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

John D. Smith
Benalmádena, April 14, 2015
This second edition of *The epic of Pābūjī* is dedicated to the memory of
Parbū Bhopo — bard, informant and friend
and
Komal Kothari — ethnographer and folklorist extraordinary
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Preface

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

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

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

\vspace{1cm}

\textit{John D. Smith}

\textit{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 paṛs; 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 paṛs 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 paṛ, but very little on the manner in which paṛs 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 paṛ, and the division of the paṛ into the ‘scenes’ which appear at their appropriate points in my translation.

Without Śrīlāl Jośī, the paṛ-painter who provided the illustrations, this book would have been much less attractive and much less informative than it is. Without Parbū Bhopo, the bard whose performance forms the core of the book, and who has remained my chief informant since we first met during my second recording-trip in 1976, it would not exist at all. To both of these I offer my heartfelt dhanyavād.
I am happy to acknowledge the generous financial support which a number of bodies have provided to assist this work. My various visits to India have been made with assistance from Christ’s College, Cambridge, the Smuts Memorial Fund (University of Cambridge), the School of Oriental and African Studies (University of London), and the Society for South Asian Studies. The colour pull-out reproduction of a Pābūjī 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 Pābūjī. Various practical considerations have ruled this out, but any reader who wishes to obtain such a cassette should write to me at the Faculty of Oriental Studies, University of Cambridge, Sidgwick Avenue, Cambridge CB3 9DA.

John D. Smith
Jodhpur, 1989
The epic of Pābūjī
Introduction

The setting

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

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

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

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

There are many parallel stories. In Rajasthan, the rulers never fully divorced themselves from the common people on whose support they depended, and from whose ranks they had themselves no doubt once sprung.

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

The different Rajpūt clans emerged at different periods: the great empire of Sapādalakṣa, controlled by the Cauhāṇs 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)

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under the Sisodiyos, Jodhpur (Marwar, Rajasthani: Mārvāṛ) and Bikaner under the Rāṭhoṛs, Jaisalmer under the Bhāṭīs, Jaipur (Ḍhū̃ḍhāṛ) under the Kachvāhos, and Bundi (Ḩāḍautī) 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. Kolū, over which Pābūjī is said to have ruled, was and is a tiny and insignificant desert village; Kolū has certainly gained more prestige from its association with Pābūjī than Pābūjī could ever have gained from his control of Kolū.

Rajasthan is an entity within Hindu India, and the culture of Rajasthan is of necessity a Hindu Indian culture. Nevertheless, Rajasthani culture is unique to itself. In the ‘fine arts’, Rajpūt miniature paintings have won a lasting and international esteem (as current market prices regrettably testify). Less well known outside Rajasthan itself is the enormous vernacular literature in the Rajasthani language, perhaps greater in extent and scope than its neighbour Hindi (Hindi in fact claims 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 Ćāraṇs, 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;\(^2\) Naiṇasī includes in his work an important version of the story of Pābūjī, which is translated in Appendix 1 of this book.

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

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

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

\(^3\) 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 himself was a Rajpūt prince; he is widely worshipped as a deity by Rebārī herdsmen and others throughout the Rajasthan countryside; and he is served by scheduled-caste Nāyak priests. Thus he himself forms a part of the ‘common inheritance linking all extremes’, to which I have already referred as a factor binding together the exceedingly heterogeneous society of Rajasthan. More significant, however, his story emphasises certain themes which are of central importance in the Hindu culture of western India, in particular certain ideals for human behaviour. Pābūjī the Hindu warrior opposes and overthrows the barbaric cow-killing Muslim ruler Mirzā Khān, and protects women from attack. He maintains his honour and the honour of his family by pursuing blood-feuds (vair), and his nephew Rūpnāth does the same. Despite all this, Pābūjī is devoted to the principle of ahimsā, non-violence. His strength derives in large measure from sexual continence: he marries, yet, by a quirk of the narrative, remains celibate.

The womenfolk of his story too represent cherished ideals: both his bride and his sister-in-law become satīs, that is, follow their husbands into death by committing ritual suicide on a blazing pyre.

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

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

The subject

The most striking feature of the cult of Pābūjī is its principal ritual. Singer-priests (bhopos) of Pābūjī perform a liturgical epic telling of the life, death, and avenging of their hero-god; these performances take place at night, typically in front of a par, a long narrative cloth-painting simultaneously depicting the events of the story and serving as a portable temple to the deity. We may quote the words of Lieutenant-Colonel James Tod, the first European chronicler of Rajasthan, who wrote in 1829 of ‘Pabooji, mounted on his famous charger “Black Caesar” (Kesar Kali),9 whose exploits are the theme of the itinerant bard and showman, who annually goes his round, exhibiting in pictorial delineations, while he recites in rhyme, the deeds of this warrior to the gossiping villagers of the desert.’10 The chapters following offer detailed descriptions of the various facets of this epic tradition; here I wish merely to give a general introduction. Immediately, however, a word of warning becomes necessary. There is hardly a single possible generalisation which is not subject to a number of exceptions. ‘Pābūjī is a local deity worshipped in Rajasthan’ — but he is also worshipped, though to a statistically lesser extent, in Panjab, Sindh, Kacch,
Malwa and Saurashtra.11 ‘The *pars* are painted by Josī *citeros*’ — but some are painted by the *bhpos* themselves, or by others. ‘The *pars* are sold to *bhpos* of Pābūjī’ — but nowadays many are sold to the tourist emporia. ‘*Bhpos* sing with their wives’ — but some sing with their aunts, or their brothers, or their sisters-in-law. ‘*Bhpos* accompany themselves with a fiddle called *rāvaṇhattho*’ — but some use a pair of large earthen drums instead. The list of possible detailed exceptions to the most commonly found ‘norm’ is endless; here I give only a guide to the norm itself.

To begin at the beginning: Pābūjī was, as already noted, a Rāṭhoṛ Rajpūt, a member of what was to become the ruling line of Jodhpur. At the time in question, the early fourteenth century A.D., however, the great Rajpūt families of Rajasthan had not yet assumed the kingship of settled states: rather, they were the strongest contenders in the multiple territorial feuds which preceded the establishment of those states. Pābūjī was the junior son of a junior son, and seems not to have been involved in the main territorial struggle, contenting himself with settling personal feuds and rustling livestock. Nowadays he is revered as a great hero throughout Rajasthan; but, more important, he is also worshipped as an incarnate god by many of the ‘gossiping villagers’ — not merely in the desert West, but in the fertile East as well. This claim to divinity is not accepted by higher-caste orthodox Hindus, and Pābūjī is not served by the brahmins, the priests of the ‘official’ Hindu deities. Instead, his priests (*bhpos*) 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 *bhpos* 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.12 Nonetheless, it is important to stress that the cult as a whole lies squarely on the Little side of the uneasy divide between Great and Little Traditions.

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11 Worship involving the *par* 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 Kolū (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 Kolū 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 bho̱po are (as Tod remarked) itinerant, and they carry their temple about with them. It takes the form of the par, 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 Jindāvī 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 bho̱po erects his ‘temple’ in a suitable public place shortly after nightfall. Since the par 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 par 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 par is in position, other rituals take place: the bho̱po performs āratī (worship with a flame) before the central figure of Pābūjī, and devotees may make cash offerings to the god; if the donor is both sufficiently munificent and sufficiently literate, he may perhaps record his gift in writing on some unpainted spot on the cloth, while the bho̱po 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 par. 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 bho̱po 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 par 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 bho̱po may crack jokes or make deliberate mistakes, and in return he may be chaffed by his listeners. He sings with his wife (bhōpi) to the accompaniment of a spike-fiddle (rāvanhattho); his wife holds an oil-lamp to illuminate details of the painted par 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 par’, as it is called — is an entertainment as well as a religious observance.

The two principal tools of a bhōpo’s trade are thus his fiddle (rāvanhattho) and his portable temple (par). Normally he owns both, but he may borrow from friends or relatives. The fiddle he constructs for himself; the par, however, is painted for him — at a price — by a professional painter (citero). 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 Bhīlwārā 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, Krṣṇa and the local god Rāmdev have recently started to be created, but the backbone of the par-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 Devnārāyān of the Bagārāvats, who, like Pābūjī, has for his liturgy an epic performed at night-wakes in front of the par. (The bhōpos of Devnārāyaṇ are generally Gūjars, Kumārs and Bhābīs: like the performers of the epic of Pābūjī they sing in pairs, but only men may take part. The senior bhōpo plays a jantar, a type of stick-zither.)

The Devnārāyān par has a central section (representing the court of the hero) almost identical with that of the Pābūjī par, 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.\footnote{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.} 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: Cā̃do and Ḍhẽbo, 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 Ūmarkot in Sindh, and here the Soḍhī princess Phulvantī saw Pābūjī and fell in love with him. 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 toraid 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 Ūmarkot 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 Pathān, 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
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 Dḥēbo behind asleep. Deval woke Dḥēbo up and sent him out too, and he soon overtook Pābūjī, for when his horse tired from endless galloping, he picked it up and put it under his arm and ran on. Then disaster befell him. Vultures began to circle over him, and he as usual told them to be patient ('I shall satiate you with the vital organs of the Khīcīs!'); but these vultures were not content, and told him that they wished to eat his own flesh. Dḥēbo was a man of such noble character that he could refuse no request, so he disembowelled himself for the birds. Then he drew his belt tight, and rode on; and soon he caught up with Khīcī. Single-handed he destroyed Khīcī’s whole army, until only Khīcī himself was left alive, and he was about to kill him too when Pābūjī, who had arrived on the battlefield, stayed his hand: ‘If you kill him you make my sister Pemā a widow.’ They freed Khīcī, and set off to give Deval back her cattle. On the way, when Pābūjī offered Dḥēbo some opium, Dḥēbo revealed that he was disembowelled, and died.

Pābūjī and his remaining men now returned the cattle to Deval, but she kept making objections: first she said her favourite bull-calf was missing — but it was discovered inside Dḥēbo’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 Jaisīṅgh 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 Būṛō, who had his head cut off by Khīcī.

Būṛō’s wife had a terrible dream in which she saw the massacre of the Rāṭhoṛs; and when she awoke the news was confirmed by a camel-rider, who brought her the turban of her dead husband. Similarly in Umarkoṭ 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 Būṛō’s widow was advanced in pregnancy, and before becoming a satī she took a knife and cut out from her body a male child. She named him Rūpnāth, and had him sent to her mother’s home in Girnār to be looked after.

Rūpnāth grew up in ignorance of his origins, but one day when he was twelve years old he encountered Deval, and persuaded her to tell him the truth. Then he was consumed by desire to take revenge on Khīcī. In the disguise of a holy man he went to Khīcī’s place, and his aunt Pemā (Khīcī’s wife) told him how to avoid the traps and savage animals with which Khīcī guarded himself. He was successful in doing this, and thus came into the room where Khīcī was asleep. He awoke him, told him who he was, and then beheaded him. Pemā helped her nephew escape, and asked him for Khīcī’s head so that she could become a satī with it; but Rūpnāth told her that she would have to wait a little before he could return it to her. Then he went off with it back to Girnār, where he used it as a ball for a game that ran all the way from Girnār to 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 bhpos of Pābūjī have two ways of referring to what they do: they speak of their performance as pābūjī rī par vācno ‘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.¹ The man plays the rāvaṇhattho, which has a main string of horsehair, a twisted steel drone-string and varying numbers of steel sympathetic strings, and is played with a horsehair bow held taut by thumb-pressure.² Attached to this bow are small bells, which sound in accompaniment to the emphatic bow-strokes that are used especially between sung stanzas. Further bells are tied round the man’s ankles, and these jingle whenever he dances. As well as fiddler and dancer, the male performer has the rôle of lead singer: the musical and verbal material of each stanza is divided between him and his wife according to clearly fixed patterns which vary from one tune to another. And in addition to all this, the man intersperses the singing (gāv) with an arthāv, literally ‘explanation’, a

¹ According to Komal Kothari, this is especially true in the West of Rajasthan.
² The instrument is a spike-fiddle with a resonator formed from a coconut-shell covered with rawhide; the neck is a length of bamboo. The one horsehair string is stopped lightly at the side by the fleshy part of the finger, and sometimes by the fingernail. The sympathetic strings, which may vary in number from five to sixteen (typically twelve or so) are threaded through the lower part of the same horn bridge that supports the two strings which are bowed. The bow is of wood, though recently metal bows have begun to be used. Rosin is applied to the horsehair string of the fiddle, and sometimes to the horsehair of the bow also. I am grateful to Jean Jenkins for her helpful comments on the instrument.
The words and music of Păbūjī’s epic

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 hũkāriyo) repeats the final word of each line recited. Sometimes the bhopō tries to trip the hũkāriyo up by replacing the appropriate word with a rhyming substitute: whether the deliberate mistake is spotted by its victim or not, much good-humoured fun results.

Plate 3
Parbū Bhopo, the bard from whom the version of the epic contained in this book was recorded, prepares to perform. He has already put on his red robe and white turban; now, seated on the cloth that is spread out in front of the paṛ (cloth-painting), he ties on the ankle-bells that will jingle when he dances.

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

To return to the paṛ-epic: the use of the phrase ‘reading the paṛ’ is a valuable indication of the way in which bhopōs 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 Păbūjī through his paṛ, and we approach the paṛ through the bhopō’s ‘reading’ of it.

³ I have, however, heard fragments performed with the māṭā by bhopōs 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 par (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 parvāṛā) is no less revealing. The epic story is unitary and coherent, yet its singers refer to it not as a story but as a collection of individual episodes. The full implications of this did not strike me until 1976, when I recorded the 36-hour performance by Parbū Bhopo which is translated in this book: it was only then that I realised that I was myself probably listening to the first ever complete performance of the epic. A highly competent bhopo like Parbū may know the entire narrative, but the question of performing it in its entirety simply does not arise in the twelve or so hours of a night-wake. Yet rather than skip minor details in order to concentrate on the main story-line, the performer instead omits whole episodes (parvāros) at his own or the audience’s discretion: he may start with the hare-hunt, with the acquisition of the mare, or even with the visit to Pushkar; and he may, as time runs short, jump ahead from (say) Harmal’s mission in 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 bhpōs 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 bhpos 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 Cāraṇs, the high-caste poets and panegyrists to the Rajpūts; it was written in large letters in a book called Pābūprakāśa, which had nothing to do with any of the various recent publications bearing the same title; the book was kept in Pābūjī’s temple in 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.

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

What is interesting in this account is that it contains no fewer than three separate claims to a status higher than that currently enjoyed by the tradition. The text was composed not by Nāyaks but by 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 Mūhato Naiṇāsī automatically uses the abusive name Thorī — were themselves once members of the Rajpūt caste. Parbū’s statements have a psychological truth out of all proportion to their — doubtless minimal — literal accuracy.

For Parbū, as for other bhopos, the complete text consists of numbers of episodes of two different types: the parvāṛos and the sāyls. A parvāṛo 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 parvāṛos and 24 sāyls; but on subsequent occasions he referred to 24 parvāṛos and 16 sāyls, 12 parvāṛos and 16 sāyls, and 24 parvāṛos 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 bhopos know one sāyl, others two, three or four, others none’ is if anything overoptimistic. The parvāṛos, 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 parvāṛo within itself. Yet this apparent heterogeneity disguises an important underlying unity, for the division into parvāṛos can be shown to have major mnemonic significance for the performers: each episode culminates in a crux or ‘epic moment’, and it is this sequence of cruxes which the bhopo uses to guide himself through the complexities of the story. The list is as follows:

1) the hare
2) the mare

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5 See further Smith 1986.
The words and music of Pābūjī’s epic

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

In addition to these twelve parvāṛos, 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 pari-epic, and are, apart from initial and final āraṭī 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) Kṛṣṇa
4) Rāmdev
5) Hanumān
6) Śiva
7) Bhairū̃
8) Jogmāyā (the Goddess)
9) Bhomiyājī
10) Sarvaṇ Kāvaṛiyo

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

I do not in fact believe that conventional thematic analysis is likely to prove particularly useful as an approach to the Pābūjī epic. The reason for this is that stylisation so permeates the text at every level that — except in those cases where a whole story-fragment occurs more than once — it is difficult to decide where to draw the line. Is the theme to be ‘Pābūjī sends Cāḍo to fetch Deval (to pick an emissary)’, or is it to be ‘Cāḍo sets out on a journey (to fetch Deval to pick an emissary)’, or ‘Cāḍo 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 Pābūjī epic, the ‘simple verse’ is indeed identical with the ‘simple theme’, and I propose to examine the construction of the epic narrative from this ‘minimalist’ viewpoint.

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

The reason for a fact’s ‘being there’ is straightforward narrative necessity. It seems that every event which must have occurred must be described: nothing can be missed out or left to the imagination. As a result the text often devotes a seemingly disproportionate amount of attention to relatively trivial occurrences, simply because these occurrences are ‘complex’. To return to an example already mentioned, when Parbū Bhopo recites the minor incident ‘Pābūjī sends Cāḍo to fetch Deval (to pick an emissary)’, he does so in no fewer than 22 couplets packed with standard journey- and meeting-formulae — and this only gets him to the point where Deval arrives and asks what Pābūjī wants. The logic runs as follows: Pābūjī is too noble to run his own errands, so (couplet 1) he tells Cāḍo to hurry and set out, and (2) explains why Deval is needed. Cāḍo 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. Cāḍo must reply appropriately, so (9) he tells her that she would do better to honour Pābūjī’s mare Kesar Kāḷamī. Deval now (10) blesses the hour when Pābūjī’s chieftain has arrived, and (11) offers him food, but Cāḍo (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 Cāḍo (16) gives the conventional answer that it is a small domestic matter. Then (17) he tells her to hurry and set out. She of course has (18) to pick up her trident and put on her cloak. Then (19) she sets out, and (20) arrives at daybreak; finally (21) she speaks her greeting in the crowded assembly, and (22) asks on what business she has been summoned.

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

15 Lord 1951, p. 73.
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 Cådo 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. Parbù felt that he had some leeway in interpreting what was and what was not strictly ‘necessary’, and he produced for me a much abbreviated version of the incident just summarised: it consisted of couplets 1, 3, 5, 17, 18–1921 and 21 of the full version. Such short versions of incidents would, he said, be appropriate if his audience was evidently not much interested in the part of the story he had reached.

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

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

Narrative and text

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

It is well known that oral epics in general are textually stylised, relying as they do on repeated thematic and formulaic elements — ‘stock scenes’ and ‘stock phrases’. The ‘flatness’ of the Påbùjì 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 Påbùjì bhopo too has memorised the equivalent ‘building-blocks’ of his text, but he has much less freedom in utilising them: his story is, even in its details, immutable, and he is governed by the law of narrative necessity. The ‘flatness’ of the Påbùjì narrative is thus to be understood as a function of the lesser degree of freedom available to the bhopos. While a South Slavic singer may sometimes launch into an extensive passage of description, or even make changes to the content of the story, a Påbùjì bhopo cannot deviate from his one correct sequence of facts. This is a practice which leads inevitably to extreme narrative uniformity, for it is in the singers’ interests that there should be as little non-functional variability as possible to cope with. Whilst it might make for greater narrative interest for, say, every one of Påbùjì’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 ‘Påbùjì sends Cådo to fetch Deval’ contains one such indication:

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

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

21 A single couplet containing the two facts, ‘She picked up her trident and set out.’
22 Ll. 491–2.
But in fact the couplet may be used whenever Cādo sets off anywhere, and in some contexts, such as the present one, a miserable Cādo would be an anomaly. Parbū’s interpretation of the 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 (‘Cādo set off reluctantly’), which could be employed on some occasions and avoided on others in a narrative favouring such differentiations, has now been standardised for use on every occasion. In the process it has become wholly meaningless — a single bhōpo 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 Dhebo;\(^{23}\) 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.\(^{24}\) From the depiction of Gogo’s wedding\(^ {25} \) we know what an ‘ordinary’ marriage-ceremony looks like; Pābūjī’s wedding-scene contains two distinctive features — Pābūjī looks not at but away from his bride, and Cādo looks over his shoulder at the whinnying mare Kesar Kāḷamī. But on some recent pars the distaste for such differentiation has prevailed: Pābūjī faces his bride, and Cādo looks straight ahead. The meaning of the scene is impoverished, the visual interest diminished — but a troublesome variation has been removed.

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

\[
\begin{align*}
\text{It was past midnight, shining with stars;} \\
\text{in the middle of the night Cādo went and called out to Deval.}
\end{align*}
\]

‘Deval, as you lie sleeping your eyes are closed in calm sweet sleep;

\begin{align*}
\text{today Pābūjī’s chieftain has arrived (to become) your beloved guest.}
\end{align*}

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 bhōpo seeks to reproduce at every performance a single, uniquely correct sequence of facts, it follows that different performances by the same bhōpo 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.\(^ {26} \)

Comparison of performances by different performers shows variation which is qualitatively similar but quantitatively greater. Two performers from the same family, or from two closely related families, seem often to produce very similar texts; but a comparison between performances by bhōpos 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 Bhōpo sang this in twelve couplets; his wife’s brother Śaṅkarjī, 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. 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 (Caṅṭāliyo, 26° 45′, 73° 20′) about 75 miles distant from Parbū’s home in Marwar Junction Village, sang a much more divergent version. The texts sung by Parbū and by the two brothers are juxtaposed in translation in the Text Example at the end of this chapter. Parbū’s version is on the left, the brothers’ on the right; equivalent lines are horizontally aligned.

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

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 Rāpānāṭh: the end of the epic is performed in gāv alone.

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

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29 4a, 4b, 5a, 5b, 10b, 11b, 12b, 15a, 21b, 22b.
30 10a, 11a, 12a, 15b, 17b and 20b, 21a, 22a.
31 1a, 1b, 2a, 3a, 3b, 7a, 7b, 8a, 8b, 9a, 9b, 13a, 18a, 18b, 19a, 19b.

Text Example

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.

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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:

\[
e caṛatī cāvaryā mē nainā bāyā thānāi
e dīnī o bābaijī thānāi dhavvala gāya jī o
jī o kelamade o jī kiniyā o nainā māhārā bāī thānāi mājīsā o rāj
laṇā baṅgaḷī bāī o galai rai thānāi navasara jī o hāraṛī o
\]

he kākā bāīsā rai ghaṇī khamā
ghaṛā dī ā ghoṛā rī o ghuravela jī o
būṛaijī rī o jī kiniyā nainā māhārā bāī thānāi māmāsā vo rāj
\[
e gailotā bāīsā nai hasatī dīnā vai t hīḍatā o
\]

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

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

\[
le cāvarī caṛatā nai khamā dīnī
būṛaijī khamā dīnī ā
būṛaijī māyā dīnī para
būroji khamā dīnī o būroji
\]
\[
e jī dhovaḷa gāya jī o jī kelamade
\]
\[
the bāī dīnā māmājī
gailovatā khamā māmā vo gailovatā
e māmā para rāja
\]
\[
gailovtā jī hāthī diyā hīḍatā bāīsā jī
\]

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

The translation makes it clear that the different performers know very similar versions of this pas-
sage; 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:

\[
caṛatī cāvaryā mē dīnī bābaijī dhavvala gāya;
cāvarī caṛatā nai dīnī būṛaijī dhovaḷa gāya;
māmāsā gailotā hasatī dīnā hīḍatā.
māmājī gailovatā hāthī diyā hīḍatā bāīsā jī
\]

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

32 For the music see Music Example 3a.
33 For the music see Music Example 3b.
34 Anomalies in paired constructions are far from uncommon in oral poetry: in M. B. Emeneau’s Toda songs (Oxford, 1971),
for instance, they occur so frequently that a special typographical device has to be used to indicate them (see p. xlviii).
The epic of Devnāraṇya, as well as other oral and oral-derived verse in western India, shares the same alternation of cadence: see further Smith 1979. An alternative form of the second cadence, - - - - , occurs from time to time (e.g. ulatiyo, 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.

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 mé / nai (third word), and the honorific -jī following bābai / bārai (fifth word), the expected pattern results. But there is no need to force the evidence in order to arrive at a metrical ‘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). It is known from a statement of Mūhato Naiṇasī 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 kaṭiś performed at the present day are actually of this order of antiquity

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

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

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

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

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

is, however, quite impossible to say. Later origin, on the other hand, is occasionally evident: one karī\(^{41}\) 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 bhōpo chooses to use: every narrative song-tune\(^{42}\) 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.\(^{43}\) 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) kharāũ 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’,\(^{44}\) 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,\(^{45}\) and thus they provide...

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\(^{41}\) L. 399.

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

\(^{43}\) When I played a passage from my recording of the māṭā-epic to the 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 ṛup to samajhte hõge — ‘I suppose you understand this.’)

\(^{44}\) See further below.

\(^{45}\) The faster and shorter a tune is, the harder it is to recall the words and fit them correctly to the music. In this respect the most demanding tune of all is rūpnāth (with its variant parbātī): I was interested to find that, in a light-hearted ‘competition’ I organised between several sets of performers, only Parbū and his wife were able to sing an unaccustomed passage to this tune.
the performers with a useful opportunity to warm up. But this same slowness weighs against their use for general narrative singing: they would take up too much time. After a stanza or two (or sometimes none) sung to a tune of type A, Parbū will switch to type B, generally beginning with pherā: he seems to prefer pherā and 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 parbātī are used only in singing of the birth and deeds of Rūpnāth, Pābūjī’s nephew and avenger. In a section of gāv in which these are used, no other tune occurs.

Plate 7
Parbū begins to dance as he and his wife sing the epic: he paces round in a circle, treading in rhythm with the song while his ankle-bells jingle.

In performance, Parbū stands in front of the 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 thalti, 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

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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.

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) khaṛāū 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 nahī̃)’ — thus my translation ‘straightforward’. The ‘sand-desert tune’, (5) thaḷī, is said to be named after its place of origin to the West of Jodhpur. And (10) parbātī refers to the time at which it is to be sung, at the end of the performance as the sun comes up — yet in fact Parbū freely intermixes rūpnāth and parbātī from Rūpnāth’s birth onwards.

What has been said here is based on information supplied by Parbū and on study of his actual practice in performing: thus in its details it may contain specific points which actually apply to him alone. His repertoire of tunes, for instance, though it shares a considerable overlap with the repertoires of other bhopos, is not identical with them: others sing some tunes not known to him (except sometimes by name), and he sings some tunes not known to them. The typical sequence in which Parbū orders his tunes is not necessarily used by other bhopos, though they achieve variety in other ways. As for his exact manner of dancing and the names of his tunes, I do not have the information to make comparisons. However, the general performance style of all bhopos I have seen is much the same, and much of what
can be said about Parbū applies equally to others. In lieu of a generalised statement full of detailed exceptions, an exemplary description of performance by a highly competent bhopo such as Parbū is probably the best way of conveying how bhopos make use of the music of the Pābūjī epic.

The music of the song-tunes

Bruno Nettl remarks that ‘The problem [in ethnomusicological description] is, of course, that an infinite number of things could be said about a piece of music, and that we would like to restrict our statements to those things which are somehow relevant to discovering the essentials of a style.’48 It would reveal little about 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 rūpnāth and parbātī, and the same is probably true for most other bhopos (with the proviso that parbātī is not sung by all of them, and that some, indeed, do not know rūpnāth itself). In the performances of Javārjī and Rāṇā and of the blind singers Chagno and Gajrā, however, the first narrative song to occur is sung to a tune in 7/8 which is not used at any other point; and the blind singers also make use of a 7/8 tune for some general narrative singing. All other known tunes are in 2/4.

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

Parbū’s tunes herai and 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 Pābūjī!’ sung rubato, and both āḍī and Parbū’s dance-tunes (6) and (7) nācvā tend to decelerate and become rubato during the last few bars. Elsewhere, strict time prevails.

Question 3: does the tune contain any repetitive sections?

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

![Musical notation](image-url)

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

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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>
<thead>
<tr>
<th>(1) herai</th>
<th>D E F# G A B C D E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>i x x o x x x</td>
</tr>
<tr>
<td>(2) khaṛāū</td>
<td>o x x x i x x o</td>
</tr>
<tr>
<td>(3) pherā</td>
<td>x x x x i</td>
</tr>
<tr>
<td>(4) āḍī</td>
<td>x x x i</td>
</tr>
<tr>
<td>(5) thaḷī</td>
<td>o i x x x x o</td>
</tr>
<tr>
<td>(6) nācvā</td>
<td>o x x x i</td>
</tr>
<tr>
<td>(7) nācvā</td>
<td>o x x x x x</td>
</tr>
<tr>
<td>(8) nācvā</td>
<td>o x x x x x</td>
</tr>
<tr>
<td>(9) rápnāth</td>
<td>o x x x</td>
</tr>
<tr>
<td>(10) parbātī</td>
<td>o x x x x</td>
</tr>
</tbody>
</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 rápnāth, 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 rápnāth. 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 rápnāth 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, 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 bhopos, Chogo adds a repetition of the final section (words as well as music are repeated), introduced by a four-bar link.

These two versions of pherā — sung by performers from different families and areas — are thus similar in every respect except for 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 āḍī 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 āḍī 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 bhopos’ repertoire, this curious, apparently closed corpus of tunes, is still capable of extending itself by developing internally.

How and why

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

The answer seems to be that they learn their job by watching others do it and then doing it themselves.51 Any child whose father is a bhopos will grow up regularly seeing and hearing him perform, and he will see and hear other bhopos too. A boy will observe how the fiddle is played, and as he becomes older he will practise until he can play it well himself. He will learn the kāris (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 bhopos and ended by the bhopī: the more she learns, the more she will sing. A bhopos with an inexperienced wife will leave only the last word or two of each section to her, whilst an experienced woman will in fact sing considerably more than her husband does.

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

The answer seems likely to lie in the dual nature of the epic tradition, the fact that performance takes place with, so to speak, one eye on the gods and the other on the village audience throughout. The elaborate nature of the performance springs from the joint, but sometimes opposing, demands of liturgy and entertainment. Thus the fixed form of the narrative is necessary for liturgical reasons; but standardised narratives are uninteresting, and various complex performance devices are used to keep the audience entertained. The style of performing the narrative songs makes them largely incomprehensible, 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 ṛī 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.

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

53 Ll. 1003–4.
Parbū Bhopo

1 Būro’s queen adorned herself sixteen-fold and thirty-two-fold; she took tufted coconuts in her hands.

2 In Koḷū the war-drums were beating rhythmically; to the beat of the drums the satīs came forth.

3 The other satīs toyed with tufted coconuts; (but) Gailovat toyed with a fine dagger.

4 The other satīs mounted horses; (but) the two sisters-in-law went on foot.

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

6

7

8

9

10 (Gailovat said,) ‘O midwife of the Rāṭhoṛs, take this gold dagger in your hand; cut open my belly and deliver my child!’

11 (The midwife said,) ‘O Būro’s queen, you have formed a foolish idea in your mind; I cannot lay hands on your anointed body!’

12 (Gailovat said,) ‘O midwife of the Rāṭhoṛs, may your family go to the bad! You have answered me back when the matter had been decided.

13 O midwife of the Rāṭhoṛs, 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 Būro’s queen took the gold dagger in her hand; she cut open her belly and delivered the child.

16

17 (Cf. 20)

18

19

20 Būro’s queen laid the child down on the well-head-stone to sleep; the little boy, just born, spoke to his mother.

21 (The child said,) ‘Mother, who will rock my cradle? Mother, who will wash the little boy’s nappies?’

Javārjī and Rāṇā

The other satīs mounted horses; (but) Gailovat and the Soḍhī princess went on foot.

At Gū̃javo the drums were beating 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 Rāṭhoṛs, 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 Rāṭhoṛs, you are my adopted sister; cut open my belly and deliver my child!’ (The midwife replied,) ‘I have eaten your salt and drunk your water; I cannot lay hands on your body!’

(Gailovat said,) ‘O midwife of the Rāṭhoṛs, you have done most ill; you have answered me back when the matter had been decided.’

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

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)

21 (The child said,) ‘Mother, who will rock my cradle? Which king will wash the little boy’s nappies?’
(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. \( \text{\textbf{Example 1}} \)

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. \( \text{\textbf{Example 2}} \)

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; \( \text{\textbf{Example 3}} \)

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; \( \text{\textbf{Example 4}} \)
Music example 1

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

32 The epic of Pābūjī

e ji bā-lā sa-na-ka to ji ha-mēsa-na-ka rū-pa-nā-tha vā-jai vā-jai hai gū-ja-va-rai

mu-kha bā-lā ḍho-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

Music example 2b

e ji bā-lā sa-na-ka to ji ha-mē sa-na-ka rū-pa-nā-tha vā-jai vā-jai hai gū-ja-va-rai

jaṅ-gi-sa-ra ḍho-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
Music example 3a

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

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

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

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

I

II

le ū-tha-tā ri bai-tha-tā rā-nī-sā kar-yo ho he dha-ra-

III

ti pa-ra pī-lo para-bā-ta le bū-raj rā vo jau-rī o he rā

IV

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

ji o sā-sū-ji rai pā-vā lá-gi-yā e ji bā-ī

di-na rī rā e jī ū-gā-li jī o sā-sū-ji rai pā-vā

ji o la-y-gi-yā
Music example 4a

le cā-va-ṛī ca-ṛa- tā nai kha-mā dī-nī bū- ṛai- ji kha-mā

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

e ji dho-va-la gā- ya ji o ji 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 ji

hā- thi dī- yā hī - ḍa- tā bā- ī- sā ji
Music example 4b

I
cham-mi-nā de-vā-sī vī-ro va-si-yo e lan-kā rai jī jī ta-pi-yā lan-

II
-kā rai ha-ra-ma-la-jī ta-pā gā lan-kā rai i o laṅ-kā ga-da rai

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

IV
-i-nai jī o re sā-ta-ma-rai mā-i-nai i o sā-ta-ma-rai pa-ṇa

V
ra-ja mā-i-nai o gha-rā nai sur-tā bā-va-ṛi de-vā-syā jī o
The pictures on Pābūjī’s paṛ

Stories and pictures
Stories exist in time; pictures exist in space. It follows inexorably that any 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](image)

Plate 9
Pābūjī *paṛ* by Jarāvcand 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 (*bhopus* 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 ‘monoscopic method’, in which ‘a story was represented in one essential and dramatic scene’.\(^3\) Meyboom comments, ‘We cannot consider a representation which consists of one scene as really narrative, firstly because in

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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 monoscenic scenes’; and (3) the ‘continuous method’, in which ‘a story was narrated by a continuous series of scenes in a continuous composition. The protagonist may appear repeatedly in this method’.

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

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

Time and place

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

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

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

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4 Ibid., p. 57.
5 Ibid., pp. 70–72.
6 Weitzmann 1970, p. 29.
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 par. 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 par — 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 par (Scene 4). Thus a first extension to the basic ‘primacy of place’ principle is that items of the par’s iconography may be ambiguous: a single depiction may become ‘current’ at numerous points in the narrative.

Next, the wedding-procession sets out from Koḷū on its way to Ūmarkoṭ; but before travelling any great distance it is halted by the lady Deval, who wishes to know who will be left behind to protect her cattle against Jindrāv Khīcī (Scene 62, ll. 2642 ff.). Again, the fundamental rôle of place in the organisation of the scenes has clear secondary consequences. The location of this scene is absolutely determined: it must lie outside Koḷū on the Ūmarkoṭ side (i.e. the left); specifically, it must lie close to the left of the small depiction representing the gate of Koḷū (see l. 2642). Just as important as its position, the manner in which the procession is depicted is fixed. For one thing, it must be led by Pābūjī — that is to say, it must be led by a figure wearing a red topcoat and riding a black mare, for such iconographic identifiers normally provide the only means of distinguishing between different characters. The rest of the procession may well consist of only Cádo (red coat, red horse), Dhebo (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
the Soḍhos have attached to their battlements (Scene of striking the and spotted green topcoats. will at once become the characters required. Painters normally depict minor courtiers alternately in red procession’, but should the need arise to invoke it in another context the anonymous courtiers it depicts scene is not normally called upon to serve as anything other than ‘the Soḍhos greet Pābūjī’s wedding- minor figures is helpful in allowing whole scenes to function ambiguously: as it happens the present such they may play any rôle that seems appropriate at any point in the narrative. The ambiguity of these cope with questions of this sort — such anonymous figures, for him, are merely Whatever the answers to these questions, the scene depicting Dhēbo’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 Dhēbo’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 Ūmarkoṭ. As it draws near, the Soḍhos perform their special custom in the land: they ride out some distance from the city to welcome the bridegroom’s party (Scene 65, ll. 2810 ff.). On the 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 Ūmarkoṭ, their destination; the Soḍhos 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 Būṛo’s court (as though the Soḍhos 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 Būṛo’s court is to be thought of as compressed space, while the space separating the wedding-procession from its obvious route is stretched space.

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

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

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7 Iconographically the figure cannot be Dhēbo, 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 Dhēbo but Cā̃do.

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

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

1) The scale used for the central figure of Pābūjī alone.
2) The scale used for the central representations of his four companions alone.
3) The scale used for certain major figures in either formal or heroic settings — Cādo and the two Čāraṇ ladies next to the large picture of Pābūjī’s mare below the central court of Kolū; Sūrajmal Soḍho in his court at Úmarkoṭ; Pābūjī in the scene currently under discussion; and Dhẽbo performing two of his most characteristic deeds: (a) smoking, drinking and eating all that the Soḍhos can offer him, and (b) annihilating the entire Khīći army.
4) The scale used for a number of minor figures in formal or heroic settings, such as the remaining courtiers at Úmarkoṭ, or Rūpnāth showing Khīći’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 Dhẽbo entering Úmarkoṭ with the khejarī tree he has uprooted in response to Pābūjī’s request for a green stick (Scene 67, ll. 2872 ff.). Close behind Dhẽbo appears a scene showing the members of the wedding-procession (including Dhẽbo himself, this time on horseback) as they enter the palace for the wedding (Scene 68, ll. 2902 ff.). Next in temporal sequence comes Dhẽbo’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 champson her bit and breaks her steel tethering-chains. At the same time, Deval appears in the form of a gold bird to report that Khīći has indeed plundered all her cattle. The mare, supervised by Cādo, stands to the left of the wedding-pavilion; the bird, having just flown from Deval’s home near Kolū, stands to the right; and both Cādo and Pābūjī are depicted looking backwards over their shoulders to see what is amiss.

Pābūjī now proposes to ride straight home (Scene 71, ll. 2988 ff.). Naturally, he faces rightwards, towards 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.

