but) a snake\(^{87}\) 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;
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 Hīra\(^{89}\) maidservant, make swift speed;
quickly summon the healer\(^{90}\) into my palace!’
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;
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.’

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\(^{87}\) Literally ‘a poisonous creeper’ (\textit{vīṣa rī...velaṛī}).

\(^{88}\) I.e. ‘I am staying in bed all day’.

\(^{89}\) Name of a caste.

\(^{90}\) \textit{jhāṛāgara}, one who cures snakebite etc. by means of spells.
The episode of Gogo’s wedding

King Büro’s courtiers were seated proudly; in the crowded assembly-room the healer went and paid his respects. [Scene 5]

‘King Büro, tell me what is on your mind!

On what great business have you summoned me into your palace?’

(Büro 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.’

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;

(but) the black snake-god did not succumb to his book.

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.

Queen Gailovat adorned herself sixteen-fold and thirty-two-fold;

she went to Pābūjī’s glorious assembly.

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;

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 Cā̃do as he sat there.

‘Cā̃do my chieftain, ask after my sister-in-law’s wellbeing;

O sister-in-law, you do not come on auspicious days or festival days;

you do not come at Hoḷī or Dīvāḷī;

O sister-in-law, you have formed a foolish idea in 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;

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 Rāṭhoṛs will remain unmarried.’

(Pābūjī said,) ‘Queen Gailovat, you have formed a foolish idea in your mind;

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?

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;

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91 Literally ‘took shelter in his spells’ (devai...jhāṛā̃ 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. The holy lord Rāmdev travelled there from (his home in) Raṇūco; Lakṣmaṇa, the ascetic deity of the sand-desert, rode there from Koḷū.

Pābūjī, Harbū (Sā̃khalo), Meyo Mā̃gaḷiyo: 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.

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.

Queen Gailovat, go to your house and home; sprinkle your palace with curd and milk; twine a thread and tie it (to Kelam) in the name of Gogo Cauhāṇ of Gogāmerī!

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;

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; but it took no time for the lady Kelam’s snake(-fever) to come down. King Būṛo, 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.’

(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;

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.’

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; 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.
O brahmin, Gogo asked you what was on your mind:
‘O brahmin, where is your house and home?’
Of which king have you come as messenger?’
(The brahmin answered,) ‘O righteous Gogo, Kolū 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?’
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.’
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.
The Rāṭhoṛs said that I was known as a low, base Rajpūṭ;
(the 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:
‘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.
‘O brahmin, I was joking with you;
(but) in your mind you took (my words) for true.

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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.

(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.

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!’

They gave some rice to the great lord Gaṇeśa; he was very happy to come in the Cauhāṇs’ wedding-procession. [Scene 15]

‘Give the next rice to Vemātā,’
she will come in the Cauhāṇs’ 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?

What did the great lord Kṛṣṇa say?
‘O bhypo, if you speak my name (once or) twice then I shall come in the Cauhāṇs’ wedding-procession,
playing shrilly on my flute!’

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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’.
The episode of Gogo’s wedding

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 Kaṁsa 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?
‘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.’

So what did Rāmdev say?
‘O bhopo, if you speak my name (once or) twice then I too shall come in the Cauhāns’ 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]

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After him to whom should the rice be given?

‘(Through the favour of) Hanumān the ascetic one is free from the slightest illness.’

What did Hanumān say?

‘If you speak my name (once or) twice then I too shall come in the Cauhāns’ wedding-procession!’

They gave some rice to Hanumān; he was very happy to come in Gogo’s wedding-procession. [Scene 19]

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!’

They gave some rice to the great god (Śiva); he was very happy to come in Gogo’s wedding-procession. [Scene 20]

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Black Bhairū̃ is terrifying, White Bhairū̃ 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 Bhairū̃?

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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  Bhairū̃ 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.

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 Cauhāns’ 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?

‘The Goddess, supporter of the world,’³⁰⁶ queen of the world, broke a mountain into powder;

³⁰⁶ 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.  

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 Cauhāns’ wedding-procession.

[Scene 22]

Scene 22: Śiva and Pārvatī

This double scene depicts two related stories from the married life of the god Śiva and his wife Pārvatī, a form of the Goddess. Śiva observed that Pārvatī 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. Pārvatī succumbed to temptation, and Śiva revealed himself to her as she engaged in this defiling act. To get her revenge, Pārvatī 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 Pārvatī were to come he would send her away. Pārvatī now resumed her normal form, and it was Śiva’s turn to be humiliated. The two deities were then reconciled with each other.

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107 Mahiṣāsura, the most important demon to be destroyed by the Goddess.
After her to whom should the rice be given?

What did the bhomiyo, 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 Cauhāns’ wedding-procession.

After him to whom should the rice be given?

‘Sarvan Kāvariyo ministered to his parents’ needs. In earlier times there were such sons. Bearing his parents in a kāvar he went to the holy river Gaṅgā.’

So what did Sarvan Kāvariyo say?
‘O bhapo, if you speak my name (once or) twice then I too shall come in the Cauhāns’ wedding-procession, carrying my parents in a kāvar on my shoulders!’

They gave some rice to Sarvan; he was very happy to come in Gogo’s wedding-procession. [Scene 23]

Scene 23: Sarvan Kāvariyo
Sarvan’s parents are depicted in the baskets of his kāvar; below is Daśaratha aiming the arrow which killed Sarvan, who stands bottom right. In the middle is a cross-shaped tank, possibly representing the river Gaṅgā.

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 tījanī sisters sang festive songs; they spoke the praises of Siṭā and Rāma.

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, and then Gogo sets off as a bridegroom to Kolū to be married.

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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. Sarvan is revered for his filial devotion.

110 Literally ‘was a carrier-out of their orders’ (āgyākārī).

111 A kāvar (whence Sarvan’s second name Kāvariyo) 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 par also has depictions of others: the first six avatāras (incarnations) of Viṣṇu (prior to Rāma, Krṣṇa, the Buddha and Kalkin, who have already appeared); also the local snake-god Bhabūto Siddh.

Scene 25: The turtle incarnation of Viṣṇu

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. 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 (Nṛsimha) is depicted in the act of disembowelling the wicked Hiraṇyakaśipu while the latter’s son Prahlāda, a devotee of Viṣṇu, looks on. Behind Nṛsimha 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.

815 O righteous Gogo, your wedding-procession stretched out for twelve kos; 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).
The epic of Pābhōjī

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 toran and stood in the shade to its left; (Gogo’s) mother-in-law came to perform his āratī with a tray of lamps. [Scene 31] (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 toran 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 jhālāmaḷa 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 toran

Gogo, riding on his blue horse and followed by his emblem the snake, strikes the toran with his whip, while Queen Gailovat honours him with an āratī-lamp.

O righteous Gogo, you have made your name truly immortal in the land; you honoured the toran of the Rāṭhoṛs with a gold stick!’
(Then Gailovat spoke to her domestic priest:) ’O brahmin, make swift speed;
take the bridal clothes into the palace of the Rāṭhoṛs!’

O righteous Gogo, all the townsfolk praised the bridal clothes;
the beautiful Rāṭhoṛ queens praised the bridal gifts.
(The barber’s wife said,) ‘Lady Kelam, take off the clothes you have worn as an unwed girl;
dress in the garments of the jewelled snake!’

(Queen Gailovat said,) ‘O brahmin, make swift speed;
prepare the wedding-pavilion within the palace of the Rāṭhoṛs!’
The brahmin hammered in posts in the four cardinal directions;
the brahmin twined threads of silk cloth.
The righteous Gogo sat in the fire-bright pavilion;
from behind a curtain came the eldest daughter of the Rāṭhoṛs.
The brahmin tied (Kelam’s) sāṛī 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.

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 (kalas) on its pillar (thamb) (JCM). To the right is the officiating brahmin, to the left two women looking on.

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 Bhīkāṇo had a horse-carriage made for her;
Jesalde 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 Rebarī woman had hathphūls made for her hands;

116 varī, costly garments brought by the groom for his bride.
117 pāḍalā, 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 mobaj (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 Jesalde in the next line, are mentioned only at this point in the narrative; according to Parbū they are three ‘extra’ courtiers of Pābūji.
122 Harmal’s wife.
123 Flower-shaped ornaments worn on the backs of the hands.
her father’s sister Deval gave her a costly shawl from the land of Marwar to wear.

Cādō 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.

‘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;
Lady Kelam, the other wedding-gifts arrived inside the pavilion;
finally Lord Pābūjī promised the wedding-gift he owed.

I have not seen them with my eyes nor ever heard of them with my ears.
O Rāṭhoṛ 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.

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;
my mare cannot dwell at the house of the Cauhāṇs.

Kesar stays close to me;
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!’

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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,) ‘Cā̃do 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;
The jewelled snake 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 Cā̃do,) 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 tījanī 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 (naṇadā̃), not tījanīs. But Parbū continues to use the formula, e.g. ll. 981, 983.
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.’

What kinds of wedding-gifts did the Rāṭhoṛs announce to you?’

(Gogo answered,) ‘O mother, (Kelam) ascended into the wedding-pavilion, Būṛo gave her excellent white cows;

(Kelam’s) mother’s brother gave me swaying elephants.

Ghuṛmal and Bhīkāṇo had a horse-carriage made (for Kelam);

Jesaḷde gave her gold strings of bells for the horses.

Harmal Devāsī, prince of the Āls, sister’s son of Bhīmo, incarnation of Mother Vīsot, gave her a fine dress of best Deccany cloth to wear;

his mother Bhimaṇī had gold pendants made for her throat.

Cā̃do Vāgelo had fine gold bangles made for her hands;

Ḍhẽbo promised a maund and a quarter of pearls.’

Now when he mentioned Ḍhẽbo’s name his mother spoke out: ‘O son, if Ḍhẽbo had a maund and a quarter of real pearls he would hardly be in Pābūjī’s service! Ḍhẽbo eats opium, he drinks bhang, he drinks datura; Ḍhẽbo 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 Kālarde had hathphūls made for (Kelam’s) hands;

her father’s sister Deval gave me a costly shawl from the land of Marwar to wear.’

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 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; 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 Kāḷamī!’

(Gogo answered,) ‘O mother, I spoke Kesar’s name many times.’

The lady Kelam went and sat in her palace (lofty as) a hovering cloud;
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 Cauhāṇs 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; 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.

‘O carpenter’s son, 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!’

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.

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.

The lady Kelam was seated in her palace with its lattice windows; 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.’ 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. The lady Kelam took her spinning-wheel and (cotton-)basket in her hand;

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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 (jāḷī), 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:

‘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 rug\(^\text{136}\) 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]

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\(^{136}\) 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.

They are smashing the walls of our fortress and storehouse to pieces;
O lord, they are breaking your mother-in-law’s fine[140] courtyard with their hooves!’
Lady Kelam, anger arose in your mind;
(Kelam said,) ‘O Cauhāns, I curse[141] your weak, base line!
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]

(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;
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.

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!’
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’ (bāḷū̃ jāḷū̃).

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.’

O lord, the land agent 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; at the same time the land agent contracted a malarial fever.

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; at the same time the land agent contracted a malarial fever.

The land agent went and stood at the lady Kelam’s house and home; 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?’

The land agent went and stood at the lady Kelam’s house and home; 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?’

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 Kolū!’

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!’

All round it write my obeisances to (Pābūjī’s) chieftains; in the middle write of the lady Kelam shedding tears! In the middle write a great entreaty for she-camels!

(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; 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; 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 Lankā. 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; 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.

(Then Kelam spoke to Haṛdāno Devāsī:) ‘Haṛdāno Devāsī, you are like my adopted brother; take the letter to the ancient assembly-room at Kolū!’

(Haṛdāno replied,) ‘Lady Kelam, tell me the features of Kolū! Which road goes straight to Kolū?

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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;
I do not know whether the road to Koḷū is to the left or to the right.’
(Kelam said,) ‘Listen, O camel-rider Haṛdāno! The road to the left goes to the fortress of Girnār of the Gahlots;
the road to the right goes straight to Koḷū.’
Haṛdāno the camel-rider took a chain-linked bamboo staff in his hand;
he cast a costly shawl over his shoulder.\(^{145}\)
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.
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;
I am grazing the carriage-oxen of King Būṛo.’
Haṛdāno 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.
O Devāsī, day broke, pale dawn came in the land;
as they travelled along the Cāraṇs sang songs of King Karṇa;\(^{149}\)
(singing and playing (instruments) the Cāraṇs came near to Gū̃javo;
as they travelled along the Cāraṇ ladies told travellers’ tales.
Irū 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 Khī̃cī of Jāyal has killed the camel-rider.
In this age a feud is in progress between the Rāṭhoṛs and the Khī̃cīs;
a Khī̃cī (must have) come upon a Rāṭhoṛ as he travelled along, and the Khī̃cī 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 Khī̃cī of Jāyal killed him.
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 Cāraṇs as they travelled along.
‘O water-bearers, hear what is on my mind!
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.
\(^{148}\) Irū (another name for Deval) and her younger sister Virū.
\(^{149}\) One of the heroes of the Mahābhārata, celebrated for his great generosity.
\(^{150}\) Jagdev (or Jagdev) was a famous Pāvār hero. Chāvaḷīs are songs in praise of heroes (RHŚK).
nor has Khêcôi of Jáyal killed me.
O sisters, tell me: of which king you are singing songs of praise?
Of which king are you reciting immortal châvâlis?
(The Cârân sisters answered,) ‘Listen, O camel-rider! we are singing songs of praise of King Karña;
are reciting immortal châvâlis of Jagdis.
(Čârân said,) ‘My sisters, what gift did King Karña give you?
What immortal gift did Jagdis give you?
What were Pâbûjî’s immortal gifts that you speak of in this age?
(The Cârân sisters replied,) ‘Listen, brother! At the break of day King Karña gave us a gift of a maund
and a quarter of gold;
Pâbûjî gave us the tank of Nîbalî.
O lord, to water our cattle he gave us the tank of Nîbalî.
To graze them he gave us the pasturage of Jûjaliyo;
to live in he gave us Cârân the village of Goliyâ-Mathâniyâ;
these are the men of whom we are singing immortal châvâlis!
Brother camel-rider, where is your house and home?
Of which king have you come as messenger?’
(Hârdâno answered,) ‘O Cârân lady Deval. Naravâño (village near) Sâmbar is my house and home;
the lady Kelam has commanded, and her servant has performed the task.
Naravâño (village near) Sâmbar is my house and home;
I am going to become) Lord Pâbûjî’s beloved guest.’
The Devâsî set out as day broke at pale dawn;
he set out and went into Pâbûjî’s great fort.
Lord Pâbûjî’s courtiers were seated proudly;
in the crowded assembly-room Hârdâno Devâsî went and paid his respects. [Scene 4]
Lord Pâbûjî’s courtiers were seated proudly;
in the crowded assembly-room the Devâsî went and paid his respects.
O Pâbûjî, your gaze fell upon the camel-rider;
(Pâbûjî) called out at once to Câdô.
‘Câdô my chieftain, ask after the wellbeing of this camel-rider;
of which king has the camel-rider come here as messenger?’
Then Câdô considered, and spoke out:
‘O camel-rider, where is your house and home?
Of which king have you come here as messenger?’
Then Hârdâno Devâsî put his hand in his ancient pocket;[151]
he cast down the letter at Pâbûjî’s gateway. [Scene 37]
Câdô took up the letter as it fell;
when Câdô read the letter he shook his head.
O chieftain Câdô, Pâbûjî asked you what sweet matter was on your mind.[152]
‘Why did you shake your head when you read the letter?’
(Câdô answered,) ‘O Pâbûjî, I read fifty other (sorts of) letters a day;
(but) I cannot read a letter about dharma.’
(Pâbûjî said,) ‘Câdô 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]
(Câdô replied,) ‘O Pâbûjî, Gogo Cauhân of Gogâmëri was married (to Kelam);
a letter has been written and sent by the lady Kelam.’[154]
(Pâbûjî said,) ‘Câdô my chieftain, make swift speed;
quickly adorn Kesar Kâlami!
O Câdô, adorn my Kesar at once and bring her: we shall mount an attack on Laṅkâ!’