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.
The epic of Pābūjī

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

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

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

A point of real importance in considering the application of organisational principles to the 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 vāṇo), and who does so by pointing out with his bow the depictions of the events he describes in declamatory chant (arthāv), while his bhopi provides illumination with a lamp. Bhopos 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 bhopos 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 Sodhī princess Phulvantī swinging in the garden,
and the well at Umarkot (Scenes 50, 51 and 52), may easily be considered as a single scene: Pābūjī (left, arriving from Lankā) has the camels watered, and the princess looks at him from her swing. Other kinds of problems arise when single locations contain depictions of events widely separated in time: Būro’s court has already been mentioned in this regard, and the court of Umarkot 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 Parbū Bhopo in a startlingly simple formulation: people are depicted in the courts etc. where they have business, and wherever they stop on a journey. Allowing that the painters must obviously be selective about what elements they choose to depict from a long and involved story, and that ‘stopping on a journey’ may take unusual forms such as walking to a well and burning oneself to death there, it is difficult to find a single exception to Parbū’s statement. Once it has thus been determined which characters are to be depicted, considerations of iconography, directionality, scale and so forth settle the form that each figure will receive. And that is all there is to it: the par is complete. If at this stage someone should choose to refer to a particular group of interacting figures as constituting a ‘scene’ — perhaps for heuristic or ostensive purposes, as in writing a book — he will certainly be understood, and no harm will be done so long as it is understood that the same figures may participate in more than one ‘scene’; but ‘scenes’ are not really the basis on which the par is organised. The par is a sweeping geographic continuum, and as such is no respecter of boundaries — especially boundaries which seek to delimit not areas of space but moments in time.

A question still arises as to the particular form in which this geographic continuum is cast. What determines that the places contained within it should be located where they are located? Why, in other words, does the par appear as it does, with 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 Lankā and Umarkot 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 Lankā via Umarkot. 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 — Būro’s court, Gūjavo well, and the homes of Deval and Harmal’s mother.

Second, there is a possibility that the layout of the major places was initially settled on with some reference to ‘real’ (as opposed to epic) geography. At first glance this does not appear at all likely: a map featuring, from left to right, Lankā (= modern Sri Lanka), Umarkot (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 bhopos recognise that ‘Lankā’ 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

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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 (Ṛvaṇa to the left, Jindrāv Khīcī and Jaisingh Bhāṭī to the right). It is clear that the centrality of Pābūji’s court, like its large-scale rendering, is symbolic: Pābūji 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 Pābūji’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 Pābūji 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 Bhīlwārā and Shāhpurā in South-East Rajasthan only for the pars of Pābūji 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 karno) by immersing it in the holy lake at Pushkar.13 If Pushkar is too far away, a good well may be used instead. Nowadays, when second-hand 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 [Pābūji]’.14 Though not published until 1829, this remark in fact derives from observations made by Tod in 1819 or earlier; and although Tod gives no details as to what the ‘pictorial delineations’ actually looked like, it would take a more suspicious mind than mine to believe that they can have been anything other than the precursors of modern 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

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 pārs, some at least of which clearly have a major contribution to make to the history of the par-method. These are the murals which decorate the walls of many havelīs (mansions) and other major buildings in that part of North-East Rajasthan known as Shekhawati. 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 pārs 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 pārs on cloth is itself a secondary development from an earlier mural tradition: the intention would have been to create a portable form of temple by transferring a standard (though highly complex) temple icon to a new medium.

### Plate 10

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

Only a minority of the Shekhawati murals are narrative in nature, and of those only a small number bear any noticeable resemblance to a par. But where the resemblance does exist, it is startlingly exact. The clearest case known to me is the chatrī (memorial dome) to the ruler Śārdūl Siṅgh 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

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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 chatrī erected at Tonk Chilari by Śārdūl Siṅgh 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.

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.

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

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 Khī̃cī, and then dies. The same two episodes form the basis of both versions of Jodhā Agarsimh’s Pābūprakāśa, as indeed they do of a more recent popular publication of the same name. In the Pābū Prakāśa Barā 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

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1 Using the word here loosely, not as an equivalent to the bhopos’ term parvāṛo.
2 Baṃbaī (Bombay), 1897, Jodhpur (?), 1904 (?).
3 Ganpatisimh (Ganrāj), Praṇavīra 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 (siṃdha) is misprinted 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 Sovanjiyo, 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 Cădo, said by Naiṇasī to be a (low-caste) Thorī, is transformed in the epic into a (high-caste) Vāghelo Rajpūt — some of the singers call themselves Vāghelo Nāyaks.10 Gogo Cauhāṇ, described by Naiṇasī as living in the village of Dadrāio (= Dadero), is placed by the singers in Sāmbhar, formerly the capital of the great Cauhāṇ empire of Sapādalakṣa. Similarly, Pabūjī’s Bhāṭī enemy is said by Naiṇasī to live in the village of Kuṇḍal (or, elsewhere in the Khyāta, in the village of Bāvaṛī),11 whereas the singers make him ruler of the city of Jaisalmer, the most famous of the Bhāṭī capitals. Where Naiṇasī makes Pabūjī cross the Indus, the singers make him cross the sea; where Naiṇasī has him plunder the she-camels of Dodo Sūmaro, said to be ‘a second Rāvaṇa’,12 the singers have him plunder and kill Rāvaṇa himself; where Naiṇasī refers to ‘a herd of she-camels’, the singers talk of the first camels ever to be seen in Rajasthan. Naiṇasī makes Pabūjī leave Ūmarkoṭ after his wedding without staying to eat; the singers say that he left before the wedding-ceremony was completed. According to Naiṇasī, the Cāṛaṇ lady visits his house to tell him of the theft of her cattle; in the singers’ version she first gives the information by supernatural means. Naiṇasī makes him miraculously produce a great deal of water from a dry well; the singers make him kill a genie who has entered the well and swallowed all the water. Naiṇasī describes his death in battle; the singers refer to his ascent into heaven. And, of course, Naiṇasī speaks throughout of the various characters as ordinary human beings (with, in some cases, supernatural origins or powers); for the epic-singers, almost all the main dramatis personae are incarnations of figures from orthodox Hindu mythology.13

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

Evidence from historical sources

It is nonetheless clear that it is to the story given in the Chronicle of Naiṇasī — the Vāta Pabūjī rī — that we must turn if we are to track down the historical Pabūjī; 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, in conjunction with other works, in an attempt to obtain further information — especially chronological

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

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

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 Pabūjī 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.

information — on the other characters who appear in the *Vāta Pābūjī rī*.

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

We must start, however, by considering two figures whose inclusion in the story by Naiṇasī is without question anachronistic: Gogo Cauhāṇ and Guru Gorakhnāth. As far as the former is concerned, we can do no better than quote the conclusions reached by Dasharatha Sharma, the best historian of the early Cauhāṇs. On the basis of the literary *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 Gorakhnātha’ 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 were out to prove that their hero-god was in no way inferior to the Chauhān hero, Gogoji. And if we are out to believe anecdotes, we have to believe equally the stories which make Gogoji, a contemporary of Gorakhnāthā 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 Maṇḍor, an event which occurred in 1453 A.D. Similarly, according to one Sindhi tradition Pābūjī killed Lākho Phūlāṇī, whilst Tod attributes this deed to Pābūjī’s great-grandfather Sīho, and other sources make Lākho 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 of it, this (wholly justified) stricture would put into some doubt the date of c. 1325 A.D. accepted for

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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.
The epic of Pābūjī

Pābūjī 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 Pābūjī’s father Dhā̃dhal), of whom it is known from epigraphic evidence that he died in 1309 A.D. Whilst, as Tessitori notes, the earlier and later accounts differ as to whether Dhūhaṛ 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’. On the whole, then, the Rāṭhoṛ evidence that Pābūjī lived in the early fourteenth century must be admitted as possible. It must be noted, however, that in two versions of the story someone other than Dhā̃dhal is said to be Pābūjī’s father: some at least of the modern epic-singers make Pābūjī the son of Āsthān, thus putting him one generation earlier, whilst, according to Tessitori, ‘In most of the Bikaner chronicles, Pābū himself is represented as a son of Udè Siṅgha’ (son of Dhā̃dhal), 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), 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.

When we come to consider Pābūjī’s enemy Jindrāv Khī̃cī, we find an extreme paucity of information. Tod, as Crooke remarks, ‘has barely noticed the Khīčis’, and the work by Cunningham to which Crooke refers does not deal with the Khīčis 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 Āśīyo gives any information at all: he tells us that Jindrāv was the son of Sārāṇgdev (= epic Sārãgde), who had married into the Budh Bhāṭīs of Bāṛū. This is the only traceable reference to Sārāṇgdev in the historical literature, and is therefore of no help in establishing a chronology; on the other hand, the suggestion that Jindrāv was related on his mother’s side to the Budh Bhāṭīs is interesting, for it coincides with the epic claim that he was the maternal nephew of Jaisiṅgh (= Naiṇasī’s Pamo), the Budh Bhāṭī who conspired with him to kill Pābūjī.

If on Jindrāv we suffer from having too little information, on Pamo we suffer from having too much. He is referred to by twelve different names and said to have lived in three different places; 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 Pābūjī himself may be called Dhā̃dhal 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 Pābūjī.
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 Agarsim’h’s Pābūpra-kāṣa), Phū̃o 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). Dūgaṛ’s translation of the same story, on the other hand, has Kamo Dhorāndhār and Kamo Dhorāndhār (Sākariyā 1962, pp. 12, 140). Finally, Reu calls him Pharaṛo Bhāṭī (Reu 1938, p. 48).
33 In the story of Pābūjī Naiṇasī places him in Kuṇḍal, whilst in his history of the Bhāṭīs he describes him as settling in Bāvaṛī (Sākariyā 1964, p. 78, 1962, pp. 11–12, 140) — for these villages see map below; see also n. 5, p. 343 and n. 48, p. 349. Present-day epic-singers locate him in Jaisalmer.
the son or grandson (Nainasi again contradicts himself) of Rājpāl; this would put Pamo in the 36th or 37th generation of the dynasty. Simultaneously he is said to marry a daughter of Rāṇo Rūpaṛo Paṛihār, of whom we are told that he was the grandfather of Rāvaḷ Kehār (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 Kehār, his junior by a generation, that Pamo must have lived in the first half of the fourteenth century A.D., and this receives confirmation from Tod’s reference to Rāṇo Rūpaṛo Paṛihār, Pamo’s father-in-law, who is said to have been given refuge by Rāvaḷ Jaitisī (Jaitrasimha, fl. 1300 A.D.) after losing Maṇḍor to a Muslim invader identified by Tod as ‘Alā-ud-dīn Khālījī. Especially interesting is the statement that Jaitisī gave Rūpaṛo the village of Bāṛū to live in, for this is, as remarked above, said to be the native place of Jindrāv Khīcī’s Budh Bhaṭī mother. Nainasi twice refers to descendants of Rūpaṛo living there several generations later, but he also tells us that Rūpaṛo 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 Bhaṭī, to have been nicknamed Ghorandhār, and to have ruled in Kūḍaḷ — i.e. the Kūḍaḷ of Nainasi’s story of Pābūjī. He loved the daughter of a confectioner. His son Caṅgo raped the daughter of a Cāraṇ named Māvaḷ, in consequence of which Mahirelaṇ (a name used for Rāypāl, son and successor of Dhūhaṛ on the throne of Marwar) attacked and conquered Kuṇḍaḷ, killing Pamo and his son Maṅgo and taking Caṅgo captive. The latter is written in the chronicles that during the war between Jīdrāv Khīcī and Pābū Rāṭhoṛ, Pābū’s death occurred at the hand of Pharaṛo Bhaṭī. 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 Maṅgo, a (Budh) Bhaṭī of Jaisalmer, and compelled him to become his pañapāta (receiver of gifts at the palace gate). Needless to say, none of the characters appearing in these stories is known elsewhere except for Rāypāl. Equally obviously, their version of Pamo’s life and death and the version quoted above from Nainasi cannot simultaneously be true. It is worth remarking, however, that the date of Rāypāl is not out of keeping with the proposal that Pābūjī lived in the early fourteenth century, for his father Dhūhaṛ is known to have died in 1309 A.D.; but, as noted earlier, the chronology of the rulers said to have succeeded Dhūhaṛ is very questionable. Three further points are of interest in the stories of Tessitori and Reu: that in one version Pābūjī is mentioned, that in the other version Kuṇḍal is mentioned, and that in both versions Pamo is said to die at the hand of Rāypāl, which may account for Jodhā Agarsiṃh’s otherwise incomprehensible introductory statement that, although Rūpnāth (Jharaṛo) killed Jindrāv Khīcī, Pābūjī was avenged by Rāypāl.
The last of the figures in Naiṇaśi’s *Vāta Pābūjī rī* on whom external evidence is available is Dodo, the Sūmaro ruler whose she-camels Pābūjī steals from across the Indus. Since in Dodo’s case the evidence is external not merely to the Vāta but indeed to all the historical sources we have so far been using, one’s first reaction is to hope that it may serve as a firm objective foundation for our chronology. But it is not so: the historical confusion that seems to dog every person with whom Pābūjī is said to have come into contact has here attached itself to the entire Sūmaro dynasty, of whom we have it from the highest authority that ‘The assignment of this dynasty to its veritable lineage and proper period among the rulers of Sind, is one of the most difficult problems with which we have to deal in the history of Muhammadan India; and the obscurities and inconsistencies of the native account have by no means been cleared by the European comments which have been made upon them.’46 It would be presumptuous for us to try to make historical sense out of material abandoned as hopeless by Elliot and Dowson (nor is there the least reason to imagine that we might succeed); but from our present limited viewpoint we can at any rate take note of a few interesting details. First, we find that the name Dodo (generally written Dūdá 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 (Thaṭṭo, 24° 45’, 67° 55’).48 It is tempting to try to combine with this information the account given in Capt. G. Malet’s translation of the *Tārīkh-i Maʿṣūmī*,49 in which it is said that a Dodo Sūmaro, with the aid of the Sultan of Ghaznī, expelled a usurper from Tatta, ‘reigned many years’, and was succeeded by a tyrant who was overthrown and killed, bringing the dynasty to an end; the collapse of the Sūmaro line is known to have taken place in 1351 A.D. Gratifying though the resulting synchronism would be between this Dodo — who held Tatta on the West of the Indus — and our tentative date for Pābūjī, the story cannot be accepted as credible history: not only are the preceding pages full of supernatural occurrences, but the whole section given in Malet’s translation is certainly an interpolation. We are thus not able to confirm the historical feasibility of Pābūjī’s raid on Dodo Sūmaro; equally, however, we have no grounds for ruling it out: Sūmaros did evidently occupy at least one place on the West of the Indus, and the name Dodo was evidently used by some Sūmaro rulers. If the fame of any particularly heroic Dodo ever spread outside Sindh, it is possible that his incorporation into the story of Pābūjī is another instance of the inflation of history, like the inclusion of Gogo: perhaps ‘a Sūmaro’ was converted into ‘the famous Sūmaro, Dodo’. But the evidence is too confused to allow us to reach a decision one way or the other.

### Evidence from topology

We may summarise the results of this excursion through some of the byways50 of the mediaeval history of western India thus: there is no reason to believe that a Pābūjī Rāṭhoṛ did not live in the early fourteenth century A.D., and there is some small reason to believe that he did; likewise, we have no grounds for rejecting out of hand Naiṇaśi’s account of at least some of his deeds, and we have some grounds for accepting some of what Naiṇaśi 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 Naiṇaśi’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 Ḍīḍvāṇo, 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 Ūmarkoṭ, 25° 20′, 69° 45′ (the Soḍhos’ place)
F Dadrevo, 28° 40′, 75° 10′ (Gogo Cauhāṇ’s place)
G Jāyal, 27° 15′, 74° 10′ (Jindrāv Khīčī’s place)
H Kuṇḍal, 27° 05′, 72° 15′ (Pamo’s place in some versions — see above)
I Bāvārī, 27° 25′, 72° 20′ (Pamo’s place in other versions — see above)

Routes

1 Koḷū to Ḍīḍvāṇo (captures Doḍ-Gehalī’s brothers)
2 Return to Koḷū
3 Koḷū to Sirohī (on journey kills Āno Vāghelo, in Sirohī defeats the king)
4 Sirohī to Dodo Sūmaro’s place (on journey encounters Mirzā Khān; crosses river and plunders Dodo’s she-camels)
5 Dodo Sūmaro’s place to Ūmarkoṭ (is betrothed to Soḍhī princess)
6 Ūmarkoṭ to Dadrevo (hands over she-camels to his niece)
7 Return to Koḷū
8 Koḷū to Ūmarkoṭ (is married)
9 Return to Koḷū
10 Koḷū to Jāyal (recaptures cattle from Jindrāv Khīčī)
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 Lakki in Dādū district; this is presumably the Tirath Lakki 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
The epic of Pābūjī

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

One of the journeys depicted is also in doubt: it is at first sight tempting to suggest that Pābūjī did not travel along route (6) from Ūmarkoṭ to Dadrevo. Not only is his connexion with Gogo — and hence with Dadrevo — demonstrably anachronistic, but the journey itself also appears improbable: in making it, he would have been bound to pass through his own village of Koḷū, which lies directly in line between Dadrevo and Ūmarkoṭ, and Naiṇaśī makes no reference to his having done so. The identification of the husband of Pābūjī’s niece Kelaŋ (= 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: Naiṇaśī does not actually tell us whether Pābūjī pursues Jindrāvā as far as Jāyāvā or whether he catches up with him on the road. Similarly, the place of Pābūjī’s death is not certain; whilst there is agreement between Naiṇaśī and modern epic-singers in making it occur at Koḷū, an earlier chronicle quoted by Tessitori states that Pābūjī and his brother Būṛo had ridden in pursuit of some cows and were killed by Jindrā Khīcī at Khīcavand.\(^55\) This account is confirmed by the much later Rāṭhauṛa vamsā rī vigata,\(^56\) which informs us that Pābūjī and Būṛo died in a battle at Khīcund against Jīvaṛo Khīcī, who had stolen some cattle belonging to Deval the Cāraṇ lady, and that Jharaṛo later avenged them. The village of Khīcund seems no longer to exist; Naiṇaśī says in his Vigata that it is three miles North of Phalodhī.\(^57\)

The most interesting journeys from our point of view are those along routes (4) and (5), which are also the furthest-distant journeys Pābūjī is said to have made. It is of no small importance that these make good geographical sense: in travelling from Sirohī (C) to Tatta (D) one would be unlikely to pass through Ūmarkoṭ (E), but would remain a little North of the Rann of Kacch, whilst in returning from Tatta to Koḷū or Dadrevo one would almost certainly go via Ūmarkoṭ. This point is less trivial than it may seem, for we must remember that we are dealing with a tradition of history which does not much concern itself with geographical credibility: in the modern epic story the equivalent of routes (3) to (6) is a journey from Koḷū to Laṅkā (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 Naiṇaśī’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 than seven villages named after him\(^58\) (as many as are listed for the whole of Rajasthan), not to mention

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\(^{54}\) Lambrick 1964, pp. 186–8.

\(^{55}\) Tessitori 1919, pp. 32, 38.


\(^{57}\) Bhāti 1969, p. 30. Komal Kothari has suggested that the reference may be to the village ‘Khīcān’, but this lies about four miles East of Phalodhī.

\(^{58}\) (1) Pābūhār, 24° 45′, 70° 20′; (2) Pābūhār, 24° 40′, 69° 40′; (3) Pābūhār, 24° 40′, 69° 20′; (4) Pābū Vero, 25° 05′, 72° 00′; (5) Pābūhār, 24° 30′, 70° 15′; (6) Pābūhār, 24° 30′, 69° 30′; (7) Pābūhārī, mentioned by Dr Baloch but not traced on Nasrpur. (1) Pābūhār, 24° 45′, 70° 20′; (2) Pābūhār, 24° 40′, 69° 40′; (3) Pābūhār, 24° 40′, 69° 20′; (4) Pābū Vero, 25° 05′, 72° 00′; (5) Pābūhār, 24° 30′, 70° 15′; (6) Pābūhār, 24° 30′, 69° 30′; (7) Pābūhārī, mentioned by Dr Baloch but not traced on Nasrpur.
at least two minor place-names; and there are many other places in the same region where Rāṭhors and Bhils worship in temples to Pābūjī. 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 Naiṇaṣī.

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

Envoi: the expedition to Laṅkā

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

In 1976, I asked various epic-singers to explain the problem posed by Rāvaṇa’s rôle in the epic: Lakṣmaṇa had killed him in the first age of the world, and Jindrāv Khī̃cī 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 been the property of Pābūjī himself and the Muslim only their keeper); an altercation arose, but no blows were struck, and indeed the matter was settled so amicably that Pābūjī and the Muslim became ritually guaranteed friends. In various versions it is said that Pābūjī gave the Muslim a Cāraṇ called Mā̃go in recompense for the camels, and that the Mohrs are unique among Muslims in dharam-bhāīs.

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

These accounts have little in common with Naiṇaṣī’s story, despite the reference to a Muslim living 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 been the property of Pābūjī himself and the Muslim only their keeper); an altercation arose, but no blows were struck, and indeed the matter was settled so amicably that Pābūjī and the Muslim became dharam-bhāīs, ritually guaranteed friends. In various versions it is said that Pābūjī gave the Muslim a Cāraṇ called Mā̃go in recompense for the camels, and that the Mohrs are unique among Muslims in maintaining Cāraṇs to this day. One singer asserted that the recompense was a promise made by Pābūjī to come to the aid of the Muslim (and, by implication, of all Mohrs) should he require help, and added that, even today, Mohr Muslims invoke Pābūjī if they so much as run a thorn into their foot.

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These accounts have little in common with Naiṇaṣī’s story, despite the reference to a Muslim living in Sindh; the resemblance between the name Sā̃varo and Naiṇaṣī’s Dodo Sūmaro must be coincidental,

59 Dr Baloch refers to Pābū jī Bhiṭ, Pābūjī’s sand-mound, near the village of Sumrār, 24° 25′, 69° 30′, and to Pābū ji Jār, Pābūjī’s jār-tree, in Islāmkoṭ, 24° 40′, 70° 10′.
60 Dr Baloch lists thirteen: (1) Māmchiro, 24° 35′, 70° 45′; (2) Koyā, 24° 40′, 70° 50′; (3) Sant, 24° 45′, 71° 10′; (4) Khārsar, 24° 30′, 70° 45′; (5) Verī Dāhdhal, untraced; (6) Kū̃bhai jī Verī, 24° 25′, 69° 30′, 69° 50′; (7) Lū̃dhār, 24° 40′, 69° 55′; (8) Kakrāliyo, 24° 30′, 69° 45′; (9) ‘Shinhar’, presumably either Sinhar Nagar, 24° 35′, 70° 05′, or Sinhar Viryā, 24° 35′, 70° 10′; (10) Rāṇā Talāī, either 24° 35′, 70° 10′, 70° 45′; (11) Sumrār, see preceding note; (12) Islāmkoṭ, see preceding note; (13) Bhopi jo Tar, untraced but said to be near Diplo, 24° 25′, 69° 35′. Dr Baloch also refers to a temple in Kacch, at a place somewhere between Bebar, 23° 25′, 69° 25′, and Nirūno, 23° 25′, 69° 30′. I cannot guarantee the accuracy of all the spellings given here.
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 Lankesariyo, 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.
Pābūjī the god

How to become a god

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

It is not difficult to find parallels in present-day India for the figure of the ‘noble brigand’. The organised gangs of dacoits enjoy widespread popular sympathy, and their enemies — the police — suffer widespread distrust.² The greatest dacoits, for example the famous Mānsīṅgh, may literally become legends in their own lifetime, fostering the people’s ‘image of dacoity as a meritorious institution’.³ And when a dacoit dies at the hands of the authorities, the general reaction is not to hail the triumph of law and order but to lament the death of a hero. For example, a dacoit named Ompurī (who was based on the village of 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, bhopos of Pābūjī. Furthermore, we read that ‘the dacoit who must closely duplicate the tactics of revered dacoit figures of the past is capable of being perceived as a reincarnation of one of the famous warrior heroes mentioned in the sacred texts’.⁴ The resemblance to Pābūjī cannot be ignored: the noble bandit dies at the hands of his enemies, is commemorated in heroic song, and finally achieves the status of an avatāra (an incarnation). What is remarkable about the cult of the dead bandit Pābūjī, avatāra of Rāma’s brother Lakṣmaṇa, is thus not that he should have come to be regarded as divine, or that his divinisation should apparently have occurred not long after his own lifetime,⁵ but rather that he should have continued to be worshipped for so many centuries after his demise.

Our exceedingly limited historical knowledge of Pābūjī certainly carries us no great distance in understanding why he should be worshipped as a deity at the present day. The mere narrative of his life, death and revenge is uninformative: on the analogy of the story of Devnārāyaṇ, the avenger of the Bagarāvats, 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

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 bhopos of Pābūjī: Bhāṭī 1969, pp. 12, 28–9.
the act of rescuing stolen cows. In the epic of Pābūjī, one particular bhomiyo (presumably representing the entire class) is invited to the weddings of Gogo and Pābūjī together with various other deities, and his story is sung. He had wished to ride out alone in pursuit of raiders who had stolen his family’s cattle, but his mother had attempted to prevent him; so, in order to demonstrate that the strength of his determination was such that he could not die without first recapturing the beasts, he beheaded himself, and rode out headless to join battle. Though terribly wounded in the fighting, he was able to die only when he had successfully brought the cattle home. The resemblance between Pābūjī and the bhomiyos 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 bhomiyos 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 bhomiyos, 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 bhopo 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 these heroes’ head’).

The resemblance between Pābūjī and the bhomiyos 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 Dhēbo’s head’, etc.). Again, the mare Kesar Kāḷamī is frequently referred to as sagati ‘(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 Bhīl origin, and that other groups — in particular, Rajputs — very seldom erect such stones. This is not, in fact, the case, for stones bearing equestrian figures are common in Rajasthan far to the North of the Bhīl area; and Joseph C. Miller has drawn my attention, as a specific case, to the fact that several of the funerary stones commemorating the Bhāṭi rulers of Jaisalmer depict men on horseback.

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

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

11 In an interview the par-painter Śrīlāl 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 bhopo, 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\textsuperscript{13} is said to have dwelt outside his body,\textsuperscript{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,\textsuperscript{15} it is generally agreed that four figures in the epic story are avatāras. Pābūjī himself is said to be an avatāra of Lakṣmana, younger brother of Rāma; Jindrāv Khēcī is said to be an avatāra of Rāvaṇa; Pābūjī’s bride Phulvantī is said to be an avatāra of Rāvaṇa’s sister Surapaṅkhā;\textsuperscript{16} and Deval the Cāra 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.\textsuperscript{17}

\textbf{Story 1: Jaya and Vijaya are cursed.} The great god Viṣṇu employed two brothers named Jaya and Vijaya as gatekeepers to his heaven (Vaikuṇtha). 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, the 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)\textsuperscript{18} as the Rākṣasa Rāvaṇa, ruler of Lankā, and Vijaya as his brother Kumbhakarṇa.

\textbf{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

\textsuperscript{13} I am referring here to the Rāmāyaṇa story, not to the ‘non-historical’ encounter between Rāvaṇa and Pābūjī (see p. 55 above).

\textsuperscript{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.

\textsuperscript{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, not to the ‘non-historical’ encounter between Rāvaṇa and Pābūjī (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.

\textsuperscript{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’.

\textsuperscript{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 Lakṣmana 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. Viṣṇu’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.

\textsuperscript{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 kalijug (Sanskrit kaliyuga), the Age of Degeneracy.
through a stepmother's jealousy, Rāma wandered in the forest together with his wife Sītā (incarnation of the Goddess) and his loyal half-brother Laksmaṇa (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 Laksmaṇa. 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, Laksmaṇa 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 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 Rākṣasas's ten heads another grew in its place, thanks to a boon from Śiva. He therefore advised the Rākṣasa king Rāvaṇa to visit the Goddess Parbū 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 Laksmaṇa the celibate ascetic (bāljatti) volunteered to undertake it. Rāma was doubtful, but Laksmaṇa 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 Laksmaṇa, ‘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 (kaliyuga), Laksmaṇa was reborn as Pābūjī, Rāvaṇa as Jindrā Khiĉī, and Surapankhā as the Soḍhī princess Phulvantī.

**Story 3: Pābūjī marries Phulvantī and fights Jindrā Khiĉī.** This is the epic story sung by the bhopos. Pābūjī fulfilled his two tasks: he wedded the Soḍhī princess, and he allowed (indeed compelled) Khiĉī 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 Khiĉī 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 ‘Laksmaṇa 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, Laksmaṇa had evidently eaten nothing for fourteen years.

21 At this point I have omitted some details for brevity’s sake: Laksmaṇa 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 Laksmaṇa 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, Viṣṇuva, 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 Cauhān. 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 Khī̃cī 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 Khī̃cī and the Bhāṭīs will have time to assemble and mount a surprise attack, so that Pābūjī will face Khī̃cī 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 Khī̃cī; but he could not have killed Khī̃cī 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 Khī̃cī’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 Pābūjjī, 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 *nikaḷaṅk dev* (an ‘immaculate god’), and so is calm, quiescent and passive. He fights many battles — and takes no-one’s life (except for Rāvaṇa’s in the confessedly ‘untrue’ story of the raid on Laṅkā). 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 Pābūjjī 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 *Rāmāyana* (2.19–20), where Rāma, who has just learned that he is to be banished instead of made prince regent, speaks in favour of accepting *daiva*, and his younger brother Lakṣmaṇa counters with arguments in favour of exerting *pauruṣa*. It is remarkable that in many Indian epics there are among the heroes two strongly contrasted brothers, an older one who acquiesces calmly in Fate and a younger one who acts extremely wilfully: as well as Rāma and Lakṣmaṇa, Sanskrit epic provides the figures of Yudhiṣṭhīra and Bhīma in the *Mahābhārata*, and there are many parallel examples among present-day oral epics: Ponnar and Caṅkar in the Tamil epic of Anṇaṉmār, Savāī Bhoj and Nevo in the epic of Devnārāyaṇ, and several others besides. The contrasting brothers do in fact appear in Pābūjjī’s epic, in the shape of his companions, the brothers Cā̃do and Ḍhẽbo. Cā̃do, who is in effect little more than Pābūjjī’s messenger, is quiet and submissive, whilst Ḍhẽbo 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 Pābūjjī 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, Pābūjjī 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 is Deval who puts an end to his prevarications. Once Pābūjjī 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 Pābūjjī and Khīčī by allowing the former to take possession of Kesar Kāḷamī, the mare on whom Khīčī had set his heart.

In short, it is Deval who makes the story happen. Without her constant intervention, the cosmic plan would founder: she acts on Fate’s behalf to guarantee that that which is preordained actually occurs. Parbū explained that Deval has to ‘help’ Pābūjjī 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 Khīčī’s victory. Parbū was also very specific about the relative strength of Deval and Pābūjjī: 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 Krṣṇa, not Draupadī. In the Rāma-story, Rāma himself is the central god, but it was Sītā who, by arranging her own abduction, made sure that the necessary war took place: Rāma would not of himself have been capable of bringing about the desired course of events. Jelū-Jaimatī in the story of the Bagaṛāvats (the first part of the epic of Devnārāyaṇ) is another case of the Goddess taking incarnation to ensure that things happen as they should, in this instance by provoking the war in which the Bagaṛāvats were annihilated. Parbū’s explanation of these happenings is that whenever evil comes to oppress the earth, the Goddess takes human form to destroy it by precipitating armed conflict:

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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 Hildebeitel 1988), but not, so far as I am aware, anywhere in the North.
thus the evil Khīcī is killed by Rūpnāth at Deval’s instigation, and as a result of the war in which Pābūjī died — itself also of Deval’s causing.

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

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

Mother, your swing is fastened to a hollow khejaṛī tree.
Jagadambā, your swing is fastened; swinging it, I have become worn out; old lady, swinging it I have become worn out.
You gave birth to the 52 Bhairūs; Jogmāyā, you gave birth to the 64 Jogaṇīs.
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; Jogmāyā, you have an abode in Pāvāgaḍh.
You duped Pābū Dhāḍal 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 Kāḷī; in the kaliyuga you are known as Kāḷī: you have a great abode in Calcutta.
You drink blood; you eat men.
Jagadambā, you duped the 24 Baḥarāvats 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.
Jogmāyā, you were pleased with (the Rebārī) Phagalū:

28 Fearful male semidivine beings.
29 Fearful female semidivine beings. I have translated the formula as if Parbū had sung causatha joganī, which is the normal formula; in fact he sings cauvaṭa jogaṇī ‘village Jogaṇīs’: cf. n. 248, p. 291.
30 A hill-temple near Parbū’s home in Marwar Junction Village.
31 A famous hill-fortress in Gujarat.
32 Parbū explained that the sense of the verb ‘dupe’ (chaḷ-) 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.\textsuperscript{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.\textsuperscript{35} Deval is powerful, active and female: she stands very much on the Śākta side of
Hinduism,\textsuperscript{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.\textsuperscript{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.\textsuperscript{38}

\textsuperscript{34} I.e. his goats. Nothing further is known about this story.
\textsuperscript{35} See Westphal-Hellbusch 1973.
\textsuperscript{36} I.e. elements of Śakti-worship: Śakti is the Goddess viewed as the energy which alone can animate her spouse Śiva.
\textsuperscript{37} See further Smith 1980, Smith 1989b.
\textsuperscript{38} There are some signs that the local Rajasthani god Rāmdev is beginning to achieve increased status and more widespread
acceptability: for references to his being worshipped by brahmins, and to temples to him as far afield as Delhi, Madras,
Ahmedabad and Bombay, see Binford 1976, pp. 123, 128. In addition, some passages from his parcos (narrative songs
equivalent to the parvāros and sāyls of Pābūjī) are beginning to appear in print: see for instance Lakṣmīdatt Bārhaṭh, Śrī
Rāmdev līlāmṛt kathā, Jodhpur, n.d.
THE EPIC OF PĀBŪJĪ

Transcription
Introduction to the transcription

The performance of the epic of Pābūjī which is transcribed in the following pages was recorded by me in Jodhpur, in the Autumn of 1976. The performers were Parbū (Prabhurām) Bhopo of Marwar Junction Village and his wife Rukmā Devī. The chief object of my being in Rajasthan at that time was to make a number of recordings of the epic, choosing the most competent performers I could find, and I therefore let it be known that I would audition any bhopo who presented himself. According to Parbū, he happened to be walking through the Jodhpur suburb of Paota one morning in 1976 when he heard a rāvaṇhattho being played, and on further investigation found a (then) young Englishman talking to and tape-recording a number of Pābūjī bhpos. 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 bhpos, Parbū is fluent in Hindi, and I asked him to add at the end of every section of declamatory 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 karī (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 bhpos 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 karīs, as revealed by comparison of gāv and arthāv,1 would have replaced reality by scholarly abstraction. There could be no serious doubt that the form in which the material should be presented was the arthāv alone — the spoken, loosely metrical version which the bhopo declaims between songs while he points to the relevant pictures on the par behind him. This is what I have done, merely indicating where every section of gāv occurs. Unless stated otherwise in a footnote it may be assumed that the contents of any given passage of gāv correspond closely with those of the following arthāv.