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[151] jûni jeba — a very odd formula!

[152] mîṭhî mana rî vâta, another curious formula. It seems likely that it results from a conflation of the regular mana rî vâta
with bûjai...mîṭhî vâta ‘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 Parbû broke off his arthâv 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 Parbû, who then recited the
‘missing’ arthâv; but he did not start far enough back, and so omitted the lines in which Câdô explains to Pâbûjî the
contents of the letter and Kelam’s ‘great entreaty for she-camels’. 

Scene 37: Hardāno presents Kelam’s letter at Pābūjī’s court

Hardāno 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; 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 unknown roads today, nor tomorrow. We shall not travel by unknown roads today, nor tomorrow. Laṅkā is known to be beyond the seven seas; 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; 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. 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;

\[\text{155} \] Literally ‘unseen’ (\textit{aṇadīṭhai}).

\[\text{156} \] Literally ‘firm’ (\textit{ṭhāḍā}).

\[\text{157} \] 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.\textsuperscript{158}

Whichever man takes the bīro in his hand, he is the man who will go to Laṅkā!’

(Pābūjī said,) ‘Cā̃do 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!’

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;
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.

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 Kāḷamī!’
(Deval said,) ‘O chieftain Cādo, wait a little while;
come and clean your teeth within Deval’s palace!’\textsuperscript{159}
(Cādo replied,) ‘Lady Deval, you are known as a Cāraṇ and Bhāṭ;\textsuperscript{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?’

(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.
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]
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;
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!
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;

\textsuperscript{158} A bīro is a bundle of leaves (according to Parbū, typically from campo or pīpal 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.

\textsuperscript{159} I.e. ‘come and accept hospitality from me’.

\textsuperscript{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;
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;
Lady Deval, the bīro withered in your hand.
When the word ‘bīro’ was spoken some knights’ bellies 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.
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;
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!’
(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;
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.
Harmal Devāsī went and stood at his mother’s house and home;
he stood there disconsolate in mind. [Scene 38]
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 caupaṭā among your companions.’
(Harmal replied,) ‘O my mother, Lord Pābūjī’s courtiers have not quarrelled,
nor have I been beaten as I sat playing caupaṭā 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?’

1280 (Harmal answered,) ‘O my mother, when Būṛo married the lady Kelam, his eldest daughter, (to Gogo,

162 A board-game.

1285 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 Būṛo.
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.\(^\text{163}\)
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;
at the break of day (Harmal) went and paid his respects to Būṛo.

1300 Būṛo’s courtiers were seated;
in the crowded assembly-room (Harmal) bowed and paid his respects. [Scene 5]
King Būṛo 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 Būṛo, the (Sun-)god with his rising rays disposes of (serious) business;
I have come to your palace, Būṛo, 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 Būṛo, put me into service in your great fort!’
(Būṛo said,) ‘Harmal Devāsī, stay alert in your mind!
I shall put you into service in my great fort.’\(^\text{164}\)

Then Būṛo 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 Ḍhel.\(^\text{165}\) You are to
take these two mares and graze them in the lake Būṛo.\(^\text{166}\) 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 Būṛo, for food and drink
—’. (Būṛo 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,
master and servant, can sit here and eat (together)." 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! I shall go and spy out the reddish-brown she-camels of Laṅkā. King Būro is known as one who gives seventy cowrie-shells; the feeder of the hungry is Lakṣmaṇa, the ascetic deity of the sand-desert. O my mother, when total famine struck in the land I ate dried dates and coconut-kernel at Kesar’s hooves. 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! 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.’

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; 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 tongs made (from it). 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. 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 Gorakhnāth was sounding. Half the jogīs were encamped among the cow-houses; half the jogīs were encamped beneath a pāras-pīpal tree. 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; half the jogīs were encamped beneath a pāras-pīpal 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 kanphaṛo ‘split-ear’ follower of Gorakhnāth.

171 Used by ascetic holy men for their dhūṇī, the fire over which they sit and whose smoke they inhale.

172 A major historical figure of early mediaeval Hinduism, founder of the tantric kanphaṛo ‘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?’
(The jogis answered,) ‘Listen, brother master-jogi! O lord, other jogis 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;
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 jogi, 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 jogi has no house and home;
I am a master-jogi, 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 jogi has no house and home;
the Sky released me and Mother Earth took me!’
(Guru Gorakhnāth said,) ‘Brother master-jogi, 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-jogi, tell me what is on your mind!
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 jogi.’
(Guru Gorakhnāth said,) ‘Listen, O master-jogi! You will find painful the wounds of the knife;
O lord, you will find painful the fine glass earrings in your ears!
O master-jogi, 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 jogi’s earring, but the -s- is hard to account for.
O lord, I shall find good the fine glass earrings!

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?’

Pleased, the Guru laid his hand on Harmal’s head; he made him a disciple of Guru Gorakhnāth.

The Guru took his fine dagger 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.

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.

(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!’

(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.

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.

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.’

‘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 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.’

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

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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 katāro). 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 parvāṛos and miracle-story sāyls, and the epic narrative itself contains other instances, notably ladies ornamenting themselves sixteen-fold and thirty-two-fold (H. 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’ (battīso 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. 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 cloth 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, 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!”

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.

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;
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.

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).’
(Harmal’s sisters said,) ‘O my sister-in-law, may your family go to the bad!
You have spoken evil 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;
he performs the service of Lakṣāna, 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!
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?
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.
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;
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);
Cā̃do and Dhẽbo 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.
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 guṛ (jaggery) and ghī (clarified butter). Guṛ and foods containing it are given to those about to undertake journeys.
The Devāsī spread out his ascetic’s fire there;  
at the break of day the Devāsī sat in the ascetic’s posture.  
O chieftain Cāṇḍo, Pābhūjī asked you what was on your mind:  
‘What kind of master-jogī has come here practising austerities?  
Cāṇḍo my chieftain, where is this jogī’s house and home?  
(What kind) of master-jogī has come here practising austerities?’
(Cāṇḍo replied,) ‘O Pābhūjī, this jogī has no house and home;  
he is a master-jogī wandering in all directions, bathing at holy places.  
O Pābhūjī, you have done ill in the land;  
because of the ochre garments you have forgotten the chieftain of your (own) house!  
O Pābhūjī, you are examining diamonds and emeralds;  
how can you have forgotten Harmal from your (own) house?’
(Pābhūjī addressed Harmal:) ‘Harmal Devāsī, tell me what is on your mind!  
Why have you become an ochre jogī?’
(Harmal replied,) ‘O Pābhūjī, when you married the lady Kelam, (Būṛo’s) daughter, (to Gogo,)  
at the joining of hands you promised she-camels from Laṅkā.  
So I am going to spy out the reddish she-camels of Laṅkā.’
(Pābhūjī 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 Pābhūjī;  
at the time of danger I shall hear your request!’
(Harmal answered,) ‘O Pābhūjī, I shall keep your name immortal in the land;  
O Pābhūjī, when danger befalls hear my request!  
O Pābhūjī, give me your blessing!  
With your blessing I shall set off to Laṅkā.’
Bowing low the Devāsī made obeisance to Pābhūjī;  
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.
(Harmal said,) ‘O Pābhūjī, show me the road to Laṅkā!  
Which road goes straight to Laṅkā?’
(Pābhūjī 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.
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;  
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!  
O Pābhūjī’s warrior Dhēbo is coming after (me).’

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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.
Then the witches began to say, ‘Hey, brother, who is Dhêbo?’ So (Harmal answered,) ‘Dhêbo 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 Dhêbo’s name the witches began to tremble and to be afraid, and they began to say, ‘O jogī, do not speak our name before Dhêbo, because Dhêbo 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 Dhêbo.

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; 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.

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:

‘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; 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;

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;
in his heart he invoked Lakṣmaṇa, the ascetic deity of the sand-desert.

Harmal Devāsī offered incense of sandal;
he propitiated Kesar Kāḷamī with incense.

When (Harmal) spoke Pābūji’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;
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.

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;
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-jogi, from what land have you come practising austerities?’

(Harmal replied,) ‘O camel-riders of Rāvaṇa, as a jogi I have no house and home;
I am a master-jogi, wandering in all directions, bathing at holy places.’
(The camel-riders said,) ‘O master-jogi, tell us truly what is on your mind!
O master-jogi, where is your house and home?
O master-jogi, where is your house and home?’

What kind of master-jogi are you who have come practising austerities?’
(Harmal replied,) ‘O camel-riders of Laṅkā, this jogi has no house and home;
I am a master-jogi, wandering in all directions, bathing at holy places.’
(The camel-riders said,) ‘Brother master-jogi, take your ascetic’s fire away from here!
Bitten by mosquitoes, the she-camels will kick you painfully!’

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;
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!’
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.

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!’
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.

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?

‘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!’

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.

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; 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 Goraknāth, 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.

It was past midnight, shining with stars; in the middle of the night he went and called out to (Rāvaṇa’s mother) Sikotarī. [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.

Mother Sikotarī, tell me this holy man’s features!

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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-riding 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’.
Where is this jogī’s house and home?
What kind of master-jogī has come here practising austerities?’
At this point Mother Sikotairi considered, and said,
‘Listen, O camel-riders of Laṅkā! Listen to what I have to say!
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.
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;
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;
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;
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 Kāḷamī.
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;
Harmal Devāsī observed the she-camels’ little camel-calves.
The camel-riders of Laṅkā gazed forth and saw:
a holy man was performing austerities in the she-camels’ couching-place.
The camel-riders of Laṅkā reflected in their minds:
“We thrust him under the ground!”
Either the master-ji 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!
Harmal Devāsī remained in Laṅkā for five months;
in the sixth month his heart longed for the desert land of Marwar.
Harmal Devāsī remained in Laṅkā for five months;
in the sixth month his heart longed for the desert land of Marwar.
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 Laṅkā, pay me your respects!
I shall not return to the dangerous land of Laṅkā.’
Harmal Devāsī went and stood at the shore of the sea;
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 Laṅkā.
‘O camel-riders of Laṅkā, listen to what I have to say!
O camel-riders of Laṅkā, stay alert in your minds!
In the third month Pābūjī will drive off the she-camels of Laṅkā!’
Harmal Devāsī crossed the sea and reached the near shore;
his heart longed for the desert land of Marwar. [Scene 45]
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;
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 Devāṣī, it was past midnight, shining (with stars);
in the middle of the night (Harmal) went and called out to his mother. [Scene 38]
‘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!
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;
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]
‘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;’
O my mother, you tell me what is on your mind!
How did you pass the days after seeing me (go)?’
(Bhimaṇī answered,) ‘O my son, I counted five 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. [Scene 4]
Cā̃do the chieftain tied on his genuine sloping Rāṭhoṛ turban;
on his feet Cā̃do fastened his velvet shoes.
Cā̃do the chieftain set off walking like geese or peacocks;
he swayed as he stepped, like a frightened wild peacock.
Cā̃do the chieftain went and stood at Harmal’s house and home;
he went and called out to Harmal. [Scene 38]
‘Harmal Devāsī, make swift speed;
Pābūjī summons you into his palace!’
Cā̃do the chieftain did not ask the good news or the bad;
he straightway began to say, ‘Pābūjī summons you into his palace!’
O camel-rider (Harmal), anger arose in your mind;
Harmal Devāsī took his bag and water-pot in his hand;
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,) ‘Cā̃do 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 Lakṣmana, the ascetic deity of the sand-desert. [Scene 4]

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:

‘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;

I did not go to the dangerous land of Laṅkā!’

(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;

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

(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!

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;

O lord, they make their couching-place in the shelter of the brown hills.

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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 arthāvāsa he did not pursue the motif of Harmal’s false claim.

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.’

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 Lanka, nor did he go to a foreign Lanka! He went to his mother’s family
home; he went to his mother’s family home, stayed there and came back!’ Then as Dhebo sat there he
grew angry. [Scene 4]

(Dhebo said,) ‘O Jam, as you lie there, as you sit there you tell lies about Harmal!’

O opium-drinker Dhebo, anger arose in your mind;
Dhebo the opium-drinker drew his most excellent sword;
he went and took the reclining201 Jam’s lock of hair in his hand.
Dhebo the opium-drinker fixed a post (in the ground) for Jam;
he threw Jam down and thrust a nose-string of mū̃j-grass (through his nose).

He thrust a nose-string (through Jam’s nose) and dropped him into (a hole in) the ground;
over him Dhebo shifted a wellhead-stone.
(Pābūjī said,) ‘Cā̃do 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!’

Harmal Devāsī took off his ochre dress;
he dressed in the garments of Lakṣmaṇa, the ascetic deity of the sand-desert.
(Pābūjī said,) ‘Cā̃do my chieftain, we are seated in our court at Koḷū;
make swift speed;
quickly adorn Kesar Kāḷamī!’