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

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

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1 See chapter 2, ‘The words and music of Pābūjī’s epic’ above.
vowel (which, if phonologically short, remains metrically short also), the latter a full consonantal nasal. Where, as often happens in the short passages of free prose, Parbū’s language comes to be heavily influenced by the Hindi in which we always converse, I have spelled accordingly. Footnotes are used to comment on peculiarities of pronunciation, minor slips on Parbū’s part, and so forth; errors which he himself corrects are enclosed in square brackets.
** गाव **

संवत स्वतंत्र री माल ठाकर पाबूजी लियो केसर री क्यारी में अवतार।
नारी पूरी रा धरण धाया, माता कंबारे गोद खिलाया।
नारी पूरी रा धरण धाया, माता कंबारे गोद खिलाया।
क्लेख ग्या पाबू पाल वरसां में जोद कीजे जवान।

तामत बराजेष्वान्याता य लिन्द्रमण जती कीजे देवता।
चांदी सांबत छूपन बागहु रो राजा माता चांबंड रे कीजे अवतार।
तो पाबूजी रा सांबत कीजे बाजिया।
मलली सीठढ़ी माता भैसांड रे अवतार।
तो पाबूजी रा सांबत कीजे बाजिया।

जन प्याला नर कीजा संबरीजे—
हरमल देवामी आलों रे कंबर भीभो रो भाणजों माता दीमोत रे अवतार जमबत रो जीकरो।
पण पाबूजी रा सांबत कीजे बाजिया।
जन प्याला नर कीजा संबरीजे—
ढ़बो अभिस्न हाय-हाय पूळा-पूळा की पतझ-पतझ की करड़-करड़ की करै साप।

बारा मण झकों में डोबोजी लुपंदी भांग।
तेरा मण अमल बाबै।
[हणुमान बताबे एक] डोबोजी बताबे हणुमान रो कीजे अवतार।
पाबूजी रो सांबत कीजे बाजियो।
मल लड़े मींडा बुड़े।

मल लड़े मींडा बुड़े, बोटा-खरंग री पारखा पढ़े ठाकर पाबूजी रे दरबार में पढ़े।
मल लड़े मींडा बुड़े, बोटा-खरंग री पारखा एक पाबूजी रे दरबार में पढ़े।
तो उधा हिरण्या रा एक, उधा हिरण्या रा एक सींगा रा खटूका पढ़े।
तो जम ठाकर पाबूजी रे ठालिये बादो ऊंदे पढ़े।
गोदा गुणेस कमर काठका हियो हड़ुमत, दरबार री चोटी छुट्टपति।

गोदा गुणेस कमर काठका हियो हड़ुमत, गठो गोख़ठ मूंडो मुरधर, तो दरबार री चोटी छुट्टपति।
मोर पपैया केठ करे, चांद सुरिज री जोड़ै तपै।
आदो मूरज ठाकर पाबू पर तपै, आदो मूरज धरती पर तपै।

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

बैटा बूड़ा राजा अण कोळू रे दरबार |
एक बैटा, बैटा बूडोजी एक सिकारां री बातां कीजे चालूबे ||
30 मांडो, मांडो एक सिरदारां एक घोड़ा माथे कीजे शीण |
ए सूरां री सिकारां एक बूडोजी कीजे साचरे ||
न्हाकें बूडोर राजा अण चेल घोडी पर कीजे काटी शीण |
ए सख बहं बहं जाबे एक अन्दाता एक सूरां री कीजे सिकार ने ||
बें यो बूडा राजा अण धरती में पीठो कीजे परवात |
एक दिवन री, दिन री उठाली एक बूडी एक चेल घोडी कीजे दाकली ||
40 मिया बूडोर राजा शीणा बकी रे कीजे मां य |
एक सूरां रे, सूरां रे परसी एक सुमिसियो आगी कीजे नीकठे ||
दीनी, दीना एक बूडी राजा एक शीणा सूरां ने एक छोड |
अण सुमिसिया रे लारे बूडी एक चेल घोडी कीजे दाब दी ||

** गाव **

दीनी, दीनी बूडीजी अण सुमिसिया रे लारे चेल घोडी कीजे मार |
एक बारा, बारा कोसां एक सुमिसिया रे लारे घोडी कीजे फेंक दी ||
बारे, बारे एक बूडी राजा अण, अण सुमिसिया रे शीणी कीजे तरवार |
एक चावल सुमिसियो एक बड़ी बुडी आवे जालन री, बैनी री शीणी कीजे जाजमां ||
अध्यो-अध्यो बैटो अण अन्दाता सारंगदे बैनी रो खान कीजे परदान |
एक बैटी जाजमां सुमिसियो आय जाजम हेटे कीजे धावियो ||
45 दीनो बैनी अण सुमिसिया ने जाजम हेटे कीजे थाल |
एक लारे सुं बूडीजी एक आय हेटो कीजे पाड़ियो ||
अध्यो-अध्यो बैटो अण बैनी रे खान कीजे परदान |
एक भरियोडी हथाया एक घोडी चदिया बूडीजी मुजरो कीजे साजियो ||
बूजी, बूजी आर्टीलो राजा अण बूडाजी रे मन री कीजे बाल |
के दो बूडा राजा थारा मन री कीजे बाल |
अज करते काम थे आया महारी बूडीजी कीजे जाजमां ||
50 सारंगदे बैनी काम-कारजियो टाठे उमती किरणयों रे कीजे किरतार |
घर रे घर कामां टें बैनी आया धारी कीजे जाजमां ||
बारा, बारा कोसां दीनी में देल घोडी ने कीजे मार |
चदिया ने सुरा-बारी कीजे सिकार |
एक सूरां रे भरोसे घोडी आगी सुमिसियो कीजे नीकठे ||
55 चावल सुमिसियो बैनी आयो धारी जाजम री कीजे कोर |
एक आयोडा सुमिसिया ने म्हांने कीजे सूंप दो ||
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तो सारंगदे बींची देखने कांड के—
बूड़ा राजा कर ग्या बारे मन में बोंटी कीजे बात
आयोड़ा सुमिया नै सरणा में म्हें कीजे राख ला ||
बूढाजी के देंज तो अण सुमिया नै दीजो नाम कीजे छोड ||
नीतर ले जायो एक धड़ सुमिया रे कोऊँ रे दरबार ||
एक सीम म्हें धांसे आज दां न कोई काल ||
बूड़ो राजा देख कांड के—
धड़ री नागी, नागी एक म्हांने राठोड़ां नै ओगाल ||
सीम बसुणो सुमिया रो धड़ म्हें आज लेबां न कोई काल ||
सुण रे एक [ज] जायल रा बींची अण सुमिया बदठे व्हैला घणी मोटी कीजे राड ||
एक राठोड़ा बींच्यां रे बच में सुमिया रे नाम म्हें खांडो कीजे वाजसी ||

** गाव **

बँहे ग्या बूड़ो राजा अण देल पोटी री ॥ घणा असवार ||
खड़ छुटा अरे कोऊँ नै सीदा कीजे पादरा ||
जा बैटा बूड़ो राजा अण मुक्ते बालठटेय कीजे मेल ||
बैटा बूडोजी नै में उस्मण कीजे दुमणा ||
बूजे मैलवत राणी एक बूढाजी थांने मन री बोंटी कीजे बात ||
बँहु बैटा एक राठोड़ा नै में उस्मण कीजे दुमणा ||
मैलवत राणी मत बूजो थे म्हारे मन री बोंटी कीजे बात ||
[अ] एक बोल खुद्रे एक सारंगदे बींची रा म्हारे कीजे काठजे ||
म्हे गिया एक सुण रूंडा री बींची कीजे सिकार ||
एक जाय रे भरोसे धांडी रे आरी सुमियों कीजे नीकठे ||
सुमियों गियो एक झीणो अण बींची री...कीजे दरबार ||
एक जाय सुमियों जाजम हेदे एक प्राण कीजे छोडिया ||
म्हे गिया अण बींची री एक ठटी जाजमां एकमें ||
जाय बींची नै एक मंडे कीजे बतकावियो ||
एक सुण रे एक सुमियों म्हांने नी सुमियों ||
बींची देख कांड के—के के तो आप धड़ ले जायो और सीम आपने कोई आज मिठे न कोई काल ||
बोल्या अण बींचों म्हांने आडा-डोडा कीजे बोल ||
बोल खुद्रे म्हारे बींचरे रे पतठे कीजे काठजे ||
चांदा, चांदा ब्देना नै बींची री राखी लातां री कीजे कण्वर ||
एक पाहुळी नै राखेला बो डोलियां री [तो] झीणी कीजे नौकरी ||
अतरी बाट करता एक मैलवत कांड के—
बूडा राजा [थे एक बावो] आयो धांसे घणो डर अण बींची री कीजे आज ||
एक म्हां || नीतर एक बींची रे एक बूढाजी थे म्हां ||
आप राम में काम पर आवता तो म्हें जाय कोवर गुंजवे सती म्हें जाता ||
पण आप लड़ाई, लड़ाई एक डर रे मारिया पाछा कीजे पदारिया ||
बैटा पाहू नाल एक झीणा अण कोऊँ रे दरबार ||

—2 For rai.
एक बैटा, बैटा बूड़ाजी री वातां कीजे चाढ़वै||
चांदा, चांदा सांवत काले परबार पिया बूड़ाजी सूरां री कीजे संकार||
एक जाय, जाय थे एक खबरां ले आयो एक बूड़ा, बूड़ा म्होटा कीजे बीर री||
तो काई तो चांदोजी बूड़ाजी खने आवे, और काई देख नी सिकार री वात बूजी||

** गाव **

आ गी, आ गी चांदा सांवत चारे मन में एक घरी कीजे रिस|
एक पाछा पदारे एक घरी पाबू री जस री कीजे जाजमा||
बैटा पाबू पाल एक जाजम तुंडाही कीजे ढाढ़|
एक कालूणी बीरा री एक वाता म्हाराज पाबूजी चांदाजी ने चाढ़वे||

चांदा सांवत में गिया बूड़ा रे सीरी कीजे कोट|
एक कालूणी सिकारा री वातां बूड़ेजी कैदी कीजे चाढ़वी||
पाबू पाल बूड़े रा जाजम गिया घरी सूरां री कीजे सिकार|
एक सूरा रे बटे बूड़ेजी सिमिया लारे एक देव धोड़ी कीजे... पर बी ||
सुमियो नहाटो भागो गियो एक अनाता अन बीव्यां री कीजे पाजों मांग |
कोकड़ सीवाई दीनी अन सारंगदे बीची एक गाया कीजे छोड |
एक धाकोड़े मुमियो जाय बीची री जाजमा पर एक वासी कीजे ने लिया||
बूड़े राजा दीनो एक मुमिया ने कीजे मांग |
एक दोरा, दोरा बचन एक सारंगदे बीची कीजे बोलिया ||
बूड़ीजी ने काई के, के वड़ आप ले जायो और सीम भे कोई आज दान न कोई काल ||

पाबू पाल सारंगदे बीची बोल्या एक आंपण घणा बोल |
बोल बटूके म्हारे पतड़े कीजे काढ़जे||
चांदा डेब्रा ने रामे लाटां री कीजे कणवार |
एक अंते पाबूजी राखे वो [तो] दीलिया री कीजे नौकरी ||
म्हाराज पाबूजी देख मुख बोलिया—

चांदाजी के जावो थारे घणा कीजे असवार |
के पदारे अन बीची री जस री कीजे जाजमा||
जाजो चांदा सांवत अन बीची री जाजम कीजे आप |
जाय बीची ने मूंडे कीजे समजावजे||
चादो सांवत एक दीनी दान लूंवाडी कीजे तरबार |
एक थाल रे रोटोटे एक पग मेले कापर जंगली कीजे मोर ज्वू ||
के ग्या एक चांदोजी घोड़े घणा कीजे असवार |
खड़ छुटा जावे एक सारंगदे बीची री जस्कोड़ी कीजे जाजमा||
आडो-अपोटो बैटो अन सारंगदे बीची री खान कीजे परदान |
एक धरियोड़ी हाटाई एक जाय बीची मुजरे कीजे साजियो ||
तो आगे [जिज्ञास बीची री] सारंगदे बीची री सलावट बैटो बैटो आप ने कैदे के मुंडा, पत्थर रा मुंडा बोदतो और राखोड़े री हद में आप ने मूंडा रोपटो || तो बीचीजी जाय सलावट मै न किमो, हे सलावट आ थारी जो हाय री ढंकी है वा वृं हमके मती बाढ़जे || राणा सलावट देखने बोलियो—
चांदाजी कर ग्या थारे मन में मोरी बात |
लाखो घोड़ा पर पड़े अन सारंगदे बीची री कीजे पौज |
एक दोरो, दोरो मारैला आज चांदाजी थने अन बीव्यां री कीजे पौज में ||
आ गी चांदा सांवत अण सलावटा पर थाने कीजें रीस |
भटकै एक चांदाजी अण सलावटा रो माध्यो कीजें काटियो ||
बैटो सारंगदें, सारंगदें रेख अण चांदाजी री कीजें बाट |
भटकै एक चांदाजी माथे एक भालो कीजें तेलियो ||
ऊँची देवल बाई झीरी एक वचनी करणी माता रो ले तत्त्वसूर कीजें आप |
आय चांदाजी ने अण झीरी ने मुंडे कीजें बतलावियो ||

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चांदा सांवत मत बाजे अण सारंगदें झीरी रे माध्ये तरबार |
एक तोड़ण लागीला थण्डीया रा लिद्दमण जती कीजें देव ने ||
तो चांदाजी देखने काई के—
जाये देवल बाई थारे आज खानो कीजें खराब |
आके रण भारत मे वे अण झीरी दे म्हारो नातो कीजें जोड़ियो ||
झीरी दे जारे माथे मन मैं पर्णो कीजें हुमियार |
ऐ तुमनी लाओ म्हूं पढ़ियां रा लिद्दमण जती कीजें देव रो ||
तो सारंगदें काई के—
हे चांदाजी मत करजे |[गाव] ठाकर पावूजी रो अतरो गाड़ मानन |
पाबूजी ने राखु म्हारा होलियां री कीजें नौकरी ||
आ गी, आ गी चांदा सांवत थारे मन मैं गाड़ी कीजें एक रीस |
एक भटकै एक चांदाजी एक कोडू ने पाछा कीजें साँचरे ||
तो आडौ-अबूटो बैटो ठाकर पावू रो खान कीजें परदान |
भारीयोडी दहता जाय चांदाजी मुजरो कीजें साजियो ||
बूजे, बूजे चांदाजी थाने पावूजी मुख री कीजें वात |
कैडी, कैडी लबा मैं एक सारंगदे थारा ऊं एक वातां कीजें चाढ़ी ||
म्हाराज पाबूजी वातां कैडी चाढ़ी—
चांदा ढेवा ने सारंगदे राये एक लाटां री कीजें कणवार |
एक पाबूजी ने राखे होलियां री कीजें नौकरी ||
ढोडी, ढोडी चांदा सांवत धीमो मुदरारो कीजें बोल |
नैडो सुणै एक पावू रो ढटरी कीजें ढेवडो ||

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** गाव **

बैटो ग्या पावू पाल पावू धोड़ा रे कीजें असवार |
खड़ छुटा जाओ एक अन्दरा अण झीरी री जस री कीजें जाजमां ||
आमढ़े धीम़ढ़े वाजे फौज मैं जड़ी कीजें ढोल |
रुठो नढ़रो वाजे पावू री चढ़ती कीजें फौज मैं ||
अड़बढ़ी दड़बढ़ी धोड़े एक सांवतां रा एक धोड़ा रा कीजें धमामाण |
एक [सम] सभाका रे आगे हरणागर धोड़े एक धेवडी कीजें बाकले |
आया, आया पावू पाल अण झीरी री घणा कीजें नौकर |
आयर झीरी झीरी मैं हेलो कीजें पाड़ियो ||
बैटो, बैटो एक ढं एक सारंगदे झीरी थारी जाजम री कीजें कोर |
आज खबरां पड़ला चांदा ढेवा रे खूंडो कीजें वाजिया ऊं ||

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3 Presumably a slip of the tongue for dākalyo.
देखे एक, देखे [जा] सारंगदे खींची घणी नजर कीजे पसार |
एक चह आई एक फौजं बंधियां रा लिछमण जती कीजे देव री ||
[बें घो] एक सारंगदे खींची नवनख घोड़ां पर नहांकी झीण |
एक भट्टराणी राठोडां एक बींच्यां हळड़ी कीजे आदरे ||
175 दीनी देखे अमली रण में भारत में भोवी कीजे डाढ़ |
एक माथै गरजणयां देखवारी गरणारो कीजे चालियो ||
भोवी गिरजणयां कर तो दम घणी कीजे जेंज |
आज देखोजी धावने दाने बींच्यां रा कोरा कीजे काठजा ||
छूटी देखा अभी घारे छूटी बमडी-बाचा कीजे तीर |
एक जावणे, जावणे सावण बादरो कीजे उलटियो ||
मारी, मारी देखे अमली एक झीणी आन खींची री नवनख कीजे पोज |
एकलडो छोडियो एक सारंगदे खींची ने कीजे जीवतो ||
न्हाता भागता सारंगदे खींची रो पकडा डाशी कीजे हाथ |
एक मोरी हुटो एक देखवी [दीवी रो] सारंगदे खींची रो एक काडे ४ झीणो कीजे काठजो ||
180 दीनो देखे अमली सारंगदे खींची ने कीजे मार |
एक पैलो पैलो एक परवाडो एक देखोजी पाचू रे आमी कीजे जीतीयो ||
चांदा सांवत आमी कीटो घणो धरती में माडो अभम कीजे नाम |
जायल रा खींची सु मू एक बैं आमी कीजे धारियो ||
खडिया पासू पाल तारा गठकोडी मांजल कीजे रात |
आवे कोडू ने सीदा कीजे पादरा ||
पासू पाल थे कर गया धारे मन में भोवी कीजे वात |
जीवता नी छोडां आन खींची ने राठोडां री हट कीजे भोम में ५ ||
चांदा सांवत आमी कीटो घणो धरती में कीजे इनियाव |
आज आमी खींची ऊ बैं कीजे आदरां ||
190 पण चांदा सांवत खींची वाजे आंपणी सीकवी खुती रो कीजे सिरदार |
एक बैं भेंमा ने आमी खींची ने कीजे पराणय दां ||
चांदा सांवत जासो बूढ़ा री मिरदी कीजे कोट |
जाय बैं, बैं भेंमा रे एक समण री वातां कीजे चाठबो ||
चांदे सांवत एक लीवी डार ६ तरवार हााथो कीजे लेन |
पण बूढो जावे एक बूढाजी रे निसर्ध कीजे पावणो ||
बैंटो बूढो राजा एक आपरे खान कीजे परदान |
जाय बौदेजी मुजरो कीजे साजियो ||
चांदा सांवत कै दो धारा मन री कीजे वात |
कतरा काम थे आमा महारी जम री कीजे जामां ||
200 बूढा राजा काम-कारजियो टाढे किरणयां रो कीजे किरतार |
थाने बुलावे एक बंधियां रा लिचमण जती कीजे देवताः ||
बाढी, बाढी बूढो राजा अमल राठोडी खुती कीजे पाग |

4 Presumably a slip of the tongue for kāḍyō.
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.
नख़्वां विलम्बाती एक बूढ़ोजी एक मुखमल कीजे मोजड़ी ||
आड़ो-अगुटो बैटो एक ठाकर पाबू रो खान परदान |
आय बंदेर भाई बूढ़ोजी मुजरो कीजे माजियो ||
नीचा नम-नम पाबू करे बुढ़ाजी नै घणा कीजे तरहौम |
आया वरिजो एक पाबू री जस री कीजे जाजमां ||
के दो पाबू पाल थारे नम री कीजे बाट |
कतरा काम एक सांवत नै म्हारे वरां कीजे भेजियां ||
बूढ़ा राजा थे राठोड़ा मं वाजो मोटा कीजे बीर |
आज आप ओ एक काम म्हारो कीजे आदरो ||
[पाबू पाल] राठोड़ा बीच्यां रे वाजी एक रण में चणी तरबार |
पेलो बैर आपे एक बीची ऊं कीजे धारियो ||
हे बूढ़ाजी, [रा] बीची आपण सीरकी बुरी रा हाड है | अगर म्हारो आप कैणो मनो तो बाई पेमां नै जिन्दराव 
बीची नै परणाय दो | बूढ़ो राजा देखने कांड के—पाबू पाल, जिन्दराव बीची बडी अंटीनो राजा है जो साइत 
आपणी बेन नै स्वीकार करे या नी करे | हे म्हाराज, जिन्दराव बीची जुरु अण बेर नै धी लेला ||
बांदा सांवत करे ले ताछो वेगारी ताकीद |
बरमाळ्य पूगावो थे एक जायल रे जुने कीजे मारां ||
लीनी बांदे सांवत एक बरमाळ्य हाथां कीजे जेंल |
एक बडी छटो जाने एक बीची रे जुने नी दोरां ||
[आडो-अगुट] एक दो बासो बसियो गैलां मारां रे कीजे मंद |
तीजे वासाम में जाय जायल में छोडी पाणा रा कीजे पागड़ा ||
बांदे सांवत ल्यो घणी घोड़े कीजे असवार |
घोडी चढ़ोडो एक कठेड़ी झीणा कीजे साँचरे |
बैटो जिन्दराव बीची अदाता आपरी जाजम कीजे आप |
जाय बांदोजी मुजरो कीजे माजियो ||
के दो, के दो पाबू रा सांवत थारा मन री कीजे बाट |
कतरा काम थे आया एक जायल रे जुने कीजे मारां ||
पेली, पेली थे मारिया एक सांवरंदे बीची म्हारा कीजे बाप |
हमें थे जायल में आय थे म्हाने कीजे मारां ||
जायल दं बीची अतरा आडा-अगुटा मती कीजे बोल |
बरमाळ्य नै आयो म्हूं एक थारा कीजे नाम री ||
लीनी बीची करे घणी मन में विचार |
आज म्हूं पाबूजी री बेन नै दुबाग कीजे सुंपसम ||
बैटो बीची रे न्हांकी के फूलां री पुल कीजे माछ |
फिरते बैटे हठते री कांचें कीजे डोरड़ा ||
[म्हाराज पाबूजी] बांदोजी बीची रे गळा में वरमाळ न्हांक और बांदोजी बढ़ऊ राजा रबाने घे र्या ||
बढ़ाया बांदो सांवत तारा गळनोही मांजल कीजे रात |
आये, आये पाबू री जस री कीजे जाजमां ||
आडो-अगुटो बैटो अण पाबूजी रो बान कीजे परदान |
एक भरपूरी हताई बांदोजी लुचकर मुजरो कीजे माजियो ||
के दो, के दो एक बांदा सांवत थारा मन री कीजे बाट |
कैडी लबा में एक थारा ऊं बीची वालां कीजे चाठंकी ||
पाबू बूजी बैन ने भले परणायो, पण आप जिन्दराज बैन चांदाजी बैन परणायो जसूर बैनोई आंपाण हेच्छे जाय | अण हिमानु इ आ वरमाळा पूगाई | और जिन्दराज बैन चांदाजी आप बरात ले [आनि] आप कोल्मांड आया और कोल्मांड आने पेमां ने लेने [ऍ] सादी करते रबाना मिला | तो अण ही बैन में, सुमिया रा बैर में, म्हाराज पाबूजी आपापरे बैन पेमां ने [पाबूजी रे हाथे व्या... ] जिन्दराज बैन चांदाजी रे हाथे व्याव कियो।
घोड़ी रो परवाड़ो

** गाव **

८५ बैटा पाबूजी कौळमण्डः रे दरबार
८५ बैटा ठाकर पाबूजी एक घोड़ा री बातां कीजे चाळवै
८५ चांदा सांवत फिर ग्या आंगे अण धरती रे चारू कीजे मेर
८५ पाबू रे चढाई रो घोड़ो कीजे नी मिजे
८५ चांदा सांवत बाई देवल गी एक सातू समदान रे परिया कीजे तीर
८५ घोड़ा न आई एक देवल एक मूंगा कीजे मोल रा
८५ चांदा सांवत गाव चूता म्हें कौळमण्डः रे दरबार
८५ एक सपनां में खेलाई केसर माता कीजे काठमी
८५ चांदा सांवत [मांडो सगत के] मांडो पांटू घोड़ा पर कीजे झीण
८५ आंपे हालांला एक देवल रे सिगरथ कीजे पांवणा
८५ [इसे ग्या पाबू पाल केसर माता रे] [इसे ग्या पाबू पाल पांटू घोड़ा रे असबार]
८५ पग हुटा जाधी एक देवल रे सिगरथ कीजे पांवणा
८५ तो सांई देवल बाई खने जाधी अर कोई एक बातां अरो देखा

** गाव **

२६५ इसे ग्या पाबू पाल पांटू घोड़ा रे कीजे असबार
२६५ पग हुटा जाधी देवल रे सिगरथ कीजे पांवणा
२६५ तारं, तारं जान री गाठोड़ी मांजल कीजे रेणा
२६५ पग में जान रिया एक पाबूजी गट्ठी कीजे रैण रा
२६५ दिन उंगो इसे ग्या धरती में पीढ़ो परवात
२७० दिन री उगाली जाय देवल उं मुजरो कीजे साजियो
२७० आधो-अष्ठो बैटो देवल सहाती रो एक बात कीजे रूपवात
२७० भारोड़ी हताई जाय पाबूजी मुजरो कीजे साजियो
२७० बूई, बूई देवल बाई ठाकर पाबू रे मन री भोटी कीजे बाल
२७० के दो पाबू पाल बांरा मन री कीजे बाल
२७५ करना काम थे आय आई सेवल रे सिगरथ कीजे पांवणा
२७५ बाई देवल एक काम-कारजियो दारे उगाठ कीरणो रे निरभाय कीजे भाण
२७५ [दारे] बाई देवल अण धरती में दारे उगाठ कीरणो रे निरभाय कीजे भाण
२७५ घर रे घर काूळा त्वे आया खारे 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 susīyā 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.
गोरी रो पर्वारो ७७

फर शया दवल रै अण धरती रै चा क्जै मेर
पापू रै बड़ाई रो घोड़ी रै नी मिके
शू गी पर्वार रै शीणा सातू समद्र रै परिया तीर
घोड़ा ले आई पर्वार यू मूंगा कीजे मोल रा

** गाव **

दीजे १० पापू पावल एक थारा नम रै म्हांने भोडी कीजे वाट
घोडी, घोडी बादी एक थारे मातमडी कीजे नियाघ
ए घोडी बना एक बड़ा हरे केसर समती माता कीजे काठमी
काले एक राते मुता मंचे एक कोंबू रै दरबार
मणां में बेलाई केसर समती माता कीजे काठमी
मत नो पापू पावल केसर घोडी रै मुख सूं कीजे नाम
एक डोरो, डोरो बांद मिया जायल रो बींची कीजे जीदनो
बीवी पापू पावल एक अन्दाता केसर घोडी रो नम मुख सूं मनी कीजे ले
मुना गडवाडा जायल रो बींची कीजे भेठी

** गाव **

होमल दवासी ढाबै केसर समती री लान कीजे लगाम
चांदी, चांदी सांवट एक ढाबे पापू रो मण रो कीजे पापडो
घे गाव पापू पावल अण समत केसर माता रै [जे] कीजे असवार
बड़ं नै बत्थवे गादी रा सूरा नर कीजे सोववज
घे केसर पापू पावल बंधर तुडी में एक शीणो कीजे हाथ
होमंडो हाना में धमकर मौरीं कीजे वे चड
घे गाव पापू पावल केसर समती रै असवार
बड़ं नै बत्थवे गादी रा सूरा नर कीजे सोववज
[बड़ गी, बड़ गी केसर माता एक] दूजा घोड़ा घोड़ी जमी री दडवड़ कीजे घोड़| [मिन पड़] उडे समत केसर माता एक] आकासा झल री केसर माता कीजे काठमी
ऊवा डेवा अमली अण दवल चारण रे घर कीजे बार
ऊवा चारण नै हेलो कीजे पाड़ो
देवन बाई ने कीदो चणो धरती में कीजे इनियाउ| नवंरा पापू नै एक अन्दाता एक मरगापर की मिछ गी कीजे पाटकी
चावा डेवा अमली एक चांवो समत केसर नै मूलियो कीजे धूंप| धूंपा रै धमरोड़ई समत केसर माता नीची कीजे उत्तर
धूंपा [च] हेलो अमली एक केसर माता नै मूलियो धूंप| धूंपा रै धमरोड़ई केसर नीची कीजे उत्तर

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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 artḥāv equivalent altogether.
पाटण रो परबादो

**गाव**

देवल बाई गायां चरवा नै हुंला थरे जुंजठियो जोड़।
पाणी, पाणी पीया नै दे दूं एक नाडी कीजे नीवकी।
दीजो बाई देवल एक धारी घणी महाने कीजे आसिस।
एक धारी आसिसांएक पाटण ऊंझगड़े कीजे जीत लां।
मांडो चांदा सांवत केसर सगती मार्थे कीजे जीण।
वेली सिनामारो केसर सगती माता कीजे काँठभी।
लटी, लटी में देज वीरा गज सीवी कीजे पोवाड़।
दीजो पूर्वो सगत रे हीरा गज कीजे मोतियां।
दीजो चांदा सांवत केसर खोड़ी ने कहियाँर्शी लाल कीजे लगाम।
पाटण जीतंश रा लमायो केसर माता रै ऊजउज़ कीजे पागड़।
चांदा सांवत एक कर लो घणी पांडो खोड़ी री बागा कीजे जेठ।
आंपे हालांएक पाटण रै जूनां।
कोहे घाय पानु पाल पांडो वाग़े कीजे अवमार।
खड़ छूटा जावे एक पाटण रे सीदा कीजे मारां।
चांदा सांवत पाटण मे नित करे सुरियाध धवनध कीजे गाय।
करॆ एक पाटण में जाणा रा दादर कीजे मोरिया।

**गाव**

खड़िया पानु पाल तारं गठतोड़ी मांजल कीजे रात।
पत्र छूटा जावे एक पाटण रे सीदा कीजे मारां।
झूलरियां। झूलरियां बैवे सांबता मरवां रा कीजे घमसाण।
उमके पत्र मेरे केसर माता कीजे काि्भी।
तारं, तारं जल री गठतोड़ी मांजल कीजे रैण।
पथ में जल रिया पाबूजी।
घाती आदी कीजे रैण रा।
झे घो मांनु पाल अण धरती मे दीवी कीजे परवान।
दिन री ऊगाकी पाटण में छोड़ पांगा रा कीजे पागड़।
बेटा पानु पाल एक जाजम लूखारी कीजे बाट।
सारी बिदै बेटा ए गादी रा सूरा नर कीजे सांबंढा।
बेटा पानु पाल अण सांवता रे सुरें कीजे साथ।
बेटा ए एक पाटण रे बात री कीजे बाघव।
चांदा सांवत एक कर लो घणी पांगा बैवी सरीरी ताकद।
आप पारीएक मिरजा रा एक जम री कीजे जाजमं।
बांदी चांदी सांवत अमल राटोडी झुकती कीजे पाग।

12 For jūnai.
पाटण रो परवारः

नखर्यां विलमाने चांदीजी मुखमने रीजेजी मोजड़ी ||
आडो-अपूरो बैटो मिरजा रो एक खान चीजेपरवारः

भरियोड़ी हवायां जाय चांदीजी मुजरो चीजे साजियो ||
बुजे चांदा सांवत थाने मिरजो घणी मुख री चीजे वातः
कटे सांवत है नी थारा घर चीजेबारः
कीया राजा रे थे आया एक माणस चीजेमेलिया ||
शोधी शवियां में कोल्हमाण बतावशे घर म्हारो चीजेबारः

ठाकर पाबू पुरमायो तो दीड़ो चाकर चीजे साजियो ||
के दो चांदा सांवत थारा मन री चीजेबातः
कतरा काम थे आया म्हारी जस री चीजेजाजमा ||
पाटण रा राजा थारे राज कटे एक सुरिया ध्वजक्ष चीजेगायः
दिन उजै कटे [जी] बांगा रा दादर कीजेमोरिया ||

दीजे, दीजे एक मिरजा खान अनुमाण गायां मे चीजे छोड़ः
खवरो बढ़ जाये एक मिरजा खान थने चांदीजी रो बंडो चीजे बाजियां ऊँ||
चांदा सांवत चांदा डेंबा ने राखू म्हारे लाटां री कणवारः
पाबूजी ने राखूला एक होलियां री चीजेनौकरी ||

** गाव **

आ गी चांदा सांवत थारे घणी मन में ए चीजे रीसः
भटके चांदीजी एक सीरोवण झीणी चीजे मूंत नीः
कर यगो एक पाटण रा राजा थारा मन में बोढी चीजेबातः
हुक्कम नी लायो म्हूं नबुबुरी रा नाथ रे ऊँ||
चांदा सांवत [खड़ियाँ] एक खड़िया तारां गल्लोडी मांजल कीजेगाँणः
एक अावेपाट री जस री चीजेजाजमाः||

आडो-अपूरो बैटो ठाकर पाबू रो खान परवारः
एक भरियोड़ी हवायां जाय चांदीजी मुजरो चीजे साजियोः
[हे अन्दाता] बुजे, बुजे एक पाटू पाल चांदाजी थाने घणी मुख री बातः
के दो सांवत थारा मन री चीजेबातः
कैडी लबा में एक मिरजा खान वातां चीजे चाळवीः||

पाबू पाल बतावे अनु पाटण रो एक [मिर] घणो आनीलो चीजेमिरदारः
चांदा डेंबा ने राखे म्हांजे लाटां री चीजेकणवारः
पाबूजी ने राखूला एक वो होलियां री चीजेनौकरीः||
आ गी पाबू पाल थारे मन में घणी चीजेरीसः
भट डेंबाजी ने पाबूजी हेलो पाड़ियाँः||

चांदा सांवत एक कर नो ताछां वैपैरी ताकीदः
वेमी मिरगारो झड़वा री केलर माता चीजे काठमीः||
मांडो चांदा सांवत केसर समती माथी चीजेदीणः
एक समक्को ए करंता एक मिरजा खान रे चीजेसाथ मेंः||
[ए अन्दाता] ब्ये ग्या पाबू पाल पाबू घोड़ा रे चीजेअसवारः
खड़ छुड़ा जाबेए एक अन्दाता एक पाटण रे जुनी चीजेमारांः||
आगड़ै धींगड़ै वाजी पाटण में जड़ी चीजेहोलः
ढोलां रे धमीड़ै एक मिरजा री पौजा, बारे किजै नीकङ ||
पापूं देख मूंडे चोलिया—
ढोला धंवा अमली ते ले भुरा भाखर री किजै ओट ||
ढोला री लड़ाया मिरजा दूः किजेन नी करा ||
पापू पाल ओट निया लाजे पापू रो खान किजै परदान ||
ओट निया लाजेता एक धवली किजै टेंडो रो ||
रीजो पापू पाल धारे मन में चणा हृदियार ||
ढोला री लड़ाया एक मिरजा खान अं अपै किजै आदान ||
कीजै पापू पाल ये चणो धरती में [दिनय...अम...] ईझै किजै रीत ||
हमानूणो जगझ एक चांदा धंवा ने किजै सूंप दो ||

** गाव **

आपै धीमै धारी इंडी चांदा धंवा, बाजे एक अन्दाता शीणी एक पाटण में जड़ी ढोला ||
ढोला रे धहीई एक अन्दाता एक मिरजा री पौजा, बारे किजै नीकङ ||
ढोले अमली एक दीनी भारत में गोडी किजेन ढाळ ||
एक दीनी किजै अमली अण भारत में गोडी किजै ढाळ 13 ||
एक माथे ढोले धंवा धंरी मिरजा मिरादो 14 किजै पाठिया ||
ढोले अमली रुढ़ते धारी एक चिंती रा तरगाँ किजे तीर ||
पाखिरया ढोले धंवा अन्दाता एक धवला रा काचा किजै पान ज्वूं ||
ढारा-पूर्ण मुढ़ते अण मिरजा री किजे तोप ||
अन्दाता ओटा अटैला धंवा री डांसी किजै मूंडे में ||
छातिया बणाया ढोले अमली अन्दाता शीणी गंदापट किजे ढाल ||
मूंडे ने 15 बणाया एक मैसच किजै ओरचा ||
मारे ढोले अमली अन्दाता अण मिरजा री नवलख किजे पौज ||
एकनडो छोड़ो अण पौजा में मिरजा ने शीणी किजे जीतो ||
तोड़े, तोड़े मिरजा री धीमै शीणी माथा रा किजे [स] केस ||
एक अन्दाता अरजा कर री बख़्चिया रा नियमण जनी किजे देब में ||
पापू पाल ये बाजे एक नियमण जनी घणा किजे अवतार ||
पीजारा कर छोड़ो एक पापू पाल एक मासु मुरधर किजै देब में ||
पापू पाल अन्दाता बीबाजी रे दाई छोड़ो सुरिया धवल किजै गाय ||
दे छापो छोड़ो या एक बाजे रा दादर किजै मोरिया ||
तीन दन देव किजै पापू पाल एक पाटण में किजै राज ||
अन्दाता एक दलस्या लागी एक मासु मुरधर किजै देब में ||
पापू पाल धंवा धंवा मांचत सबारे बतावे कानारी पुनम सो किजै बार ||
पैलीडा समझा पोखरी री पेठां माज लो ||
रुपां दे पंदरेला देव बाजार रामदे ||
एक बालडे दूः चढ़ जावा बख़्चिया रा नियमण जनी किजै देबता ||
पापू हड़बू में सांवादिया पांसू पीर पंदरेला पोखरी री जूनी किजै पेठिया ||

13 Parbū repeated this line to help himself recover after briefly losing the momentum of his narration.
14 For garaṇāṭo.
15 For nai.
पोखर रो परवाड़ो

**गाव**

कर दो चांदा सांवत ताळां बेगैरी ताकीद |
बेगी सिणगारो [ः] एक चड्डा री केसर माता कीजै काठमी ||

चांदा सांवत काले परवाते है कातकी धूतम रो कीजै वार |
फैलीङ्डा सम्पाड़ा पोखर री पेड्रां कीजै साज लां ||

चांदा सांवत एक कर दो ताळां बेगैरी ताकीद |
बेगी सिणगारो केसर सगती माता कीजै काठमी ||

लटी, लटी में देवो हीरा गज मोती पोवाड़ |

पूरो पूरावो सगत रो हीरा गज कीजै मोतियाँ ||

देवो केसर धोड़ी रे कड़ियाङ्गी लाल कीजै लगाम |
पाटण जीतण रा धोड़ी रे लगावो ऊज़ा आज़ कीजै पागड़ा ||

पाम़ु बल ऊठा ग्या बागो केसरियों कीजै झड़काय |
नैड़ी मंगावे पावूजी केसर धोड़ी कीजै काठमी ||

नौंके पाम़ु पाल घंटर लटी में कीजै हाथ |
हाथड़लो हाना में धम कर मौरा कीजै बे बड़े ||

के ह्या पाम़ु पाल केसर धोड़ी रे अभार |
चड़ा में बतबाने मारी रा सांतु 16 कीजै सांवटा ||

खड़ हुग तीनिएल पात दारा तारां गठलोड़ी मांजल रात |

पन खटा जावे पोखर ने सीदा कीजै पादरा ||

तारां, तारां झल री गठतोड़ी मांजल कीजै रेण |
पन में झल रिया पाम़ुजी गठती कीजै रेण रा ||

घूमिरया, घूमिरया बैवे धोड़ा रा कीजै धमसाण |
उमके पन मेले केसर माता कीजै काठमी ||

पाम़ु पाल एक दो बासो रे ग्या माला मारग रे कीजै मांव |

तीजा, तीजा बासा में पुस्कर पर खोड़े पाम़ा रा कीजै पागड़ा ||

के यो पाम़ु पाल अण धरती में पीढ़ी परवात |

दिन री ऊगाड़ी एक पोखर में खोड़े पाम़ा रा कीजै पागड़ा ||

**गाव**

ऊबा पाम़ु पाल अण पुस्कर रे गठ़ कीजै घट |

नीचा नम-नम करे पणा एक अन्वाता [ः] पुस्कर ने कीजै तत्तेम |

अरजां, अरजां कर रिया एक उगाता काता निरमछ कीजै भाण ने ||

पाम़ु पाल नीचा नम-नम करे पोखर ने पणा कीजै तत्तेम |

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16 For **sātū**. Parbü 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 *varasātvu* (l. 460), *kāmā* (ll. 645, 1307), and his regular *pācū* for standard Rajasthani *pācū*. In the present case he uses both *sātū* (e.g. ll. 256, 281, 1476) and *sā̃tū* (cf. l. 567).
The epic of Pābūjī

अरजां कर रिया एक उठाता कीजे भाण नै ||
पाबू पाल एक आथमणी पेड़ी में ठिठियों चवाणां-बाळो गृहतो कीजे साथ |
धराड, धराड पेड़ी में एक ठाकर पाबूजी तम्बू कीजे तापिया ||
आथमणी पेड़ी में एक झीले चवाणों रो गृहतो कीजे साथ |
धराड पेड़ी में एक ठाकर पाबू अन्दाता कीजे सांपड़े ||
धावतां झूलतां पाबू पाल रपटे पर नै कीजे पाव ||
रिजवाणी एक वरसांवा |

रिजवाणी एक वरसांवा 17 राठोड़ां रै जूना कीजे सीख री ||
पाबू पाल रिजवाणी वरसांवो आपरा चारण कीजे भाट ||
म्हांने परणांत रो अन्दाता राठोड़ां री मोहण कीजे डीकरी ||
गोगा धर्मी मंडो एक झाटक झपटै नै आंगी रंबणी कीजे चाळ ||
रिजवाणी एक वरसांवा 17 राठोड़ां रै जूना कीजे सीख री ||
पाबू पाल रिजवाणी वरसांवो आपरा चारण कीजे भाट ||
म्हांले परणांत रो अन्दाता राठोड़ां री मोहण कीजे डीकरी ||
गोगा धर्मी मंडो एक झाटक झपटै नै आंगी रंबणी कीजे चाळ ||
अती लुगाई रो गोगा जी नै सुक देखां नी जाती री देखां नी पीठ ||
कोनी गोगा धर्मी म्हारी किंविया-बाळो कीजे काम |
ए अन्दाता तो केटी कोनी एक पाबूजी श्रीणा कीजे रावळे ||

17 For varasāvā.
गोगाजी रा व्याव रो परवाड़ो

** गाव **

चांदा सांवत कर लो ताछां वेगी ताकीद |
वेगी विगंगारो सगर केसर माता कीजे काठमी ||
चांदा सांवत करौ घणी ताळां वेगी ताकीद |

समा ने ले जावू मारू मुरधर कीजे देस में ||
गोगा धरमी मंडो थारी घोड़ा पर कीजे वीण |
धाने ले हावू मारू मुरधर कीजे देस में ||
खेल ग्या पाड़ू पात पांढरा रे आसार |
बड़ा छुटा आवे कोडू नै सीता कीजे पादरा ||

धूमरियां, धूमरियां बैवे सांवतं मरहां रा घमसाण |
ढमके पण मेले केसर माता कीजे काठमी ||
तारां, तारां जल री गठाउँदी मौजल कीजै रेण |
पथ में जल रिया पांढरी अधी गठाउती कीजै रेण रा ||
खेल ग्या पाड़ू पात अण धरती में पीठो परवात |

उगावै परवातं कोडू में छोड़े पणा र दृशी पामड़ा ||
दीजै कोखू रा दरवानी थारी कोखू रा दरवाजा कीजे खोल |
पुक्कर मांड़ड़ पांढरी पाट्डा कीजे बाज़े ||
[सीना] बैता [क] एक पांढर पांढरू रे कीजे दरबार |
सामी भिड़ बैता गादी रा सुरा नर कीजे सांवता ||

बैता पांढर पात एक कोखू रे दरबार |
बैता एक [समवाड़े] सपण पर बातं कीजे बाज़े |
चांदा सांवत कर लो थे घणी ताळां वेगी ताकीद |
बेगा, बेगा पदारो बड़ाजी रे सिनारं कीजे पांव ||

** गाव **

बांदै चांदो सांवत असल राठोड़ी झुकती कीजे पाग |
नखल्या विलमावे चांदोजी मुखमल कीजे मोजड़ी ||
हाले चांदो सांवत हस्ता मोरं री कीजे चाल |
ढंढूं पण मेले काश मंगली कीजे मोर ज्यू ||
आडो-अपूडो चांदा सांवत बैडो बूढा राजा रे खान कीजे परदान |
भरियोडी हताई जाय चांदेजी मुजरो कीजे सांजियो ||

बूजे, बूजे चांदा सांवत थाने बूढीजी मन री भोजी कीजे बात |
के दो चांदा सांवत थारा मन री कीजे बात |
कदार काम थे आया म्हारी जस री कीजे जाजमा ||
बूढा राजा काम-कारजियो टाँठे उगती किरण्यां रा निरमछ कीजे भाण |
घर रै घर कामा स्त्रे आया थारी जस री कीजे जाजमा र\n
बूढा राजा थारी बतावे बाई जैलम किनिया नैनो कीजे बाढ़\n
सम्प्रण कर लां आपे मेडी रा गोगा बोटा कीजे देख री \n
सम्प्रण रो नाम लियो गोगोजी 18 देख मुख बोलिया—\n
चारी सांवत गोगोजी बतावे घणा नैना आडा कीजे रजपूत |\n
राठी बतावे बावन किला रा कीजे राजवी |\n
गोगा धरमी नट गा बेटी रा माय नै कीजे बाप |\n
मामा निटिया गड़ गिरनार रा |\n
सुधी चांदा सांवत बाई जैलम है पीणा रो नैनो कीजे बाढ़ |\n
गोगोजी बतावे बरसा रा पुस्ता कीजे डोकरा |\n
बाई जैलम है हाथां री घणी चतर कीजे सुजाण |\n
गोगोजी बतावे आख्या रा चापड़ कीजे चीपड़ा |\n
जातो चांदोजी हियो मन में घणो कीजे ह्यमियार |\n
पिरतो किमझयो कब्र पा काचा कीजे पूल ज्यूं |\n
आडो-मूडो बैटी पावू रो खान परदान |\n
भरियोही हि जाय चांदोजी मुजरो कीजे साजो |\n
बूढी चांदा सांवत पाथूजी थांने मन री भोकी कीजे बात |\n
के दो सांवत भारा मन री कीजे बात |\n
[कतर] कैडी लवा में बुड़ीजी बातां कीजे चांदोजी |\n
अन्तता नट गा बेटी रा माय नै कीजे बाप |\n
मामा निटिया गड़ कीजे गिरनार रा |\n
** गाव **

520 गोगा धरमी सबारे बतावे सात्रण पैली तीज |\n
बाई जैलम जावता बागां रे मांय |\n
थे धारो बासंग रो कीजे अवतार |\n
जाय बिराजो चम्प्रा री लुड़ती कीजे डाढ़ में |\n
गोगा धरमी सबारे बतावे सात्रण पैली कीजे तीज |\n
बाई जैलम जावता बागां रे कीजे मांय |\n
बाई जैलम जावता बागां रे मांय |\n
आप बिराजो जाय चम्प्रा री कीजे डाढ़ में |\n
गोगा धरमी थे बाजो बासंग रा अवतार |\n
एक भेख धरजो एक काकिजा बासंग कीजे नाम री |\n
** गाव **

530 तीजिणयां बैना एक सबारे बतावे सात्रण पैलोडी कीजे तीज |\n
आपे रे जाबां सात्रण री पैली कीजे तीजिणयां |\n
काडी तीजिणयां बैना काजळ सुरमा री एक जीणी कीजे रेख |\n
बन्दा लगाए तीजिणयां हूरिया कीजे जंगाढ़ रा |}

18 For būrojī.
गोगैंज रा वयव रो परवरो

535 खोलो तीजणया बैंना थारै गैणै रा मजूस |
बैंना पीयर बुगचा री रेसम हुन्दी कीजे डोर |
सांहू, सांहू ओडां आंपे सांहू संगा कीजे नेर रा |
कीना, कीना तीजणियां बैंना छोङे बतीसा सिन्गार |
जाय रथवानी नै हेलो कीजे पाठियो |

540 रथया रा रथवानी कर ले ताछा बैगी ताकीद |
रथ बैंना जुताय एक रणका झणका कीजे बाजणा |
बाई केलम थे को जुतावू थोडा री घड़ कीजे बेल |
नीतर जुतावू काकाजी रा परबत कीजे बेलिया |
रथवानी बीरा मत जूता थोड़ा री घड़ कीजे बेल |

545 बनकरिये जूता काकाजी रा परवत बेलिया |
थीठा दोरी रे न्हाओं गठा में गूगर कीजे माठ |
मीणा री सींगोटी खुं कर दे सरवा रे कीजे सोवनी |
बैटी तीजणियां बैंना रथ बैंना रे कीजे मांग |
आगे भिड़ बेटो रथया रो जूतो कीजे सागाड़ी |
गैबे, गैबे तीजणियां बैंना धवण्ड-मझूँ रा कीजे गीत |
बैंने बदवा सीता सांहंग कीजे राम रा |
माती जनाती तीजणियां आ गी बागां रे नजीक |
आयर माठी नै हेलो पाठियो |
दीजे बागां रा बनमाथी अण बागां री खिड़की खोल |

550 बाई ऊबी राठोड़ा रे घर री कीजे तीजणियां |
माठी देख करे मन में घणो विचार—
सुणा तीजणियां बैंना कानी खिड़की खोलण रो समियाजोग |
बागां में रम रियो काज़ो बासंग कीजे देवता |

** गाव **

जाती दे जाबूं बनमाथी खैंद गठा रो नवसर कीजे हार |
चिरती, चिरती दे जाबूं चटू रो सोवन थने कीजे मुंदड़ो |
पाठियो माथी बीरो एक माया दमड़ा रे कीजे लोब |
लोब लागो बाँचिया लंखा रे लागी गाय |
चिरो तो चिरो नीतर धणी रे जेबड़ा बुंदे ले मढारे भाई...आगड़ी जाय |
माठी करे घणो मन में विचार—

560 सरप खाय बाई केलम नै खाय अपण बाप रो काई नी जाय |
कर तो माथी पड़ सघो माया दमड़ा रे कीजे लोब |
तो सांहू दरवाजा माथी ह्याहे कीजे बेलिया |
नीजे बाई केलम [ओ] थारे काका पाकूजी रे हरियो नवलख कीजे बाग |
हीडा, हीडा हीडो एक हरिया नवलख कीजे बाग में |

565 रथ भी तीजणियां बैंना बागां बपीचा कीजे मांग |
हीडो बंदायो बप्या री लुढौकी कीजे डाल रे |
हूंजी तीजणियां हीडो बागां में दो-दो कीजे चार |
बाई केलम हींठ बागां में एक कीजे एकली ||
हींठ हींठक फूलड़ा बींगकी धावे चम्पा में हाव |
575
dाँठां, दाँठां के उतरे काझो बासंग कीजे नाम |
बिस बन्नौको बाई केलम री चिटड़ी आंगकी ||
लैरर्क्षयां, लैरर्क्षयां जाबे बाई केलम धारो कीजे जीव |
गैठां, गैठां आवे मिणारी बासंग कीजे नाग री ||
578
तीजणयां ब्रैनी लैनी अदर ङोकी में कीजे ऊँचाय |
वार उतारी बूढ़ाजी रा माणक कीजे चौक में ||
बूढ़ा राजा सूता बाणो ने आव कीजे नैणा में कीजे नींद |
बाई केलम गिया हरिया बागां रे मांय |
विस बन्नौको बाई केलम री चिटड़ी आंगकी ||
585
उबी दासी ने बूढीजी हेलो पाड़ियो ||
दासी महारी जाजो धारो बाणो कीजे खराब |
काँची निंद्रा में दासी म्हांने हेलो कण बद कीजे पाड़ियो ||

** गाव **

सूण दासी ने कीजे बनो एक धरती में इनियाव |
काँची निंद्रा में दासी म्हांने हेलो कण बद कीजे पाड़ियो ||
590
बूढ़ा राजा आवे थारे नैणा में कीजे नींद |
बाई केलम रे बागां में विस री बैंटी कीजे बेंलड़ी ||
सूण दासी महारी म्हे सूता अण झूकते वादिये मैल |
कीड़ी नी लाखे महारी पगां री कीजे आंगकी ||
595
बाई केलम किया टाबरों-वाणा खेल |
गाव बागां रे मांय |
धालिया दरा बाणा में हाव |
ज्याने तो दासी साप ने बिज्हू [स] खाई ||

** गाव **

कर ने हीरागर दासी एक कर नाखां बैंपेरी ताकीद |
बेनी बुनां लाजा हाड़ागर ने भींटर कीजे रावते ||
600
कीना एक दासी महारी सोंके बतीसा मिणारार |
जाबे गतिहयां में हाड़ागर ने हेवा कीजे पाड़ियी ||
जा ऊवी [अ] दासी महारी अण हाड़ागर री कीजे पोढ |
605
ऊवी एक दासी हाड़ागर ने हेजों कीजे पाड़ियी ||
हाड़ागर बीरा कर ने ताखां बैंपेरी ताकीद |
बाई ने बुनां बूढीजी भींटर कीजे रावते ||
के दे, के दे दासी धारा मन री कीजे बात |
कतरा काम एक बुनां बूढ़ीजी भींटर कीजे रावते ||
हाड़ागर बीरा बाई केलम गिया बागां रे कीजे मांय |
बासंग वन्नौको बाई केलम री चटड़ी आंगकी ||
** गाव **

610 तीनी झाड़ागर बीरे एक सरपां री बैयां हाथां कीजे झेल |
जावे, जा री सीौने बूढ़ाजी रे सिराघ रखीजे पांवण ||
आडो-अङूटो बैटो बूढ़ा राजा रो खान परदान ||
भरीयोडी हथाई जाय झाड़ागर मुजरो कीजे माजियो ||
के दो बूढ़ा राजा धारा मन रे म्हांैि कीजे बात |

615 कतरा काम एक बुलाया म्हांैि सींतर कीजे रावके ||
झाड़ागर बीरा काम-काज टौँे उगाईि बिरणां रो निरंभं भाण |
पर रे पर कामा बुलाया म्हांैि पर रे कीजे रावके ||
बाई केलम भिया हरिया बांगां रे मांव |
विस वतुम्यो बाई केलम री जिट्रीडी आंगी ||

620 झाड़ागर बरे मन में विबार |
दीनी झाड़ागर एक सरपां री बैयां खोल |
धूंपां रे धमरोठे झाड़ागर झाड़ो कीजे दे रियो ||
[बांसी] देिगे झाड़ागर [सरपां री] झाड़ां री कीजे ओट |
बई में नी शनियो काठो बांसंग कीजे देवता |

625 बांसी, बांसी झाड़ागर [अर सव सग] समगठ देिगे री एक पोधी बाँच 19 |
झाड़ा में नी जियोि एक बूंनी काठो बांसंग कीजे देवता |
ज्यू साड़ा बैटो झाड़ो देिगे, झूं पासूजी बैटा जोड़ोक डोडो जोि | तो बाई केलम रो बांसंग दूणो चड़े पण ऊतरे नी |

** गाव **

610 गैलोवत राणी कीना एक सोरे बनैया मियागार |
जावे पासूजी री जस री कीजे जामां ||

630 खड़िया गैलोवत राणी तारां, तारां गठलोडी मांजल कीजे रैण |
पथ में हल रिया गैलोवत एका कीजे एकला ||
दिग ऊषो जे यो धरती में पीठो परवान |
दिग री ऊसङी काज पासूजी ऊं मुजरो कीजे साजियो ||
उवं गैलोवत राणी दे पीलपाया री ओट |

635 अरजा कोि वतियांि रा निद्रयमण जती कीजे देव ने ||
पढ़ नी पासू पाल अण बावज पर कीजे मीठ |
तो बैटा चांदाजी ने पासूजी हेलो कीजे पाजियो ||
चांदा सांबंत नीजे म्हारी बावज री साॊ कीजे सम्बांछ |
बावज म्हारा बार आवे नी वेंबार |

640 होळी आवे नी दीवानी |
आज आडा दन एक बावज कन बद कीजे पदारिया ||
के दो गैलोवत राणी धारा मन री कीजे बात |
कतरा काम थे आवा म्हारी जस री कीजे जामां ||

19 This line seems slightly garbled, presumably because Parbū was disconcerted by stumbling over the word sagaḷā.
पाबू पाल काम-कार्जियो टाई उगती किरण्यां रो निरमठ कीजेभाण।

645 पाबू पाल महे आया धारी जस री कीजे जाजमाण।
बाई केलम आपरी वतीजी मई बागामै ली कीजे मांज़।

650 तांती वट बांदी गोगाजी रै नाम री कीजेबांत।
कतरा काम थे महे राङचे पदार्जिया।
बावज महारी गरज पडी तो महारी राङचे आया。

655 हे तो बावज काली पूजम रो बार।
फैलिङधा सम्पांइया मूं पुक्कर राज री पेडी साजिया।
रणुचा उं पदार्जिया सद बाबो राम्जे।
...कोई सूं चड़ने मिया बाँधिया रा बिलाबण जती देवता।

660 पाबू हड़बू मेया माण्ंग्ठिया पांजू पीर पदार्जिया पुक्कर री जूही पेडिया।
हुँजा 21 सिरदारां कीदा उड़े अण धन रा कीजेदान।
बावज महारी मूं उडे हीरा पमा कीजे बांडिया।
उंतवां झूलनां गर्भेको महारो पप रे कीजे पांच।
डिगमता पांंचा रे सोमेजी हाथं शेलिया।

665 सिरदारां सिरदारां कीदा अण धन रा दान।
महे उड़े गोगाजी रे बावज केलम नै धरम री कुशी भी।
बाई केलम नै, गैलोवत राणी, ले गोमाजी नै परण दिया होता, तो क्छू तो माप खाता अर क्छू बांजम बिलुमता।
गैलोवत राणी रे जाजो घर व्यारी बार।
एक...ढंटो न्हंको दो एक दई दुसरा रो बीजेमैल।

670 तांती बट बाँडं धुरमेडी रा गोमदेच बचान रे नाम री।
दीजो [बा] गैलोवत राणी दूरां देयां री छांट बरताय।
तांती बाँडोंसौं एक गोमदेच बचान रे नाम री।
बाई केलम रो छांटो न्हंकता तांती बाँडंत बांजम ऊन जाय तो दीजी गोमदेच बचान नै परणाय।
उं रे जाय तो बाई केलम बन्यूषी बसरे उणारे ई जाय।

675 गैलोवत राणी रमर अमर रा भरिया कदम नै कीजेपंच।
मीजी, मीजी जाजे ऊरणी मीजी कीजे मारणां।
जाय मैला मै गीजी दई दुसरा री छांट।
तांती बट बाँडी गोमाजी रे नाम री।
कर ने विरामण जोसी कर ताजां बेगैरी ताकहँ।

**गाव**

कर ने विरामण बीरा ताजां बेगैरी ताकहँ।

विरामण जोसी बीरा कर ताजां बेगैरी ताकहँ।

विरामण जोसी बीरा एक सेम्बर रे जूने कीजे मारणा।

थोपी, थोपी वटकी में विरामण उरंगवे पालां कीजे नी मिठा।

विरामण बीरा लागेला थने भूख ज्ञानी कीजे प्याम।

वेटा बटाऊ थने मारण में बासों कीजे नी मिठा।

विरामण जोसी लीना आठ लगनां रा नव नारेषः

खड़ी बुड़ी आई एक सेम्बर रे जूने कीजे मारणा।

तारां, तारां झल री गड़तोड़ी मांजल फैण।

पथ में झल रियो विरामण एका कीजे एकलो।

दिन ऊपरे ने गो कांडी में पीता, पीता परवाल।

दिन री उमामी जाय सेम्बर में विरामण छोड़ई पाघ रा पाघड़ा।

आडो-अपूडो बैटो गोगा धरमी रौ खान परदान।

भरियोडी इथाई जाय विरामण मुजरें साजियो।

बूजे विरामण जोसी थने गोगोजी मन री कीजे वात।

कटृं विरामण हे बारा चर ने कीजे वार।

कुछ, कीजा राजा रौ बूं आयो माणस कीजे भेजियो।

गोगा धरमी बौंथी बटी कोल्मोण बतावे म्हरों कीजे गाम।

पालीजी फुरमायो तो हंडा चाकर साजियो।

के दे, के दे विरामण धारा मन री कीजे वात।

कतरा काम ढूं आयो एक म्हरों सेम्बर गड़ रे मारणा।

[गोगा धरमी] विरामण देख काई के—

गोगा धरमी काम-कारजियो ताई ऊपरी किःतियो रे भाण।

घर रे घर कामा मूं आयो आपरी जम री जाजमा।

गोगा धरमी...गोगा धरमी बांड़ड़ी म्हानें बरामाण कीजे मुँप।

विरामण ले आयो एक [राजोड़ा रे नाम री एक रा] गोगाजी रे नाम री।

विरामण 23 देख कर मुँडे बोलै—

23 For gogojī.
राठोड़ बोलता एक महाने बताया नैसाची कीजे रजपूत
राठोड़ वण बैटा एक किला रा कीजे राजी
तो विरामण बीरे आ गी राजवी
ले वरमाळ विरामण दीठ मारगां पाछो लाग र्यो
तो गोगाजी करे मन में विचार—
अरे में घणा तो कीजे सरपां रा भेख
घणा किया में नामां रा भेख
में तो करी आण विरामण इं चीजे रीठ
विरामण तो साची मन में जान ली
लारा रूं बैटा गोगाजी विरामण ने हेतो पाड़ियो
विरामण देवता म्हे तो करी थारां इं चीजे रीठ
थे मन में साची कीजे जान ली
दीजे विरामण तृती जाजम री अंबकी कीजे गेड़
आइंगे विराजे गोगाजी री जस री जाजमां
विरामण करे घणो मन में विचार
सुण दे विरामण देंऊं गाव चोड़ा थाने दान
देंऊं ला सर नै कीजे पाब
एक चोड़ो दे दूला विरामण दर्शन बींख में
तो विरामण बुंधी ब्ले, राजी ब्ले, विरामण तृती दीसी एक जाजम री अंबकी गेड़
आईंगे विराजे एक गोगाजी री जस री जाजमां
गादी बैटोळं २४ रूं नाकी गांठं में पूलां री पुलमाळ
चिरते बांदे हठदी रा कोंकण डोरड़ा
गोगा घरमी थे बाजो वासंग रा अवतार
tो एक नममण चावळ दीजी हठदी में कराय
नेवता फेरो एक धरती रा सन्दे देवी देव

** गाव **

गुणेस भाराज नै दिया चावळ, वड़ा २६ खुसी लिखिया, आया चवाणां री जान में
ढूङ, ढूङ चावळ वेमाता नै मेल
आ जावे चवाणां री कीजे जान में

** गाव **

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

24 Parbū does not aspirate the ṭ in forms of baiṭo 'seated', but does so in the extended form baiṭhoṛo.
25 This song is a hymn to Gaṇeśa, the god of good fortune.
26 A Hindi loanword, used by Parbū in every occurrence of this formula.
27 This song is a hymn to Vemātā, the goddess of predestination.
जिण पछलाचावळ कीने दरीजे—
कानजी म्हाराज कौँ बैज—
कै भोपाजी दो नाम म्हारा ले लो, तो देता बन्नी री टीप आ जां चवाणां री जान में||

** गाव **28

कानजी ने चावळ दिया, बड़ा खुसी ख्विया, आया गोगाजी री जान में||
जिण पछलाचावळ कीने 29 दरीजे—
जिण पछलाचावळ कीने दरीजे—
रामा कैदू फे रामदे, हीरा कैदू फे नाव|
ज्याने मित्र म्या रामसा पीर, कर दिया घड़ी पलक में नियाल||
तो रामा पीर कौं बैज—
दो नाम भोपाजी म्हारा ले लो, तो करतला 30 तेजी घोड़ा पर असबरी म्हे है आ जां चवाणां री जान में||

** गाव **31

रामदेजी ने चावळ दिया, बड़ा खुसी ख्विया, आया गोगाजी री जान में||
जिण पछलाचावळ कीने दरीजे—
हड़मान जती, रोग लागी नी रती ||
हड़मानजी कौं के—
दो नाम म्हारा ले लो, तो म्हे है आ जावां चवाणां री जान में||

** गाव **32

हड़मानजी ने चावळ दिया, बड़ा खुसी ख्विया, आया गोगाजी री जान में||
जिण पछलाचावळ कीने दरीजे—
सिव दीनी टूक, तो भागी सब दुनियां री भूख|
करजी सिव मद्यरी सेवा, नित उठ पाहो मिसरी ने मेवा ||
तो म्हादेजी कौं के—
भोपाजी दो नाम म्हारा ले लो, करता म्हे नाविया पर असबरी आ जावूं गोगाजी री जान में||

** गाव **33

म्हादेजी ने चावळ दिया, बड़ा खुसी ख्विया, आया गोगाजी री जान में||
जिण पछलाचावळ कीने दरीजे—
काछो भैं कालणो, गोरो चांबंड रो पूत |
हाको दकाळां तोड़जै तेजरा गमावै सामाŽया भूत ||
बपपर में खाय मसाणां में लोटे, ऐंडू नर कु ण मै००नाथ री सेवा मेटे |

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 parvāṛos 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 राज वंगमावे, परजापत में दुर गुंग गमावे।
तो भैंडुनाथ कोई के—
भोपाजी दो नाम म्हारा ले लो, देता गृहसर री रमणी लेता जगधारारा ताटमारु म्हे ई आ जावूं चवाणां री जान मं।

** गाव **

जोगमाया नै दिया चावड़, बड़ा बुसी घिया, आया गोगाजी री जान मं।
जिँ फलना चावड़ कीने दरीजे—

** गाव **

भोपाजी दो नाम म्हारा ले लो, दो चावड़ म्हाने ई देता जाओ, तो म्हे ई आ जावूं गोगाजी री जान मं।

** गाव **

जोगमाया नै दिया चावड़, बड़ा बुसी घिया, आया चवाणां री जान मं।
जिँ फलना चावड़ कीने दरीजे—
भोमियो भोपाजी गायां री बार म्हां ई आवूं गोगाजी री जान मं।

** गाव **

भोमियाजी नै चावड़ दिया, बड़ा बुसी घिया, आया चवाणां री जान मं।
जिँ फलना चावड़ कीने दरीजे—

** गाव **

सरवण काव्रियो मात-पितां रो आयाकारी।
आयाला समा मं बेटा खड़ा घिया ले मात-पितां री काव्र घड़ा जिया।
तो सरवण काव्रियो कोई के—
भोपाजी दो नाम म्हारा ले लो, करतो मात-पितां री काव्र खांदे म्हे ई आ जावूं चवाणां री जान मं।

** गाव **

सरवण नै चावड़ दिया, बड़ा बुसी घिया, आया गोगाजी री जान मं।
आया गोगा धरमी सारी धरती रा देवी कीजे देव।
जानी वण चाल्यी करत्यां री जाओ कीजे घमको।
मूठहियां, मूठहियां उड़े जानां मं शीणी दुलाल।
अन्तर मनवा रा जाणां मं रंग रा कीजे छांटण।
गावी तीज़ियाैं बैंता धन्व्र-मुझ्जां रा नीत।
बीले बदाली जीता सातन कीजे राम रा।
गोगा धरमी बींद वणिया पूरी पुलुम रा कीजे बांद।
जानी वण चाल्यी करत्यां री जाओ कीजे घमको।
तो गोगाजी नै हृद्वी, पीटी, कांडाय घाईजे, और पछी गोगोजी बींद वण कोठ्मंड परनीजवा नै जाय।

34 यह गीत भैरव, राजस्थान के लिए किवा देवता है।
35 यह गीत भैरव की देवता है। इसका भाषण यह गीत का भाषण है, जो पहले पंक्ति में प्रस्तुत है।
36 यह गीत भैरव की देवता है। इसका भाषण यह गीत का भाषण है, जो पहले पंक्ति में प्रस्तुत है।
37 यह गीत भैरव की देवता है। इसका भाषण यह गीत का भाषण है, जो पहले पंक्ति में प्रस्तुत है।
गोगाजी रावत रा वर्षो 93

जानी वण चाल्या करत्या रो जाणो कीजे शुमामो ||
आणटेख धूमसवें बाजे जाना में हड्डी कीजे बील ||
रूढ़तो नश्तरो बाजे गोपाजी री चढ़ती जान में ||
मूठहिया, मूठहिया उड़ै जाना में कीजे गुलाल ||
अन्तर मरवा रा जाना में पंख रा कीजे छाँटणा ||

आया गोगा धरमी सारी धरती रा देवी कीजे देव ||
जानी वण चाल्या करत्या रो जाणो कीजे शुमामो ||
गावे वीजणिया बैंना धन्त-मृदुल रा कीजे गीत ||
बोले बदावा मिणाधारी वासंग नाम रा ||
बारा कोसा में गोगा धरमी हाले धारी कीजे जान ||

tera कोसा में हाले हारी हीड़ता ||

दिन ऊगो ले गो अण धरती में पीठो परवात ||
दिन री ऊगाशी जाय कोंकड़ पर छोड़े पमा रा पाँगदा ||

** गाव **38

तोरण बांट ऊबा गोगो धरमी अण तोरण री डारी कीजे छांय ||
आवै सामू री झठामछ करती कीजे आरती ||

gोगा धरमी पैली आरती लहानो एक मौरी कीजे पताम ||
सोना री सुपारी भे मौरा गिणिया कीजे होड़ सी ||
गोगा धरमी भे कीजे अण धरती में गाड़े अम्मर कीजे नाम ||
सोना री छकडिया मूं राठोड़ा रा तोरण कीजे बांदिया ||
कर ले, कर ले विरामण जोसी बणी बेगैरी कीजे ताकीद ||

बरिया पूगाशो राठोड़ा रा भीतर कीजे रावठ ||
बरियां बवाणी गोगा धरमी सारी ननरी रो कीजे लोग ||
पड़ा बवाणी राठोड़ा री रम्या राणिया ||
दीजो कई केलम भारी कौंक्वरो बेस उतार ||
पैरो पीसांग मिणाधारी वासंग कीजे नाम री ||

| [दीजी] कर जे विरामण जोसी ताला बेगैरी ताकीद |
| चंद्र रणां भू राठोड़ा रा भीतर कीजे रावठ ||
| दीजी विरामण जोसी चार दम नै बूढी डोर ||
| तागा लपेटे विरामण रेसम हन्दा कीजे पाट रा ||
| पैठत गोगो धरमी अण धुकती चंद्री रै कीजे मांव ||

पहुँच मूं पदार राठोड़ा रै मोकन कीजे धीवड़ ||
| विरामण जोसी दीजी सालू धरमा रै कीजे गांठ |

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

39 Before resuming the narrative, Parbū here sings two further wedding-songs. The first is about the arrival of the bridegroom at his bride’s village, the second a comic song in which the women of the bride’s family mock the bridegroom and the members of his wedding-procession.
लाडी बनैँ द चंबरी में हथकठया जोड़िया।

**गाव**

उठ पिया गोमो धरभी बागो कैसिरियो झड़कायः
फेरा फिरे गोमोजी गल्ली कीजे राइँ द।
एक दो फेरा गोमोजी फिरिया चंबरी रे कीजे मांगः
तेजा फेरा में राघो पोरे दन्त कीजे डाया।
चंबरी चड़ता ने केलम दीनी बुढ़ंडी धवलः कीजे गायः
मामा, मामा दिया हाथी कीजे हीड़ता।
चुड़मल भीकाण्य घड़ाई घोड़ा री खुड़ कीजे बेल।

जेसठदे विड़दाया घोड़ा रा सोवन कीजे बझला।
हरमल देवाई ओड़ोगी राय दख़ंडी रो बूढ़ो कीजे बीर।
तो मा भिंचणी घड़ाया गठा रा सोवन कीजे बझला।
कालदे रवारण घड़या घाथा रा हथफूल।
तो देवल भूआ ओड़ाई एक मुरधर री लाडी कीजे लोवड़ी।

चांदे बागोले घड़ाई घाथा री गज सोवन कीजे बुढ़।
चांदे बागोले घड़ाई घाथा री गज सोवन कीजे बुढ़।
तो देवीजी अन्ना में सवामण समंदा रा मोती भाखिया।
ढुँजा डायजो बाई केलम आया चंबरी रे कीजे मांग।
पिरता उद्वरा डायजो ठाकर पावृङ्गी भाखिया।

दीजो, दीजो बाई केलम गोमा धरभी मूं छेढ़ो हथतोगो छोड़।
कर धाड़ो नाबू लढ़ा री रातठ भूरी कीजे मांड़िया।
हँसियो गोमा धरभी चारी जाना रो गुड़ो साथ।
चंबरी में बंटोड़ा गोमोजी छाने-छाने कीजे मुठिया।
नी देखी एक हिंदुपत राजा राजा राषभ री रातठ भूरी मांड।

नजर नी देखी तो काना कतं न सांवड़ी।
काका कमधज हीतो डायजो दै धरभी में समचा लोग।
अणूंतो डायजो म्हणे बिन बिन चीजुङ्गी भाखियो।
लढ़ा बतावे पावृङ्गी सात समंदा रे परिया तीर।
लढ़ा मियोड़ो नर पारो नी बाएँ।

दिरवाता पावृ पाल केसर घोड़ी रे कीजे मियःगार।
हँसियो दिरवाता केसर घोड़ी माता कीजे कठमी।
मुन भतीजी मत ले केसर समती रो कीजे नाम।
केसर बतावे समत रो अबतार।
घर चवाणां रे घोड़ी म्हा नी हबै।

रे जावे केसर माता म्हारे पांगा रे हेउँ।
घर-घर कर हूँला लढ़ा री रातठ भूरी कीजे मांड़िया।
बीजो बाई केलम धारे मन में गाही हँसियार।
तीजे मढ़ने ला हूँ लढ़ा री रातठ भूरी कीजे मांड़िया।

40 The final syllable is swallowed.
सांवां रो परवाड़ो

** गाव **

चांदा सांवत साचो पाबू रो खान कीजे परदान |
सीखां दिनवा दे मिणाधारी बासंग कीजे नाग नै |
गोगा धरमी लियो रसम रो कीजे समाल |
मुजरा करे राठोड़ां रा भीतर कीजे रावठे |
खामा, खामा करं दिया सारी नवरी रा लोङ |
[ मुजरा करे एक….] मुजरा करे एक थांने गोगाजी [ बामण] हाटां में बामण कीजे बाणिया |
[ गोगा धरमी] कर लो एक ताल्ये बेरी ताकीद |
[ न] सीखां दिनवा दो गोगाजी नै एक अन्दाता कोडू रे कीजे नाम री |
बैटी बाई केलम रथ बैलूं रे कीजे मंग |
धुरिया भियं बैटी रथां रो जुंतो कीजे साणही |
गाबे तीजणिया बेला ध्वनय-महुजर म औल |
बोलै बदाना मिणाधारी बासंग कीजे देव रा |
बड़ीया गोगो धरमी तारां गठतोड़ी मंजाल कीजे रात |
पग छुटा आचे सामबर नै सीदा कीजे पड़रा |
एक दो बासों रे न्या गैला मारग रे माय |
दिन री ऋषाठी सामबर में छोड़े पगां रा पागडा |
भरिया गोगाजी री माता हीरा गज मोतीड़ा थाळ |
मोतिया एं बदावण नूं माता बारे कीजे नीककी |
[ बू] म्हा बदाना माता उगरी किरणां रा निरमठ कीजे भाळ |
थे अब बदानो राठोड़ां री मोतन कीजे हीरारी |
के दो, के दो गोगा धरमी धारा मन री कीजे बात |
कैड़ा मिलिया बेटा थांने दरगा में पीवर सासरा |

** गाव **

बूजै गोगा धरमी थांने थांरी कीजे माय |
कैड़ा मिलिया बेटा थांने दरगा में पीवर कीजे सासरा |
मिल गी माता म्हारी म्हा थांने साळन सुरां री कीजे जोड़ |
समदां रे जोड़वै मिलिया पीवर मोटा कीजे सासरा |
के दो गोगा धरमी धारा मन री कीजे बात |
कैड़ा राठोड़ां बैटा थांने दतर कीजे डायजा |
माता म्हारी चंदवी चड़ाता नै दीगी बूजैजी ध्वनवट नबलख कीजे गाय |
मांमां 42 दिया म्हा थांने हाथी कीजे होड़ता |

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

42 For māmā.
हरमल द्वासी आलां रो नाम वर भीमो रो भाणजो माता वीसोत रै अवतार ओडायो राय दखणी रो चूड़ो कीजे चीर | तो माता भवणी घड़ाया गठा रा सोवन कीजे बाड़ता ||
चांदै वागेले बाईचा बांपैले [घुड़ाया हाथां री सोवन गज कीजे चूड़ | हरमल द्वासी सवामण मोती भाविया ||
तो देवबाजी रो नाम लियो माता मुख बोली 43 —हे बेटा देवबाजी खने अगर सवामण पक्का मोती होता तो पाबूजी री नोकरी मालूम हुया है | कांई ठक पाहड़ जैड़ा है, कांई ठक पांच मूंडा है। पण ऐसा जनावर ठक मैन नी देखी है ||
गोगा धरमी के दे थाने बांध पाबूजी थनै डायजै सूँपयो ||
माता भवणी घणो धूतो नर पाछो नी बावडै। लब्ध वतावै सात समंदां रै पिरया तीर ||
पाबूजी कै लभे बैता झुकतै वादेळयै मैल | कै लभे बैता एक मन मै ऊमण कीजे बांधणा रै वतावै अदक। कीजे रत ||
चरखो घड़ाला चोखा चूड़ण कीजे रंख रो ||
दासी कै लभे वापसी बतीसिया सिरणार | जावै, जावै मठियों मा एक अन्तरा कारीगर ने हेला कीजे पाडणी ||

** गाव **

43 Hindi influence is strong in this non-metrical passage.
जा ऊवी दासी अण कारीगर रे घर कीजे वारः
जाय कारीगर ने हेलो कीजे पाठियोः

940 खाती रा लड़का घू लागी महारे धरम रो कीजे बीरः
आज पाठियो खाती धारां ऊँ कीजे कामः
चरखो घड़े दे घू महाने चोखा चन्द्र कीजे रूँख रोः
ओड़ी-बोड़ी कारीगर लिखि बागां र दादर कीजे मोरः
बित्र में एक कोरजे पाबूजी री केसर बोड़ी कीजे काचमीः

945 कारीगर बीरो होने हाथां धीरी कबाड़ी कीजे हेलः
जा ऊवी अण चन्द्र-बाठे कीजे रूँखः
चन्द्र बाइने एक पाड़े बाई रे नैनो कीजे चरखोः
ओड़ी-बोड़ी अण कारीगर लिखि बागां र दादर कीजे मोरः
बित्र में लिख दी पाबूजी री केसर माता कीजे काचमीः

950 घड़े, घड़ चरखो दीनो दासी रे कीजे हायः
लीजे दासी एक चरखो छब्रोलियो हाथां कीजे हेलः
सं जाजे एक बाई केलम री जस री कीजे जाजमाः
दासी लीजे एक चरखा छब्रोलिया हाथां कीजे हेलः
जाजे, जाजे एक बाई केलम री जस री कीजे जाजमाः

955 बैटा बाई केलम जाधी झारकों कीजे मैनः
जाय दासी एक मुजरो कीजे साजियोः
बाई केलम लीजो धारा चरखा छब्रोलिया कीजे हेलः
आंपे हालांला नणदां रेआण धीण कीजे कातवाः

** गाव **

960 कर लो बाई केलम मोठे बतनीसा मिगारः
आंपे हालांला एक नणदां रे जाजे कीजे झूलरेः
ओड़ो बाई केलम एक राय दशाने रो छूँ दी कीजे बीरः
नखलां विलमावे बाई केलम मुखमान कीजे मोहरीः
भूज मे सोवे बाई केलम थारे एक बाजू री कीजे लंबः
चिटू मे सोवे बाई केलम मे एक सोचन पणो कीजे मूँड़ोः