Cā̃do my chieftain, make swift speed;
quickly adorn Kesar Kāḷamī for me to ride!
Cā̃do my chieftain, I feel joy in my mind;
we shall go and plunder the reddish-brown she-camels of Lanka!
Cā̃do my chieftain, make swift speed;
quickly adorn Kesar Kāḷamī!

Cā̃do 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!
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;
prepare his chieftains’ spears of steel!’ [Scene 47]
(Cā̃do) 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.
Harmal Devāsī took hold of the mare Kesar’s red bridle;
Cā̃do 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;
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.
The episode of the she-camels

Scene 47: The ironsmith and his wife prepare Pābūjī’s weapons

Pābūjī shone on the road as the night passed.

(Pābūjī said,) ‘Cā̃do my chieftain, spur on your horse a little more gently; Pābūjī’s great turban is getting covered with dust.
Cā̃do 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;
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.

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;
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 Cā̃do:) ‘Cā̃do my chieftain, reflect on the sea;
how shall we cross the sea and reach the far shore of Laṅkā?
Lord Cā̃do my chieftain, I shall turn the mare Kesar into a coot;\(^\text{203}\)
I shall turn my chieftains into crocodiles and fishes of the sea!’
(Dhēbo answered,) ‘O Pābūjī, if we turn them into fishes the courtiers of Pābūjī would be shamed;
il-repute would attach to Lakṣmaṇa, the ascetic deity of the sand-desert.
— Dhēbo 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?
‘O opium-drinker Dhēbo, do not swallow up the seven seas;

\(^{203}\) pāṇī rī...āḍa. The word āḍa and its cognates (e.g. Sanskrit āḍi, Hindi āṛ) 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!
 Cádo 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 Kesār;

(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.
 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;

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?’
(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!’
Ḍhẽbo the opium-drinker seized the camel-rider’s left ear;

he struck off the camel-rider’s ear and left him earless.
(Pābūjī said, ) ‘Cádo my chieftain, drive the she-camels in front of our horses;
 we shall plunder the reddish-brown she-camels of Laṅkā!
 Cádo my chieftain, drive the newly calved she-camels back into Laṅkā;
(otherwise) the she-camels’ little calves will suffer death throes!’
(Cádo 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:

“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.
They went and called out to Rāvaṇa in Laṅkā.
‘King Rāvaṇa, there is slumber in your eyes;
(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?’
(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 Laksmana, 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.’
(Meanwhile, Pābūjī said to Ḍhẽbo, ) ‘O opium-drinker Ḍhẽbo, drive the she-camels back;

set the she-camels of the mighty in front of our horses;
O opium-drinker Ḍhẽbo, drive the she-camels of the weak back into Laṅkā;

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204 In Parbū’s Hindi ‘explanation’, Ḍhẽbo’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!’

(Ḍhẽbo 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,) ‘Cā̃do my chieftain, 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]

Pābūjī reflected in his mind;

(Pābūjī said,) ‘Cā̃do 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;
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,) ‘Cā̃do my chieftain, in Laṅkā the kettledrums and war-drums are beating;
the pursuers of the she-camels are setting off in pursuit of us.

Ḍhẽbo and Cā̃do, 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.’
Ḍhẽbo considered, and spoke out:

‘O Pābūjī, you have formed a foolish idea in your mind;
the courtiers of Pābūjī would be shamed by taking shelter;
il-repute would attach to Laṅkā, the ascetic deity of the sand-desert.
O Pābūjī, Pābūjī’s warrior Ďhẽbo would be shamed by taking shelter.
O Pābūjī, stay alert in your mind!’

We shall win the battle against King Rāvaṇa in the open.
O Pābūjī, you have made your name immortal in the land;

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207 Parbū here appears to change his mind as to who Pābūjī is arguing with.
entrust today’s battle against Rāvana to Dhēbo.208
O Pābūjī, keep the shade of your (royal) parasol over Dhēbo the opium-drinker; Dhēbo will win the battle against Rāvana in the open! Dhēbo made his chest into a shield of rhinoceros(-hide); he made his moustaches into great fortifications. At the sea Dhēbo the opium-drinker bent his knee; he began the fight against Rāvana in the open. [Scene 49]

O opium-drinker Dhēbo, arrows from your quiver shot forth from your fingers, as if (the monsoon months) Sāvaṇ and Bhādavo were pouring down. O opium-drinker Dhēbo, in the battle you bent your knee; O Dhēbo, she-vultures were circling over you. (Dhēbo said,) ‘O she-vultures, wait a little while; today I shall satiate you with the fresh vital organs of Rāvana’s army!’ O opium-drinker Dhēbo, arrows shot forth from your fingers; Dhēbo laid men low like the young leaves of a peepul tree. O opium-drinker Dhēbo, you slew Rāvana’s excellent army; in that army (Dhēbo) left only Rāvana alive. Pābūjī mounted the mare Kesar; 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 Rāvana’s head. The herds of she-camels travelled along in throngs; their little baby camels sported as they went. 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.’
The episode of the she-camels

Pābūjī’s Kesar Kāḷamī 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;

Pābūjī drove his plunder within the borders of the Soḍhos.\(^{209}\)
(Pābūjī said,) ‘Cā̃do 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?’\(^{210}\)
(Cādo replied,) ‘O Pābūjī, this is the excellent territory of Sūrajmal Soḍho that we have reached;
these are the fortress-battlements of Prithīmal Soḍho that can be seen!’

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]

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Scene 50: Pābūjī and his companions drive the she-camels on
The figure on camel-back is Harmal Devāsī.

The girl Phulvantī\(^{211}\) was seated in her lattice window;
as she sat there she threaded little necklaces for her throat. [Scene 51]

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!’

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!
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: Phulvanti in the palace of Ūmarkoṭ
Phulvanti, 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;

Pābūjī appears to me spotless like the moon!’

The girl Phulvanti climbed up to the palace of lattice windows;\footnote{I.e. the roof-pavilion.}

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 Cā̃do.

‘Cā̃do 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!’

(Cā̃do answered,) ‘O Pābūjī, the green garden of the Soḍhos has lain barren for twelve years;

heat will afflict Kesar Kāḷamī in the barren garden!’

(Pābūjī said,) ‘Cā̃do my chieftain, through Pābūjī’s magic power the excellent garden of the Soḍhos will become green;

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,) ‘Cā̃do my chieftain, spread out our rugs on the green grass;

before we leave let us take opium in the excellent garden of the Soḍhos!

Cā̃do my chieftain, make swift speed;

go to the assembly of the Soḍhos of Ūmarkoṭ and quickly summon them!\footnote{The line is somewhat garbled.}

Cā̃do my chieftain, make swift speed;

quickly summon the Soḍhos to our glorious assembly!’

Cā̃do the chieftain tied on his genuine sloping Rāṭhoṛ turban;

on his feet Cā̃do fastened his velvet shoes.

Cā̃do 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;

in the crowded assembly-room Cā̃do went and paid his respects. [Scene 53]

O chieftain Cā̃do, 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?’

(Cā̃do answered,) ‘O Soḍhosa of Ūmarkoṭ, Koḷū in the barren sand-desert is known as my village;

Lord Pābūjī has commanded, and his servant has performed the task.’

(The Soḍhos said,) ‘O chieftain Cā̃do, tell us what is on your mind!’
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 Prithīmal, 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 Prithīmal’s brother Sūrajmal; the other two are simply ‘courtier’ figures, one of them in the present context representing Čādo.

On what great business have you come to our glorious assembly?’
(Čādo replied,) ‘O Soḍhos, the spotless Sun(-god) with his rising rays disposes of (serious) business; Pābūjī summons you to his glorious assembly!’

The Soḍhos of Ĭmarkoṭ tied on their sloping Ūmarkoṭī turbans; on their feet the Soḍhos fastened their velvet shoes. The Soḍhos of Ĭmarkoṭ set off walking like geese or peacocks;
they stepped slowly like frightened wild peacocks.

Lord Pābūjī’s courtiers were seated proudly;
in the crowded assembly-room the Soḍhos went and paid their respects to Pābūjī.
The Soḍhos of Īmarkoṭ sat on the hero’s rug which had been spread out;
the Soḍhos of Īmarkoṭ drank liquor from a single cup (with Pābūjī and his men). [Scene 54]

(Meanwhile, Phulvāntī said to her friends, [Scene 51]) ‘O daughters of the Soḍhos, make swift speed;
today we shall go into the excellent green garden!

O tījanīs of the Soḍhos, adorn yourselves sixteen-fold and thirty-two-fold;
we shall go to swing on swings in the garden!’
The lady Phulvāntī 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;
she went and called out to the carriage-driver.

‘Brother carriage-driver, make swift speed;
fit out the carriage with jingling instruments!’
The tījanī sisters sat in the carriage;
close in front of them on the pole sat the old carriage-driver.
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 tījanīs 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;
the tījanīs of the house of the Soḍhos are standing outside!’
(The gardener replied,) ‘O tījanī 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.’
(Phulvāntī 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.
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 tījanī sisters spread out in the garden;
they fastened a swing to the swaying branch of a campo-tree. [Scene 56]

214 Another rather garbled line.
The episode of the she-camels

Scene 55: Phulvantī rides to the garden in her ox-carriage

The other tījanīs 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 tījanīs observed Pābūjī’s courtiers; the Soḍhī princess observed Lakṣmaṇa, the ascetic deity of the sand-desert. The other tījanīs 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; 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:

‘Cā̀do my chieftain, drive back this gardener’s wife!

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!’

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?’

(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.’

(Harmal replied,) ‘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; 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]

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) business; I have come to your glorious assembly on a (minor) domestic matter.

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.
(Meanwhile, Pābūjī said to Cā̃do,) ‘Cā̃do 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; I shall put an end to the mockery (she endures) about reddish-brown she-camels from Laṅkā. Cā̃do my chieftain, fasten the saddle on the mare Kesar; quickly adorn Kesar Kāḷamī! Cā̃do my chieftain, do the Sōḍhos honour! We shall not return to the Sōḍhos’ great fort of Įmarkoṭ.’

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 Kāḷamī sported as she went. The herds of she-camels travelled along in throngs; 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 Cā̃do.

‘Cā̃do my chieftain, which king’s excellent territory have we left behind? Within which king’s borders have we driven our plunder?’ (Cā̃do answered,) ‘O Pābūjī, we have left behind the borders of Sūrajmal Sōḍho; we have driven our plunder within the borders of Devnārāyaṇ!’

Pābūjī made his name immortal in the land; 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; 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 Cā̃do the chieftain was sleeping peacefully; Cā̃do was sleeping as the cold night passed. O chieftain Cā̃do, dawn came in the land; at the break of day (Cā̃do) called out to Lord Pābūjī. ‘O Pābūjī, there is sweet slumber in your eyes; (but) Devnārāyaṇ has made use of his magic power. Lord Pābūjī, arise, gaze forth and see; Devnārāyaṇ has dragged mountains in front of us!’ Pābūjī arose, banishing sleep from his eyes;

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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’ (bhāṭha giyo).
The epic of Pābūjī

(Pābūjī said,) 'Cā̃do my chieftain, fasten the saddle on the mare Kesar; cry our war-cries and drive the herds of she-camels along!'

2165 O Cā̃do, take the other chieftains with us;
leave behind sleeping only Pābūjī's warrior Ḍhẽbo.'
Pābūjī set out as starry midnight passed;
hel 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 Līḷī-Lāmāṇā;
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 Ḍhẽbo, pale dawn came in the land;
at the break of day (Devnārāyaṇ’s chieftain) Mogaṛ came and called out (to Ḍhẽbo).
2180 ‘O opium-drinker Ḍhẽbo, 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 Ḍhẽbo considered, and spoke out:
2185 ‘O Mogar, 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.’
(Mogar answered,) ‘O Ḍhẽbo, you are called a courtier of Pābūjī;
either pay tribute on the she-camels,
or take on a battle against Mogar!’

2190 Then Mogaṛ considered, and said, ‘O Dhēbo, either give me the tribute before you go, or take on a battle
against me!’
O opium-drinker Dhēbo, anger arose in your mind;
at the break of day (Dhēbo) took on a battle against Devjī’s chieftain.
Mogar shot arrows from his quiver;
2195 O Dhēbo, one arrow lodged in your left moustache.
One or two arrows Mogar aimed and shot;
at the third arrow Dhēbo spoke out.
‘O Mogar, wait a little while;
now grant Dhēbo a turn!’

2200 O Dhēbo, the anger in your mind could not be contained;
Dhēbo fired off a single arrow;219
at the first twang (of his bow) he killed Mogar.
Pābūjī heard the twang of the bow at fifty kos;
Pābūjī heard the twang of the bow with his ears.
2205 (Pābūjī said,) ‘Cā̃do my chieftain, Dhēbo has done ill in the land;
he has either killed Mogar or killed the great god Devnārāyaṇ!’

Now when Dhēbo shot off his arrow, (Mogar’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 Dhēbo 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’, Dhēbo 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 Minos will offer you incense by the name of Mogar; but the Bhil caste will become untouchable to you. (Having said) so much, Pabujji settled Mogar in his proper place and set off. (Having said) so much, Dhêbo the opium-drinker mounted his horse Haranagar; O lord, he set out and arrived in front of Pabujji. Dhêbo the opium-drinker set out as starry midnight passed; he set out and went towards the desert land of Marwar.

Pabujji had travelled along for fifty kos; Dhêbo called out to him from behind. (Pabujji said,) ‘Cado my chieftain, reassure Dhêbo; enraged by fighting, (he is now back) in the army of my house.’ Dhêbo called out to him from behind. (Pabujji addressed Dhêbo:) ‘O opium-drinker Dhêbo, you have done ill in the land; at the break of day you killed Mogar!’ Dhêbo replied. ‘Lord Pabujji, he came and demanded tribute on the she-camels from me; at the break of day I paid Mogar the tribute!’

220 ‘Bhil’ here means ‘Nâyak Bhil’, the caste to which Dhêbo belonged (and to which bhopos of Pabujji also belong). ‘Untouchable to you’ apparently means ‘untouchable to Moûesar Minos’.

221 A mistake, corrected in the next lines.

222 Dhêbo is in such a warlike rage that Pabujji 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]

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!

Your father’s brother has plundered the reddish-brown she-camels of Laṅkā to bring you. Your 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.

(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!

May your name remain immortal in the land; may your brave leading warriors remain immortal!’

(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;

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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.
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.

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!

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,) 'Cā̃do my chieftain, have the other horses tethered in the stable;
have my Kesar Kāḷamī tethered in my sight!'