965 लीजा बाई केलम चरखा छब्रोलिया हाथां कीजे हेलः
खड़े छोटी जावे नणदां रे जाजे कीजे झूलरेः
आडो-अपुडो बैटो बाई केलम थारी नणदां रो गड़दी कीजे साथः
भरियोडी हथां बाई केलम जाय भूजरो कीजे साजियोः
आवती बावज ने नणदां दियो पणो आवर भावः

970 आगा विराजो बावज महारा नणदां री जस री कीजे जाजमाः
सुणो नणदां अण जाजम पर बैट नणदां रो गड़दी साथः
भूलां, म्हांला छांचां एक पीयर री गादी कीजे गीदवाः
बैटा बाई केलम अण नणदां रे कीजे साथः
नणदां रे विचारको बाई केलम चरखा धीण कीजे दाचियाः

975 न्हाके बाई केलम अण चरखा माधे काझरे कीजे लगः
ताो नी झेले बाई केलम थारी हाथां री पांचू कीजे आंगछीः
** गाव **

काततां बीततां पड़े नणदां में आदो कीजे बाद
पीयर बखाणे एक नणदां आपां कीजे बाप रा
पड़ियो नणदां धारी आपमें घणां कीजे बाद
पीयर बखाणे नणदोलियां आपां कीजे बाप रा

980 तीजणियां बखाणे पाबुजी रो फोमर कीजे गूंजये
मंगादे तीजणियां बेंनां राता नाडा री गार
गारां रा वणाया एक अणरीठा मैना कीजे तोड़हाड़ा

985 कर, कर तोड़हाड़ा दीना [अ] चरखा पर कीजे झैकाण
मैणो, मैणो हलायो लङ्घा री रातठ धूरी कीजे सांड रो
लीजे म्हारी बावज एक थारा एक पीयर रा टोटा री 44 पाची कीजे घोर
सुरङ्गे, सुरङ्गे म्हारा बीरा री बसी मीठी कीजे बोरडी
अण बोरडी रे पाखे मीठा मिसरी जैडा बोर

990 शेंटा गूंजयां थारा काका कमदब्र कीजे बाप रे
बोले, बोले बाई केलम ने घणा आडा कीजे बोल
बोल एक मैणो मारे लङ्घा री रातठ धूरी कीजे सांड रो
लीजे बावज धरी गन्नयां ने पाढी कीजे घेर
(तोड़े) तठियां मुं तोड़े एक नणदां रा समरक कीजे ताकळा

995 एंगोङे, एंगोङे भामी एक गड़ा भोरां री कीजे भीत
तठियां मुं तोड़ा नामु रो अन्दाता एक सिमरथ कीजे आंगणां
आ गी बाई केलम धारा मन में कीजे रीम
चरखो पछाड़े गड़डे रे कीजे भीत रे
बांड़ो जाने समरां धारी नकी कीजे बाप
वेरो नी कामो म्हारा काका कमदब्र कीजे बाप रे

1000 कर ने दासी म्हारी अण नणदां मुं घणा कीजे जंवा
पाछा नी आतां अण नणदां रे कीजे साथ

** गाव **

जा बैटा बाई केलम हुक्ते बादिःतै बैल| बैटा केलम मन में उमण कीजे दृष्मा

1005 दासी म्हारी धुं कर ले लगी ताढ़ा वेलेरी ताकिरक| बेले बुलाने मा घटवारी ने भीतर कीजे राबठे| बाई केलम कोणी म्हाने अण पटवारी री कीजे ठीक| काले दियोडी मूं आई धारे कीजे डायजे| नी देखी मंटे सैमर री पूरी वजार |

1010 कैड़े रेलाण पटवारी ने दीड़ो कीजे ओळखूं| दासी म्हारी सूरज सामी हे पटवारी रो घर कीजे बार|

44 Presumably a slip of the tongue for nai.
केछा रो झबरको पटवारी रै अथाण कीजे बारणी॥
कीना दासी सोठे वतीमहा सिध्दाया ||
जाबै गंधियां मं पटवारी ने हेला कीजे पाड़ती॥

1015
जा ऊँब्री दासी अण पटवारी रे घर कीजे बार ||
जाय पटवारी ने हेलो कीजे पाड़ियो ||
पटवारी मूता कर ले ताझां बेगैरी ताकीद ||
मैता पटवारी कर ले ताझां बेगैरी ताकीद ||
थाने बुलाबै बाई केलम भीतर कीजे राखै ||

1020
पटवारी देख मुख बोले—
के दे दासी धारा मन री बात ||
कतरा काम एक बाई केलम म्हारे माणस कीजे मेलिया ||
कोनी पटवारी अण म्होटा घरं री अतरी म्हाने कीजे ठीक ||
ध्यान फुरमायो हीडो चाकर साजियो ||

1025
पटवारी करे घणो मन में बिचार ||
लीना एक पोसी पाना हाथमें डेल ||
खड़ छुटो जाबै केलम रै कीजे राखै ||
पटवारी नै बाई केलम रो अतरी डर लागो के उपने चड ग्वे पटवारी रै सीयोताव ||
भेकी चड गी पटवारी ने बेज री ||

1030
खड़ियो पटवारी जाबै एक अथाता बाई केलम रै राखै ||
आडो-अपूरो बैटो केलम रे दरबार ||
जाय केलम नै पटवारी मुज्रो माजियो ||
के दो बाई केलम एक घारा मन री कीजे बात ||
कतरा काम एक माणस म्हारे घरां री कीजे भेजिया ||

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1035
जा ऊँब्री पटवारी अण बाई केलम रै घर कीजे बार ||
जाय बाई केलम ने मुज्रो कीजे माजियो ||
के दो बाई केलम धारा मन री कीजे बात ||
कतरा काम थे एक माणस म्हारे घरं री कीजे मेलिया ||
पटवारी बीरा काम-काज ताकै उसनी किरणां रे नरमठ कीजे भाण ||

1040
घर रे घर कामां एक बुलाया थांने भीतर कीजे राखै ||
अतरा डिन पटवारी म्हूँ थान तेरी देवर जेठ ||
आज बणा दूं धरम रो कीजे बीर ||
ब्यू लागी पटवारी म्हारे धरम रो बीर ||
कागद लिख मेल कोउमणड री जूती कीजे कोउड़ी ||

1045
तब पटवारी देखने बोलियो के बाईजी अर रै मस्तां फैली कैता तो मं घरां बैटे कागद नू लिख देता ||
सुण पटवारी धने कोनी अण [प] कागद री अतरी कीजे ठीक ||
म्हे तो बैल कैता जावा थे कागज पर लिखता जावो ||
ओसें-दीसें लिख जाबै पटवारी मां ने म्हारा कीजेत तछेम ||
बिच में लिख दीजे सांवतां री जाजी कीजे बीणानी ||

1050
ओसें-दीसें लिख सांवतां ने म्हारा कीजेत तछेम ||
विच में लिख दे वाई केलम नै आंसू न्हांकती ||
काका कमधज मर जावूं मै सीवन कटारो खाय
लोछण लगा धू विचियां रा निदम्मण जती कीजे देव रे ||
नित उगरी अण धरती मै एक पीठो शीर्जे परवार ||

उगरट्वे परवारों नणदां मैणे एक मैणा मौसा कीजे मार री ||
बोले, बोले एक बाई केलम नै महारी नणवा धणा मैणे कीजे बोल |
बोल खुर्की महारे पत्थे कीजे काठुजे ||
काका पीयर सांड़ वह तो सांड़ पूणती करो |
नई तो पालो झुंबारां नै बेद |

माटी री घड़ एक सांड़ो पूणाको एक सेम्बर रे मारां ||
पण मैणो, मैणो एक लढ़ा री राठबा कीजे सांड रे ||
सांड़ नी सिठे तो धालजे एक झखबारां नै बेद |
माटी री झडिया सांड पूणती करो सेम्बर रे मारां ||
[बतरी वाल] सांड हावे नी आवे तो पाण मर जाबूं सीवन कटारो खाय |

लोछण लगा धू विचियां रा निदम्मण जती कीजे देव रे ||
नीयो पठवारी कोरो काघद गोडा पर बाड |
काघद लीसी ठाकर पाढ़ रे कोठड़ी ||
ओठु-ओठु लिखिया सांवता नै वणा लठ्ठम |
विच में लिख दी सांड़ा रे | क कीजे बीणती ||

** गाव **

हद्दाना देवासी लामै धू महारे धरम रो कीजे बीर |
काघद पूणा दे कोठुसण्ड री जूनी कीजे कोठड़ी ||
बाई केलम दे दो मण्डने अण कोठू रा कीजे घनाण |
[कीजे] कीजो माराज जावे कोठू ने सीदो कीजे पादबी 45 ||
कौनी बाई केलम महाने अतरो कोठू रो कीजे पैठ |

मारा नी जाणा ए कोठू रो डावी कीजे जीवणो ||
सुण रे अंधी हद्दाना अंधी डावी, डावी माराज जावे गड गैलां री कीजे मिरानार |
जीवणो माराज जावे कोठू ने सीदो कीजे पादरे ||
हद्दाना अंधी डावी हाथां में कडियाळी बांसुक कीजे डांग |
बमे रठकाया मुरधर री लाबी कीजे लोवड़ी ||

बमे, बमे रठकाया एक काजा कीजे कोवक्का |
देवासी तीनो एक काघद हाथां में कीजे गैल |
पण छूटो जावे एक कोठू ने सीदो कीजे पादरे ||
तारो, तारो झल री गठ्ठोड़ी मांजल कीजे रण |
पष में झल रियो देवासी गठती कीजे रण रे ||

दिन ऊगो से यो धरती में पीठो, पीठो परबात |
दिन री झाळी जाय गूजर नै हेलो कीजे पाडियो |
ए अत्ता गूजर रा लड़का कीजा राजा री धू चारे एक धूबांक सुरिया कीजे गाय |

45 For pādaro.
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खड़ियों हठदानों ओटी तारां गठनकर्म मांजल कीजे रात |
पग छोटी जावे कोरु नै सीधो कीजे पादरो |
तारां झल री गठनकर्म मांजल कीजे रेण |
पथ में झल रियो देवासी गठनकर्म कीजे रेण रो |

दिन उगो [प] एक देवासी भेज स्यों धरती में पीठों परबात |
दिन री ऊँचाई जाव मूंज़वईं छोड़ो पांच रा पागड़ा |
आवे, आवे हठदाना ओटी थारे तैयानी में मुड़ती नीति |
ए अन्तदाता निमंदे ले रियों एक ओटी अरण मूंज़वड़ा री जूनी कीजे पेड़ियां |
इसे गी चारणियां बेचा पाणी री पिणियार |

पाणी बराबा नै मूंज़वईं चारणियां बाज़े कीजे नीक़ती |
बैती चारण गावे राजा करण रा गीत |
पाबू रा परबात़ा जगदीस री बोली अम्मर कीजे छावकी |
गाती बजाती चारण आ गी अरण मूंज़वईं घणी नन्दीक |
एक बैती चारणियां बटाँड़ री एक वातां कीजे चावता |

ईसू बीसू दो चारणी भेज गी पाणी री पिणियार |
बैती चारणियां बटाँड़ री वातां चावता |
सुंि ने महारी बैन अरण कर ले ओटी री छावन |
के दो ओटी नै बादो गठा बासंग कीजे नाग |
नीतर ओटी नै जावल रै बीची मारियो |

राठोड़ा बीचीं री हाल अरण जुग में बेर |
बैते कोई बीची नै राठोड़ मिल गया तो एकला राठोड़ नै बीची मारियो |
दूसरी चारण देख मूंडी बोली—
सुंि नै बाई नई बादो नी काठी बायां रै बासंग नाग |
नई जावल रै बीची मारियो |

के दौ ओटी जावी लाडकीय मामाछ |
नीतर जावे सामु रै सिरप करां पांधों | 46 ||
अतरी बात करतां खुद गी देवासी री एक नैणा री नीदर |
बैती चारण नै देवासी हेलो पांधि |
[सुंि चारणियां बैना] सुंि नो पाणी री पिणियां रै महारा मन री बात |

नई बादो मन्वते काठी बायां रै बासंग नाग |
नई जावल रै बीची मारियो |
के दो, के दो बायां कीया राजा रा रे माओ गुण नै गीत |
कीया राजा री बोलो रै अम्मर कीजे छावकी |
सुंि नै ओटी राजा करण राई स्नेह गावां गुण नै गीत |

46 The final syllable is swallowed.
The epic of Pābūjī

1125 पाबूजी रापरवाड़ा जजदीस हो बोलोऽ-अमर कीजे छावकी ||
बायो म्हारी काउंदी दियो राजा करण थांने कीजे दान ||
काउंदी दियो एक जजदीस अमर थांने दान ||
तो काउंदी एक पाबूजी राअमर दान थे जुळु में बात कीजे थे करो ||
मृण रे बीरा एक राजा करण दियो म्हाने दिन ऊळी सवामण सोनां शेजे दान ||
1130 पाबूजी तीनी एक नाही म्हाणे कीजे नीवकी ||
पाणी पीया में गायां ने दीदी अन्दात नाही नीवकी ||
तो एक चरवा ने दीदो जूळजजियो जोड़ ||
राया ने दियो चरण ने एक गोठियां-मध्याणियां कीजे मां ||
जिण नर्गू रे भें गायां अमर कीजे छावकी ||
1135 कटृ ओटी बीरा है थारा घर ने कीजे बार ||
कीया राजा रे नू आयो माणम कीजे मेघियो ||
बाई, बाई देवल चरण एक साम्बर तराणो है पर म्हारो कीजे बार ||
बाई केलम पुराणयो तो डूळी चाकर कीजे साजियो ||
साम्बर निरवाणो है पर म्हारो कीजे बार ||
1140 ठाकर पाबूजी रे म्हे जावां तिरास्त कीजे पांवण ||

** गाव **

खड़ियो देवासी दिन ऊळी पीठे कीजे परवात ||
खड़ छूटो जावे पाबू रे निराणी कीजे कोट में ||
आडो-अपूटो बदो ठाकर पाबू रे खान कीजे परदान ||
भरियोडी हताई एक हड़दाने देवासी राष मुजरो कीजे साजियो ||
आडो-अपूटो बदो पाबूजी रे खान परदान ||
भरियोडी हताई देवासी राष मुजरो कीजे साजियो ||
पड़ सी पावू गाया ओटी माण एक [जे] भारी मीठ ||
तो जट बांबाजी ने हेलो कीजे पाहियो ||
चाना मांवत नीजे अण ओटी री साठ कीजे श्रमात ||
1150 कीया, कीया राजा रे आयो ओटी अठे कीजे मेलियो ||
तो चांदोजी देख मुख बोलिया—
कटृ ओटी बारा है घर ने कीजे बार ||
कीया, कीया राजा रे बूळ एक आयो ओटे कीजे मेलियो ||
तो हड़दानो राधारी न्याके जूनी जेव में कीजे हाथ ||
1155 कागद रठाकायो पाबूजी री कीजे पीठियां ||
पड़ता कागद ने लियो चांदेजी कीजे सम्बाट ||
बांच परवाणो चांदेजी माणो कीजे धूणियो ||
बूज चांदा सांवत थाने पाबूजी मीठी मन री बाज ||
कागद बांच थे एक माणो कण वद कीजे धूणियो ||
1160 पाबू पाल दूजा कागद वांचूं दिन में घणा भूं पनाम ||
धरम रे कागद पाबूजी म्हारों उं बांच्यो कोनी जाय ||

47 For bolā.
तो के दे चांदा सांवत अण कापद री साची मन री कीजे बात |
कैड़े समीचारां एक कापद जीणो कीजे मेलियो ||
पाबू पाल जद परणाया धररेदिया गोमदे चत्रण ||
बाई केलम रो एक कापद लिखियो आयो कीजे मेलियो ||
[चांदा सांवत के थारा मन री कीजे बात |
कीया, कीया न] कर ते चांदा सांवत ताळां बेगैरी ताकीद |
बेगी सिनगारो के ता माता कीजे काठमी ||
हे चांदाजी, झट कर आपाणी के ता माता कीजे काठमी ||
पाबू पाल में कीरी चणी मन में भोटी कीजे बात |

नी जाणां अंपू लझा रा घर ने कीजे बार |
मारम नी जाणां लझा रा डावा कीजे जीवणा ||
पाबू पाल अणदीठ आरांगां कोई आज जायां न कोई काल ||
बारी दीठ आरांगां आंपां तो आज जायां न कोई काल ||
लझा बताए मात सम्बदर पार |

लझा गियोड़े नर पाछो नी बावड़ी ||
हे म्हाराज, लझा गियोड़े नर पाछो नी बावड़ी, अण बासै [आप] अणदीठ आंपू काम आज करां न कोई काल ||
पैली पाबू पाल देजो एक हेरा ने पैली लझा में कीजे मेल |
पढ़े दीठे आरांगां आंपे जाय सांव्रो घेर नावसां ||
चांदा सांवत कर यसे थारे मन में भोटी बात |

११८०
कर ले चांदा ताळां बेगैरी ताकीद |
ते ई पदारो लझा रे हेरे कीजे मांचरो ||
पाबू पाल [म्हे एक] चांदो देवो अमहां दों भाई कीनी लझा में कणबार |
... बूडा ढाड़ा नैना मोरा म्होने सत्र ओळये |}

११८५
अगर जो म्होने बड़े देख रिया, के पाबूजी रा सांवत है, तो म्होने तो पकड़ जमीन में गाड़ देई, बारा ई वरस बारे निकाळ | तो म्हाराज म्हे तो कोई आज जायां न कोई काल जायां |
तो चांदा सांवत के थारा मन री बात |
किण रे कारणिये लझा रे हेरे कीजे मेलमां ||
पाबू पाल बुलोवो देवल सांवत माता ने पर आणण बार |
देवल बणावेला लझा रो बीड़ो |}

११९०
जो नर ओ बीड़ा ने हाया जोनी, ओ ई ज नर लझा जी जाय ||
तो चांदा सांवत कर ताळां बेगैरी ताकीद |
बेगी बुला ना देवल ने भीतर कीजे रावठेत ४८ ||

** गाव **

कर ले चांदा सांवत ताळां बेगैरी ताकीद |
बेगी बुलोवो देवल बाई ने आपणे भीतर कीजे रावठेत ||
बारी चांदो सांवत असल राठोड़ी झुकती पाम |
नखल्या विलमाने चांदोजी मुखमन कीजे मोजड़ी ||

४८ The final word is inaudible, but the formula is so common that its identity is not in doubt.
हालै चांदो सांवत हुन्सा मोरां री चाल
ढङ्गैः पन मेरे कायर जंगली कीजे मोर ज्यूँ
तारां, तारां झल री गढ़ोली माँजल कीजे रैण

1200
आदी अदरात जाय चांदवी देवल ने हेलो कीजे पाहियो
सूती मा सगती देवल एक झूले बाँधियें मैल
[7] चांदवी रो हेलो सुग देवल बाई री मितरा कीजे वा खुली
खुल गी देवल बाई राहे एक नैणा री कीजे नींद

बट देवल एक आठम मरोड़ उबी हो गी

1205
भरियो देवल एक हीरा गज मोतीड़ं ठाछ
मोतियं ऊँ बदावन एक चांदवी नै बारे कीजे नींदकी
सुण देवल सगती म्हाँगे बदाया उत्सी किरण्या रा निरंभछ भाण
हमें बदायो एक पालुँजी री केसर माता कीजे काठमी
चांदा सांवत एक कर थोङाँ दम घणी कीजे जेज

दालण कर जाएँ एक देवल रे भीतर कीजे राबङे
देवल बाई थे वाजो चारण घणा कीजे भाट
तो चारण भाटां रे घर एक श्रवी एक दालण कीजे नींडङे
कै दो चांदा सांवत धाँङा मन री कीजे वाट

कतरा, कतरा काम एक आया म्हाँरे भीतर कीजे राबङे
बाई देवल काम-कारजियो दाते उत्सी किरण्या रो निरंभछ कीजे भाण
घर रे घर कामा देवल म्हूँ आयो धाँङा कीजे राबङे
कर ते देवल लाँङा बैंगेरी कीजे ताकीद
थाने बुलाये पालुँजी भीतर कीजे राबङे
बाई देवल सगती लीनो करणी माता रो एक तपस्य सांग रावङे

कभी रचकाई मुरधर री लाखी कीजे नोडाङे
खड़या देवल बाई तारां मोहोली माजल कीजे रात
दिन री उमारी आय पालुँजी ने मुजरो साजियो
आडो-अपूर्तो बैंगेरी पालुँजी रे खान परदान
एक भरियोड़ी हथाई देवल मुजरो कीजे साजियो

1225
ऊँबी, ऊँबी देवल बाई ठाकर पारुँ रे दरवार
ऊँबी पालुँजी ऊँ बातां चांजबे
कै दो पारुँ पाल धारा मन री कीजे वाट
कतरा काम थे एक बुताई भीतर कीजे राबङे
बाई देवल एक काम-काज ठाँ रिकरण्या रो कीजे किरतार
घर रे घर कामा एक बुताई म्हुँरे एक भीतर कीजे राबङे

1230
तोडे, तोडे देवल बाई एक पाँच चम्पा रा काचा पान
पानां रो, एक पांच पानां रो लड़ूरा रो बीड़ो कीजे गुंबंडो
तोडे देवल बाई एक चम्पा रा पाँचुँ फीजे पान
पांच पानां रो एक लड़ूरा रो एक बीड़ो कीजे गुंबंड लो

लीजे देवल एक बीड़ो चारे हाथां कीजे जेल

49 A slip of the tongue, which Parbū immediately corrected by repeating the couplet.
वीड़ो फेरो एक ढाकर पानू री जस री फीज जजमां

** गाथा **

1240 नीड़े देवन बाई एक पांच चम्पा रा काचा कीजे पान
पांच पानां रो एक देवन बीड़ो कीजे मुंबियो
नीनो देवन बाई एक बीड़ो, बीड़ो हाथां कीजे झेल
बीड़ो फेरै पानू री जस री कीजे जजमां
बीड़ो फिर र्यो [बाई केलम] बाई देवन एक अण जजम री सगढी चाँदी कीजे कूंट
बीड़ो कमळायो कमछ रा काचा की फूल ज्यूँ
पण कोई नर बीड़ा रे हाथ नी कीजे चालियो
फिर र्यो बीड़ो अण जजम री अंबटी कीजे गेड़
बीड़ो कमळायो बाई देवन बांदे कीजे हाथ में
बीड़ा रो नाम लेतां चणा सिरदारां रो दूबैं मरबा जैडो बीड़ो पेट
चणा सिरदारां एक आँख्यां रे पाटी कीजे बांद नी
हूँजा चणा सिरदारां एक छोड़े 50 पाबू रो कीजे बांद
चणा सिरदारां एक छोड़ी पाबू री कीजे नीकी
फिर र्यो बीड़ो अण जजम री चाँदी कीजे कूंट
कोई नर बीड़ा ने हाथ कीजे नी चालियो
नीनो नम-नम करै हरमल देवासी पाबू नै चणा तक्षेम
फिरता बीड़ा न हरमल देवासी हाथां कीजे चालियो
बीड़ो फिरता हरमल देवासी पांचां में टांक

1245 [मुख्तो] मुख्डो कमळायो कमछ रा काचा कीजे फूल ज्यूँ
पाबूजी देख मुख बौलिया—
हरमल देवासी दीख आज थारा चीका कीजे नैण
मुख्डो कमळायो कमछ रा काचा कीजे फूल ज्यूँ
के दो देवासी थारा मन री कीजे बात
कूंज ऊबो अण जजम माथे बुं ऊमण कीजे उमणो
पाबू पाल फिरता बीड़ा नै भसे लियो हाथां झेल
भसे जावा माता भिवणी रे घर कीजे बात
म्हारी माता म्हाते हुकम देला तो भू हुकम जावूंहा, नई तो आपरो बीड़ो पाचौ ला जजम माथे मेल हुला
हरमल देवासी थे जावा माता भिवणी री 51 घर कीजे बात
हुकम ले आयो एक थांरी माता जरणी रे कीजे नाम रो

** गाथा **

बांदे हरमल देवासी अमल राठोड़ी झुकती कीजे पाण
नखल्यां विलमारे एक देवासी मुख्तमल कीजे मोजड़ी
खड़ी देवासी एक तारां गठवोड़ी माजन कीजे रैण
जावे माता भिवणी रे सिंगरथ पांचां

50 For chodyo.
51 For rai.
१०६ The epic of Pābūjī

िको देवसी मन में उमण कीजे दूमणो ||
बैटी माता हेंलो पाड़ियो ||
हरमल देवसी दीख आज [यांने] धारा म्हणे पीका कीजे नैण |
मुखड़ो कमठघयो कमठ रा काचा कीजे पूल युं ||
के दो बेटा एक धारा मन री कीजे बात ||
क्यूं ऊबो देवसी शूं मन में उमण कीजे दूमणो ||
के तो हरमल देवसी लड़िया शाकर पापू रा खान कीजे परदान |
नीतर एक देवसी शूं माध्यम में बेटे चीपड़ री वाजी कीजे हारियो ||
माता म्हारी नई लड़िया [म्हणे...] शाकर पापू रा खान कीजे परदान |
नई म्हूं साही में बेटे चीपड़ री वाजी कीजे हारियो ||
माता म्हारी एक हेरी भठायो शाकर पापू म्हणे लड़का अबबी कीजे बोम री ||
ए माता शूं म्हणे जो हरमल दे दे तो शूं लड़का रे हेरे जावूं | तो हरमल री माता काये—
हरमल देवसी काई पड़ियो [शय] धारे अतरो लड़का ऊं कीजे काम |
किण रे कारणिये देवसी शूं एक लड़का रे हेरे कीजे मांचरे ||
माता म्हारी जव परणाई बूढैजी बाई केलम किनिया मोवण कीजे धीव |
हरमल देवसी शूं माध्यम में बेटे चीपड़ रे हेरे जावूं
माता देव मुख बोली—
बेटा लड़का बलवाई सात समंदां रे परवाही तीर |
लड़का गियोड़े नर पाण्यो कदे नी बावड़े ||
1285
दीजे हरमल देवसी शाकर पापू री नौकरी छोड |
दीजे हरमल देवसी शाकर पापू री नौकरी छोड ५२ |
नौकरी लगावूं थने बुढ़ा कीजे मिरंदार ५३ ||

** गाव **

दीजे हरमल देवसी शाकर पापू री नौकरी छोड |
एक नौकरी लगावूं बेटा थने सीदा कीजे मिरंदार री ||
1295
नहांके हरमल देवसी एक गाडां में कीजे भार |
शाकर पापू री कोठडूंया धावा माहा कीजे घरिया ||
तारं, तारं जल री गठोरी मांजर कीजे रैण |
पथ में झल रिया एक देवसी गठनी कीजे रैण गर ||
दिन ऊमो घे सोरो एक हरमल देवसी अण घरती में पीठो परवात |
1300
dिन री ऊमाणी जाव बुढाजी के मुजरो माजियो ||
बेटा बुढा राजा रो खान कीजे परदान |
भरियोड़ी हराई एक नुककर मुजरो कीजे माजियो ||
बूझे बुढा राजा [यांने एक... ] हरमल ने मीठी कीजे बात |
के दो हरमल देवसी धारा मन री बात |
1305 कतरा काम थे आया म्हारी जस री कीजे जाजमां ||

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

५३ Parbü here omitted a line-final री.
बूड़ा राजा काम-कार्जियो दाढ़ै उपायी फिराण्या रो किरातरां
घर रेघर कामा 54 बूड़ीजी में आया थारे तीजी राकठें
काम-काज दाढ़ै उपायी फिराण्या रो निरमठ कीजी भाण
घर रेघर कामा ऊं में आया थारे जस री तीजी जाजमा

पण नौकरी लगावो बूड़ीजी थारा निरदी तीजी कोट में
रीजी हरमल देवानी थारा [मन में नो मन में हुमिसियार]

नौकरी लगां ऊं एक बूड़ा निरदी कीजी कोट में 55||

तो बूड़ीजी देखने बाँड़ के, के हरमल थारे नौकरी माहारा कोट में लगाय देवुं, पण ओ थारे नौकरी आईज के महारे दो घोड़ी है, एक फूल-बढ़ेरी अबल घोड़ी, घोड़ी डेल | अन दो ई फूलियों। नै लेने थारे...बूडा सरबर, यानी बूडा एक झील थी, उगरे मांयनी बारे चरावणी, मारों दिन रोज [स] बटल चरावणी, और जराने अणां पाड़ी घरे लाओ | हरमलजी सौं बटल है देबी स्रोता खोरा, उपरी बांडों मोटो भारो | धूँ चढ़ जाइजी घोड़ी माथे थारे पर मेल दीजी थारो | भूख-सुक करने ई अगर थे महारी घोड़ी माथे भारे मेल दियो तो सुबर घोड़ी है, जो अगर तुक्सान दे ग्यो तो थारे उपरदो दण्ड देशी पड़ेता | हरमल विचार करे के में बटल जावें घोड़ी माथे, में [फोटों] महारे ऊपर मेल दू भारो, ओ तो एक उलटी बात है | हरमल कीदो विचार, चालो, जियो त्योज नियां अंगां कर | तो बूडाजी खावा-पीवा नै, तो वै खावा-पीवा रो कांड़ी, भूख लागे हरमल थारे तो जाजै थारे पर बार, और बटल ऊं दो रोटी धूँ खाइजी और दो रोटी माथे लेने आइजे, जो आप धानी न चाकर बटल बेड़े जीमा 56 | बूडाजी [देख] देखने बोल्या के थारे घरे जाइजे, भूख लागे तो दो सोगरा थारे राणी रै धाव रा धूं जीमी आईजे, जो दो सोगरा महारे ताढ़े लेतो आइजे, तो उठे धानी न चाकर बटल बेड़े अल्प बिची लेआए | हरमल किरयो विचार मन में, भाई ओ तो बूडाजी आंपांनै उलटी-तीरी बातां कैब्रे | ततन्द्र ई कांडी नोंजी, तो खावा नै कांडी नोंजी, और उलटो काम अंपां भुधाए | ए काम अंपाणा ऊं बोवा नी लागे||

** गाव **

माता जरणी रीजी थारे मन में गाड़ी हुमिसियार |
हेरो करी आदु वो लड़ा री रानठ भूरी कीजी मांड रो||
बूड़ो राजा बचतावे सतर कोड़ी रो कीजी दातार |
भूख रा माठवा बटियों रा लिभमण जती कीजी देवतार||
जद पहियो जरणी महारी अण धरती में तन-बूडी कीजी काठ |
केसर रा पांवां रे खेला एक बारक झीला कीजी थोपरा||

जद पहियो अण धरती में तन-तन कीजी काठ|
केसर रा पांवां रे खेला एक बारक झीला कीजी थोपरा||
रीजी माता महारी थारे मन में चणी हुमिसियार |
हेरो करी आदु लड़ा री रानठ भूरी कीजी मांड रो||

महारी मन लागो जोगी रा भगवा कीजी भेख मुं| ||

** गाव **

नीजी माता महारी एक महारा कठड़ी कठड़ी हाथां कीजी केल | ||

54 For kāmā.
55 Parbū at this point commented, to atai arthāv mē kiyā karai, gāvai ni ‘now at this point they always sing it in arthāv, they don’t sing.’ What follows is told in free prose containing no metrical lines, and is intended as a joke.
56 At this point Parbū requested a pause in the recording, hence the repetition that follows.
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म्हारे मन लागो जोगी रा भगवा कीजे भेख सूं ||
रीजे म्हारी माता भारे मन मे कीजे हृंसियार |
हेरो करी आवूं लज्जू रे रातठ भूरी कीजे सांड रो ||

1330 देवमासी हरमल जावै, जावै ए घणी एक कोठू री कीजे बजार |
कष्टा मोलावे देवमासी एक मुंगा कीजे मोल रा ||
जा बैठो देवमासी शीणो एक मोही री कीजे दुकान |
कष्टा मोलावे एक मुंगा कीजे मोल रा ||

cरेरो कोरो माता थारै मन मे कहै भेख सूं ।

1335 चोठा [अम] सींवाई एक अंग मे शीणा कीजे भोपता ||
देवमासी हरमल जावै, जावै अण खाती री कीजे खतरोड़ |
भोटा एक पावोटी करावै चंदण कीजे रंख री ||
देवमासी हरमल जा बैठो अण लाला लवारा री कीजे दुकान |
लोखण भंगावे छड़वे देवमासी कीजे बीफ्टा ||

1340 एक चीफटा छड़वे देवमासी बीजट कीजे सार रा ||
जा बैठो देवमासी हरमल अण गेरु री कीजे दुकान |
गेरु मोलावे देवमासी एक मूंगा रढ़ू कीजे बासना ||
हरमल देवमासी एक जावे, जावे दुखा नवर री कीजे पाठ |
गेरु चाल एक भगवा कर रियो कीजे चादरा ||

1345 कीना एक देवमासी हरमल एक सांपां जोग्या रा डगमर कीजे भेख |
अगूणी दसा डे एक देवमासी आवै जोग्यां री कीजे जमात |
वाजे रपसींगो एक गरु मोरख कीजे नाथ रे ||
आदा जोगी हृंखिया गायां री गवाड़ |
आदा एक डळ ग्या जोगींडा एक पारसी कीजे पीपड़ी ||

1350 लीना हरमल देवमासी एक आट नवलीलढ़या नारेढ़ |
पांवां पड़ रिया एक गरु मोरख कीजे नाथ रे ||

** गाव **

बढ़वे हरमल देवमासी ले [नी] नवलीलढ़या कीजे नारेढ़ |
जावै, जावै एक अन्दाजा एक गरु रे सिमरर कीजे पावणा ||
आदा जोगी एक डळ ग्या अण गायां री कीजे गवाड़ |

1355 आदा जोगी एक हृंखिया पारस शीणी कीजे पीपड़ी ||
जा ओहो हरमल देवमासी अण जोग्यां री कीजे जमात |
एक जाय जोग्यां ने एक हरमल देवमासी अरजां कीजे पाल दी ||
दीजी, दीजी एक...मंढूली रा गरु पीरा म्हान गरु रा शीणा कीजे ऐलाण |
केड़े, केड़े ऐलाणे भे एक गरु ने दीठा कीजे ओळखां ||

1360 सुणों एक जोगमर बीजट दुज्जा जोगां रे...उड़े एक अन्दाजा एक धूूण्या रा कीजे धमरोध |
[जोगी... गरु रे अखाड़े एक अममट दिवलो कीजे जोगियो] |
हरमल देवमासी लीना नवलीलढ़या कीजे नारेढ़ |
पग छड़ो जावै गरु रे सींवी कीजे पाठरे ||
जा देवमासी एक नीचो नम-नम कर गरु ने चणा कीजे डण्डेत |
एक अरजां, अरजां करे एक गरु मोरख कीजे नाथ रे ||
Sā̃ḍyā̃ ro parvāṛo 109

बूजै हरमल द̀वासी थनै गȸजी मुख र̙ क̛जै वात |
कट्टे एक है नी फिरता जोगी थारा घर कीजे बार |
कीया राजा रो शूं बाजे मोबी कीजे पाटवी ||
गरु पीरां कोनी एक फिरता जोगी रे घर कीजे बार |

फिर रिया जोमेसर खण्डो में तीरथ कीजे न्हावता ||
के दे हरमल देवासी एक थारा मन री कीजे बात |
कैड़ा राजा रा थे बाजे मोबी कीजे पाटवी ||
गरु पीरां कोनी एक जोगी रे घर कीजे बार |
आवे छटायो धरती माता महाने कीजे सेलिया ||

[हरमल के दे] जोमेसर बीरा दीवे शूं एक मैंनो पींगा रो कीजे बाथ |
भाली सियाड़े एक देवासी थे घरा कण वद कीजे छोड़िया||
के तो लड़िया एक थारा माय ने कीजे बाप |
के आयो एक भायां रे जाजे कीजे रीसणी ||
के दे, के दे एक जोमेसर बीरा एक थारा मन री कीजे बाथ |

किण रे कारणियो एक भगवा कपड़ा कीजे पैरिया ||
गरु पीरां नी लड़िया महांसे एक माय ने कीजे बाप |
नी मूं आयो एक भायां रे जाजे कीजे रीसणी ||
पण एक मन लागी द्वारे एक जोगी रे भगवा कीजे भेख मूं ||
सूण जोमेसर [दोजा] दोरो ही लागैला थने ए छूरिया छुकू रा कीजे घाब |
दोरी लागैला एक कानां में एक अन्दाता मदरासां हड़दू कीजे काच री ||
दोरो लागैला जोमेसर थने घर-घर-वाथी कीजे भीख |
दोरो लागैला एक धूणी रो [अ म] अखंड कीजे तापणो ||
गरु पीरां एक वीरां लागी महां छूरिया छुकू रा कीजे पाब |
चोखा लागैला महां मदरासां एक अन्दाता मदरासां छुकू कीजे काच री ||

[हरमल देवासी] गरु पीरां सोरो लागी महां पर-घर-वाथी कीजे भीख |
चोखी लागैला महां एक धूणी रो अमाट कीजे तापणो||
दीयो, दीयो एक मंड़ही रा चेलां अण हरमल पर कीजे हाथ |
चेलो कर छोडो एक मंड़ही कीजे जमात रो ||

** गाव **

राजी ल्ये गरुजी दीयो अण हरमल पर अण मस्तंग पर कीजे हाथ |
चेलो, चेलो कर दीयो एक गरु गोरख कीजे नाथ रो ||
[जेले, जेले गरुजी छप्पन कटारो हाथां कीजे जेल] |
[चाँ] कान चीर एक मदरासां कानां में कीजे डाठ री ||
दुधा चेलां रे निकीए एक लोया-बाथी कीजे धार |
हरमल देवासी रे दुधा री एक सेड़ा कीजे सोंचरी ||

करे गरुजी प्रणो मन में कीजे बिचार—
चेला मूंड़ मूंड़ दन में सी कीजे पचाम |
हरमल जेलड़ा एक चेलो जुग में महां जोगी कीजे नी मिठे ||
दीया गरुजी राजी ल्ये अण मस्तंग माथे कीजे हाथ |
चेलो कर दीयो एक गरु गोरख कीजे नाथ रो ||
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हमं कै दो, कै दे देवबासी पारा मन री कीजेवातः
किन्ने रे कारणिये ये भवमा कपड़ा कीजे पीरिया