Pābūjī was seated on a tasselled rug which he had spread out;
close in front of him were seated his brave leading warriors.

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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 lying in her palace of lattice windows; Phulvantī lay there disconsolate in mind. [Scene 51]

O Phulvantī, your mother asked you:

‘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.

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!

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.

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;
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 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, 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;
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]

O Pābūjī, your gaze fell upon the brahmin;
Lord Pābūjī called out at once to Čā̃do.
‘Čā̃do my chieftain, ask after the wellbeing of this man who has arrived here;
of which king has he come here as messenger?’
O brahmin, Čā̃do asked you what you had to say:
‘O brahmin, where is your house and home?
of which king have you come here as messenger?’
(The brahmin answered,) ‘O chieftain Čā̃do, Ūmarkoṭ is known as my house and home;
the Soḍhos have commanded, and their servant has performed the task.’
(Čā̃do said,) ‘O brahmin, tell me what is on your mind!

On what great business have you come to our glorious assembly?’

225 Literally ‘sleeping’ (sūtī).
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 Cā̃do, 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 Cā̃do.

‘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!’
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, Ḍhẽbo 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, Ḍhẽbo, Harmal and the augurer Salji Soḷaṅkī, 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;\(^{\text{226}}\) 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!'\(^{\text{226}}\)

\(^{\text{226}}\) This is shorthand: they become ancestors without sons who can perform the śrāddha rites to free them from wandering this earth as ghosts.
(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!

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; 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]

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!’

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.’

(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; 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?’

(Pābūjī replied,) ‘Listen, Lady Deval! You went in Āno Vāgelo’s wedding-procession; on the return journey you saw plots of saffron.

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; 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;

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227 According to a story Parbū told me, Āno Vāgelo was the father of Cādo and Dēbō (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 bhūpas of Pābūjī are drawn). The fisherman laid claim to the box, the Nāyak to its contents; then they opened it and found Cādo and Dēbō inside. Thus the two brothers were Rajpūts by birth but Nāyaks by upbringing.

228 Literally ‘the Cāraṇ sisters’ (cāraṇiyā̃ bainā̃). 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 Lakhū Patḥān’s place.

Lakhū Patḥān’s courtiers were seated proudly; in the crowded assembly-room the lady Deval went and paid her respects.

O Deval, Lakhū Patḥān 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?’

(Deval replied,) ‘O proud king, hear what is on my mind!
O Lakhū Patḥān, 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!’

Then Lakhū Patḥān 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 Lakhū Patḥān! In the barren sand-desert lives the great god Pābūjī; without saffron Pābūjī will not become a bridegroom!

O Lakhū Patḥān, 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!’ (Lakhū Patḥān 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 āk231 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 Lakhū Patḥān, 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 Lakhū Patḥān say?

‘Lady Deval, I employ men such as Cā̃do and Ḍhẽbo to oversee my granaries; men such as your Pābūjī serve in my bedchamber.
O Deval, I employ men like Cā̃do and Ḍhẽbo 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 Lakhū Patḥān, stay alert in your mind!
I shall bring mounted Lakṣmaṇa, the ascetic deity of the sand-desert.
O Lakhū Patḥān, 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.

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; 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 Lakhū Patḥān discuss matters with you?’
(Deval replied,) ‘O Pābūjī, he (said that he) would employ Cā̃do and Ḍhẽbo to oversee his granaries; he (said that he) would employ you, Pābūjī, to serve in his bedchamber.’

Ḍhẽbo heard these quiet-spoken words with his ears; O opium-drinker Ḍhẽbo, anger arose in your mind; Ḍhẽbo flared up and drew his most excellent (sword).
(Pābūjī said,) ‘Cā̃do my chieftain, make swift speed; quickly adorn Kesar Kāḷamī!’

O Cā̃do, have diamonds and fine pearls threaded in her mane;

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230 This line is strangely garbled, and instead of ‘the spotless Sun(-god)’ (niramaḷa bhāṇa) actually ends with ‘house and home’ (gharanai…bāra). Parbhī 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; 
as he mounted, his brave leading warriors conversed with him.

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 she shone like a flash of lightning in a dark cloud. [Scene 9]

232 There is a small slip here: Parbū accidentally uses the other common formula ‘the stirrups of her feet’ (pagā̃rā…pāgaṛā).

233 thārai māravāṛa mê ākaṇi aṇaḍoḍiyā 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’.

2410 O Pābūjī, your Kesar Kāḷamī sported as she went.

The teams of horses travelled along in throngs;

2420 Ḍhẽbo’s green robe flew with a rushing sound.

(Cā̃do said,) ‘Cādo my chieftain, make swift speed; 
go to Lakkhū’s glorious assembly!’

Pābūjī the chieftain mounted his horse; 

2425 Lakkhū Paṭhāṇ’s courtiers were seated proudly; 
in the crowded assembly-room (Cā̃do) bowed and paid his respects.

O chieftain Cā̃do, Lakkhū asked you what was on your mind: ‘On what great business have you come to my glorious assembly?’

(Cā̃do replied,) ‘O Lakkhū Paṭhāṇ, 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 Paṭhāṇ, there is a plot of saffron in your garden; 
without saffron Pābūjī will not become a bridegroom!

O Lakkhū Paṭhāṇ, I need a little from the plot of saffron in your garden, because without saffron Pābūjī will not become a bridegroom.’ Then Lakkhū Paṭhāṇ considered, and what did he say?

‘O chieftain Cā̃do, you have formed a foolish idea in your mind; 

2435 there are āk-bushes in your Marwar; fashion (their) white flowers into a (bridal) chaplet for Pābūjī’s head! 
O Cā̃do, 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 Cā̃do considered, and said, ‘O Lakkhū Paṭhāṇ, 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 Cā̃do, the anger in your mind could not be contained; 
straightway (Cā̃do) called out to Lakkhū.

‘O Lakkhū Paṭhāṇ, ask a little after my wellbeing when you speak with your mouth; 
you will come to your senses when Cā̃do’s sword rings!’

2445 O Muslim king, ask after my wellbeing when you speak with your mouth; 
you will come to your senses when Cā̃do’s sword rings!’

(Lakkhū Paṭhāṇ answered.) ‘O chieftain Cā̃do, I see the hands of both you brothers; 
now I shall see your Lakṣmaṇa, the ascetic deity of the sand-desert! 
O chieftain Cā̃do, make swift speed and go; 

2450 go and call out to your great god Pābūjī!’

O chieftain Cā̃do, anger arose in your mind; 
Cā̃do flared up, arose, and drew his most excellent (sword).

(Cā̃do said.) ‘O Lakkhū Paṭhāṇ, ask a little after my wellbeing when you speak with your mouth;
I did not bring the command of Lakṣmaṇa, the ascetic deity of the sand-desert.

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.’

Then anger arose in Cā̃do’s mind;
he set out and came to Pābūjī’s glorious assembly.
Pābūjī was seated on a tasselled rug which he had spread out;
Cā̃do arrived and paid his respects.

(Pābūjī said,) ‘Cā̃do my chieftain, tell me what is on your mind!
In what kind of mood did Lakkhū Paṭhāṇ discuss matters with you?’

(Cā̃do 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.

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!” ‘ Then the great lord Pābūjī considered, and what did he say?
‘Cā̃do my chieftain, fasten the saddle on the mare Kesar;
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.

In the battle Dhẽbo the opium-drinker bent his knee;
Dħebo laid men low at pale dawn;
Dhebo 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.

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, Cā̃do 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.
(Dhébo said,) ‘O Pābūjī, give me your command to carry out!

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234 As at l. 2435, the word ghāṇā ‘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 Pathān with my sword; 
I shall make Lakkhū Pathān 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; 
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. 

(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; 
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! 
first dye Lord Pābūjī’s turban! 

First do (that), then after that dye Kesar’s horse-cloth; 
after that dye my chieftains’ great turbans!’

\(^{237}\) lābī kācāli, 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 Pathān’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; close in front of him were seated his brave leading warriors.

(Pābūjī said,) ‘Cā̃do 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 Khī̃cī of Jāyal!’

There is an ancient feud in progress between the Rāṭhoṛs and the Khī̃cīs; 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 Cāran of Gadvārō238 took the rice in her hand; 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 Ganeśa, who has two wives, Ṛddhi and Siddhi.

So what did Ganeśa 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 Ganeśa; he was very happy to come in the Rāṭhoṛs’ wedding-procession. [Scene 15]

‘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 Lakṣmīṇa, 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]

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]

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]

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.
‘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; 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?

‘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 Rāṭhoṛs’ wedding-procession. [Scene 22]

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 Rāṭhoṛs’ 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?

‘Sarvaṇ Kāvaṛiyo ministered to his parents’ needs.’

What did Sarvan 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 Sarvan; he was very happy to come in the Rāṭhoṛs’ wedding-procession. [Scene 23]

(Pābūjī said,) ‘Cādo my chieftain, all the gods and goddesses in the land have come; 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…

(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; who has come (to become) my beloved guest in my wedding-procession?’

Cādo the chieftain took his fine spear in his hand; he walked round and observed the immaculate travellers in Pābūjī’s wedding-procession.240

(Pābūjī said,) ‘Cādo my chieftain, tell me what simple matter is on your mind! Who has come in Pābūjī’s splendid wedding-procession?’

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 Jindrā Khīḍī of Jāyal has not come.’

(Pābūjī said,) ‘Cādo my chieftain, do not speak the name of Khīḍī of Jāyal with your mouth! 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.

Khīḍī of Jāyal had put on the dress of holy men and jogīs;
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?’

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!
You will come to your senses when Cādo’s sword rings!’

Cādo the chieftain seized the spy’s left hand;
his 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!’

Cādo considered, and what did he say?

‘O Pābūjī, this jogī has no 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;
he is a master-jogī, wandering in all directions, bathing at holy places.

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;
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!’

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 Rāṭhoṛs!’
Khīcī of Jāyal took the horse with his hand;
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.

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 Cāraṇs and Bhāṭs spoke;
the goddess Deval called encouragement from her doorway.

In the splendid wedding-procession Cāraṇs and Bhāṭs spoke;
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.

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 ammarakācalī: 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...kācalī, 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 Koḷū court Pābūjī, dressed only in a loin-cloth, 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 Koḷū); (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 Īmarkoṭ 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 Khīcīs;
Khīcī of Jáyal will attack unprotected Gaḍvāṛo!’

(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 Jáyal!
He does not ride within the borders of the Rāṭhoṛs.

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 Īmarkoṭ 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;
I have left behind the village joganīs,248 hungry for (food from) my spear!’
(Deval said,) ‘O Pābūjī, what will the mighty heroes of the village do?
What will the joganīs, hungry for (food from) your spear, do?’
(Pābūjī answered,) ‘Lady Deval, the mighty heroes of the village will throw their discuses;
the joganīs, hungry for (food from) my spear, will fill their drinking-gourds (with blood)!

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 ri…jāna na).

247 Literally ‘the fifty-two heroes’ (bāvana...vīra), another numerical ‘adjective’ denoting excellence (cf. n. 175 above). Both RSK (s.v. bāvana) and RHŚK (s.v. bāvanabīra) recognise this usage.

248 causāra joganī. I suspect that this is Parbū’s own personal phrasing; the more common formula is causātha joganī ‘the sixty-four joganīs’. The joganīs 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 Devāro of Sirohī, by Parbū Bhōpo as the brother of Queen Gailovat. The last two figures do not always appear on pars.

My trust in the knight Būro has vanished.249

O lord, do not speak the name of King Būro!

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;

Cādo will deal with the Cāṛaṇs 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.

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 Sōlanḵī in my great fort!’

(Pābūjī replied,) ‘Lady Deval, Saljī Sōlanḵī 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 Sōlanḵī with your wedding-procession;

leave Harmal Devāsī in my great fort!’

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249 Literally ‘has fled’ (bhāgo).

250 sāvana...bhādayā: 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...petiyā).
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, 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’ toraṇ?253

2705
Lady Deval, do not speak the mare Kesar’s name;
my mount Kesar Kāḷamī 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’ toraṇ.
Lady Deval, give me your blessing!

2710
With your blessing Pābūjī will honour the Soḍhos’ toraṇ.
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!’

(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;
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.
The wedding-procession rode, and arrived outside the gate (of Koḷū);
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;
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 Ḍhẽbo 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.
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Scene 63: Pābūjī’s wedding-procession encounters bad omens

Different *pars* 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 Ḍhẽbo, do not strike the snake with your sword!’

— Saljī Soḷaṅkī considered, and what did he say?

‘O opium-drinker Ḍhẽbo, do not strike the snake with your sword!

He is making entreaty to the palely rising spotless Sun.

Offer the snake a bowl of milk;

offer the vultures the raw vital organs of goats!

The snake is asking for sweet milk;

the vultures are asking for the vital organs of men!’

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 partridges called out. [Scene 63]

(Pābūjī said,) ‘Cā̃do 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?

‘O Pābūjī, the jackals 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.

O lord, day broke, pale dawn came;

— 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 Kāḷamī, and the partridges fooled by the brightness of Pābūjī’s spear into thinking dawn has come early.
at the break of day a tiger blocked Pābūjī’s track.

(Pābūjī said,) ‘O Saljī Solāṅkī, reflect on the omens (presented by) this tiger;
O Saljī Solāṅkī, reflect on the omens that have halted my wedding-procession.
At the break of day a tiger has blocked my track!’

At this point Dhēbo was standing at his side.
O opium-drinker Dhēbo, anger arose in your mind;
Pābūjī’s wedding procession halted there.
Dhēbo the opium-drinker mounted his horse Haranāgar;
Dhēbo pressed his horse in pursuit of the tiger.

The tiger went on for fifty kos;
Dhēbo 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 Dhēbo’s sword rings!’ [Scene 64]

Tigers and Rajpūts take disrespect as insult;

the tiger came upon Dhēbo brandishing its claws.
Dhēbo 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.
Dhēbo the opium-drinker killed the tiger;
angered with the tiger he came (back) into the wedding-procession of (Pābūjī’s) house.
Dhēbo the opium-drinker mounted his horse Haranāgar;
he came straight to Pābūjī’s glorious assembly.
The great lord Pābūjī saw Dhēbo and said to Cā̃do,
‘Cā̃do my chieftain, reassure your brother Dhēbo;
angered by the tiger, (he is now back) in the wedding-procession of my house.’
Then what did Cā̃do say?

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259 The word used throughout this passage is sī̃garūpi, ‘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’ (nārā̃ rajapūtā̃ lāgai tū̃kārā-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 Ḍhẽbo’s shoulders.261

(Pābūjī said,) ‘O opium-drinker Ḍhẽbo, you have done ill in the land; you have spilt drops of blood in my virgin wedding-procession!’

Then Ḍhẽbo 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!’

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); 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.

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]

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; (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!

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261 Literally ‘put a log on his neck’ (galā mē dālo nhākiyo). The phrase usually means ‘to burden somebody with an unwanted task’; here, Pābūjī calms Ḍhẽbo 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.’

(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;
as bride’s brother and bridegroom, let us race our horses to the toran!

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;

if I win I shall take your chieftain Ḍhẽbo and the mare Kesar Kāḷamī!
If I win I shall take Ḍhẽbo 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,

( 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 Cārans and Bhāṭs of the Soḍhos!

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!

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.’

(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 toran!’

Pābūjī mounted the mare Kesar;

(he and the Soḍhos) cried their war-cries and raced their horses to the toran.
The armies of chieftains travelled along in throngs;

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!’

(Pābūjī answered,) ‘O Kesar, do not break the stars from the sky to bring me;
help me to honour the toran on the sharp battlements of the Soḍhos!
The Soḍhos of Ūmarkoṭ have performed their special custom in the land;
they have tied the toran to the sharp battlements of their fortress!’

(Kesar said,) ‘O Pābūjī, stay alert in your mind!

I shall help you to honour the toran 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]
Pābūjī is depicted riding a leaping Kesar, whose forelegs are encased in red leggings for the wedding ceremony. He strikes the emblematic toran with his whip, dislodging the wooden birds attached to it. Before him in the Sodho palace a band plays in his honour, a brahmin offers him two coconuts, a woman holds out an āratī-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

(Kesar said,) ‘O Pābūjī, strike the toran; Lord Pābūjī, honour the toran on the sharp battlements of the Soḍhos’ fortress!’

Then what did the great lord Pābūjī say to Ḍhẽbo?

‘O opium-drinker Ḍhẽbo, we have forgotten (something); we have forgotten (to bring) a stick from a green tree!’

O Ḍhẽbo, we have not brought a stick from a green tree, so what am I to honour the toran with?

Ḍhẽbo the opium-drinker went and stood by a khejaṛī tree; Ḍhẽbo the opium-drinker gave a roar like Hanumān; with a jerk he picked up the khejaṛī tree and returned with it on his shoulder. Ḍhẽbo the opium-drinker lifted the khejaṛī tree on to his shoulder; he brought it and set it up in the ruby courtyard of the fortress. [Scene 67]

(Ḍhẽbo said,) ‘O Pābūjī, take this fine green stick in your hand; honour the toran on the sharp battlements of the fortress!’

Pābūjī took the tulchī264 stick in his hand;

Pābūjī honoured the toran of the Soḍhos with a gold stick.265

Pābūjī struck the toran with the stick;

he broke off all seven birds from the toran.266

Pābūjī’s mother-in-law filled a tray with diamonds and fine pearls;

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263 It is possible that this is a slip, and that the line ought to be the same as l. 2867.

264 Tulchī (Hindi tulśi) 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 Ḍhẽbo; 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 toran. The bridegroom strikes the toran seven times; Pābūjī struck it so hard that at each blow a wooden bird ‘flew off’.
she performed the welcome-ceremony for Lakṣmaṇa, the ascetic deity of the sand-desert, with pearls. 

(Pābūjī) honoured the toran and stood in the shade to its left; 

his mother-in-law came to perform his āratī with a tray of lamps.267

(Phulvantī’s mother said,) ‘O Pābūjī, during the first āratī 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

(Phulvantī’s mother said,) ‘O Pābūjī, during the first āratī lay down fifty rubies; count out areca-nuts together with gold, and a hundred and fifty rupees!’

Pābūjī considered, and spoke out:

‘O mother-in-law, put the curd on the mare Kesar’s forehead! Rāṭhos do not bow the head before a woman.’

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 Cā̃do:) ‘Cā̃do my chieftain, couch our tuskless elephant in the courtyard; O Cā̃do, we shall shower down pearls from the far shore of the sea! Cā̃do my chieftain, all the townsfolk will gather up pearls; the beautiful queens of the Soḍhos will gather up rubies!’

Lord (Pābūjī) showered down pearls of high price. All the townspeople gathered up pearls; the beautiful queens of the Soḍhos gathered up rubies.

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

(Ḍhẽbo said,) ‘O Pābūjī, if you will give the command I shall swallow the opium in a single gulp;
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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.’

(Pābūjī said,) ‘O opium-drinker Ḍhẽbo, swallow the wells and step-wells full of opium in a single gulp;
O Ḍhẽbo, deal with the great cauldrons of food of the Soḍhos.’

Ḍhẽbo the opium-drinker gave a roar like Hanumān;
Ḍhẽbo swallowed the opium in a single gulp;
Ḍhẽbo dealt with the great food-cauldrons of the Soḍhos. [Scene 69]

Scene 69: Ḍhẽbo consumes the Soḍhos’ food and opium

Ḍhẽbo 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.

(The Soḍhī queen addressed her domestic priest:) ‘O brahmin, make swift speed;
take the bridal clothes into the ruby palace of the Soḍhīs!’
O Pābūjī, all the townsfolk praised the bridal clothes;
the beautiful queens of the Soḍhīs praised the bridal gifts.
(The Soḍhī queen said, ) ‘O Pābūjī, you have made your name immortal in the land;
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 Soḍhīs!
O brahmin, make swift speed;
prepare the wedding-pavilion in the ruby courtyard of the Soḍhīs!
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;
from behind a curtain came the eldest daughter of the Soḍhīs.
The brahmin tied (Phulvantī’s) sāṛī 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.
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 Cā̃do looks over his shoulder at the whinnying Kesar Kāḷamī.

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?
‘Cā̃do 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 Cā̃do 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.’
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.’

Literally ‘the Soḍhī queen’ (soḍī rāṇī): Phulvantī is often given this title.
Khīḍī 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, Khīḍī 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.’

(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 Sodhos considered, reflected in their minds, and spoke:

‘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 Sodhos of Īmarkoṭ, there is no fraud or flaw in your daughter; the Sodhī 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; Pābūjī cannot perform the circumambulations when cows have been driven off!

Khīḍī of Jāyāl has done ill in the land; he has driven off Deval’s cows while I was performing the circumambulations!’

Then the Sodhī princess spoke out as she sat in the pavilion, and what did she say?

‘O husband’s brother-in-law Khīḍī, may your family go to the bad!

O husband’s brother-in-law, you committed an outrage while I was performing the circumambulations!

O Khīḍī of Jāyāl, 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 Sodhī princess?

‘O daughter of the Sodhos, do not curse my sister’s husband Khīḍī of Jāyāl so hard!

It was written in heaven (that we should have only) a short (time in) our father’s home and father-in-law’s home.

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 Sodhī 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;

Lord Pābūjī cut the bridal knot with the sharp blade of his sword.

(Pābūjī said,) ‘Cāḍo my chieftain, make swift speed; quickly bring near the mare Kesar Kāḷamī for me to ride!’

Pābūjī mounted the mare Kesar;

(O Pābūjī,) the Sodhī girl, the young bride, clung to your stirrup. [Scene 71]

(Pābūjī said,) ‘O daughter of the Sodhos, 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 Sodhos.’

(Pābūjī replied,) ‘O Sodhī princess, if I wait the courtiers of Pābūjī will be shamed; ill-repute will attach to Lakṣmaṇa, the ascetic deity of the sand-desert.

Khīḍī is striking the cows with his whip; the cows’ little calves are calling to Pābūjī!’

Pābūjī mounted Kesar;

then the Sodhī princess seized his stirrup and spoke out.

‘O Kesar, you have done ill in the land; as you brought Pābūjī, so you have taken him back!’

(Pābūjī said,) ‘O Sodhī 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;

Pābūjī made a little gold parrot from the bridal ointment on his back; he made a parrot and gave it into the Sodhī 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 Cā̃do; Phulvantī 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; as Pābūjī (prepared to) travel the Soḍhī princess gave him leave to depart.

(Pābūjī said,) ‘Cā̃do my chieftain, do the Soḍhōs great honour! We shall not return to the Soḍhōs’ great fort of Ūmarkoṭ.’

O Pābūjī, the townsfolk greeted you with benedictions; in the market-place the brahmins and merchants paid you their respects.

Pābūjī mounted the mare Kesar; he set out and went straight to Kolū.

²⁷² Literally ‘will raise the matter’ (vātā̃...cāḷavai).
The episode of the cows

(Pābūjī said,) ‘Cā̃do my chieftain, do the Soḍhos great honour! We shall not return to the Soḍhos’ great fort of Ūmarkoṭ.’

Cā̃do the chieftain did the Soḍhos great honour:

‘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;
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.
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;
close in front of him were seated his brave leading warriors. [Scene 4]
(Pābūjī said,) ‘Cā̃do 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.
The lady Deval took the trident of Mother Karnī 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;
the Čaraṇ lady went and called out to Būro. [Scene 73]
The episode of the cows

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!’

King Būro, you opened your eyes from slumber; Būro called out to the Cāraṇ as she stood there.

‘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;

O Būro, may the bandage on your left eye never open!’

(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 Kāḷamī stepping gently!’

The lady Deval dishevelled the hair of her head;

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;

as she stood there the Cāraṇ lady spat drops of blood. [Scene 74]

O 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.’

O Pābūjī, the cows whose sweet milk I drink,

Khī̃cī 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,

(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.’

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273 A mountain, said by Parbhū 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,

‘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!’

(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;
I left behind weeping the Soḍhī 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;
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!
O Deval, go to the Dholī’s house and home;
go and call out to the Dholī!’

The lady Deval took the trident of Mother Karṇī in her hand;
she went among the alleyways calling out to the Dholī.
The lady Deval went and stood at the Dholī’s house and home;
she went and called out to the Dholī. [Scene 75]

275 The Dholīs are a caste traditionally associated with music and drumming.
Scene 75: Deval visits the Ḍholī

‘O Ḍholī’s son, you are like my adopted brother; beat your drum so that my brave men will ride in pursuit! O Ḍholī’s son, beat your war-drum; to the beat of drums Pābūjī will set forth in pursuit of the cows!’

Then the Ḍholī considered, and what did he say?

Brother Ḍholī, you put your hands together (in supplication); (the Ḍholī) made entreaty before Deval.

‘O Lady Deval, the silken strings of my drum lie broken; the kettledrum of Koḷū lies shattered.

My kettledrum of Koḷū lies shattered; the gehar-players of Hoḷī have taken my drumstick!’

Deval considered, reflected in her mind, and, growing very angry, said:

‘Brother Ḍholī, may your family today go to the bad! You have answered me back when the matter had been decided.

O Ḍholī, may my Cāraṇ’s curse fall on you; 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)!’

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:

‘O Lady Deval, tell me what is on your mind! In what kind of mood did the Ḍholī answer you?’

(Deval replied,) ‘O Pābūjī, the Ḍholī’s kettledrum lies shattered; the gehar-players of Hoḷī have taken his drumstick! O Pābūjī, the Ḍholī 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!’

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276 Gehar is a stick-dance performed at the Spring festival Hoḷī.
277 Literally ‘in a settled matter’ (viṇiyā kāmāḥ mē).
278 Deval’s curse is hereditary: Ḍholīs today are treated as described.
O lord, go and call out to the Bābī! 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.

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, you are like my adopted brother; O Bābī, you have a task to perform; O Bābī, call out about the pursuit!’

O Bābī, climb up the bank of Ģūjavo; 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?

‘Lady Deval, you have formed a foolish idea in your mind; I do not have enough time to call out; I am weaving dhotīs for the knight Būṛo. Lady Deval, I cannot call out because I am weaving dhotīs for King Būṛo!’

Anger arose in the lady Deval’s mind, (and she said,) ‘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, ‘Lady Deval, goddess Deval, give me your blessing!’

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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…pāṛa de/dai).

282 A dhoti 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;
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!

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 Gū̃javo well;
at Gū̃javo 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.

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;
Gnashing and gabbling the mare Kesar champed on (the bit of) her red bridle;
Kesar broke her steel (tethering-)chains.

(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;
break up iron ore and make a spear of steel!’ [Scene 47]

(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;
break up iron ore and make a spear of steel!’ [Scene 47]

(Oironsmith addressed Cādo:) ‘Cādo my chieftain, make swift speed;
quickly adorn Kesar Kāḷamī 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!’

(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;
break up iron ore and make a spear of steel!’ [Scene 47]

(Cādo) adorned Kesar and brought her out of the seven underground rooms;
the mare Kesar Kāḷamī 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.
(Oironsmith addressed Cādo:) ‘Cādo my chieftain, now tell me what is on your mind!
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 Dhēbo.
Dhēbo the opium-drinker has a great belly;
Dhēbo will not look good to the army of my sister’s husband.’

Pābūjī (and his companions) mounted their four horses;
they left behind sleeping only Pābūjī’s warrior Dhēbo.
O Pābūjī, the armies of chieftains travelled along in throngs;
Kesar Kāḷamī 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 Dhēbo behind, which is that he fears that Dhēbo will kill Khī̃cī: see further p. 61 above.
Scene 77: Kamalade tries to prevent Pabûjî from fighting Khêcî

This is the identification proposed for this scene by Śrîlal Jośi: it does not occur as a narrative sequence in any known version of the epic. Bhopos commonly identify the scene as representing Deval bringing Pabûjî down from his first aerial ride on Kesar Kâlamî (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)

Pabûjî went fifty kos;
then behind him the lady Deval reflected in her mind;
at once the Câran 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?’

When the maidservant heard the lady Deval’s words she climbed up into the palace. 
The Hirâgar 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;
alone I cannot see Pabûjî’s warrior Dhêbo!’

The lady Deval took the trident of Mother Karna;
she cast a costly shawl from the land of Marwar over her shoulder.
The lady Deval went to Dhêbo’s Sun-gate;
she went among the alleyways calling out to Dhêbo. 

Lady Deval, day broke, pale dawn came in the land;
at the break of day (Deval) went and called out to Dhêbo. 
Deval stood at Dhêbo’s Sun-gate;
as she stood there she called out to Dhêbo. 
Dhêbo the opium-drinker was sleeping peacefully;

Dhêbo was sleeping at pale dawn.
Deval reflected in her mind, ‘Dhêbo is sleeping. 
If I touch him with my hand, this is the brave hero Dhêbo; 
if I call out, in what kind of mood will Dhêbo awake?