[पाब] गरू पीरां जद परणाई बुढ़े राजा एक केलम किनिया मोबण कीजेधीवः
हबेदे पाबूजी भावी लड़ा री रात्रू भूरी कीजे साँहिया
गरूजी बूं सांहां रे हेरे लड़ानी जावै रे वालें में भवभा कपड़ा पीरिया

थे कीजी एक हरमल देवबासी घणो धरती में कीजे दिनियावः
चोरी करवा शुं एक जाय लड़ा एक अव्र्वी कीजे भोम में
हरमल देवबासी महं अगर बा बैंतो कै दे देवबासी सांहां रे हेरे परभो में जाय तो बूं धने चनो नी करतो
गरू पीरां [भारी] कीजी ये मन में घणी भोकी कीजेवातः
भारी आसीसा एक लड़ा रे हेरे कीजे सांहरुः

दे दे गरूजी महं धारी कीजेआसीसः
भारी आसीसा एक लड़ा कीजे सांहरुः

tो गरूजी काई कैजे—
हे बेटा शूं जावै लड़ा अव्र्वी भोमः
नी पासी आवर री आमः

हे बेटा ी में धने दें एक पांगा री | पगाः पन-पावड़ी जी धारं शूं साथे ले जा| बोले गरूजी अण पग-पावड़ी में काई गुण हैः
बोले बेटा अण पग-पावडरी में—शूं लड़ा जाय हैः बें मोटा-मोटा पमुद्र हैः
उणां में शूं तैरने नी निकठ माखनाला, जो बेटा समुद्र रे किनारे जाय मेरे ए ए पय-पावड़ी धारे पांगा में पैर लीजे, जो समुद्र रे माथे शूं आमाई ऊः
ो समुद्र पार कर सकेः
बोले गरूजी घणी चोरी बातः
पढ़े गरूजी देखने बोल्याः
हे बेटा धारे जड़ै में बालणी पड़ीलाः
जड़ै में रैणी पड़ीलाः
एक वाणी पड़ीला अण बालणी में धने एक ओं खपट देंः
कटै ई मूखः [त] या प्याम लागे तो महारी नाम ले और इनां उनटो करने सीचो करजेः
धारे नतिसीमो भोजन तैयार के जाएः
तो हरमलजी बड़ा बुढ़ी हुयोः
बोले ओ तो गरूजी महंणे बुढ़ा अव्र्वी दान दियोः
पढ़े गरूजी देखने विचार करियो के [त] सांहू रे
बखने तूंबी दिया करेः
बोले बेटा एक आ तूंबी देंः धनेः
अगर शूं लड़ा में जावा तो लड़ा रा ओशीः
बाती रेवानीः
दोन अण माखनां रे शूं जसू जावेलाः
अगर ओ बेटा रो शूं पी लियो तो नमक-हराम जै जावेलाः
जो शूं दूसर महं पीजेः
तो गरूजी दूसर तो बे महं पाेबेलाः
बोले बेटा आ एक टका-भरी तूंबी है घोटीः
नैनीः
पढ़े गरूजी देखने बोल्याः
बोले आ एक माथे रख पधारी री आण दीजे और शूरी गरू भोजनाथ री आण दीजे और ए तूंबी ने मायते न्देंक दीजे| पढ़े अगर रे कैजे बुढ़ी आण शूं पियो तो पढ़े शूं कैजे के एक आ महारी तूंबी थे भर धोः
तो शूं धो ली लुः
तो बेटा महारी आण देवेः
पाबूजी री आण देः
ना आ तूंबी रख देवेः
बारे रे पूरी माखनां रे शूं दुसरे पार न्होक देवे तो आ तूंबी महं पीजेः
तो गरूजी अपंगी जै जावेः तो आ तूंबी नी भरीजैलाः
नई तूंबी भरीजैला और नई शूं हुद पियेला और नई शूं नमक- [त] हराम चैलाः
तो बे तूंबी थाह में दीः
पढ़े गरूजी काई कैजेः
हे देवं मैनी शूं धारी मां रे घरे जाः
58 पैनी शूं धारी मां रे घरे जा अणने अलख जगाईजेः
अगर धारी माता थने पेयन लेवे तो शूं लड़ा मती जाईजेः महारा जो ए कपड़ा है पछा लाने महं दे दीजे, और अगर धारी माता थने सम्मा दे देवे तो शूं लड़ा जाईजेः

** गाब **

कीना हरमल देवबासी सामाख जोयां रा डगमर कीजेभेखः
जावे एक माता भिरणी री 59 [घर] आणं गणी कीजेवारणीः

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 haĩ "they say (this) in arthāv (only)", i.e. this too is a non-metrical passage which cannot be sung.
59 For rai.
बीजो जलम री जरणी एक चलता जोगी नै सिखिया कीजे घाल |
एक सिखाड़ि झारको गरुड़ी दैला कीजे ओजुनो ||
(अधुङ जोगेसर बीरा एक सिरके पाशेरो कीजे जाय |
भेष्या झाड़ि को बहसक री एक बाङड़ कीजे ढूंढणी ||
अधुङ जोगेसर बीरा झारके पाशेरो कीजे जाय |
1425
भेष्या झाड़ि कैली एक हरमल री एक बाङड़ कीजे ढूंढणी ||
जोगेसर बीरा अधुङ झारको पाशेरो कीजे जाय |
आवैला हरमल झारकी बांटँ कीजे दांड़ी ||
काे रखाले आई अटे जोगी री कीजे जमात |
एक यारा मिखायो हरमल जोगी कीजे बढ़े मिया ||
1430
भरियो कालर् रबारण दैग मोटीड़ो हीरां थाँछ |
एक मिखिया घालण नै जोगी रै कालर् नीची जोगी ऊतरी ||
नीची ऊतरती रो टूटो गळा रो नवमर कीजे वर |
मोटी रखणासा मानू रा माणत कीजे चौक में ||
आ गी, आ गी कालर्दे रणी अण जोगी रै कीजे नजीक |
1435
आयर जोगी नै हरो गीजे पाड़ियो ||
नीची जोगेसर वहो एक झोटी कमड़छ उलो उरिया उरिया कीजे म्हांड |
फेरी चुकाने में एक हीरा राज कीजे मोटिया ||
देखे कालर्दे रणी अण जोगी री (60) कीजे उणियार |
उणियारो देखे नै एक कालर्दे झांखी कीजे घूंगटो ||
1440
तो जतरे हरमल री बैना देख फळ बोली—| काई लाई एक बावज म्हारी ओ जोगीड़ो धारे देवर कीजे जेठ |
एक क्रिया रै कारणि थुँ एक बांखाओ लांबी कीजे पुंगडो ||
नणां म्हारी नी लाई ओ रतो जोगी म्हारे देवर कीजे जेठ |
उणियारो आवैला धारा मोबी कीजे बीर री ||
1445
जाजो बावज म्हारी धारो खानी कीजे खराब |
म्हारा एक बीरा नै विसार थणी कीजे घूंगटो ||
जोगी वन जाजो बावज धारा पीयर में धारे कीजे बीर |
म्हारा बीरा नै एक विसार थणी कीजे घूंगटो ||
म्हारी बीरो बसे पाँधू रे कीजे दरबार |
नौकरले हरमल री झारी मन री कीजे बात |
क्रिया रै कारणि थुँ एक लांबी झांखी कीजे पुंगडो ||
सामू म्हारा थे करता एक हीरां पवां री कीजे धाण |
पेट रा फरजन सामू भागवे कपड़ा कीजे मूलिया ||

** गाव **

के दौ हरमल री रणी धारा मन री कीजे बात |
क्रिया रै कारणि थुँ एक लांबी झांखी कीजे पुंगडो ||
सामू म्हारा थे करता एक हीरा राज री कीजे धाण |
पेट रा फरजन सामू भागवे कपड़ो कीजे मूलिया ||

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60 Presumably a slip of the tongue for ro or rai.
माता म्हारी शूं करती एक हीरा पणा रो कीजे छाण |
भयात कपड़े शूं हरमल ने कीकर कीजे भूल गी ||
माता शिवगणी दूर रो दूरणियो दीनो आंगणिये मेल |
आयर बिहुणी एक अंदाता एक हरमल रे गटे बिलुणी जाणे नागर कीजे बेल जूँ ||
हरमल देवासी कैडी तुड़णाची बोली थाने माता शिवगणी री कीजे गाठ |
1465
कैडी नपूती थाने म्या मोया कीजे बोलिया ||
कै दे देवासी भारा मन री कीजे बात |
क्रिण रे कारणिये थे जोगी एक भगवा कीजे परिवा ||
माता म्हारी नई बोली म्हाने एक जीणी एक नपूती कीजे गाठ |
नई म्हाने एक म्या मोया कीजे मारिया ||
1470
जद परणायो एक बुढ़े राजा धुरेणी रा धोसेणे चवण |
pाूंजी वड़ेळे वारी लड़ू री राखं कीजे साडिया ||
दे दे माता भारी म्हाने कीजे आसीम |
भारी आसीसां लड़ू रे हेरे कीजे सांरा ||
hरमल बेटा लड़ू बतावे डाकणिया-वाळो कीजे देस |
लड़ू गियोळो नर पाढ़ी कदे नी बावड़े ||
hरमल देवासी मंड ग्यो थारे अण पर मे भारी सातू बैना रो व्याच |
कूण देवा बैना ने सर रा कीजे मेवरा ||
mाता म्हारी अतरो एक बात रो कर मती कीजे बिचार |
ठाकर पाूंजू देवा बैना ने कीजे परणाय |
1475
चांदो दोंदेसो देवाला बैना ने दन्तर कीजे डायजा ||
दे हरमल कर ले बुढ़े एक ठोड़ी मेलां मे दम चणी कीजे जेज |
एक बूढभी कर जाजे बेटा एक धारक कीजे खोपरा ||
mाता म्हारी एक कोणी अण जोरयां ने धणा अण चूर्मां-वाळो कीजे काम |
सूका दुड़ाळ पर एक जोगेसर बैता कीजे रे देने ||
1480
दे दे माता म्हारी भारी कीजे आसीम |
भारी आसीसां जोगेसर लड़ू कीजे दांचरे ||
** गाव **
कीना हरमल देवासी साम्या जोगया रा दगमर कीजे भेख |
उद्धी माता ने हरमल एक मूळें कीजे बत्तत्वारिया ||
दे दे, दे माता म्हारी घूं घणी म्हाने कीजे आसीम |
1490
भारी आसीसां एक लड़ू ने कीजे सांरा ||
खड़े रो हरमल देवासी अव तारण गछोंडी माझल कीजे राख |
खड़े छूटोरो जावे अव पाढ़ू री सुरजी कीजे पीकिया ||
दिन ऊो देवासी ले रो अण धरती मे पीछो कीजे परबात |
दिन री ऊगाकी जाय छोड़े पणा राय कीजे पागड़ ||
दीनी देवासी उटे एक [शूणी] दूणी कीजे चाल |
दिन री ऊगाकी एक देवासी आसां कीजे हालिया ||
वृजे, वृजे चांदचा सांतत थाणे पाढू मन र कीजे बात |
कैडी दूणी रो आयो जोगेसर अटे कीजे तापो ||
कठौं चांदा सांवत अण जोगी रा घर ने कीजे बार

1500 [कीया, कीया ए] धूनी रो एक जोगेसर आयो कीजे तापो

पाबू पाल कीनी अण जोगी रे घर ने कीजे बार

फिर रिया जोगेसर एक खण्डां में तीरथ कीजे श्वाता

पाबू पाल थे कीदो चणो धरती में कीजे दिनियाँ

घर रा सांवत ने पाझूँ भणवां 61 कणडां कीजे भूलिया

करता पाझूँ थे एक हीरा पन्नां री द्वाण

घर रा हरमल ने कण बद कीजे भूलिया

के दे हरमल देवासी धारा मन री कीजे बात

किण रे कारणीय भगवाएँ एक जोगी कीजे डे गियो

पाबू पाल थे परणाई बाई फेलम किनिया कीजे धीव

हरमल कीजे भांकी लुड़ो री कीजे शानिया

तो हेरो करवा जादू मूँ लुड़ो रे रा तळ कीजे वात

हरमल देवासी थे जावो लुड़ो अबबी कीजे श्रोँ

मत लाजो मन में मूँ

हरमल देवासी अबबी बेठा में कर दे शुे पाबू ने कीजे याद

अबबी बेठा में एक सावर धारी म्हे कीजे सांखां

पाबू पाल राखूँ अण धरती में बारे अम्म कीजे नाम

अबबी पहिया मूँ एक पाझूँ धारी सावर कीजे सांबंठो

दे दो पाबू पाल एक बारे हरमल ने कीजे आसीम

धारी आसीम मूँ लुड़ो कीजे मांजरू

नीचो नम-रम के देवासी पणा पाझूँ ने कीजे टठम

अरज रे करिया थाँचियां रा लिजसमण जती कीजे देश मै

खड़ी यो हरमल देवासी तारा, तारा गठनोडी मांजल कीजे रात

खड़ छुटे जावे लुड़ो ने सीदो कीजे पादरो

तीजे पाबू महाने लुड़ो रा मारग वताय

कीजे मारग जावे लुड़ो ने सीदो कीजे पादरो

मुण रे देवासी डावो मारग जावे गड गैला री गिरनार

वैवणो मारग जावेला एक लुड़ो ने सीदो कीजे पादरो

** गाव **

बखड़ी यो हरमल देवासी तारा गठोड़ी मांजल रात

खड़ छुटे जावे लुड़ो ने सीदो कीजे पादरो

1530 तारा, तारा जल री गठोड़ी मांजल कीजे रेंग

पथ में जल रिया देवासी गठवी कीजे रेंग रो

एक दो वासा रे म्या गैला मारग रे मांय

तीजा वासा में देवासी धारा चावा डाकणियां रीजे रोकिया

कड़कड़ये बड़बड़ये चावे हरमल धारे मारे डाकणिया कीजे दांत

आवे हरमल राखूँ ने नमकी वाजे तोड़ती

61 For bhagavai.
The epic of Pābūjī

114 The epic of Pābūjī

हरमल दंवासी... माता म्हारी जाजो थारो खानो कीजै खराब
लझा जाता नै वा पकड़ पाछो फूंगू नी कीजे घेरियो

तौ डाकणियां आयमै हरमलजी रा आडी ऊडी री, तौ हरमलजी विचार करवा लागा के भाई ऐ तौ म्हाने खाय जाई
तौ केवा लागा—

डाकणियां बैला कर लो थोडी दम घणी जेज

लारे आवे पावू रो जडबॉ ढबॉ||

तौ डाकणियां केवा लागी, अरे भाई ढबॉजी कुण है? तौ के ढबॉजी एक पाबूजी रो सांवत है जी—ये म्हाने एक नै बडू।

*For baṛai*. Hindi influence is strong here.

62 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…’.

63 Parbū here and in several subsequent occurrences treats तिर ‘shore’, normally masculine, as a feminine noun.
हरमल देवासी करे छणो मन में विचार—
आजें पड़ियो पात्र पाल थााँरं ऊं छणो कीजे काम|

बां पकड़ पात्र मृत्यु पात्रो कमदंज क्षूं ती कीजे चैरियो ||
आगे जातवं गर जातवं अण समुद्र में कीजे इबूं|
पात्रो जातवं ओढ़ोबं देवं एक खलियां रा लिङ्गमण जती कीजे देवता ||
घट में सितरे हरमल गरू गोरयनाथ रो कीजे नाम |
घट में सितरे एक खलियां रा लिङ्गमण जती कीजे देवता ||

खेबे हरमल देवासी अन्तर-चंदन रा कीजे धुंप |
[धुंपं रे धमरोधे एका] धुंपं धपत् के सर माता कीजे काठमी ||
पात्रं रो नाम लियं वैते संयोग दियो एक मारग कीजे सुंपं |
गरूं रे नामां सूणी एक वैते मारगा, मारग कीजे सूपणी ||
नीली हरमल देवासी पगां री पावियं पगां में कीजे पैर |

हे अद्रता पैर पावियं एक सुमुद माथे कीजे हालियो |
दीनी हरमल देवासी पग-पावियं पगां में कीजे धाल |
पाणी नी लागी हरमल धारे पगां रे कीजे पैरे ।||
समुद्र लांग हरमल देवासी नियं सुमुद री परिया कीजे तीर |
करिया करुके हरमल देवासी कानां कीजे सांबके ।||

हरमल देवासी देखे फिर-फिर लझूता री कीजे सांड |
एक निरखे देवासी एक सांडः रा नैता कीजे सोडिया ।||
कावय चढ़ा रो पिये सांडः ए करसंयाम सूणी कीजे नीर |
ए अद्रता [भूरा, भूरा भाखर री एक जो] भूरा भाखर री [छां] ओटां में एक [छांया कीजः] जोका कीजे बे देबे ।||
जारी सांडः सुर्झूँ ए दाँरकः रा कीजे पेंड |

पिरती, पिरती सुरहड़े एक डोडा कीजे एचती |
हरमल देवासी नियं अण सांडः-बाची कीजे झोक |
धूणी लगाई एक सांडःं री कीजे झोक में ।||
बूजे लझूता रा ओढ़ी हरमल देवासी धारे कीजे बतां |
कीया, कीया एक देस ऊं एक जोगोर साथी कीजे तापतो ।||
कौनी रावण रा ओढः सांडःं जोगी रे घर ने कीजे बार |
फिर रिया झंडां में जोगोर तीरथ कीजे न्यावता ।||
के दो जोगोर साता मन री कीजे बतां |
कुड़े जोगोर है घर कीजे बार |
कुड़े जोगोर घर है घरां कीजे बार |

कैडी धूणी रा थे आया जोगोर कीजे तापता ।||
कौनी लझूता रा ओढः अण जोगी रे घर ने कीजे बार |
फिर रिया जोगोर एक झंडां में तीरथ कीजे न्यावता ।||
जोगोर बीरा नीजो धूणी अटुटे कीजे उठार |
माछरां रे बायोडी सांडःं धारे एक तापड़ा दोरा कीजे मारसी ।||

आ गी हरमल देवासी धारे मन में चणी कीजे रीम |
दीनी गरू गोरयनाथ री चारा कीजे विच्छयां |
बत्ती, बत्ती धूणी ने दीनी एक चारा में बांद |
न्याक खेमे देवासी मारग कीजे न स्थूल ||
गाव

हरमल द̀वासी लीनी एक धूणी चादर में कीजे घाल |
1605 करे, करे लड़का रा ओटी घणो मन में कीजे विचार |
अंगतु तो ओटी कोई दीवी म्हणून घणो कीजे अवतार |
बठती, बठती धूणी नै एक लीनी चादर में घाल |
घाल चादर में एक...जोमोसर मारग कीजे तो पड़े ||

करे ओटी ||विचार घणो एक] आता फिर-फिर करे घणो कीजे विचार |
कर लो, कर लो गरुजी म्हारे पर कीजे मैर |
धूणी लगावो सांडया री जाजी कीजे झोक में ||
म्हे तो कीदी गरुजी म्हे थांरा के कीजे गीठ |
थे तो गरुजी मन में साची कीजे जाण ली ||

करां गरुजी थांरी घणी म्हे घणी एक अन्धता घणी कीजे सेवा घणी कीजे मान |
सेवा, सेवा करांला गरुजी एक पीठा कीजे परबात री ||
दीनी, दीनी एक हरमल देवासी धूणी झोकां में कीजे घाल |
आमण पूरी हरमल देवासी सांडया री कीजे झोक में ||
दीजो गरुजी म्हारे, म्हारे मस्तंग पर कीजे हाथ |
1610 लंबाचा कर छोडो ए गरुजी थांरा कीजे नाम रा ||
दीना, दीना हरमल देवासी अन ओठा मै नाघर कीजे मेल |
एक लंबाचा कर दीना एक हरमल देवासी आपरे कीजे नाम रा ||
तो हरमल देवासी लंबाचा...तो काई के—
के मुणो र ओठा मतंग पर कीजे हाथ गर रा लंबाचा कीजे आप |
1615 एक भेटां ले आजो एक चादर सिंवरूपिया कीजे नारेर |
एक भेटां चडावो एक [मूै गौ...गह...] गरु कीजे नाम रा ||
तो बटा रा लोप देखने वोल्या, हे गरुजी म्हारे कनू तो चादर तो है ई कोणी, चादर मो है कोणी पण उंट, उंट रे
जट रो जो एक भाकली है तो आपरे मांग हाजर कर ला | तो हरमजो कीने बोल्या, भाई तो ईस लये दे दो थे |
तो हरमजो की नै दो ईस लये दे दियो | पते ओटी, लड़का रा ओटी देखने के—
कर लो गरुजी थोड़ी म्हारे मारे कीजे मैर |
हरू पियो थे एक लड़का री रातो बुरी कीजे सांड रो ||
1620 हरमजो देखने काई के—
मुणो र लड़का रा ओठा मै ओटीया एक दुड़ पियो म्हे माता भिंबरूणी री धण कीजे अज |
[हरू] हरू पियो गाय कीजे मा |
तीजो हरू पियो वनराय |
चौथो हरू घणो नरती में म्हे काजों नी सांबठे ||
ए ओठा मै नरती में मै एक दृढ़ तो पीडी म्हारे मा रो, हरू पियो दृढ़ पीडो गा रो, तीजो हरू धरती वनराय रो,
चौथो हरू दृढ़ दृढ़ दृढ़ जिजिया नजर ई नी आवे ||
गरुजी म्हारे थे कीदी मन में भोजी कीजे बात |
घणी बंधनो मीठे दृढ़ है लड़का री रातो भूणी कीजे सांड रो ||
गरुजी म्हारे सांडया मो दृढ़ धण मीठे है | तो हरमजो देखने काई के—
थे लड़का रा ओठा म्हारे आ छोटी कीजे तुंकी रो कीजे नाम |
दीजो थे अण तूंबी ने गळा सूं ऊपर कीजे काड़

गळा ऊं तूंबी भर जाय तो हरमलजी चोखे हैं, जो आप अण नै करड़ी मीठ ऊं ची आवै न नीची आवै। तो छांटो ई अतर जो हरमलजी कररुण करते हैं, नई नई घणा नी थोड़ा बोत लावो एक गळा रं दो हाथी रं एक कुमर रं अतर वात करने जाते हैं। सीकोटर माता थूं झुकतै वाद़ेळयै करते हैं। धूणी पण घाली एक सांजां रं करते हैं।

65 At this point Parbū broke off to give his usual Hindi ‘explanation’; he then introduced the following section by saying arthaḥ hāi āge ‘what follows is arthaḥ (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 kyī ‘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 absolute phrase in which the object follows the verb — an extreme illustration of the ‘separability’ of such forms described in the preceding note.
हरमल देवासी है अपने ही रूप में नाम ।
हेरो दीखै घणो कपट वहांनै वीर ।
पकड़ दबावो ज्वमी रै मांयनै ।
1670
tो [चव] सेंग देवासी भेड़ क्ले उगरा हाथ पकड़े, हरमल देवासी रा हाथ पकड़ जमीन खोद जमीन रै मांयने गाड दियो, माथे मोटी पदमसिला सिरकाई । तो माथे पदमसिला सिरका हुमे देवासी आपरे मन में खुशी ज्ञिया ।

** गाब **

हरमल देवासी खेते, खेते अनण-चंदन रा कीजें धूंप ।
घट में सिंवैरे भठ्ठिया रा निलममंग जती कीजें देवता ।
खेत हरमल देवासी एक घणा एक अनण-चंदन रा कीजें धूंप ।
1675
gत में सिंवैरे एक भठ्ठिया रा निलममंग जती कीजें देवता ।
पारू पाल माने दियो अन जम्मी में कीजें धाल ।
कद देखा में मारू मुरधर कीजें देस नै ।
घट में सिंवैरे हरमल देवासी गरू गोरखनाथ रे कीजें नाम ।
घट में सिंवैरीता एक पारू री केसर चीडी कीजें चाँदमी ।
1680पारू रो नाम लिया पदमसिला धृतर सूर दे मिरक पारू कीजें जाय ।
पकड़ वा देवासी बारे कीजें नीकरे ।
हे हरमल देवासी के गरू, गरू अन धरती में पीठो परबात ।
दिन री ऊगाइ जाय झोकां में एक धुणी कीजें धाल दी ।
धुणी धाल दिनो आपण कीजें लगाय ।
निरखे हरमल देवासी अन सांड़ा रा नैना कीजें करसला ।
1685

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)’. 
लड़ा रा ओटी देखे घणी नजर कीजे पसार।
एक बाबोजी तप रिया एक सूक्ष्म री कीजे ठोक में।
[हरम] लड़ा रा ओटी करे घणो मन में विचार।
आपे अपने दियो जम्मी में कीजे धाव।

1690
के तो ओ जोगेसर है खासो-खास भगवान रो कीजे अवतार।
नीतर है गरु गोरख कीजे नाथ।
आपे कीजे अपनी सीकोतै नेकः औं घणो एक उंडो कीजे काम।
बाबा ने पकड़ आपे जम्मी में कीजे गाड़ीयो।
करजो, करजो गरुजी महाने घणा कीजे आप माफ।
हे अन्दाटा तो अपनी सीकोतै रे कॅङ रे जम्मी में ढाँचे कीजे घाड़ीयो।

** गाव **

हरमल देखासी रे ख्यो लड़ा में इम्या कीजें पाँच।
छटू मरीज दलमा लागी मारू मुरधर कीजे देस री।
रे ख्यो हरमल देखासी लड़ा में इम्या पाँच।
छटू मरीज एक... दलमा लागी मारू मुरधर कीजे देस री।

1700
नीनी हरमल देखासी एक बोधी कमडत हाथां कीजे हेल।
पन फुटौ हेमे जायें कोटू रे सीटे कीजे मार्गन।
नीजो, नीजो लड़ा रा ओटियां महारो मुजरो कीजे मांड।
पाढ़ा नी आवाना एक लड़ा अबवी कीजे भोम में।
जाय ऊबा हरमल देखासी अण समंदिरिया री कीजे तीर।

1705
झट पन-पाबड़ी बारे कीजे कांड ली।
पन-पाबड़ी दीनी पगा में कीजे पैर।
हे अन्दाटा पन पाणी नी लागो एक हरमल रे एक पगा री कीजे आंगढी।
समदर लांग देखासी गियो समदर री परिया तीर।
पाढ़ो मुख लड़ा रा ओटियां ने हेलो कीजे पाड़ीयो।

1710
सूण लो लड़ा रा ओटियां एक महारा मुख री कीजे वात।
रीजो लड़ा रा ओटियां घणा मन में कीजे तुम्मिया।
तीजे, तीजे मरीज एक पाबड़ी सांड़ा लड़ा री कीजे घरसी।

** गाव **

हरमल देखासी समदर लांग आयो समदर री उरिया तीर।
दलमा लागी एक मारू मुरधर कीजे देस में।
[हरम] रे ख्यो हरमल देखासी घणो मन में कीजे तुम्मियर।
हेम आवाना एक मारू मुरधर कीजे देस में।
बाड़ीयो देखासी हरमल तारीं, तारीं गठतोड़ी मांजल कीजे रात।
पध में जल रियो देखासी एका कीजे एकलो।
तारं, तारा जल री गठतोड़ी मांजल ठढ़ी कीजे रेण।

1720
पध में जल रियो देखासी गठती कीजे रेण रा।
एक दो वासी रियो गैलं मारम रे मांय।
पांचूं पनरा में छोड़े एक अन्दाटा कोतू में पन रा कीजे पागड़ा।
माता भिंतिरी दीजे म्हारा एक ब्रजिया भणा कंबाड़ कीजे खोलः
लड़ा मियोड़ा एक धारा बेटा पाण्या कीजे बावड़ेः
खुल गी, खुल गी जरणी म्हारी धारे मेण्या री कीजे नींदः
भटदाणी एक जरणी एक हेलो कीजे पाड़ियोः
हरमल री राणी कर ले ताछां बेगळी कीजे ताकीदः
देते धू दिवला ओ एक मेला में कीजे ज्योतः
लड़ा मियोड़ा नर पाण्या कीजे बावड़ेः
भरियो जलम री माता हीरां गज मोतीड़ा सातः
मोतिया एक बदाव एक हरमल मोबी कीजे पूरे नैः
माता म्हारी म्हांते बदाया उगती किरण्या रा किर्तारः
थे बदावो एक गरु मोरख कीजे नाथ नैः
दीनो, दीनो कालर्वे राणी अण मेला में दीनो कीजे जोड़ः
दीवा रे चांदणी एक देखरी आसण कीजे पूरियोः
बेटा, बेटा एक हरमल देखरी अण झुकते बावधिये मेलः
बेटी माता एक लड़ा री बातां कीजे बाधैः
के दे बेटा हरमल धारा मन री कीजे वातः
के दे म्हांते सुख-धृ री वातः
लड़ा में सोरो रियो के दोरेः
माता म्हारी भणा म्हे एक खाता लड़ा में बारक खोपरा [घणा एक खा] रियो लड़ा में सोरो घणी कीजे वातः
माता म्हारी धूः के धारा मन री कीजे वातः
कौळः दिन एक म्हारे थे एक देख पुजारियाः
बेटा म्हारा मिण्यां मूँ अण पीपळ रा पांचू कीजे पानः
pाना ज्यूँ पड़ता ज्यूँ हरमल रे मूँ धारी बाट जोवतीः
सुता पांचू पाल झुकते बावधिये कीजे मेलः
हरमल रे मेलां में आम दिवलो पावृजी नजरां कीजे देखियोः

** गाव **

बांदे चांदे सांवत असल राठोड़ी झुकती कीजे पागः
नखबिया विलमाबे चांदोजी मुखन लीजे मोजरीः
हले चांदे सांवत हस्या मोरा री कीजे बालः
ढळके पण मेले चांदोजी कापर जंगळी कीजे मोर ज्यूँः
जा उठा चांदे सांवत अण हरमल रे घर कीजे बारः
जाय हरमल में हेली कीजे पाड़ियोः
हरमल देखरी [कैजे एक] कर लो ताछां बेगळी ताकीदः
थांने बुलावे एक पावृजी गीतर कीजे राबळः
चांदे सांवत सुख री वात बृजी नी दुःख री वातः
मीदा ए कैजे लागा थांने बुलावे पावृजी गीतर कीजे राबळः
आ गी, आ गी एक ओड़ी धारे मन में घणी कीजे रीमः
झेले हरमल देखरी कोळी कमड़ित्या हाथां कीजे झेलः
पण छूटे जावे ठाकर पावृजी री सुरजी कीज दीपटियां ||
जा ऊबो देवासी अण पावृ री कीजे पोढ़|
एक अरजां करे पठियां रा लिद्दमण जसी कीजे देव ने ||

** गाव **

1765 [जब हरम] हरमल देवासी जा ऊबो ठाकर पावृ री कीजे कोट |
मन में ऊबो देवासी उमण कीजे दृष्टणो ||
ऊबो देवासी ठाकर पावृ रे कीजे दरबार |
एक ऊबो मन में एक देवासी उमण कीजे दृष्टणो ||
बुझे, बुझे देवासी थाने पावृजी मन री मीडी कीजे बाल |
के दो हरमल देवासी धारा मन री कीजे बाल |

1770 के दै ऐलाणे अपे लड़ा रो धाड़ा कीजे घेर नां ||
आ गी एक हरमल देवासी ने घणी मन में कीजे रीस |
टट पावृ ने अरजां कीजे साज रिया ||
पावृ पाल म्हे गिया म्हारे दीजे मामाल |

1775 [लड़ा] नी गिया म्हे लड़ा अबही कीजे भोम में ||

** गाव **

हरमल देवासी के दो धारा मन री कीजे बाल |
के दै ऐलाणे एक सांघां रे धाड़ा कीजे रातरा ||
न्हांके, न्हांके हरमल देवासी एक सीणी अनदाता एक झोटी करंडछ में कीजे हाय |
माछा, माछा रंगकाई एक ठाकर पावृ री जस री कीजे जाजमां ||

1780 हे अनदाता लीजो पावृ पाल अण माछा ने कीजे संभाच |
एक ओडी, ओडी, ओडी एक अनदाता बाचां रो एक न्हांके कीजे कांचों ||
देवासी हरमल हैतो म्हारे मन में पणो कीजे कोड |
ए हेरो करी आया बे लड़ा री रातरूरी कीजे सांड रो ||
बांदा सांबत कर ले ताला बेगैरी ताकनिर |

1785 दीजे हरमल देवासी रा भच्चा कीजे उनार |
पौसांगे खराजो एक पावृजी री कीजे रीज री |
के देवासी हरमल धारा मन री कीजे बाल |
के दै ऐलाणे म्हे एक सांघां ने दीडी कीजे ओठखां |
पावृ पाल काठा धैडा रो पिये एक, एक नैना करसलिया कीजे नीर |

1790 एक भूरा धारा री एक झोकां में अनदाता सांघां झोकां कीजे देव री ||
ए अनदाता बैठी जाती खबे अनदाता एक सीणा तूंबी नरेचां-बाजा पेड |
पाती पिरिता एक अनदाता सुरे एक झोका कीजे ऐठखिम ||
तो पावृजी ने कैसे लागा, ए स्थाराज ए सांघां रा भीणण है, आ ओडी जत री भाकलो है, आप इसने समभाद || तौ बैठे जम देखने मुड़े बोल्ये के पावृजी स्थाराज ऐ तो हरमलजी कोई आपरे लड़ा गिया न कोई लड़ा रे परदेस गिया, ऐ तो आपरे मामाल गिया था, मामाल जायने बेने पावा आय ग्या | तो देवासी ने बैठा ने रीम आई, [अरे] के पड़िया जम थूं बैठे हरमलजी री चुपकी खाय |

1795 आ गी देवा अमली थारे घणी मन में कीजे रीम |
सूंते धंते अमली दीणी सीरोवण तरबार |
The epic of Pābūjī

122 The epic of Pābūjī

जाय सूता जम री चोटी हाथा जी से ली ||
दीनी, दीनी एक एक अकली अन जम री झूँटी जी से ठोर ||
जम री पतक एक मूंज री नाथ दीनी जी ठाल दी ||

1800 नाथ ठाल दीनी एक जम्मी में उतार |
माथे डंबाजी पदभूमि एक सिरकाही दी ||
चांदा सांबत धेरे साचे पारे धेरा खान जी से पार दान |
दीजे अन हरमल देबासी ने एक सार ने जी भाल पार |
एक पोस्तामा पैरावो हरमल ने पाबूजी री झूँटी जी सीख री ||

1805 हरमल देबासी दीना भवां खण्डा जी उतार |
एक पोस्तामा पैरी एक धूंढा रा लिनष्टमण जती जी देव री ||
चांदा सांबत एक आंपे बैटा अन कोळू रे दरबार |
कर वो ताला बेरी जाती ||
वेनी, वेनी सिमण्डारे एक सगती माता जी जी काठमी ||

** गाय **

1810 चांदा सांबत कर ले धुं ताला बेरी जाती |
वेनी सिमण्डारे चडवारी रे केसर माता की जी काठमी ||
चांदा सांबत लागो म्हारे में चणी जी जोड |
धारु करी आवांला लहार री रातु पूरी जी सांड रो ||
चांदा सांबत एक कर ताला बेरी जाती |

1815 वेनी सिमण्डारे केसर सगती माता की जी काठमी ||
लाल, लाटे में दीजे चांदा सांबत हीरा गज मोती पोवाड़ |
पूरो पूरा सगत री हीरा गज जी मोतियां ||
देजे केसर पोहड़ी रे एक कड़ियाङ्गी लाल जी लगाम |
चांद पाने रे इणियाङ्ग नेवर जी वाजणा ||

1820 लाटे, लाटे में दे हीरा गज मोती जी पोवाड़ |
पूरो पूरा सगत रो हीरा गज जी मोतियां ||
कोळू रा लबार धुं कर ले चणी ताला बेरी जाती |
एक आरणियो जुता एक कोळू रे चबूटी जी बीच में ||
ए अनदाता पादू रा भाला न पादू रे दीजे धुं एक बाजिरियो की जोड |

1825 सांबतां रा भाला एक साचो एक बीज जी जी सार रा ||
सिमण्डार केसर माता ने लाया माता भवारं रे जी जी बार |
भीना बादल में जबके बैरागण जी जी बीजकी ||
उड गिया पाबू पाल गाउं केसरियो जाड़काय |
नैडी मंगाणे पाबूजी केसर पोहड़ी जी काठमी ||

1830 हरमल देबासी दाबे केसर पोहड़ी री लाल जी लगाम |
चांदी, चांदी संबावे पाबू रो पाहू रे जी पागड़ो ||
के चा चा पाबू पाल [केसर सम] केसर पोहड़ी रे जी जी असवार |
चड़े ने बताले बागी रा सूरा नर जी सांबतां ||
आगडे धींहडे बाजे कोळू में जड़ी की जोड |

1835 एक ठाङ्ग रे धमीड़े पाबू रे पोवाड़ जी नीकती ||
खड़िया पाण्यांच्या जागेत पांढरी मांजा कोणतीही दिसेची नाही. पढवल्याच्या नंदनाच्या घोड्यांच्या पाण्यांत नेचून येईल, पाण्यामध्ये लागून आलेल्या तारांच्या झलकाल्या मांजात नेचून रूप ठेवून नसलेल्या पद्धतीत पाहखाली. पाण्यामध्ये पाठील होत नसलेल्या तारांमध्ये झलकाची आलेल्या मांज्यात नेचूलाने पसरून आलेल्या पर्यंत नेचून होत नसलेल्या तारांमध्ये झलकाची आलेल्या मांज्यात. काळात काळात धूम धूम मांजात लागून आलेल्या तारांमध्ये झलकाची आलेल्या मांज्यात. पाण्यामध्ये पाठील होत नसलेल्या तारांमध्ये झलकाची आलेल्या मांज्यात नेचून रूप ठेवून नसलेल्या पद्धतीत पाहखाली.
कर-कर ललकारा समंदर में घोड़ा की जेठिया ||
कर ललकारा एक पाणी में घोड़ा की जेठिया ||
समंदर लांग अदाता गिया समंदर री परिया कीजे तीर ||
पाणी नी लायो पाबूजी रे पग रे कीजे पागड़े ||
1880
giya पाबू पाल एक समंदर लांग समंदर री परिया कीजे तीर ||
kariya कर्के एक पाबूजी कानो कीजे सांबळे ||