284 Literally ‘in what kind of sleep’ (kairī nîdarâ mē).
If I touch him with my hand, my vow is damaged; and if I call out, who knows how angry Ḍhēbo will be when he sits up?" 

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; 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!’

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 Ḍhēbo, you called out to me after all (the others)? 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!’

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 Haranāgar; he set out and went in hot pursuit of the cows. Ḍhēbo, it was past midnight, shining with stars; Ḍhēbo shone on the road all alone. Ḍhēbo mounted his horse Haranāgar; Ḍhēbo urged on his horse into open country. Ḍhēbo the opium-drinker went fifty kos; Ḍhēbo, your horse Haranāgar grew weary as he travelled along. Then Ḍhēbo considered, and what did he say to the horse? ‘O horse Haranāgar, may your family go to the bad! O horse Haranāgar, you have answered me back when the matter had been decided.’ Ḍhēbo the opium-drinker gave a roar like Hanumān; 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; Ḍhēbo, vultures were circling above you.

Ḍhēbo the opium-drinker gazed up and saw: ratnāgar vultures were circling above him. Then Ḍhēbo considered, and what did he say to the vultures? ‘O vulture sisters, keep a little fortitude in your mind; today I shall satiate you with the fresh vital organs of the Khīcīs!’ 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?

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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! Dhēbo will give you a meal of his own flesh!’

Dhēbo the opium-drinker took his fine dagger in his hand; Dhēbo 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 khejarī tree. [Scene 78]

Dhēbo considered and reflected in his mind:
‘O opium-drinker Dhēbo, a sign of you will remain immortal in this age; from (your) entrails the khejarī tree will bear small (reddish) pods.’
(Then Dhēbo 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!’
Dhēbo the opium-drinker tied the belt tight at his waist; now he mounted his horse and set off in pursuit of the cows.

Dhēbo the opium-drinker tied his belt, drawing it tight over his belly; he summoned the horse Haranāgar close to him.

Dhēbo the opium-drinker mounted his horse Haranāgar; as he travelled along Dhēbo called out to the vultures.

‘O vulture sisters, follow me, Dhēbo; today I shall satiate you with the fresh vital organs of the Khīcīs!’ Dhēbo the opium-drinker mounted his horse Haranāgar; he set out and went in hot pursuit of the cows.

As he travelled along Dhēbo the opium-drinker left the road;

Dhēbo urged on his horse into open country.
Khīcī of Jāyal had gone fifty kos; Dhēbo called out to Khīcī from behind.
‘O Khīcī, step a little more softly and sweetly; you attacked Deval’s unprotected Gadvāro!’

O Khīcī, reflect a little in your mind; today you will come to your senses when Dhēbo’s sword rings!
O Khīcī, do not strike the cows with your whip! The lash of the whip is painful on Dhēbo’s body.
O Khīcī, stay alert in your mind!
Today you will come to your senses when Dhebo’s sword rings!’
(Jindrāv Khīcī said,) ‘O opium-drinker Dhebo, tell me what is on your mind!
O opium-drinker Dhebo, tell me what is on your mind!
You have come alone in fine pursuit of the cows!
O opium-drinker Dhebo, tell me truly what is on your mind!
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 Dhebo, he has sent you in pursuit of the cows!
O opium-drinker Dhebo, go back by the way you came, or else, O Dhebo, I shall kill you painfully!
In my Khīcī (army) excellent horses are saddled with wooden saddles;
O Dhebo, we shall kill you painfully like a goat!’
(Dhebo replied,) ‘O Khīcī, do not be so very proud of your army!
Dhebo will escape harm in your army (though) all alone.’
(Jindrāv Khīcī said,) ‘O opium-drinker Dhebo, tell me what simple matter is on your mind!
On what great business did you leave Pābūjī in his court at Koḷū when you came here?’
(Dhebo answered,) ‘O Khīcī of Jāyal, do not speak Lord Pābūjī’s name!
Dhebo will escape harm in your army.’
(Jindrāv Khīcī said,) ‘O opium-drinker Dhebo, I shall kill Pābūjī’s courtiers;
I shall kill your Lakṣmaṇa, the ascetic deity of the sand-desert!’
O opium-drinker Dhebo, when (Khīcī) spoke Pābūjī’s name the anger in your mind could not be contained;
in the battle Dhebo flared up and bent his knee. [Scene 79]

Scene 79: Dhebo does battle against the Khīcī army
Dhebo, his knee bent as described in the epic narrative, fires arrows at the Khīcī army.

O Dhebo, anger arose in your mind;
in the battle Dhebo flared up and bent his knee.
O opium-drinker Dhebo, arrows from your quiver shot forth from your hand, as if (the monsoon months) Sāvaṇ and Bhādavo were pouring down.
O opium-drinker Dhebo, arrows shot forth from your fingers;
O Dhebo, she-vultures were circling above you.
(Dhebo said,) ‘O vulture sisters, keep trust in your mind today;
today I shall satiate you with the fresh vital organs of the Khīcīs!
O vultures, place your trust in Dhebo;

288 Literally ‘steps’ (pagalyā̃).
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,) ‘Cā̃do my chieftain, either a slight sound reaches my ears,
or Dḥêbo has gone ahead and blocked the pass of Garvar.’
(Cā̃do replied,) ‘O Pābūjī, you have formed a foolish idea in your mind;
we left behind sleeping in Koḷū only Pābūjī’s warrior Dḥêbo!’
(Pābūjī said,) ‘Cā̃do my chieftain, set out and bring your horse to the front;
see these vultures, and reflect;
without a battle, vultures do not wheel overhead!’
Dḥêbo the opium-drinker slew Khīcī’s excellent army;
alone Dḥêbo drove back the cows. [Scene 80]

Scene 80: Dḥêbo rounds up Deval’s cattle

(Dḥêbo said,) ‘O cows,289 keep trust in your mind;
I shall take you back by the ancient road to Koḷū!’
O opium-drinker Dḥêbo, you made your name immortal in the land;
alone Dḥêbo began the battle against Khīcī.
Dḥêbo the opium-drinker slew Khīcī’s excellent army;
he left only Khīcī alive.
Dḥêbo the opium-drinker seized Khīcī’s left hand;
Dḥêbo the opium-drinker flared up and drew his most excellent (sword).
Dḥêbo 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 Dḥêbo, you are doing ill in the land;
O Dḥêbo, do not commit regicide!
O opium-drinker Dḥêbo, do not strike Khīcī with your sword;
O Dḥêbo, give Pemā̀ a bodice of immortality!
O opium-drinker Dḥêbo, do not strike Khīcī with your sword;
O Dḥêbo, give Pemā̀ a bodice of immortality!’
(Dḥêbo answered,) ‘O Pābūjī, you have done ill in the land;
you have struck up an alliance with an enemy in the midst of a battle!’
(Pābūjī said,) ‘O opium-drinker Dḥêbo, you have made your name immortal in the land;
O Dḥêbo, you have driven back the cows without your lord!
O opium-drinker Dḥêbo, you have made your name immortal in the land;

289 Literally ‘mother cow’ (suriyā mātā).
The episode of the cows

you have arrived before me and halted the army of Khī̃cī of Jāyal!'

O lord, the herd of cows travelled along in throngs;
O Pābūjī, your Kesar Kāḷamī sported as she went.
Pābūjī set out as starry midnight passed;
now he set out and came straight to Koḷū.
Pābūjī came fifty kos;
at once he called out to Cā̃do.
‘Cā̃do my chieftain, spread out our rugs on the green grass;
we shall give opium to the weary Ḍhẽbo!’
Pābūjī spread out a rug;
Lord Pābūjī poured opium into a cup.
Cā̃do, Ḍhẽbo, 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 Ḍhẽbo, take opium in your hand;
O Ḍhẽbo, consume opium at pale dawn!’
Then Ḍhẽbo 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 Ḍhẽbo 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?
O Pābūjī, accept the respects of Ḍhẽbo the opium-drinker!
Now we shall meet (only) in the court of the innocent (god) Rāma.’
With these words Ḍhẽbo the opium-drinker gave up his life; and Ḍhẽbo the opium-drinker became a heaven-dweller.
Pābūjī reflected in his mind:
‘Pābūjī’s warrior Ḍhẽbo has passed on to the court of the innocent (God) Rāma.’
Ḍhẽbo had played a joke. When he drove off the cows, Ḍhẽbo had caught a small bull-calf and tied it to his belt…Ḍhẽbo 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 Ḍhẽbo, take opium!’ — Ḍhẽbo 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 Ḍhẽbo 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 Cā̃do took Ḍhẽbo’s weapons and his opium-box, and (they) set off from that place.
Pābūjī set out as day broke at pale dawn;
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!’
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;
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.’

The following passage supplies a narrative detail which Parbū had omitted from the story of Ḍhẽbo’s last battle and death, and for which I prompted him (see n. 132, p. 173).
The syntax of the last sentence is rather confused, but this is clearly its meaning.
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 Lakṣmana, the ascetic deity of the sand-desert, from his pledge!’

(Deval answered,) ‘O Pābūjī, I can see before me Deval’s excellent cows; 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) Lakṣmana, 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 or else I should have made it an ox for Phulvantī’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 Gaḍvāṛo will not take the cows!’

Cā̃do the chieftain absent-mindedly took in his hand the opium-box that had belonged to Ḍhẽbo, and began to look at it. Then at this moment Cā̃do opened the lid of the opium-box. He opened the lid, and then out came the one-eyed bull-calf from inside it. Then Cā̃do considered, and said, ‘O great lord Pābūjī, this is a joke played by Ḍhẽbo, that he fastened the one-eyed bull-calf in the opium-box!

Then the great lord Pābūjī was very happy, and he said, ‘Lady, take charge of your one-eyed bull-calf!’

Cā̃do my chieftain, make swift speed; we shall set off to Gū̃javo well to water the cows!’

Pābūjī drove off the cows; they went to the glorious ancient steps of Gū̃javo.

Pābūjī went and stood on the bank of Gū̃javo; at once Pābūjī called out to the camel-rider.²⁹⁴

‘Harmal Devāsī, yoke (oxen to) the well of Gū̃javo; the cows’ little calves are dying of thirst!’

Harmal Devāsī yoked (oxen to) Gū̃javo; with a jerk the Devāsī dropped the leather water-bag into the well.

The lady Deval (had) made (Susiyo) Pīr sit in (the well), and tells Pābūjī to water (the cows).

(Pābūjī said,) ‘Cā̃do my chieftain, tell me what is on your mind! Why does no water flow from Gū̃javo?’

(Cā̃do 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 Gū̃javo.’

Pābūjī mounted the mare Kesar; at once Kesar and the lord rode on to the steps of Gū̃javo.

Pābūjī gazed into the well and saw:

Susiyo Pīr, the pīr of pīrs, was seated in the well.

²⁹² **suraṇi ro...sāḍa.** RHŠK (s.v. *suraṇi-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 Gū̃javo 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]

Pābūjī, mounted on Kesār Kāḷāmī, 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.

Pābūjī killed Susiyo Pīr;
the water flowed on to the steps of Gū̃javo.
(Pābūjī said,) ‘Cā̃do my chieftain, water the cows;
Deval the Cāran lady of Gaḍvāṛo will release me from my pledge!’
(Meanwhile,) Khī̃cī of Jāyal mounted his horse;
he set out and went to (Jaisiṅgh) Bhāṭī’s glorious assembly.

Scene 81: Pābūjī kills Susiyo Pīr
The episode of the Bhāṭīs

The hero 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. 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. [Scene 82]

(Jaisiṅgh Bhāṭī said,) ‘O Khīcī of Jāyal, tell me what is on your mind! 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; 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. The army travelled along in throngs; Khīcī and Bhāṭī set out and came straight to Koḷū. Pābūjī was standing on the bank of Gū̃javo; 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 army were approaching.

(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 Khīći of Jāyal alive. Cādo my chieftain, I can see a proud knight; 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 Dholī of Koḷū, and say, “O Dholī, 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]

King Būro gazed forth and saw: Jaisiṅgh 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 Dhel; now he set out and arrived in Pābūjī’s glorious army.

Lord Pābūjī was standing within Gū̃javo, the well of Koḷū; Būro went and called out (to him). King Būro, the army was massed; in front of them all Būro urged on his mare.

Now seven-and-a-half score Rebārīs were going with a wedding-procession to see the bridegroom married. 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 Khīći 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]
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.
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 Rāṭhoṛs 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;
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;
(but) he could not see Jindrāv Khīcī of Jāyal.
Lady Deval, you took on the form of the goddess Karna;
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.
(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
fulfilled here!' 301 Jindrāv Khī̃cī reflected in his mind; and then the great lord Pābūjī gave his sword into his hand and took his whip. But Khī̃cī did not raise his hand against Pābūjī. Then the great lord Pābūjī considered, and said, ‘O Khī̃cī, 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 Khī̃cī, if I fight with you you will not defeat me today, nor tomorrow!’ (But) Jindrāv Khī̃cī did not raise his hand against Pābūjī.

O Pābūjī, anger arose in your mind; (Pābūjī) took the whip and struck at Khī̃cī. The great lord Pābūjī struck Khī̃cī two or three lashes of the whip.

O Jindrāv Khī̃cī, anger arose at once in your mind; straightway Khī̃cī drew his most excellent (sword).

Jindrāv Khī̃cī struck at Lord Pābūjī with his sword;

Jindrāv Khī̃cī 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 Kāḷami, 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, Cā̃do, Harmal and Saljī Soḷaṅkī saw that the great lord Pābūjī had (travelled away) in a heavenly palanquin... 302

Let me tell you, Cā̃do, Harmal and Saljī Soḷaṅkī, 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 Soḷaṅkī said, ‘No, no, first cut me!’ Cutting at each other in this way, Cā̃do struck off Saljī Soḷaṅkī’s head; all of the great lord Pābūjī’s chieftains cut at each other and met their

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301 Pābūjī is referring to his and Khī̃cī’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 Khī̃cī (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; 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.

The swords of the Rāṭhoṛs 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?

‘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;
the camel-rider took the head and set off to Koḷū.

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, Yama\(^304\) 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;
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;
O son of Jamarī, go back hence;
Cā̃do and Dhebo will come and kill you painfully!’
(Yama said,) ‘Queen Gailovat, do not be so very proud of Cā̃do and Dhebo!
In the battle memorials were erected to Cā̃do and Dhebo.
The swords of the Rāṭhoṛs and the Khī̃cīs rang in battle;
Queen Gailovat, in the battle memorials were erected to Cā̃do and Dhebo.’
(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;
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.
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.\(^306\)
(Queen Gailovat, your thirty-two teeth would not come clean;\(^305\)
the five fingertips of your hands could not be washed.\(^306\)
(Qailovat said,) ‘O royal maidservant, take this water-vessel in your hand;
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.
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 fine\(^308\) courtyard.
Queen Gailovat went and stood at her mother-in-law’s Sun-gate;
Gailovat stood there disconsolate in mind.
Queen Gailovat, Kamalāde asked you:
‘O daughter-in-law, why are you standing disconsolate in mind?
O Būro’s queen, your eyes appear to me wan;
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 Rāṭhoṛs and the Khīcīs rang in battle;

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\(^{304}\) 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. Jamaro as the name for Yama’s mother is also seemingly a local usage.

\(^{305}\) Literally ‘did not accept the tooth-cleaning’ (dāṭaṇa nī jhelai).

\(^{306}\) Literally ‘did not accept the water’ (pāṇī nī jhelai).

\(^{307}\) This refers to Būro’s mother Kamalāde who, in Parbū’s explanation, is identical with Pābūjī’s mother Kesarparī — see n. 3 above.

\(^{308}\) sigaratha: see nn. 35 and 140 above.
in the battle memorials were erected to Cāḍo and Dhēbo.  
O mother-in-law, Pābūjī passed on to the court of the innocent (god) Rāma.  
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!’  
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;  
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.’

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]

(Gailovat said, ‘O camel-rider, tell me what is on your mind!  
Which men 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?’

(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 Cāḍo and Dhēbo.
Queen Gailovat, take up the turban of King Būro!  
Būro passed on to the court of the innocent (god) Rāma.’

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’ (bodi...vāra mē).
310 Literally ‘what kind of men’ (kairā nara).
The episode of the widows’ pyre

‘O mother-in-law, hear about my dream:
Gailovat’s dream has come true!

3655 The swords of the Rāṭhoṛs and the Khī̃cīs 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 Khī̃cī of Jāyal triumphed with the sword;
(but) Laksmaṇa 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!’

3670 The lady 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 Khī̃cīs rang in battle;
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.
The epic of Pābūjī

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;
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, Būro’s queen, adorn yourself sixteen-fold and thirty-two-fold;
we two shall go to the steps of Gōjavo well to become satīs!’
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 Gū̃javo well to become a satī

According to the epic narrative Gailovat and Phulvantī made this journey on foot, but on the pari 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. 

(but) Gailovat toyed with a fine dagger.
The other satīs mounted horses, 
(but) the two sisters-in-law set off on foot.
At Gū̃javo well the war-drums were beating; 
the satīs assembled at Pābūjī’s well Gū̃javo.

(Gailovat said,) ‘O midwife 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!’

(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.’
The satī queen, Būṛo’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; 
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;
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!’
(The midwife replied,) ‘Queen Gailovat, these days a feud is in progress between the Rāṭhoṛs and the Khī̃cīs; 
if a Khī̃cī should see the child he will kill him painfully!’

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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).

(Gailovat said,) ‘O midwife, the Lord will look after the child; 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;
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 took the child in her hand; when she saw his face she shed flowing tears.
‘O Khī̃cī of Jāyal, may your family go to the bad! 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! ’
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;
now Khī̃cī’s fortress-battlements began to tremble.
The little boy had the sons of the weak play with him;

\[316 \text{rākhalikely lája}, \text{apparently 'protect his good name'; Parbū explained that the meaning is, however, as given.}\]
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, Būro’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 side one by one!’  
Then what did his mother’s sisters-in-law say?  
‘O my mother-in-law, 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;  
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!’  
3815  
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’ (pachavāṛā).  
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!
(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!’
(Sonagarī replied,) ‘Little boy, there is no shame 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 Jī̃jaṇiyo.
Little boy, before you were the herds belonging to your mother’s brothers; the little boy took the calves behind him to graze.
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 Būṛo;[Scene 92]

![Image of Rūpnāth lying down by the side of the lake]

Scene 92: Rūpnāth lies down by the side of the lake

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.
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.

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;
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?
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.’)

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 Khīĉī of Jāyal drove off my cows;
Pābūjī made his sword ring in battle;
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) lifted the water-pots of Mother Karnī;
the Cāraṇ ladies made īḍāṇīs out of snakes.
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 chāvaḷīs of Jagdīs.
Būro’s son was seated on the bank of the lake;
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;
the Cāraṇs filled their stacked water-pots and set off back;
as the Cāraṇs went, the little boy called out to them.
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?
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 chāvaḷīs?’
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.’

See n. 148 above.

An īḍāṇī is a coil of cloth used to protect the head when carrying pots etc.

Literally 'the water as it lay there' (parvā…pañī nai).
The epic of Pābūjī

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 *chāvalīs* of Jagdīṣ.
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 (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 Cā̃do and Ḍhēbo;
you used to have a father’s brother such as Lord Pābūjī, (who was) Laḵmaṇa, 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 Khī̃cīs rang in battle;
in the battle Khī̃cī erected memorials to the Rāṭhoṛs.’
(Rūpnāth said,) ‘Lady Deval, tell me Khī̃cī’s features!’

3920 By what kinds of features may I recognise Khī̃cī when I see him?’
(Deval answered,) ‘Listen, little boy! Your father’s sister named Pemā̃ was given to Khī̃cī in marriage;
Jindrāv Khī̃cī 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 Khī̃cī 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;
The episode of the widows’ pyre

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 Būrō.

I used to have courtiers such as Cā̃do and Ḍhẽbo;

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 Khī̃cī’s army excellent horses are saddled;

little boy, how can you begin a battle alone?

3940 You used to have courtiers such as Cā̃do and Ḍhẽbo;

but in the battle Khī̃cī 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 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 Khī̃cī.’

When he spoke these words the Guru considered, and said, ‘O son, are you going to take revenge on Jindrāv Khī̃cī?’ (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 Khī̃cī, 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 Khī̃cī.’

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 Khī̃cī. 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 mind 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 mū̃j reed standing there. He plucked the mū̃j 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]

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.

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.

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, this jogī has no house and home; 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? Of which king are you called eldest daughter?’

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327 Literally ‘considering in such a manner’ (aiṛī rīti dekha).
328 Literally ‘girl’ (kiniyā).
Tell me about yourself; then I shall drink the milk you have in your hand.'

Then the lady Pemā̃ said, ‘O master-jogī, my father’s home is Koḷū, I am the daughter of Rāv Dhā̃dal, I had brothers such as Būṛo and Pābūjī, and my name is Pemā̃. And they married me to Jindrāv Khī̃cī, 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; 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 Būṛo.’

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 Khī̃cī, 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 Khī̃cī!

O father’s sister, tell me Khī̃cī’s features!

(Pemā̃ said,) ‘O son, it is my own sorrow that this Khī̃cī 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 Khī̃cī. 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.’ (Pemā̃) 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!’ (Pemā̃ 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 Khī̃cī 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

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329 Literally ‘tell me your features’ (dījai mhā̃nai 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?’) (Pemā̃ 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 Khići sleeping in his palace.’)\[Scene 96\]

![Scene 96: Rūpnāth kills Khići](image)

On the left, Rūpnāth is seen entering Khići’s bedroom knife in hand, after feeding goats’ heads to the tigers. On the right, he kills the reclining Khići; Khići’s blood flows down through the palace in a stream.

The little boy went and stood at the edge of Khići’s rug; the little boy seized his hair and sat on his chest.

\[4015\] (Rūpnāth said, ‘O Jindrāv Khići, dispel the slumber from your eyes; today I shall levy vengeance for my Rāṭhoṛ father and father’s brother!’ O Khići, you opened your eyes from slumber; with both eyes you saw a little boy seated on your chest. (Khići said, ‘Little boy, tell me what is on your mind!’ 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 Khići of Jāyal, hear what is on my mind! Koḷū in the barren sand-desert is my village; I am called eldest son of King Būṛo.’ (Khići 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 Khići of Jāyal! You are forming a foolish idea in your mind; when the swords of the Rāṭhoṛs and the Khićis rang in battle, O Khići, in the battle you erected memorials to my Rāṭhoṛ (kinsmen).)

\[330\] Parbū omitted to specify at this point that Rūpnāth follows Pemā̃’s instructions, and thus now finds himself in Khići’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.

‘Little boy, you are delaying!’

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].

Then 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 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.’ (Pemā said,) ‘O son, do not be so stubborn! Give me the head, so that I may become a satī with the head!’

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!’ 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...
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 Ḍhel
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 (buck 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.

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. 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 Sāgāṇ ro Dhorō336 and set up his ascetic’s fire; he set up his ascetic’s fire beneath a kūmatiya tree, and sat in Guru Gorakhnāth’s ascetic posture. And his ascetic’s fire is famous at Sāgāṇ ro Dhorō. O great Rāṭhoṛ Pābūjī, mounted on Kesar Kāḷamī!

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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 Mũhato Naiṇasī

The following is a translation of the Vāta Pābūjī rī occurring in the seventeenth-century Chronicle (Khyāta) of Mũhato 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 (Dūغاr 1934, pp. 167–81).

For conformity with the epic, proper names are spelt in the modern manner, without the ‘inherent a’ — thus, for example, Dhā̃dhal not Dhā̃dhala. 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 tāharā̃ ‘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.

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Dhā̃dhal 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 Dhā̃dhal’s tents were set up, the nymphs came down. Then Dhā̃dhal 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 Dhā̃dhal said, ‘You live with me.’ The nymph replied, ‘If you spy on me I shall go.’ Then Dhā̃dhal 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. Dhā̃dhal 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 Sonā̃, the son’s name was Pābūjī. Then a private dwelling was made for the nymph. There the nymph lived. Dhā̃dhal went daily to the nymph’s house.

Then one day Dhā̃dhal 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) Dhā̃dhal 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, bhopos know a story very similar to the one Naiṇasī tells here. Parbū’s version of it is as follows: Benighted while out hunting, Dhōdal (= Naiṇasī’s Dhā̃dhal) halted by a beautiful lake to rest. In the middle of the night some nymphs (parīs) came to bathe in the lake. Dhōdal was woken by the sound of water splashing, and looked out. The other nymphs had left, but in the moonlight he saw the nymph Kesarpāri bathing. He crept up and stole her clothes, and hid. Kesarpāri came to look for her clothes; finding them gone, she called out with promises and threats for whoever had them to hand them back. Dhōdal came before her, but refused to return the clothes until she agreed to marry him. Kesarpāri 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. Dhōdal 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 Kesarpāri, and told Dhōdal 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.
in the form of a lion(-cub) taking suck from the lioness. Dhāḍhal saw this. Then the nymph assumed her own form. Pābūjī became a child. Then Dhāḍhal 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. Dhāḍhal stood staring.

From then on Dhāḍhal kept Pābūjī in that same place. A nurse stayed there. He also kept a servant-girl. Then after some time Dhāḍhal died.

Now there were two sons, Pābūjī and Būṛo. Būṛo ascended the throne. Subjects and servants, all went to Būṛo. None stayed with Pābūjī. Dhāḍhal had had two daughters: Pemā was married to Jindrāv Khīcī, and Sonā was married to the Devaro ruler of Sirohi. Now Būṛo 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 Thorī brothers, born of one mother: Cāḍo, Devo, Khāpū, Pemalo, Khalmal, Khaṅghāro and Cāsal. 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 they mounted up and caught up with them. They fought. The Thorīs’ father was killed. When Āno had killed their father he returned. Then from 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 Dhāḍhal. They will take you in.’

Then the Thorīs took their wagons and came before Būṛo. They came, paid their respects to Būṛo, and said, ‘Sir! If you will take us in, we shall stay.’ Then Būṛo 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.’ 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 Cāḍo, ‘Hey, Cāḍo! Where is my she-camel that I entrusted to you?’ Cāḍo replied, ‘Sir! You gave it us for our meal, so we
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

Then Būro’s daughter (Kelaṇ) was married to Gogo (Cauhāṇ). When the time came to give wedding-gifts to the girl, some promised cows, some promised other things. Then Pābūjī said, ‘Sister, I shall fetch Dodo12 Sūmaro’s herds of she-camels to give you.’ Then Gogo laughed, and said, ‘These days Dodo Sūmaro is called a second Rāvāna.13 How will you bring his she-camels?’ Pābūjī answered, ‘I shall bring the she-camels.’ Then Gogo set out and went to his own place. Afterwards, Pābūjī said to Hariyo the Thorī, ‘Hey, Hariyo! Go and look for Dodo’s she-camels, so that we may bring them and give them to Būro’s daughter. The people in her husband’s home will laugh; they will say, When will your uncle bring the she-camels to give you?’ Then Hariyo went to look for the she-camels.

Meanwhile, Čādo 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 Vāghelo co-wife were (once) playing caupaṛ.14 Now Vāghelo’s father (Āno Vāghelo) had given her many ornaments, and Vāghelo made much of her ornaments and praised them greatly. Then they began to quarrel with each other. Then Vāghelo taunted Sonā. She said, ‘Your brother eats in the company of Thorīs.’ Sonā grew angry. Then the king (of Sirohī, her husband,) said, ‘O Rāthoṛ 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 Vāghelo’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 Kāḷamī.15

The Kāchelo Cāraṇs had gone to the sea to load a cargo, and they took with them a mare. With it they came to the edge of the sea, and halted. Then a tejala16 horse came out (of the sea) and mounted the mare. The foal Kāḷamī was born to her. Jindrāv (Khīcī) asked the Kāchelos for the mare (Kāḷamī), but the Cāraṇs would not give her. And Būro asked them, but still they would not give her. Then Pābūjī asked them. Then the Cāraṇs gave the mare to Pābūjī. They said, ‘Sir! We have given the mare to you; if ever we have need, then come to our aid.’ Then Pābūjī said, ‘If ever you should have need, I shall not (stop to) put on my shoes.’ Having made this promise he took the mare. Then Jindrāv Khīcī and Būro were angry with the Cāraṇs.

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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 Čādo and Dhebo to fetch water, which they were to carry on the back of a buffalo; but when they reached the water Dhebo 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 Devō and Dedō; there can be no doubt that our reading is preferable, as Dodo was a common Sūmaro name.