** गाथ **

पाबू पाल एक समंदर लांग गिया समंदर री परिया कीजे तीर ||
kariya कर्के एक पाबूजी कानो कीजे सांबळे ||
giya पाबू पाल अण सांवळो री कीजे झोक ||
1885
fieर-फीर निरखे एक सांवळो रा नैना कीजे तोड़िया ||
हमल देबामी कीजे अोटी थने बोली माता मन्दिरी री कीजे गाँठ ||
kीजे अोटी बाई बारे बांसळ कीजे बंगड़ी ||
kीजे अोटी थने दीनो जम्मी में कीजे गाळ ||
kीजे अोटी माथे पदमसिता कीजे मिर्काय बी ||
1890
पाबू पाल हुलमल अोटीघ़ म्हांने बोली माता मन्दिरी री कीजे गाँठ ||
फतमल अोटी एक बाई म्हारी बांसळ कीजे बंगड़ी ||
 हुलमल अोटी म्हांने दीनो जम्मी में कीजे गाळ ||
फतमल अोटी माथे एक पदम[मिलका|मिला कीजे मिर्काय बी ||
फकड़े ढंगे अमली अण अोटी री 69 ढंगे कीजे कान ||
1895
एक कान बार अोटी ने बुटा करने कीजे छोड़िया ||
[पाबू प] लीजे बांदा सांवळ बू अण सांवळो ने घोड़ा आगे कीजे घेर ||
घाड़ो धकावे आपे लढ़ा री रातळ मूरी कीजे सांड रो ||
बांदा सांवळ सुवर्णी सांवळो ने दीजे पाती [सा] एक लढ़ा में कीजे घेर ||
पग-पीटे मर जावे एक सांवळो रा नैना कीजे बांदा ||
1900
पाबू पाल कर र्या बारे मन में भोली कीजे बाल ||
नी छोड़ुँ लढ़ा में सांड रो रावो कीजे रंगती ||
लढ़ा रा अोटियां थे जावे बारे रावने रे कीजे दरबार ||
जावे पुकारो एक रावने रे कीजे राज ने ||
kे दो, के दो अोटीघ़ बांदरार रावने म्हारी कीजे बाल ||
1905
एक बारी सीमा में एक अड़वकी राजा एक धारो कीजे दोहि ||
खड़िया, खड़िया एक लढ़ा रा अोटी एक तारा गठनोड़ी मांजल रात ||
एक दोहि पड़ता जावे लढ़ा रे सीमा कीजे पादरा ||
जावे लढ़ा में एक रावने ने हेलो कीजे पाड़ियो ||

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

आवै राजा रावण थारै नैणां मंथनी कीजे नीदः।

1910

धारी सेवा में एक अलवबरी धारी कीजे, [मे] पेरियो।
के दो, के दो लड़ा का अलवबरी धारी मन री कीजे वालः।
कीये राजा एक महाराजः...लड़ा में धारी कीजे पेरियो।
दीजो लड़ा का अलवबरी धारी मन री...ऐलण कीजे वतावः।
केड़े ऐलणे [मे] एक धाड़पती ने कीठो कीजे ओछबुँ।

राजा रावण बाढ़ी जोड़ी रो दीखी कुंदाने असवारः।
एक सबंवा वेंटा रो दीखी गादी रा सूरा नर कीजे सांचवः।
पण पांच-पांचां में असवारी अन्नियां रा निद्धमान जस्ती कीजे देव री।
आया लड़ा का अलवबरी धारी मन अलव धाड़ा का री ऐलणः।
अन धाड़ा री चेख़ौड़ी सांख्यां पादी महारां के आज चिरे न कोई कालः।
...डेबा, डेबा ए अमली दीये...दीये डेबा अमली सांख्यां ने पाठी कीजे घेरः।
लाठी री सांख्यां मे दो ढोड़ा आये री कीजे घालः।
चांदा सांवत वाजे लड़ा मंथनी जांबागळ कीजे ढोलः।
ढोलां रै धमीड़ा रावण री फौजां बारै कीजे नीकळः।
चांदा सांवत वाजे लड़ा मंथनी जांबागळ कीजे ढोलः।
सांख्यां री रातळ भूरः भाखर कीजे ओटः।

1915

पावू पाल कर ग्या थारै मंथनी ने भोटी कीजे वालः।
नी ढोड़ू लड़ा में एक सांख्यां रो रातळे कीजे रंगतोः।
[डेबा] चांदा संबांत कर ग्या थारै मंथनी ने भोटी कीजे वालः।
दोरे झोरापो एक लड़ा री रातळ भूरी कीजे सांख्यः।
पावू पाल आया, सांख्यां चेर एक आया समदर री [पैली] परिया कीजे तीरः।
करे पावू पाल पांछो मन में कीजे विचारः।

1920

तीरां थाटां री बांदो चांदा संबांत एक अन समदर पर कीजे पाजः।
पाजः, पाजः उतारां लड़ा री रातळे कीजे सांखियांः।
तीरां थाटां री दीनी पावू पाल एक पाजः कीजे बांदः।
पाजः, पाजः उतारे एक लड़ा री रातळे कीजे सांखियांः।
समदर लंटां पावू पाल आया समदर री उरिया कीजे तीरः।

1925

ढोड़ो जे धराये लड़ा री रातळे कीजे ढोलः।
धाड़ो कर दीनो एक लड़ा री रातळे भूरी कीजे सांखः।

1930

पाजः, पाजः उतारां लड़ा री रातळे कीजे सांखियांः।
तीरां थाटां री दीनी पाजः राजा एक लड़ा री रातळे कीजे सांखियांः।
समदर लंटां पाजः पाजः आया समदर री उरिया कीजे तीरः।

1935

**गाव**

आगड़े धीमागड़े बाजे लड़ा में जड़ी तांबागां भेरी वालः।
ढोलां रे धमीड़े रावण री फौजां बारे कीजे नीकळः।
चांदा सांबांत बाजे लड़ा में तांबागां [द] जड़ी बाजे ढोलः।
सांख्यां रा बारू एक लाठी अपाणी कीजे सांवरेः।

1940

ले लो, ले लो एक डेबा चांदा एक पूरा भाखर री कीजे ओटः।
चांदा री लड़ाई राजा रावण उं झगड़ो कीजे नी करः।
राजा रावण एक कीनो चकवे भीनी कीजे राजः।
चांदा री लड़ाई उंसे रावण उं झगड़ो कीजे नी करः।
डेबोजी देख मुख बोलिया—

1945

पावू पाल रे कीठी चणनी मन में भोटी कीजे वालः।
The epic of Pābūjī

Presumably a slip of the tongue for ādaryo.

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.

70

71
Sā̃ḍyā̃ ro parvāṛo 127

सोडां रा मोडा धाडो कीजे केरियो ||
के दो चांदा सांवत घारा मन रा कीजे वात |
कीया राजा रा आय गी एक लाखीणी हद कीजे भोम |
कीया, कीया राजा रा दीवी गडां रा कीजे कांगरा ||
पाबू, पाबू वाल सुरजसन सोडा रा आई लाखीणी हद कीजे भोम |

पिघीयन मोडा रा दीवी गडां रा कीजे कांगरा |
कीदी रा मोडा रा हनुदाता घणो धरती मं कीजे अमर नाम |
गडां रा, गडां रा हनुदाता तलेकी डाळक पाबूजी एक धाडो कीजे घेिरयो ||
बैटी, बैटी फुलवनी किनिया एक जाळी झरोकां कीजे मांय |
बैटी एक गठा रा एक वार नेना कीजे पोविया ||

हे अनुदाता घोड़ी रा पीड़ा ऊ धूजे धरती मं कीजे अबमान |
[घोडी रा एक] पोया अणपोया थारी मं मोटी कीजे रठकिया ||
देखे फुलवनी अण मोटां रा कीजे छरण |
सूण लो दासियां [एक] के तो पड़ अण धरती मं भट कीजे काठ |
नीतर एक जागैला जमी रो भोमां कीजे भोमियो ||

1990 कर नो सहेलियां72 एक अण मोटां रा कीजे छरण |
थारी मं पड़ुड़ो मोटी एक जीणा कीजे रठकिया |
बाईसा मं पड़ दो धरती मं भट कीजे काठ |
बनकरिया जागो एक [भ] जमी रो भोपत कीजे भोमियो ||
बागा, बागा जा दासी एक चां परोके ठाठी कीजे देख |

1995 कैही, कैही एक राजा एक अंपाणी सीवां मं धाडो कीजे घेिरयो ||
बैटी गी दासी चह चौबारी कीजे देख |
हे अनुदाता बाईजी महारा काठी घोड़ी रा दीवी म्हांने कीजे असवार |
अंबवा फैंटा रा दीवी गांवी रा मूरा नर कीजे सांवळा ||
सुरजं जैहो रा एक डाळक पाबू रो कीजे परताप |

2000 चनहमा जैह एक पाबूजी दीवी म्हांने कीजे निरुमुधा ||
बैटी गी फुलवनी किनिया एक जाळी झरोकां कीजे मैत |
दौ नेनां निरही एक [ध] ठहियां रा नद्यमा जमी कीजे देख न ||
आया पाबू पाल अण बगीचां घणा कीजे नजीक |
झट चांदाजी नं हेनो कीजे पाड़ोयो ||

2005 चांदा सांवत कर ला अण सूका बागां मं धम घणी कीजे जेज |
अमल कर हालां सोडां रा एक सूका कीजे बाग मं ||
पाबू पाल बाग, बाण वरसां रो पड़ियो सोडां रो एक सूको हरियो कीजे बाग |
सूका बागां मं केसर माता नं लागैला कीजे तावड़ो ||
चांदा सांवत पाबू री कठा सू हो जावे एक सोडां रो हरियो नवलख बाग |

2010 सांवतां री कठा सू एक बागां मं बोले दादर कीजे मोरिया ||
हे अनुदाता गीया पाबू पाल अण बगीचां कीजे मांय, बागां बगीचां मांय |
पाबू री कठा सू ज्यौ बं एक सोडां रो हरियो नवलख बाग |
सांवतां री कठा सू एक दादर मोरिया कीजे बोविया ||

72 Most unusually the intervocalic -h- is clearly pronounced in this word.
2020
चांदा सांवत देवी अण हरिया घासा में एक जाजम कीजे डाढ़||
चांदा सांवत कर ताळां बेरी रात्कीद
मेगा बुलायो एक धावट रा सोडां एक जाजम पर जाय एक सोडां ने कीजे बुलाय दो||

** गाव **

cर लो, कर लो चांदा सांवत ताळा बेरी रात्कीद
बेगा बुलायो सोडां ने अणाणी जस री कीजे जाजमां||
2025
बांदी चांदो सांवत असल राठोड़ी झुकती कीजे पाग
बुझ्न्यां बिलमावे चांदोजी मुखमन कीजे मोजड़ी||
हाले चांदो सांवत हन्सा मोरा री चाल
ढड़के पग मेले कायर झंगढ़ी कीजे मोर ज्यू||
आडो-अपडो बैटो अण सोडां रो सुरंगो साथ

भरीयोड़ी हवाई जाय चांदोजी मुजरो कीजे साजियो||
बुझी चांदा सांवत बाँडी सोडा मन री कीजे बात
कठूँ, कठु सांवत है बांडा पर कीजे बार
कीया, कीया राजा र बे आया म्हारो अटू कीजे मेलिया||
धावट रा सोडां भोगी बलिया में कोडुम्ब वतावे म्हारो कीजे [ब] गाँव||
3035
ठाकर पाबू पुरामयो तो हीड़ो बाछर कीजे साजियो||
के दो चांदा सांवत थाँरा मन री कीजे बात
कतरा काम थे आया म्हारो जस री कीजे जाजमां||
काम-कारिजयो सोडां एक टांटे उमती किरियों रो निरमठ कीजे भाण||
थाँिे, थाँिे बुलाये पाबूजी जस री कीजे जाजमां||
2040
धातीला सोडा बांदी एक शीणी एक धातीनी झुकती कीजे पाग
बुझ्न्यां बिलमावे सोडा एक मुखमन कीजे मोजड़ी||
हाले धावट रा सोडा एक हन्सा मोरा री चाल
धी्रीै्री पग मेले कायर झंगढ़ी कीजे मोर ज्यू||
आडो-अपडो बैटो ठाकर पाबू रो खान कीजे परदान||

2045
भरीयोड़ी हवाई एक जाय सोडां पाबूजी ऊ मुजरो कीजे साजियो||
बैटा धावट रा सोडा 73 एक जाजम रंगड़ा री कीजे हाळ
एकण बिलमावे धावट रा सोडां एक मद सीणा कीजे पे पिये||
कर लो एक सोडां री किस्म एक ताळां, ताळां बेरी री ताकीद
आपे आज हाळां [बागा] हरिया नबलख कीजे बाग में||

2050
कर लो सोडां री तीखिया सोडे बतीसा कीजे मिरणगर||
आपे हबलाला हीळा हीळवा बागा रे कीजे मोयने||
ओड़े, ओड़े एक बाई, बाई फुलवनी एक राय उबिया रे चढ़े कीजे चीर
नख्न्या, नख्न्या बिलमावे सोडी एक मुखमन कीजे मोजड़ी||
कीना एक सोडी राणी सोडे बतीसा मिरणगर||
2055

** जाय रथवानी ने हेड़ो कीजे पाठियो**

73 Here and in the next line, soḍā would be more normal.
रथवानी बार न तालां बैंगी ताकीद |
रथवानी बार न तालां बैंगी ताकीद |
बैंगी तीजणियां बैंगी तालां रथ बैंगी रां कीजी मांग |
धूरियाँ भिड़ बैंगी तालां रो जूनो कीजी सापढ़ी |
2060 |
गाँव सपटियां बैंगी वन्धुरा बैंगी गीत |
सोडी गाँव एक पाबू रा बदामा बैंगी थडें रां लिङ्गमाण जती कीजे देव ने |
माती बजाती तीजणियां आ नी अंग बागां रे कीजे ताजीक |
आयर माली हे हे हे पाढ़ो |
सोडी रा माली दे बारे बागां री खिड़की खोल |
2065 |
बारे चौं चौं चौं दे [घर री] घर री कीजे तीजणियां |
कोनी तीजणियां बैंगी आज अंग बाग री खिड़की खोलणे सामया कीजे जोग |
बागां में वाटरो एक थडें रां लिङ्गमाण जती कीजे देव रा |
सुण रे, सुण रे माली दीजी बुं आज ए बागां री खिड़की खोल |
[च] दो नैना निरवुं एक थडें रां लिङ्गमाण जती कीजे देवता |
2070 |
जाती दे जांबू बनामाली थे मैं खाट रो नबसर कीजे हर |
भरती दे जांबू एक चूट रे सीतें थे कीजे मुंडडो |
पड़ बीधो माली माया दम्भां रे कीजे लों |
सांतू दरबाजा बागां रा कीजे बोलिया |
राठ नी तीजणियां बैंगी बागां बीचीं मांय |
2075 |
ही बादरो चण्या री लुड़ी कीजे डाल रे |
ढूकी तीजणियां निरखो संक्षों रा...संक्षों रा...तमग कीजे दीजो नैना, नैना करना कीजे आज |
सोडी निरखे एक अन्दाता थडें रां लिङ्गमाण जती कीजे देवता |
ढूकी तीजणियां एक निरखे पाबू रा कीजे परदान |
एक सोडी राणी निरखे थडें रां लिङ्गमाण जती कीजे देवता |
2080 |
ढूकी तीजणियां दूंबे एक खाट ने नबसर कीजे हर |
एक सोडी गुंदेला पाबू रो सर रो कीजे सेवरो |
सोडी री मालण एक लीजे एक अन्दाता रो सेवरो हाथां कीजे झेल |
निजरणा करी आ थडें रां लिङ्गमाण जती कीजे देव रे |
लीनो, लीनो एक मालण एक सेवरो हाथां कीजे झेल |
2085 |
जाबे पाबूजी री जस री कीजे जाजम |
जा ओंबी मालण दाकर पाबू री जाजम री कीजे कोर |
अन्दाता अरजों करे थडें रां लिङ्गमाण जती कीजे देव ने |
तो पाबूजी एक मुख बोलिया— |
चांदा सांवत अंग मालण ने पाछु, पाछु कीजे घर |
2090 |
लोछण लगावी थडें रां लिङ्गमाण जती कीजे देव रे |
भे लियो केसर री बवारी कमघर रा फूल में कीजे अबतार |
भे वाँचु लिङ्गमाण जती रे अवतार |
आती नारी रो मुख देवां री जाती री देवां नी पीठ |
एक लोछण लगावी मालण थडें रां लिङ्गमाण जती कीजे देव रे |
तो दुबंटो मालण एक शीण आपरा छोलिया ने ढाब |
एक सेवरो निजरणा कर्यो थडें रां लिङ्गमाण जती कीजे देव रे |
देख सेवरो पाबू पाल करे घणो मन में विचार |
के दे सोदां री मालण एक धारा मन री कीजे बात |
कुण गुंधी केसर भोडी रे माढा री फूलं री फूल कीजे माछ |
कीया, कीये नर एक गुंधी एक महारा सर रो कीजे सेवरो ||
पाबू पाल म्हारे माढी गुंधी अन्दाता केसर भोडी रे फूलं री फूल कीजे माछ |
म्हारे हाथा सूं गुंधीं एक पाबू रो संर रो कीजे सेवरो ||
अतरी मालण शं झूठ सुखंडा सूं मती कीजे बोल |
एक हाथ लाका 74 एक अण सेवरा रे चनर कीजे सजाण रा ||

** गाब **

2105 हरमल देवामी कर लो ताछा वगैरी ताकिव |
आप दरारी एक सम्मत गड रे जूजी कीजे मारगा ||
के दै ग्यो देवामी हरमल अन्दाता झीणों करले पर असवार |
पग हुठो जावे सम्मत रे सीदी कीजे पादरो ||
तारां, तारा झल री गठीदी मांजल कीजे रण |
पय मं झल झियो देवामी झली कीजे रण रो ||
एक दो बासो रे ग्यो हरमल देवामी गैलं मारम रे मांय |
नीजा बासा में सम्मत में होई पगा रा पागडा ||
आडो-अगूटो बेटो बाई केलम रो एक गँ झीणो कीजे साध 75 |
भरोझोडी हटाई हरमल देवामी लुठकर मुजरी कीजे माजियो ||
बूजे, बूजे देवामी थाँने एक बाई केलम मुख री कीजे वात |
के दै देवामी हरमल धारा मन री कीजे बात |
कतरा काम थे आया म्हारी जस री कीजे जाजमा | |
बाई केलम काम-कारजियो टाढे उगती किरणा रो निरमल कीजे भाण |
घर रे घर कामा झं झं आया थाँवी जस री कीजे जाजमा ||
2120 रीजो बाई केलम धारे मन में घणा कीजे हुममियार |
कर धाडो ले आया काकोजी रातट भूरी कीजे साडियां ||

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74 Presumably a slip of the tongue for lāgā.

75 The final syllable is not pronounced.
देवनारायण रो परवाड़ोः

** गाव **

चांदा सांवत एक कर तो ताछां बेरैरी ताकीद |
आप हालांता सेम्बर रे एक जुटी कीजे मारगां| |
बोले बाई केलम नै उणरी नणदां फणा कीजे बील |
मैणो मंगारूँ लट्टा री रातळ उरूरी कीजे सांड रो |
मांडो, मांडो चांदा सांवत एक केसर गोडी माधे कीजे श्रीण |
बेंगी सिकरो रो केसर माता कीजे काठमी ||
कर तो चांदा सांवत अण सोडां ऊं फणा जाडा कीजे जुवार |
पाणा नी आवा सोडा रेऊं मर गिर्दी कीजे कोट में ||
ले ग्या पाखु पाल केसर गोडी रे कीजे असवार |
चड़ता दरअस्से माची रा मुरा नर कीजे संवक्र रात |
ए अन्वाता धूरिरयां, धूरिरयां बेंगी एक संवतां मरदां रा कीजे थमसाण |
राती, राती हाले एक केसर माता कीजे काठमी ||
धूरिरयां, धूरिरयां बेंगी एक सांडां रा कीजे थमसाण |
राती हाले एक सांडां रे माँटा, माँटा कीजे तोडिया ||
तारां, तारां जल री पाखु पाल गछहोडी माझवळ कीजे रात |
एक... पथ में जल रिया पाखुजी गछही आदी कीजे रेण रा |
एक दो बासो रे यों एक मालां मारग रे कीजे मांट |
दिन री, दिन री उमाधी पाखुजी सांवत चांदाजी ने हेलो कीजे पाफ्या ||
चांदा सांवत कीया राजा री छोडी आपे लारे लावकथी हुत कीजे बोम |
कीया, कीया राजा री सीया में आपे राधो कीजे चेरिया ||
पाखु पाल रुजमन सोडा री छोडी लारे कीजे सीव |
देवनाराण री सीया में आपे राधो कीजे चेरिया ||
पाखु पाल ले ग्या अण धरती में धणों कीजे अम्मर कीजे नाम |
ले ग्या देवनाराण पाखु चोडां रे कीजे असवार |
चा पाखुजी ने हेलो कीजे पाफ्या ||
पाखु पाल रे कीदो धणो एक धरती में अम्मर कीजे नाम |
सांडां ले आया एक माझ सुधर कीजे डेस में | |
मधली अण बोम रो लागे एक अन्वाता लागे धणो मोटो कीजे डाण |
2140
डाण चूकायो एक पाखुजी सांडां रे कीजे नाम रो ||
के तो चा पाखु पाल पे जायो मांटे आदी कीजे सांड |
नीतर मधली जममी री खरनी नुकखय आये कीजे सांचरो 76 ||
बोले देवजी आपी जमी में ले ने मूं तो सांड़ लेने जावुं हुं, मूं करता राज लारे छोड़ने आपरे राज में लेहे सांड लेने निकक्कु हुं, पण महे अजे कोई राजा नै खरनी नी दीनी | तो आपने तो सांड मूं कण नाम रे देवुं, कंत के रे साफ्ययां

76 Parbū at this point commented, aṭai arthāv rai nāyānai kai hai ‘at this point they say it in arthāv (only)’. A non-metrical passage follows.
बाई केलम रे धर्म री कठोयोड़ी है, अण वास्ते सांड आज आपने देखू न कोई काल देखूँ तो दिन री वदाण हैती, और आप बेवजी देखै कियो, पावजी दिन तो अस्त रे मियो हैँ, पण दिन जगी एली आह भारी हुँ भू साँ बाय निकट मिया तो आपें खुन्नू मूं खरणी नी मांगूँ| और दिन अगर महबी हुँ मे ग्यो तो आपने महने खरणी देवी पड़ला | आ सरत मजूर चर पावजी आपरे देशे लागवने बैठ मिया ||

** गाव **

मुखा चांदो सांबत एक घणी सुखभर कीजे नीद | 2155
निदरा ले रिया चांदोजी एक धारी मलनी कीजे रेण रा ||
बैते ग्यो चांदा सांबत अण धरती मे घणो एक परबात |
एक दिन री झमाझी शाकर पावजी ने हेलो कीजे पाल्डीयो ||
पावू पाल आबे धारे घणो में नैण...घणी 77 मीठी कीजे नीद |
देवनाराण आपरी कुल्की कीजेवरताय दी ||
2160 देखे पावू पाल ऊँच एक अदाता ताज़े धरती पसार |
परबत एक खांडी एक देवनाराण आँपाणी कीजे आगले ||
उठ या पावू पाल एक, एक नैणा री निदरा कीजे निवार |
चांदा सांबत एक मांडो केरर होड़ी मार्ग कीजे भीण |
कर-कर लगकर एक मांडयो रा निरा दोखा कीजे घर लो ||
2165 हुजा सांवाना ने चांदोजी लीजो आँपाणी कीजे साथ |
एक सूती छोड़ो एक दठनी पाल री कीजे देबडो ||
खड़िया पावू पाल तारां गठनोडी मांजल कीजे रात |
ढ़ड़ छटा जाबे एक मारू मुरधर कीजे देस ने ||
भूआ एक पावू एक झीणा कोइयो द पास ||
2170 परबत पार करबा री एक पावजी चाने बेढा कीजे नी मिठी ||
आबे पावू पाल धारे घणो मन में कीजे रीस |
ढ़बा पावू पाल री भावर री कीजे ओट |
बाबे पावजी अण भावर ै ताजणियो कीजे लमाय |
बाबै नाज़णियो एक भावर पावजी नै मारग कीजे सुपियो ||
लीठी-ता|लामाणा एक बाजे मणो कीजे गांब |
पावजी रे नाम री एक अदाता नाज़ पावजी कीजे बौल दी ||
नाज़ लांग मिया एक पावू पाल मारू मुरधर कीजे देस |
ढ़ड़ छटा जाबे एक समबर नै सीदा कीजे पादरा ||
[बैटा] बैते ग्यो देवा अणली अण धरती में घणो पीछो परवार ||
2175 दिन री झमाझी आय मोगड़जी हेलो कीजे पाल्डीयो ||
देवा अणली धू बाजे एक पावू रो सांबत महोडो कीजे बीर |
लीजो पावजी रा बौलने एक घणन कीजे समेवार |
खरणी चुपका जाबे एक मांडयो रे कीजे नाम री ||
तो देबडोजी हेव मूंडे बोलिया—
2180 मोगड़जी थे कीडी मणी मन में भोली कीजे बाल |
पावजी पूणा एक मारू मुरधर कीजे देस में ||

77 For nainā में ghanī.
म्हारे खने कोई खरणी है न कोई सांवत है| अनल तमाकू धर्मा पीणा वहे तो म्हारे खने आयो, बाकी दिन री ऊगाती म्हारे खने कोई पड्यो टको आज है न कोई काल ||

देवा अमली धूं बाजी पात्रू रो परदान ||

के तो दीजे अण सांवत री खरणी कीजे चुकाय |

2900

नीतर एक मोगड़जी ऊं जमातो कीजे हेत ले ||

तो मोगड़जी देखने बोया के देवबाजी के तो म्हाने धूं खरणी देने जा, नीतर म्हारो जमातो हेत ||

देवा अमली एक आ मी धारे मन म्हे खरणी कीजे रीम |

दिन री, दिन री ऊगाती एक देवबी रा सांवत रो जमातो कीजे हेतियो ||

बावे एक मोगड़जी पणा एक तरमस खरणी कीजे रीम ||

2905

एक तीर अटके एक देवा धारी डावी कीजे मुंड में ||

एक दो तीर बायो मोगड़जी पणाहे कीजे धान |

तीजा तीरां में देवबी मुंडे कीजे बोलिया ||

मोगड़जी कर ले थोरी पणाहे कीजे जेज |

हमके एक देवा ने बार धुं मुंड दे ||

2910

देवो अमली ढूंटे धारे मन में खरणी कीजे रीम |

एक दिशा तीर देवबी पणाहे कीजे मार |

पैते फटकरी मोगड़जी ने कीजे मारियो ||

धरणी रो फटकरी पावृजी सुपणो पणा कोमंडला कीजे पचाम |

धरणी रो फटकरी एक पावृजी कानां कीजे सांबके ||

2915

चारा सांवत देवे अमली कीप ढूंटो पणाहे में कीजे इनियाच |

एक के तो मोगड़जी ने मारियो नीतर मारिया देवनाराण मोटा कीजे देव ने 78 ||

तो देवबी तीर जं सांवत रा मारियो तो उपरो सिस आकास में चड़ मियो ने धूं धिर्म में उतार दियो| बो सीस धूमतो-पूछतो पावृजी जो रस्ते हालता हा उपारे सांवत जाने धूमता लांगो| तो म्हाराजु पावृजी ऊंचो देखो, तो ऊरो, जो तो देवनाराण रे सांवत री सीस है| अरे भाई धारी आ दम कुम कीदी? बोले म्हाराजु आपरे सांवत देवबी कीदी| में तो मांगी खरणी और म्हारे में आपस में लडाइये ढूं दी, आ दसा म्हारी कीदी ||

78 Parbū prefaced the following non-metrical passage with the remark *अताई arthâvā mē kai hai ‘at this point they say it in arthâvā (only)*.

2920

पावृजी आप बाजो लिद्रमण जती रा अवतार |

हमें तो मोगड़ा ते दिखाणे व्हांके दो |

जणा देवबी बोलिया, जा बाई, म्हारी सांवत ने हाथ ने मायोडो धूं है, अण बास्ते मोटेसर मीणा रे घरे जावे धारी सीस पूंछी और मोगड़जी रे नाम ऊं धूं पूंछी| त्हारी केसर थोरी पड्यो धूंजीला और धने मोटेसर मीणा रे नाम ऊं 79 मीणा धूंप देला, और…भील जात री धारे ढूंटो पड़ेवा| अत्रो मोगड़जी ने आपरे दिखाणे व्हांक धारी उठउठ रखने व्हो मिया ||

2925

79 For mogaraj rai nāma ī.

**गाव**

व्हे यो देवबी अमली पणाहे हरणागर धोड़ा पर अवतार |

खड़ ढूंटौ जावे अवतार पावृजी रे कीजे आयो ||

खड़ंडयो देवबी अमली एक तारा गठनी धातुरी नाम जी रात |

[खड़ ढूंटौ जावे पावृजी...] खड़ ढूंटौ जावे मारु मुरधर कीजे देव ने ||

2930

मिया पात्रू पाल पणा कोमंडला कीजे पचाम ||
एक लारा मूं ठाँके जी हेतो कीजेपाणी ||
दीजेजी, दीजेजी चांदा सांवत अण ठाँकेजी नै घणो कीजेविधान ||
रणां रो खीज्योड़ो एक म्हारे एक घर री कीजेफोज नै ||
कीदो, कीदो ये ठाँकेआमली घणो धरती में कीजे दिनियाब ||

din री ऊआड़ी ये मोगड़जी नै घणो कीजेमारियो ||
pābu पाल म्हारे खन मांस्यो अन्नाता एक मांस्यो री खरणी कीजेआय ||
एक दिन री ऊआड़ी मोगड़जी नै खरणी में कीजेचुकाय दी ||
सांवळा रो परबाझो (२)

कीनी पानू पाल एक पांचूं घोडां रे पणण कीजे असवार |
बढ़ पूरा जावे सेवन ने सीदा कीजे पाड़रा ॥

केरे ग्या पानू पाल अण धरती में पीठी कीजे परबाझ |
दिन री, दिन री ऊगायी जावे बाई केलम ने हेलो कीजे पाड़ियो ॥

बाई पानू पाल अण बाई केलम री सुरज कीजे पोढ़ |
एक ऊबा केलम ने हेलो पानूजी कीजे पाड़ियो ॥

नीजो, नीजो राजपो बाई अंगरी सांवळे ने कीजे संबाझ ॥

कर धाझो ने आया काफोजी लझा री रातठ भूरी कीजे सांवळा ॥

मणीएक धरारी नणाधां बोल्यां थांने कीजे बोल |
मैणो, मैणो पणण बोल्या लझा री रातठ कीजे सांवळ रे ॥

भारियो केलम बाईएक हीरा गाज मोतीडां कीजे बाण |
मोतियां सवार्वण पानूजी ने बारे कीजे नीकटी ॥

बाई केलम म्हाँजे बदाया उमती किरण रा निरमठ कीजे भाण |
ये बदायो एक पानू री केसर घोड़ी कीजे काड़मी ॥

नीजो बाई केलम हमें जमना म्हारी कीजे छोड |
एक मैणो बंगायो लझा री रातठ भूरी कीजे सांबड रे ॥

पानू पाल नामी अण भतीजी री बांमे पणी आसीस ॥

रैवे अण धरती में थांगे अम्मर कीजे नाम |
अम्मर रे जाजो पानूजी एक गादी रा सूरा नर थांगा कीजे सामाज ॥

नणाधां म्हारा थांगी अटड़एक चरखा छोबोल्या परा कीजे उठाय |
अटड़ बैलोला सांवळा रा एक नैना, नैना कीजे बाळढ़ ॥

पणण नणादां म्हारी थे बोल्यो सांवळां रा कीजे वेण |

एक काफोजी ले आया लझा री रातठ भूरी कीजे सांवळा ॥

** गाव **

कीनी पातू पाल एक पांचूं घोडां री जेळ |
बढ़पूरा जावे कोऊ ने सीदा कीजे पाड़रा ॥

घुमरिये, घुमरिये बैंवे सांवतां मरदां रा कीजे पमसाण |
रमती हाले एक पाबजी केसर माता कीजे काड़मी ॥

बढ़ पूरा पातू पाल तारां गठकोरी मांजल कीजे रैण |
सीदा, सीदा बैंवे कोऊ रे सीदा कीजे पाड़रा ॥

एक दो ब्रामो बस ग्या गैलां मारां रै गांक |
तीजा बासा में जावे कोऊ में छोड़े पणा रा कीजे पागड़ ॥

कोऊ रा दरबानी दीजे म्हारी कोऊ रा दरबानी कीजे बोल ॥

लझा मियोड़ा पातूजी पाता कीजे बाढ़ ॥

दीनी, दीनी एक थाकर पातूजी एक जाजम रंगढ़े री कीजे छाँच ॥
एक सामी भिड़ बैटा गादी रा सूरा नर कीजे सांवळा ||
चांदा सांवत हृजा घोड़ा नै बन्दाबो घोड़ा री घुड़ कीजे बेल |
निजराणी बन्दाबो केसर माता म्हारी कीजे काळमी ||

बैट ग्या पावू पान एक जाजम नूंवाठी कीजे ढाक |
सामी, सामी भिड़ बैटा गादी रा सूरा नर कीजे सांवळा ||
पाबूजी रा व्याव रो परबाहो

** गाव **

मृती फुलबन्ती बाई एक जाली झरोकां कीजे मैल |
मूता, मूता फुलबन्ती एक मन में उम्रण कीजे दुमण ||
बूजे फुलबन्ती थाने थारी कीजे मात |

2265 क्षूं मूता बाई फुलबन्ती थे मैल में उम्रण कीजे दुमण ||
आज दीवा बाई थारा स्वने फीका कीजे नेण |
मुख्दो कमठायो बाई थारा कमठ रा काचा कीजे फुल ज्यूं ||
माता म्हारी थे फिर स्या एक देस दीण कीजे परदेस |
म्हारी जोड़ी रो वर धाने कीजे नी मिल्दो ||

2270 माता म्हारी रीजो थारे मन में वणा हुमियार |
म्हारी जोड़ी रा वर धाने कीजे बताय दं ||
है एक थारी बलिया में कोठूमण कीजे गाव |
एक कोठू रा बासी एक बलिया म लेंदरण जती कीजे देवता ||
बाई फुलबन्ती के दे थारा मन री कीजे बतात 80 ||

2275 कद देख्या थे बलिया म लेंदरण जती कीजे देवता ||
के तो बाई है भूं समत रो कीजे अबतार |
नीतर पाबूजी थाने छाने कागद कीजे मेलियो ||
माता म्हारी नी है भूं समत रो दीणो कीजे अबतार |
नई पाबूजी म्हाने एक छाने कागद कीजे मेलियो ||

2280 जद धेरी राजा रामण री रातळ भूरी कीजे मांड |
आता डेरो लगायो अंपणाहरिया वनवक कीजे बाग में ||
में बिया अण हरिया वनवक बागां रे कीजे माय |
दो नैण निरख्या एक बलिया म लिय्यमण जती कीजे देवता ||

** गाव **

विरामण जोसी थं कर ले ताळां बेरी ताकीद |

2285 विरामांले जा विरामण एक कोठूमणड रे जूनी कीजे मारां ||
कर जे विरामण आटा पाणी रो चणो कीजे सेमान |
थोंथी थिणी में विरामण थने पाणी कीजे नी मिठे ||
कर ले विरामण बीरा पाणी नारी बेरी ताकीद |
एक विरामांले जा [थो] एक कोठूमणड रे सीदे कीजे मारां ||
कर ले विरामण बीरा आटा पाणी रो सेमान |
थोंथी थिणी में विरामण पाणी थने कीजे नी मिठे ||
लीना विरामण जोसी आट नब लिगाना रा नगरँ |
पण छुटो जावी कोंडू नै सीदो कीजे पादरी ||
खड़ों विरामण तारां, तारा गठन्तो भाङ जी की रैण ||
पण मै जन रियो विरामण एका कीजे एकलो ||
दिन उमो ले खलो धरती मै पीठो, पीठो परवात 81 ||
दिन री उमाजी जाय कोंडूमंड मै छोड़े पण रा कीजे पादड़ा ||
आडो-आडो वैटो दाकर पाहो रे खान कीजे परदान ||
भरियोडी हथायां विरामण नूठकर मुजरो कीजे साजियो ||
पड़ गी पाहु पाल अन विरामण माथे कीजे मीठ ||
अट चांदाजी नै ठाकर पाबूती हेलो कीजे पाड़ियो ||
चांदा सांबंत लीजे आयोडा [हेरा री आयोडा एक...आयोडा मानबे री] मानवा री एक खू खर साठ कीजे सम्बाठ ||
कीया, कीया राजा रे एक आयो मानवी अटे कीजे मेलियो ||
बूजे विरामण धनी चांदजी मुख री कीजे वात 82 ||
कठू विरामण जोसी है धारा घर नै कीजे बार ||
कीया, कीया राजा रे वे आयो अटे कीजे मेलियो ||
चांदा सांबंत उमरकोट बतावे चांदाजी म्हारो घर नै कीजे बार ||
चोडा उमरयां तो हीडो चाकर कीजे साजियो ||
के दो विरामण जोसी घार मन री कीजे बात ||
कलने बाले धरा म्हारी जस री कीजे जामा ||
चांदा सांबंत बालहे बशाम किरणां रो निरमठ कीजे भाण ||
विरामां ले आयो सोडा रे घर री पाबूजी रे कीजे नाम री ||
अतरी सुणी बात एक पाहु पाल काना कीजे भणकार ||
भट चांदाजी नै हेलो कीजे पाड़ियो ||
चांदा सांबंत दीजे अन विरामण जोसी नै पाळो, पाळो कीजे घेर ||
लोछि लगावे भटियो रा निर्मण जनी कीजे देव रे ||
मे बाजां एक निर्मण जनी घणा कीजे अवतार ||
एक कठू लगावे अदतार भटिया रा निर्मण जनी कीजे देव रे ||
विरामण जोसी अटुंडिसरके पाठिरियो कीजे जाय ||
लोछि लगावे पाहु धरी मोटा निर्मण कीजे देव रे 83 ||
तो पाबूजी देखने वोल्या, चांदाजी से तो याव आज करुं न 84 कोई काल करुं, क्षूं के म्हारे याव ऊं, घर-प्रियती ऊं, कई वास्तो | मे याव आज करुं न कोई काल करु | विरामण देवता आप आ वरमाणा तेने, म्हारा वडे म्हारे बूढोजी है, उणांरे राखूं पदर जाओ | अगर वे वरमाणा जस्ते तो आप उणांने दे आयो | बाकी अटे तो आपरी वरमाणा कोई नी जसे | तो विरामण देवता अतरी बात करता ई बटुं रवाने लेंगे में | रवाने स्थिया तो चांदो और डेंजोजी सब सांबंत देखने विचार करने वोल्या के हे म्हाराज, आज आप म्हारे वासे बडी गलती करो, के चावा, देवा, हरमल और सलजी सोट्टू भढ़ा—सुगी—आपरी सांबंत है, और अप राठूं बस मै पाहु रे नाम ऊं बुलं आपरो मोटो नाम है, अन वासे आपरी वरमाणा आई, [उन] आ वरमाणा पाळी भेज दी, बाकी म्हारे बूढूं तो हूं आपने मे एकावा नी राखा | कंबारी जो कुल मै रे है ये मर जाया रे बाद पितर हो जाया करे, अण वासे 85