13 vedho rāvana, so interpreted by both Tessitori and Sākariyā. vedho, obscure in sense, is evidently the same as the odho that occurs later in the same context. Cf. also RHSK, s.v. odho rāvana: ‘(m.) 1. [Rāvana’s brother] Kumbhakarna; 2. great Rāvana; (adj.) very powerful.’

14 A board-game.

15 Spelt Kālāvī by Naiṇasī. The name is presumably connected with the adjective kālō (feminine kālī) ‘black’.

16 Sense obscure: possibly ‘wonderful’, or perhaps merely the name of the horse.
Then Pābūjī mounted and came to Būṛo’s house. He paid his respects to Būṛo. Then he voiced his respects to his sister-in-law, who was inside. A servant-girl went inside and said to Doḍ-Gehali,37 ‘Madam! Pābūjī has sent you his respects.’ Then Doḍ-Gehali 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. Doḍ-Gehali said, ‘Pābūjī! You should not have taken the mare from the Cāraṇs. Your brother had asked for the mare, so you should not have taken her.’ Then Pābūjī replied, ‘If Būṛo 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 Būṛo is to take the mare, here she is. 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 Doḍvāṇo itself.’ Thus spoke Pābūjī. Then Doḍ-Gehali 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 Doḍ beating a Rāṭhoṛ?’ The Doḍs ruled in Doḍvāṇo; there Būṛo had been married. Then Pābūjī, after quarrelling with his sister-in-law, came back to the tent.

Then he summoned Cā̃do, and said, ‘Cā̃do! We shall go to the Devaṛos (of Sirohī) afterwards; first we shall plunder Doḍvāṇo.’ Then Pābūjī mounted. The seven Thorī brothers mounted. They travelled and travelled, and came near to Doḍvāṇo. 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 Doḍs and cried, ‘Sirs! They have taken the she-camels; ride in pursuit.’ The Doḍs 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 Doḍs were killed. Then Pābūjī called to Cā̃do, and to the other Thorīs too, ‘Come back!’ The Thorīs turned back. They took their horses and mounted. Meanwhile, the leader of the Doḍs caught up with them from behind. Then the Thorīs who were with Pābūjī captured the Doḍ leader. Then the remainder of the Doḍs’ company turned back. Pābūjī said, ‘Release the she-camels. Our business was with these Doḍs, so take them with us.’20

Then, taking the Doḍs with them, they travelled through the night until they came to Kōḷū. They placed the Doḍs 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 Doḍ-Gehali 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 Būṛo’s wife. And Pābūjī said to the Thorīs, ‘Cā̃do! Bind the Doḍs’ arms behind their backs with their turbans, make them weep by pinching them with your fingers, and place them standing beneath the window.’ Then Cā̃do took the Doḍs and brought them beneath Pābūjī’s window, and stood there. Meanwhile, the nurse went to Doḍ-Gehali and said, ‘Mistress! Pābūjī summons you. He says, I have had my palace made anew; pray come and see it.’ Then Doḍ-Gehali 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 Doḍs with their fingers, and they began to weep. What did Doḍ-Gehali see? Beneath her were her brothers, bound and weeping.21 Then Doḍ-Gehali 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 Būṛo’s wife, equivalent to the epic Gailovat. Tessitori has Gahelī for the second part of her name.

18 Doḍ-Gehali’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 Doḍ was said to be captured alive, but several are taken back to Kōḷū.

21 The text erroneously refers to only a single brother. In Tessitori’s version the treatment meted out to the Doḍs 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 Doḍ-Gehali 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 Doḍs.
Rajpūts; taunts should be addressed to wicked sons.'

Afterwards, Doḍ-Gehalī took her brothers and kept them for four days, and then bade them farewell. 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.’

He is called a second Rāvāṇa. 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. Cāḍo 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 Cāḍo, ‘Cāḍo! 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 Devi.’ Then Pābūjī’s sister came before the king and said, ‘Brother! Grant me a boon:’

release 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.

Then Pābūjī went, together with his sister, to inform Vāghelī about her father. Sonā̃ 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 Cāḍo, ‘Cāḍo! We have avenged your father, and we have also returned the insult suffered by my sister.’ 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.’

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 Rajpūts 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.’ Then the Khān said, ‘Ah! We are no match for him. He
killed Āno Vāghelo.’ So the Khān took fresh fruits and went out to greet him. He\textsuperscript{29} 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.

\textsuperscript{1850} After meeting the Khān, Pābūjī rode, and came upon the five rivers. Then Pābūjī said to Čādo, ‘Čādo! Let us see, measure the depth of the water. About how deep is it?’ Čādo measured the depth, and the water was (several) poles\textsuperscript{30} deep. Then Čādo 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.’

\textsuperscript{1896} While they were talking in this way, Pābūjī performed some magic, so that they crossed and stood on the other side. Čādo again understood the power (of Pābūjī). Then (Pābūjī) said to Čādo, ‘Čādo! 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.\textsuperscript{31} Tell him that we are making away with his herds of she-camels. If he can round them up, let him come quickly.’

\textsuperscript{1932} 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?’\textsuperscript{32} Then the camel-herd said, ‘Sir! Some Rāṭhoṛs 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.

Dodo rode in pursuit from behind, and, coming to Mirzā Khān’s village, he said to Mirzā, ‘Some Rāṭhoṛs 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 Rāṭhoṛ. 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.

Now Pābūjī arrived with the she-camels in Ŭmarkoṭ of the Soḍhos. Then as they walked along beneath the fort, the Soḍhī (princess),\textsuperscript{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 Rāṭhoṛ: 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 Ŭmarkoṭ) sent a coconut\textsuperscript{34} with some Soḍho men. Then the men gave Pābūjī a ĭko,\textsuperscript{35} and gave the coconut into his hand, and, having (thus) performed the betrothal, went back.

Pābūjī travelled on and came to Dadrairo.\textsuperscript{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,)

\textsuperscript{29} The word mīyai is problematical.
\textsuperscript{30} vā̃sa, a bamboo measuring-pole about ten feet long.
\textsuperscript{31} tā dodai rai vāhara ghāta, problematical; Sākariyā’s gloss has the appearance of an interpretation: ‘You inform Dodo about [the need for] pursuit.’
\textsuperscript{32} Some bhopos know a kari (couplet) which forms an extraordinarily close analogy to this detail of Nainasi’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.
\textsuperscript{33} The text used by Tessitori evidently contained her name, Phūlvantī, the same as the name Phulvantī used by the epic-singers.
\textsuperscript{34} Symbol of betrothal.
\textsuperscript{35} Auspicious mark on the forehead.
\textsuperscript{36} Elsewhere in the Khyāta (Sākariyā 1964, p. 278) this name appears as Darairo, and Dūgār’s translation of the Vāta Pābūjī rī refers to the place as Darero. Tessitori has Sodarō, 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.’ 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.’ 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. 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 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.’

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.

Pābūjī and Hariyo the Thorī mounted and, having given (Kelan) the she-camels, came to Koḷū.

It was (time for) the wedding of Cā̃do’s daughter(s) also. Cā̃do had found himself in trouble; then he gave a daughter (in marriage) in (each of) seven villages. Seven separate wedding-processions came for them. Then Pābūjī said to Cā̃do, ‘Cā̃do! You too have a wedding. You stay here.’ So Cā̃do stayed there. And Dābo went with (Pābūjī).

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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 Dābo at this point, but both the later references to him are spelt with -b-. As remarked above (n. 8), Dābo 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 Dābo may well be a variant form of Dhebo, Pābūjī’s companion in the epic story.
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. You 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.

When two hours of the night had passed, Pābūjī arrived in Dhāṭ (Ūmarkoṭ). There the Sodhos performed his wedding properly. Then Pābūjī, having performed the circumambulations, prepared to go. The Sodhos 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 Sodhos 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.

Now Jindrāv Khīcī had come (in the wedding-procession), and Pābūjī and Būṛo had bade him farewell. Then as he travelled on the road, Jindrāv took the cattle of the Kāchelo Čārans. The herdsmen came and cried, ‘Madam! The cattle were grazing when Jindrāv Khīcī (took) them all thence; he is making away with them.’ Then Birvaṛī, the Čāraṇ lady, came before Būṛo and wailed, ‘Būṛo! Hurry in pursuit. Khīcī is making away with the cows he has rounded up.’ Then Būṛo replied, ‘Sister! My eye is troubling me. I cannot ride today.’

Then the Čāraṇ lady came wailing to Pābūjī’s palace. She came and said to Cā̃do, ‘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 Kāchelo. And Būṛo will not ride (in pursuit).’

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.

They came to Koḷū with (the cattle). There was a well called Gū̃javo, and they thought to water the Čāraquo’s cattle there. So they raised up (the leather water-bag in) the well, but no water came out. Then Birvaṛī the Čāraṇ lady said, ‘O great Rāṭhoṛ! As you rounded them up, so water them.’ Then Birvaṛī herself 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 Čāraṇ lady were watered.46

Now afterwards, Birvaṛī’s younger sister went to Būṛo and cried, ‘Būṛo! How long a time will you live now? Pābūjī has been killed.’ Thus she spoke. Then Būṛo became angry. Būṛo mounted, and went and caught up with Khīcī. Then he said, ‘Hey, Khīcī! Where are you off to? after killing Pābūjī? Stand fast.’ Then Khīcī was afraid. He said, ‘Sir! Pābūjī took the cattle and turned back. Do not fight.’ But Būṛo still did not believe it. Then there was a fight. Būṛo was killed.

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 Kuṇḍaḷ. Then they said to Pamo, ‘These Rāṭhoṛs 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.

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 (Pemā̃) 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

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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 ‘Kundāt’ 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 Dhā̃dhal or his sons (see n. 5 above).
place. Then Pābūjī was killed. The seven Āheṛī brothers were killed. Seven wedding-processions had come (for Cādo’s daughters), in which were a hundred and forty Āheṛīs: all were killed. There was a great fight. Many of Khīčī’s men too were killed. Khīčī, after fighting, went to his own place. Pamo went to his own place.

After Pābūjī Soḍhī became a satī. After Būṛo Ḍoḍ-Gehalī prepared to become a satī. Ḍoḍ-Gehalī was then seven months pregnant. Folk said, ‘There is a child in your womb: do not become a satī.’ Then Ḍoḍ-Gehalī took a knife and ripped open her womb, and drew out a son, and gave him to the nurse. She said, ‘Look after him well. He will become a great demigod and hero.’ Then he was given the name Jharaṛo.\(^{50}\)

Later, Jharaṛo came to be twelve years old. Then Jharaṛo avenged his father’s brother and his father. He killed Jindrāv Khīčī. Then he ruled. Jharaṛo lives to this very day. He met Gorakhnāth.\(^{51}\) He became a siddha\(^{52}\) and a hero.

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\(^{49}\) A synonym for Thorī.

\(^{50}\) The name means ‘Rip’. In the epic narrative this child is generally called Rūpnāth, but the name Jharaṛo 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 Jharaṛo 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 par

In addition to scenes showing events from the epic narrative, Pābūjī paṃs 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 par 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 bhopos to refer to stories in which the heavenly Pābūjī comes to the aid of his earthly devotees.1 Bhopos can tell a number of such stories, and two of them have a scene on the par 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 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

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1 As such it is contrasted with the term parvāṛo, 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 Devaro ruler of Sirohī.
Scene 102: Hanumān finds Sītā, gives her Rāma’s ring, and destroys Rāvaṇa’s garden

Scene 103: The sāyī of the khejaṛī tree

spread over twelve kos, its branches extended over thirteen kos. Once Jaisingh Bhāṭī passed through Sirohī on his way home from a pilgrimage, and coveted the tree for its wood. The Devaṛos 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. Ḇhẽbo far outstripped the others, and challenged Bhāṭī; and in the ensuing battle he destroyed the entire Bhāṭī army, until only Jaisingh himself was left alive. He was about to kill him, but Pābūjī intervened, and instead Ḇhẽbo 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.
The story represented by Scene 104 does not appear to be known to any bhopo in metrical form, and there are slight differences between different versions of it. Parbū tells it as follows. Pābūjī’s two sisters Sonā̃ and Pemā̃ 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 Ḍhẽbo from heaven to help her. Ḍhẽbo 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. Ḍhẽbo 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.
Parbū told a story in connexion with Scene 106, which shows one bird carrying a number of elephants\(^3\) and being attacked by another bird. According to Parbū, there was a bird called Gararpaṅkh 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 God\(^4\) created a second bird called Anaṛpaṅkh; when Gararpaṅkh flew down to pick up some elephants, Anaṛpaṅkh seized *him*, and, to efface his pride,\(^5\) carried him even higher into the sky.

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\(^3\) This is very reminiscent of the mythical Persian bird called *rukh* (English Roc), which is also sometimes depicted carrying elephants.

\(^4\) Parbū’s word is *īśvar*: see Chapter 5 (‘Pābūjī the god’), nn. 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.

*Bhift*: 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 Ḍhẽbo, 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 Rajput 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 Khī̃cī.

*Devāsī*: a synonym for Rebārī (q.v.).

*Devnārāyaṇ*: a Rajasthan folk-god worshipped, like Pābūjī, by means of ritual epic performance in front of a *paṛ*. 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.

*Dhā̃dal, Dhā̃dhal*: Pābūjī’s father.

*Ḍhẽbo*: younger of the two brothers Cādo and Ḍhẽbo, who are Pābūjī’s chief companions and helpers. Ḍhẽbo 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 Bhāṭī*: Jindrāv Khī̃cī’s maternal uncle, who comes to his aid in the final battle.

*Jāṭ*: member of a caste traditionally occupied as agriculturalists and herdsmen.

*Jindrāv Khī̃cī*: Pābūjī’s great enemy, married to his sister Pemā̃.

*Josī*: member of a lineage traditionally devoted to painting *paṛs*.

*Kari*: 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.

*Māṭa*: earthen drums used by *bhopos* to accompany epic performance where the *par* is not used.

*Mīṇo*: member of a scheduled tribe.

*Mirzā Khān*: the wicked Muslim ruler of Pāṭaṇ in Gujarat.

*Miño*: 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 Rāṭhoṛ Rajpūṭ.

Par: 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 par functions as the temple of the deity.

Parvāṛo: 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 Khī̃cī.

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 Rāṭhoṛs (Pābūjī’s clan), the Cauhāṇs, the Khī̃cīs, 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 Khī̃cī, 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.

Rāvanhatto: 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 Būrö and Gailovat.

Saljī Soḷaṅkī: 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 Devaro.

Thorī: an abusive synonym for Nāyak (q.v.).
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