81 The final syllable is not pronounced.
82 The final syllable is not pronounced.
83 Parbū introduced the following non-metrical passage by saying in Hindi, yahāḥ par arthāv mē kahte hai ‘at this point they say it in arthāv (only).’
84 This word is inaudible, but the formula requires it.
आपने ओ व्याव तो करणौ ईज पड़ी| जद पावृजी देखनै मुख बोलिया, चांदाजी अगर आप अतरा हर लागें ही हो तो
खेर, मूं आ वरमाण झेलूं। पण एक सरत है, बा सरत म्हारी आ पुरी कर नी तो मूं वरमाण झेलूं, नी तो कोई
आज परणीजूं न कोई काल | बोलै म्हाराज ढूँढ मुर्मांबो| बोलै म्हारी जान में, म्हारी जान में केसर रो रझूं मैंचो| केसर जो [च] नी लाया तो मूं परणीजवा आज जावूं न कोई काल ||
केसर रो परवाड़ो

** गाव **

रीजो पादृ पाल घर में चणा कीजे हृदयार || वेना ने आरूएक केसर रा जीणा कीजे पाटिया || दे दो पादृ पाल अण केसर रा महाने कीजे ऐलाण ||

2325 कैड़े ऐलाणे एक केसर ने दीड़ी कीजे ओठठां || कीया राजा री बसे केसर दीपी कीजे देम || कीया राजा रे एक…ए केसर री क्यारियां कीजे रे लगी || ए अन्तदा चाढ़ा सांवत जा बूजो देवल समती…बाई कीजे नाम ||

देवल गई वी बागा [अनान] अना 85 कीजे जान |

2330 पादी पिरती देशी आई अन्तदा पाटण रे बने केसर री क्यारी लक्ष्मण पटाण रे कीजे नाम री || चांदे 86 सांवत बादे असल राठीडी झुकती कीजे पाग || नक्वां बिलमाजे चाना जी मुखमन कीजे मोजाड़ी || जा बैंडो चांदो सांवत अण देवल रे घर कीजे बार || ऊबा एक देवल ने चाने जी हेलो कीजे पाड़ियो ||

2335 बूजे, बूजे चांदा सांवत थाने एक देवल मुख री कीजे बाट || के दो चाढ़ा सांवत घर में री कीजे बाट || कतरा काम थे आया महारी जस री कीजे जाजमा || बाई देवल आझ पाड़ियो थाने चणो म्होटो कीजे कांम || एक केसर विमुणा पादृजी बनडा कीजे नी बणी ||

2340 दीजे बाई देवल अण केसर रा जीणा महाने कीजे ऐलाण || कैड़े ऐलाणे केसर ने दीड़ी कीजे ओठठां || सुणो चांदा सांवत केसर है लक्ष्मण पटाण-बाठे कीजे गांव || 

2345 कर ने बाई देवल ताथां वैगरी ताकीद ||

थाने बुनाव भूरे राठीडी गिरती कीजे कोट में || लीना चाणियां बैंमा करणी माता रा हाथां तथ्यांं तक्सुरल कीजे जेल || खबरं रठकावे एक मुरधर री लाधी कीजे लोबरी || आडो-अपूटो बैंड झाकर पादृ रे बान कीजे परढान ||

2350 भरीयोडी हुआई बाई देवल जाय मुजरो कीजे साजियो || कांई पड़ियो पादृ पाल अतरो चारण भाटांं कीजे काम || कण रे काणियेएक म्हाने एक हेलो कीजे पाड़ियो || सुण बाई देवल थे मिया एक आना बागेला री कीजे जान |

85 For ānā vāgelā.
86 For cā̃do.
एक मिरता देवी आया एक [के] केसर री दीपी कीजे क्यारियां||

कर तो देवल बाई वही लालां बेगैरी ताकीद |
केसर बसूणा एक पावूजी बनहड़ा कीजे नी विणे ||
रीजी, रीजी पावू पाल धारे मन में गाडा कीजे हुमियार |
म्हे ले आवू एक शीणा केसर रा कीजे पोठिया ||

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देवल सगती एक लीना करणी माता रा हाथ तौकुए कीजे खेल |

बड़ा छूटी जावे लक्खुआ पटाण रे कीजे देश में ||

वैती चारण गावै राजा करण रा गुण ने कीजे गीत |

बोले बतावा भेदिया रा लिद्दमण जली कीजे देव रा ||

[गाती जाती] बाई पेवल एक ले रो धरती में घणा पीछा परबार |

दिन री उमाजी जाय एक लक्खुआ पटाण रे एक छोड़े घणा पगां रा कीजे पागड़ा |

बैतै आड़े-असुटी लक्खु पटाण रो खान कीजे परदान |

भरीयोड़ी हटाई जाय देवल बाई सुजरो कीजे माजिया ||

बूजे देवल बने लक्खु पटाण मन री कीजे बात |

के दे देवल, देवल धारा मन री कीजे बात |

कीया राजा री धू आई अटे कीजे मेलिया ||

सूणो, सूणो एक अंटीता राजा एक महारे मन री कीजे बात |

काम-कारणियो दाटे लक्खु पटाण उगती किरणां रो घर ने कीजे बार |

घर रे घर कामा रे आया धारी जस री कीजे जामां ||

[धारी बागा में बतावे [केस] केसर नाम कीजे] धारी बतावे एक केसर री क्यारी बागा कीजे मांय |

केसर रे कारणियां म्हे आया धारी मिरार्‍क कीजे पाबणा ||

तो लक्खु पडण देखने काई के—देवल बाई भागू मेन को हे हे रो घणी मंगी मिठे | बहुत मंगी मिठे ||

[मूं] काई पहियो केसर रे धरा कीजे काम |

कण रे कारणियो गूं केसर रा पोपिया कीजे खरीदोसी ||

सूणे रे लक्खु पटाण धपीधी धब्बां में बाई पावू म्होटा कीजे देव |

केसर बिसुणा पावूजी वनहड़ा कीजे नी विणे ||

हे लक्खु पटाण महारा जो पावूजी हे बे केसर रे दीवा बींड नी बणी, अण वास्ते म्हू केसर लेवा ने आपरे खरे आई हूँ, जो आपरे बनीचा में केसर री क्यारियां है, जो थोड़ा तो म्हणे फूल दो और थोड़ी म्हणे केसर देवो, जो में केसर लेने जावू 87 | हे देवल महारा बगीचा रा फूल तो बे महारा बाणे हे, धारा पावूजी रे बाणे नी | अण धारा पावूजी ने फूल और फूलमासा ऐं बिये जो थोड़ा मारवाह देस रे मावने आकड़ा घणा है, आकड़ा | उण आकड़ा र फूल तोड़ै, अण ऑ म्हणे रो सौर रो सेबरो गूंडै, पावूजी रे गाडा री माला गूंधै, और आकड़ा री फुलमासा रे जो तोड़क, बाकी महारा बगीचा री केसर धारे हाथे आइ आई न कोई काल | देवल बाई विचार करियो, हे लक्खु पटाण रूं मोटो राजा है, एक राजा राजा रे काम नी आई तो कण रे आई? धारी केसर री क्यारी मू थोड़ी केसर म्हणे रे देई, थोड़ा फूल म्हणे दे देई तो महारा पावूजी वनहड़ा बण, बींड वरण मरणीजवा जाई | तो लक्खु पटाण काई के—

देवल बाई [पावू] चांदा देवा जैडे ने मूं राखू लाटा री कणबार |

धारा पावूजी जैडे करे महारे दोलिया री नीकरी ||

87 Parbū here remarked, to atāi arthāvā mē kaivai lakkhuu paṭāṇ, ‘at this point Lakkhū Paṭhāṇ says in arthāv’.
हे देवल चांदा ने देंबा है बैड़ा है तू भारी लाटां री कष्टार राखूं, नै पाबूजी शीरखा तो म्हारे, हें डोलिया माथे सू जाबुं तो हवा बारे, म्हारे खने कोई आज है न कोई काल | तो देवल ने आयो गुस्सो || लक्ष्म पटाण रीजे धारे मन में चण्डी हुंसियार ||

2385 चढ़ नाला हूं ढंठीया रा लिल्द्यमण जती कीजे देव ने ||
रीजे, रीजे लक्ष्म पटाण धारे मन में चण्डी हुंसियार ||
चढ़िये ले आयूं एक बंधिया रा लिल्द्यमण जती कीजे देव ने ||

** गाव **

आ गी बाई देवल धारे मन में चण्डी कीजे रीस ||
फू हृदी देवल एक पाठी कोढू ने कीजे माँचरे ||

2390 बैती चारण गावः राजा करण रा कीजे गीत ||
बौले बढ़वा एक बंधिया रा लिल्द्यमण जती कीजे देव रा ||
तारां, तारां जल री देवल रे गठनोडी मांजल कीजे रात 88 ||
दिन री इणाची आय कोढू में चोढ़े पाना रा कीजे पागड़ा ||
आडो-अपूरो बैटी ढाकर पाव रो चांदू कीजे परदान ||

2395 भरियोडी हुगाई देवल बाई जाय मुझरो कीजे मालिया ||
बूजू, बूजू एक देवल सांवत जने पाबूजी मन री कीजे बात ||
कैडी लवा में लक्ष्म पटाण धारा ऊं कीजे चाढ़वी ||
पाबू पाल चांदा देंबा ने राखब बो लाटां री कीजे कण्वार ||
पाबूजी बांटे राखब बो डोलिया री कीजे तौकरी ||

2400 अती बात एक डंबी सुपी काना कीजे भणकार ||
आ गी देंबा असली धारे मन में चण्डी कीजे रीस ||
भटोः के बैती सीरोजवण कीजे सूंं ली ||

** गाव **

चांदा मांचत कर लो ताला बैती ताकीद ||
बैती मिणासारे केसर माता कीजे काठमी ||

2405 लड़ी, लड़ी में देबी चांदा री हीरा गज मोती कीजे पोवाड़ ||
पूइं घुराओ महार रे हीरा गज कीजे मोतिया ||
देबी गेसर माता रे कल्डायाची लाल कीजे लगाम ||
पाटण जीतण रा लगावो ऊजाज गया रा कीजे पागड़ा ||
मिणास केसर पोडी ने लाया माता भंवरां रे कीजे बार ||
भीणा, भीणा वादवट में चमके वैराणण कीजे बीजकी ||
उठ स्या पाबू पाल एक बागो केसरियो झड़काय ||
नैडी मंगावे पाबूजी केसर माता कीजे काठमी ||
वे स्या पाबू पाल केसर पोडी रे धणा असवार ||
चढ़िये ने चड़तां वारी रा पुँरा तर कीजे सांवळा ||

2410 खड़िया हीरूपत राजा रे तारा गठनोडी मांजल कीजे रात ||
खड़ छुटा जाव एक लक्ष्म पटाण-बाजा कीजे देख ने ||

88 The final syllable is not pronounced.
भूमित्यां, भूमित्यां पात्र पात वैवे सांवत रा कीजे जमसाणः

रत्नी हरावे पात्र अंगरी केसर माता कार्टजे कार्टमी\

भूमित्यां, भूमित्यां वैवे एक धोखा रा कीजे जमसाणः

उड रिखा सरड़ाटा एक चेवाजी री तीव्री कीजे आमियां\

**गाव**

चांदा सांवत कर लो तांजां वैवै तावी| जे जातो लक्षु री जम री कीजे जजमा| चे ग्यो चांदो सांवत जीनी धोखा कीजे अभाव| बड़ा छुटो जावेए एक लक्षु री जस्फोड़ी तीजे जजमा| आदी-अपूरोटो वैवे लक्षु पटाण रो खान कीजे परदान| भरियोडी हुआई जाव एक ठुकर मुज्रो कीजे साजिया| बुजे, बुजे चांदा सांवत थाँने लक्षुङ्डो मन री कीजे वाँ| कत्या भा थे आया महारी जस री कीजे जजमा| लक्षु पटाण काम-कार्तियो दामे उपती किरण्यां रो निरमठ कीजे भाण| घर रे घर भामा चे आया एक धचच जी जस री कीजे जजमा| केसर री चयारी लक्षु पटाण हे थाणे वरिचा कीजे मांघ| केसर विसूणण पाबुङ्गी म्हारे विजिना कीजे नी वण| लक्षु पटाण थाणे वाग रे मांत्ये जो केसर ऀ चयारी हे बे बौंढी म्हांने चाईजी बूंखड़ कापुङ्गी केसर रे विना वणड़ा नी वण| तो लक्षु पटाण देखेने काई के—

चांदा, चांदा सांवत बे कीजी तणी मन में भोंझी वात| थारे मारवाड़ में हे आकड़ा अकडोड़ीया चणण कीजे पेडः एक धीठा फूलां रो एक पाबु रे गूंढो सिर रो कीजे सेवरो| हे चांदाजी थारे मारवाड़ हे मात फूल नी है फण अकड़ा रो चणण हे हे| बटा रा उण आकड़ा रा फूल तोड़-तोड़ मै पाबुङ्गी हे गणण रो हारं, सर रो सेवरो गुंघ धो| म्हारे बने कोई फूल है न कोई…केसर हे| तो चाँदीजी देखने के, हे लक्षु पटाण के अपरे बने ब्रर आया लेने आया हा हे म्हांने केसर धोंढी देखी पडेला| बोले—

थारा सीरखां नै राबू म्हारे लार्ठी रा कणवार| पाबू सीरखां नै राबू म्हारे हूळी रा नीकरी| थाँने सीरखां नै म्हूँ केसर देबू? म्हारे बने केसर नी है जकां के थारे सीरखा तो म्हारे नीकर है और पाबुङ्गी सीरखा म्हारे चाकर हे, कोई म्हूँ थाँने म्हारे केसर देबू न कोई काल| छूटी चांदा सांवत थाणे रन में गाडी कीजे रीस| भट एक लक्षु नै एक हेतो पटाण| लक्षु पटाण पोंढो मुझुळा मूं बोल साता कीजे संवात| बवर पड़ जावेच चांदाजी रे (देवेनी धोंढी कीजे बिजिया ऋं)| धोंढो तुरक राजा आ एक मुख मूं बोल साता कीजे संवात| बवरं पड़ जावेच चांदाजी रे गांडी कीजे बिजिया ऋं| देबू चांदा सांवत थारे दौड़ म्हारे रा कीजे हआ| हे मे देबूला थारा तड़ड़ाया रा निद्रण मन जती कीजे देव नै| जाजे चांदा सांवत ए कर तांजावे वैवै तावी| जाय पुकारी थारे एक पाबू मोटा कीजे देव नै| आ गी, आ गी एक चांदा सांवत थारे मन में चणी कीजे रीस|
भटके चांदेरी जी चैती मील ती ||
लखू पटाण घोड़ी मुखाड़ा सुंगा सांख संवाच कीजी बोल ||
हृकम नी लाखो मूं बढ़ियां रा लिख्समण जती कीजी देव रो ||
हे लखू पटाण मूं अगर हृकम लेने आयो घेतो तो ३४ अंतरी जबाव करता मूं भारी सीम काट लेतो, पण मूं पाबूजी
खने हृकम लेने नी आयो, मूं भारी ऐं लिफ बातां करवा ने आयो ||
तो चांदेरी ने आय भरी मन में कीजी रीम |
पण ३४ अंतरी पाबूजी री जस री कीजी जानमां ||
बेटा पाबू पाल जाजम लूंवाड़ी हाड़ |
आय चांदेरी मुंजरी कीजी साजियो ||
के दो, के दो चांदा सांख्य भारा मन री कीजी बात |
कैडी लचा में लखू पटाण बाता कीजी चाइदी ||
हे दरबार कैडी बातां चाइदी, कैडी बातां कैडी—
भांने दोईई भासा मी राखी लाता री, लाता री काणवार |
थाने राखी लखू पटाण होलिया री कीजी नोकरी ||
उन बताया भुजी में पणा आक, आकड़ा रा कीजी पेड |
ज्यारे लाखी धीणा पूल |
ज्यारा एक गुंथोला आपरे सर रा कीजी सेवरा |
उपरे खने ने पूल कोई आज हे न कोई काल | हृकम वो तो के, आकड़ा रा आकड़ाइया पो ने पाबूजी रे सर रा सेवरा
वण्याय, बाकी महारे खने कोई आज हे न कोई काल | जणां महाराज पाबूजी देखने बांई के—
माडो चांदा सांबत एक केसर ढाैरी माथे | की | धीण |
चौड़ा री लड़ैल लखू पटाण के कीजी आदरा ||
जो ग्या पाबू पाल पाँच घोड़ा रे कीजी असबाब |
चौड़ा री लड़ैल लखू पटाण के कीजी आदरे ||
लाख घोड़ा माथी दीनी लखू पटाण काटी धीण कीजी मांड |
एक लड़ायां लड़े थानियाँ रा लिख्समण जती कीजी देव सूं ||
दीनी देव अमली आण राघार भारत में गोडी कीजी बाळ |
पाखिरिया पखाबधे देवोपी एक पीठी कीजी परसार रा |
पाखिरिया पखाबधे देवोपी एक...पीठी रे काचा कीजी पान ज्यूं |
छूट देवा अमली धारे चिमिरी-वाजा पणा कीजी तीर |
माथे देवोपी गिरज गिरणाटी कीजी बातियो 89 ||
लखू पटाण खने चौबीस पीरां रै काटा ही, चौबीस पीरां री काटा हैती, तो लखू पटाण हार नी मानतो | लखू
पटाण लढ़ै-लढ़ै आप कांई करियो के महाराज ढाकर पाबूजी आपरी ढाैरी ने एकदम...लगाम रो झटकों देने
उरने आय [ने] ऊंची चढाई, तो लखू पटाण...पीरां रै प्रताप ऊं ढाैरी रे नीचे भाला ई भाला लगा दिया | तो अब
घोड़ी बारा चौइस कोसे रे मायने लखू पटाण भाला कर दिया | तो महाराज पाबूजी के, हे माता केसर हमें जमीन
माथे पण देवा ने जगणी नी है | मूं तों कण रीतत ऊं अण जमीन माथे ऊतर ने लखू पटाण ऊं लड़ैल लड़ू, कांई
के हृकम माथे लखू पटाण भाला कर दिया है | तो केसर ढाैरी भूत बोली, पाबूजी अण भाला रे जो बीच में
मोटो थाने जो भालो दीखी, उप भाला ने वे कोई रीतत ऊं उंबरे लो तो अण लखू पटाण री बावन पीरां री काटा
सब गायब जाय, और अण भाला मूं आप लखू पटाण ने जीत लो | हे माता ओ भालो मूं कण रीतत ऊं लेबुं?
बोलै—

89 Parbū introduced the following non-metrical passage with the comment to atai arthāv mẽ kai hai ‘at this point they say it in arthāv (only)’. 
पाबूजी में चहूँ एक घणा तारं मण्डल रहत।
उठुँ उलटी मृत सांचे एक घणा तारं मृत सांचे रात उठूँ उलटे सांचे।
पाबूजी मृत ऊं ची चड़ जावूंला एकदम आकास और उलटे आवूंला ऊं दी तो उलटे आवतां थाँ बालो लागवां देवी मरी, और चड़ आया नाया बालो ने नीजी।
यहाँ अप ऊं ची चड़ जावूंला ऊं ची चड़ जावूंला ऊं दी तो उलटे आवतां थाँ बालो लागवा देवी मरी, और पाबूजी आप भालो ने नियो।
बालो बाद वीर मृत ऊं ची चड़ जावूंला ऊं दी तो उलटे आवतां थाँ बालो लागवा देवी मरी, और पाबूजी आप भालो ने नियो।
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बालो बाद वीर मृत उल्टे आवर नै अतरे बालो लागवा देवी मरी, और पाबूजी आप भालो ने नियो।
बालो बाद वीर मृत उल्टे आवर नै अतरे बालो लागवा देवी मरी, और पाबूजी आप भालो ने नियो।
बालो बाद वीर मृत उल्टे आवर नै अतरे बालो लागवा देवी मरी, और पाबूजी आप भालो ने नियो।
बालो बाद वीर मृत उल्टे आवर नै अतरे बालो लागवा देवी मरी, और पाबूजी आप भालो ने नियो।
बालो बाद वीर मृत उल्टे आवर नै अतरे बालो लागवा देवी मरी, और पाबूजी आप भालो ने नियो।
बालो बाद वीर मृत उल्टे आवर नै अतरे बालो लागवा देवी मरी, और पाबूजी आप भालो ने नियो।
** गाव **

विरामण जोसी गादी बैठोड़ा ने न्द्रांसी गाँठ में फुलां री फुल कीजे माछ |
पिरले बांधा पाबूजी रे हुठदी रा कांकण कीजे डोर्डा ||
[हे ग्या पा] बैठ त्यां पाल जाजम लूंबांणी कीजे हाछ |
सामी भिङ्ढ बैठ गादी रा सूरा नर कीजे सांबग ||
चांदा, चांदा सांबग एक रमण दीजे चावढ़ हुठदी में कीजे कराय |
नेवता फेर जे एक धरती रा सब देवी देवी देव ने ||
हुजा देवता ने दीजे म्हारी जाओ में कीजे बुलाय |
नेवती मंत मेनजे जावल रा एक बींसी जिंदराव ने ||
राठोड़ा-बींसी-बाली हानी एक ज्यूनी पुराणी घणो कीजे बेर |
साजा बैनोई री एक जाजम पर मीजा कीजे नी मिठे ||
जगाधम्बा एक देवत बारी एक म्हारा व्याव रा चावढ़ हाथों कीजे सेल |
चावढ़, चावढ़ देवता ने एक जगाधम्बा धू कीजे नीकटे ों
लीना एक गावक़ड़ा री चारण एक चावढ़ हाथों कीजे सेल |
एक नेवता देवता ने जगाधम्बा जी कीजे नीकटे ||
देवत बाई पाबूजी रे व्याव रा चावढ़ बनान नेवता देवा ने धरती रा सब देव रे रचाना लेही | पैलीहा चावढ़ देवत बाई गजानन्द, गजानन्द ने देवा ने मीरा, जिबा ने रियी मिरी दो नारी ||
तो गुणेजी कांडे—
हे देवत बाई पाबूजी रे व्याव रा दो चावढ़ म्हांने दे जा तो म्हे ई ऊंदरा पर [करके] करने असबारी, म्हे ई पाबूजी रे व्याव में आ ई जावों || 92 |

** गाव **

गुणेस म्हाराज ने चावढ़ दिया, बड़ा खुसी लिखेया, आया चवाणां 93 री जान में ||
हुजा चावढ़... बेमाता बाब्ही धू लिख-निख धारा अण्ट |
कोई ई बहुरा कोई ई गुरा तौ ई जीवने नसङ्ग ||
तो बेमाता देखने कांडे—
हे माताजी दो चावढ़ पाबूजी रे व्याव रा, लक्षण रा अवतार रा म्हांने देने जा, तो म्हे ई बड़ी खुसी रे साथ हर्म रे
माथे सवारी करने पाबूजी री बगाया में आया ||

92 The songs which follow are the same as those which occur before Gogo’s wedding (ll. 745-94), except that Parbhū sings shortened versions of most of them, and that the hymns to Hanumān and Rāmdēvar are reversed in sequence. It is noticeable that Parbhū 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.

93 For rāṭhoṛā.
गाव

वेमाता नै चावळ दिया, बड़ा खुसी ले, आया गोपाल राज जान मे।

जग पछला चावळ नै राज —
कान बजावै वांसळ, पछै राडा तोडै तान।
कोयक साजन खेलिया, बाठा बाँधपणे गोपाल।
मामा कंस री चोटी पकड़ै, मार गुरजां रे मार लगावै, कृतियां लान कंस रो राज हटावै, तो आपरा ईज तापा जमावै।

गाव

कानजी नै चावळ दिया, बड़ा खुसी ले, आया गोपाल राज जान मे।

जग पछला चावळ नै राज —
हड़मान जनी, तो रोग लागे नी रसी।
तो बालजी देखने बाई कै कै —
भोगाजी 94 दो नाम भे महारा ई ले लो, तो म्हे ई लेता बांदरां री सेना साथ मे, म्हे ई आ जावां चबाणै 95 री जान मे।

गाव

बजरा बली नै चावळ दिया, बड़ा खुसी ले, आया चवाणा 96 री जान मे।

जग पछला चावळ नै राज —
रामा कै कै कै रामदीरा कै कै लाल।
त्याने सिच म्या रामसा पीर, कर दिया पड़ी पलक मै पियाल।

गाव

रामदीरा नै चावळ दिया, बड़ा खुसी ले, आया चवाणा 97 री जान मे।

जग पछला चावळ नै राज —
सिव दीनी सुरू, तो भाग भी साव दुनिया री मूंख।
करजो शिव मृदूर री सेवा, नित उठ पायो मिसरी भे भेला।

गाव

सिवजी नै चावळ दिया, बड़ा खुसी ले, आया गोपाल राज जान मे।

जग पछला चावळ नै राज —
कायो भैं भैं कातणो, गोरो बांबड रो पुट।
हाकां दकालाैं तोडै नेरा गामावै सामान्या भूत।
भैंजी कै कै कै —
हे जगदबा दो चावळ म्हांते दैती जा, जो पाबूजी री वरात मे म्हे ई बड़ी खुसी भे साथ आबू।

94 For mātājī.
95 For rāṭhoṛā.
96 For rāṭhoṛā.
97 For pābūjī.
148 The epic of Pābūjī

** गाव **

मैंने दिया चावळ, बड़ा खुसी लिखिया, आया गोगाजी 98 री जान में||
जण पटला चावळ कीने दरीजे—

ईसरी जगदीसरी भाक्र फोड़ भक्कूर कीया|
भैंसा पर तोली तच्छूर ||
जगदम्भा कांई कै—
दो नाम म्हारा ले लो, पाबूजी रे व्याव रो नेंतो म्हारे ई दे जावी, म्हे ई करता सिंग माथी असवारी आ जावूं पाबूजी री जान में||

** गाव **

जोगमाया ने दिया चावळ, बड़ा खुसी लिखिया, आया चवाणां 99 री जान में||
जण पटला चावळ कीने दरीजे—
भोमियाजी कांई कै—
दो नाम म्हारा ले लो, करतो गायं री वार म्हे ई आ जावूं चवाणां 100 री जान में||

** गाव **

भोमियाजी ने चावळ दिया, बड़ा खुसी लिखिया, [आया गो] आया एक पाबूजी री कीजे जान में||
जण पटलो चावळ कीने दरीजे—
सरवण काव्वयो मात-पितां रो आयाकारी||
सरवणीजी कांई कै—
दो नाम जगदम्भा, दो चावळ म्हारे ई दे जावी, तो म्हे ई मात-पितां री काव्व खांदे कर पाबूजी री जान में म्हे ई आ जावां||

** गाव **

सरवण ने चावळ दिया, बड़ा खुसी लिखिया, आया चवाणां 101 री कीजे जान में||
आया चांदा सांवत एक सारी धरती रा देवी री कीजे देव||
नेंतो वरमातो एक पाबू री चहली कीजे जान रो||
तो पाबूजी रा कांई नेवता वरसै, और... ||

** गाव **102

चांदा सांवत आया एक सारी धरती रा देवी री कीजे देव|
जानी वण चाल्वया पाबूजी किरस्यां रो जाजो कीजे श्रुमको||
चांदा सांवत तीजे म्हारी एक जानां री माठ कीजे मंवाण|
कुण-कुण आया म्हारी जानां रे...सिऄप बैयं री चवाणा||
चांदे सांवत लीनो छग्भा भालो हाथां में कीजे छूल|
फिर-फिर निरक्ष चाल्व रा एक निरम्भ कीजे जानिया||

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 मनडा री बोढ़ी कीजे बात |
कुण-कुण आया पावू री चड़ती कीजे जान में |
2580 दे दे चांदा सांवत म्हारी जानां रा कीजे समाचार |
कुण-कुण आया एक पावू री चड़ती कीजे जान में |
पावू पाल आया अण धरती रा समावा कीजे देवी कीजे देव |
एक नी आयो जायल रो बींची कीजे ओंदरो |
चांदा सांवत मत लेजे अण जायल बींची रो मुख सूं कीजे नाम |

साझा बैंदौई री जाजम माथे बींजे मान मीठ मन रवाने |
चांदा सांवत ने ले म्हारी जानानी मान पद्धती संबांठ |
कैड़ा, कैड़ा आया एक पावू रा निरघचुक कीजे जानिया |
चांदें सांवत लियो एक छपपन कटारो झाँसां कीजे झेल |
फिर-फिर निरबेला पावू रा निरघचुक कीजे जानिया |
2590 जायल रे बींची कीना साधा जींजे रा कीजे भेंड |
हेरो कर रियो पावू री चड़ती कीजे जान रो |
फिरता, फिरता जोगी ने नियो चांदेंजी कीजे वचार विहार |
कटै, कटै जोगीसर बीरा धारा है घर ने कीजे बार |
कैड़ी धूणी रो जोगेसर आयो कीजे तापतो |
2595 तो जोगेसर नानी जायल बींची देखने काई कैजे—
चांदा सांवत कोनी एक रमता जोगी रे घर ने कीजे बार |
फिर रिया जोगेसर खण्डं मे तीरथ कीजे न्वावता |
चांदोजी देखने काई कैजे—
अतरो जोगी धूं खुश मुख सूं मती कीजे बोल |

ख्वारं पड़ जाबै एक चांदाजी रो खांडो कीजे बानियां के |
झेलै, झेलै एक चांदो सांवत अण हरा रो डावो कीजे होथ |
निजारणी ने आयो धरण्यां रा लिद्मन्त जती कीजे देव रे |
2600 धूं चांदा सांवत थायं पावूं धींजी सींधी मन री बात |
कै दो पावू रा परमां झारा मन री कीजे बात |
कैड़ी धूणी रो आयो जोगेसर अने कीजे तापतो |
2605 कटै चांदा सांवत है अण जोगी रा घर ने कीजे बार |
कैड़ी धूणी रो एक जोगेसर आयो कीजे तापतो |
तो चांदोजी देखने काई कैजे—
पावू पाल कोनी अण जोगी रे घर ने कीजे बार |
फिर रिया जोगेसर खण्डं मे तीरथ कीजे न्वावता |
2610 कटै पावू पाल (अण आप हीरां पामं री ध्राण |
घर रा बैंलाइ सम्र जायल रा बींची ने कण वद कीजे धूणीया |
म्हाराज पावूंजी देख मन मे वचार कर बोलिया |
थोड़ो चांदा सांवत धींजी, धींजी मुख सूं बोल |
2615 नैड़ो सुणिला पावू रो धंडवी कीजे हेंडडो |
टुकम करो पावू पाल अण बांवू बींची रे कीजे तरवार |
Before resuming the narrative, Parbū here sings the wedding-song dealing with the anointment of the bridegroom with turmeric (cf. n. 38 above).

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

For kījai.

The final syllable is not pronounced.
राठोड़ों कीच्छ्या रो हाले भाज्यो वणो कीजे बैर |
मुना गहवाड़ा जायल रो कीच्छि कीजे भेठमी ||
देवल बाई थोड़ी, थोड़ी धीमी मुख सूं कीजे बोल |
देवल बाई थोड़ी धीमी मुख सूं वणी कीजे बोल |
मत ने जायल कीच्छि रो कीजे नाम |
चडियो नी हालेना राठोड़ों री हद कीजे भोम में ||

** गाव **

के दो देवल बाई हमें धारा मन री कीजे बात |
सूणो कमूणो एक महारी जानां रा मारग कण वद कीजे रोकिया ||
आप पदारो पाबू पाल परणीजण सोडां री ऊमर कीजे कोट |
एक गढ गाया सकाढा कीया नर ने कीजे छोडिया ||
बाई देवल स्त्री रखिया एक खड़े, खड़े रा बावन कीजे बीर |
भाला री भूखी में छोडी चौद्र कीजे जोगणी ||
पाबू पाल कोई कर लैता एक खड़ा, खड़ा रा बावन कीजे बीर |
बाई देवल चक्कर चलावे बावन खड़ा रा कीजे बीर |
बाई देवल स्त्री रखिया उभी किरणण रा निरमार कीजे भाण |
समझा में बटेरा भाई बुड़ाजी ने कीजे रखिया ||
पाबू पाल मत लो बुड़ा राजा रो मुख सूं कीजे नाम |
भागो, भागो भरोसो एक बुड़ा कीजे सिरदार रो ||
ए अन्दाता मत लेजो बुड़ा राजा रो कीजे नाम |

बूडा खीच्छ्या रा कङ्कड़ में ध्यान भेठा बरे ||
महाराज ध्यान में बुड़ा राजा री बात मारे विधाम नी करा ||
पाबू पाल बुड़ा राजा ने ले लीजो जानां रे साथ |
गड में सकाढो छोडो एक सांवत महोटा कीजे बीर ने ||
बाई देवल एक चांदा सांवत ने छोडियो पाबूजी ऊ कोनी कीजे जाय |

चाँदोजी एक निवेरे सोडों रा चारण कीजे भाट ने ||
पाबू पाल चांदा सांवत ने ले लीजो जानां रे साथ |
गड में सकाढो डेबा अमली ने कीजे छोडे दो ||
बाई देवल थे कीदो पणो मन में भूखी कीजे बात |
केरो अमली निवेरे सोडा रा सावन कीजे भादवा ||

छै-छै मरना खेली अमला री कटार |
गठ अमला भराया एक सोडों कुआ कीजे बावड़ी ||
तो बाई देवल केराजी सीवा, थू थू, अमल ने वे जीमण जीमणिया महै उमारी जान में सांवत कोई नी दीखे | तो केराजी ने तो कोई आज राखूं न कोई काल ||
पाबू पाल डेबा अमली ने लीजो जानां रे कीजे साथ |
सलजी सोठूँकी ने राखो महरी निपरी कीजे कोट में 108 ||

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108 The final syllable is swallowed.
बाई देवल सलजी सोठड़ूँ ने राखा पावृजी कं फोनी जाय |
सलजी अरोगी एक सुगनं रा झड़ा कीजे पंडिया ||
पण सलजी विचारता पावृ री जान अटकी जान रा सुगन कीजे विचारसी ||
जद देवल बाई देखने काई के—
म्हाराज सलजी सोठड़ूँ ने ले नीजो जानां रे साथ |
हरमल देवासी ने राखो गिरदी कीजे कोट में ||
तो पाबुजी काई के—
बाई देवल हरमल देवासी ने राखा पावृजी कं फोनी जाय |
हरमल देवासी ले जारे पावृ ने एक ऊमरकोट रै दीठ कीजे मारगां ||
तो देवल बाई राजी भेने हंसने बोली—

पावृ पाल थे कीरी चण्णी मन में भोटी बात |
कद रो देवासी है मारगा रो बुजू रोमियो ||
बाई देवल जद घेरी भें राजा रावण री रालठ भूरी सांड |
जद रो देवासी है जम्मी री भोपत भोमियो ||
देवल बाई ने बढ़ो रीस आई, बढ़ो गुम्सो आयो, 109 और देखने बोली—

पावृ पाल सगळा सांवतां ने लीजो जानां रे साथ |
पाठी, पाठी बंदावो म्हारी केसर चोड़ी कीजे काभभी ||
जद म्हाराज पावृकुजी देखने विचार करियो, और बोलिया—
बाई देवल मत ले चोड़ी केसर रो मुख सूं कीजे नाम |
चोड़ी विमूषण मूं एक सोडा रा तोरण बांद बूं ||
बाई देवल मत ले केसर चोड़ी री कीजे नाम |
मिर माटे चोनलाईजे एक बड़ा री केसर माता कीजे काभभी ||

** गाव **

दे दो देवल बाई एक ठाकर पावृ ने धारी कीजे आसीम |
धारी आसीमां एक ठाकर पावृ एक सोडां रा एक तोरण कीजे बांद ले ||
रीजे, रीजे बाई देवल एक [अध्यान] धारी म्हांने चण्णी कीजे आसीम |
धारी आसीमां एक पावृजी सोडां रा तोरण कीजे बांद ले ||
रीजे बाई देवल एक धारे मन में चण्णा कीजे हृदियार |
अध्यान पहिड़ियां सूं एक पावृजी मायल धारी कीजे सांबंठ ||
बाई देवल अध्यान पहिड़ियां बूं करजे पावृ ने चण्णा कीजे याद |
एक चंबरी में बैठोड़ा पावृजी धारी मायल कीजे सांबंठ ||

पावृ पाल रीजे धारी अध्यान धारी में अध्यान चण्णा कीजे नाम |
एक अभ्यास दे जाओ धारी दादी रा सुरा नर कीजे सांबंठ ||
| रीजे | बाई देवल एक ठाकर पावृ ने दीनी चण्णी कीजे आसीम |
एक वैती जानां रा एक चारण अन्दाजा घाटा कीजे बोलिया ||
चढ़-चढ़ जानां आ गी दरवाजा चण्णी कीजे बार |

एक सामी कंबारे किनिया धारी ले पावृजी ने कीजे बा मिठे ||
लीजे सलजी सोठड़ूँ अण कंबारी किनिया रा सुगन कीजे विचार |

109 Parbū here gives both adjectives the wrong gender in what seems to be a sort of grammatical Spoonerism.
एक भारी ले एक कंबारी किनिया जानां रे आर्दरी कीजे वा फिरे ||
पाकू पाल आप कीर्ती देहो, देहो कीजे विचार ||
थोता बढ़ितो ले न्हराखो कोरू रे सरोड़ा कीजे मांव ||
कंबारी किनिया ने एक हर्षी दांत रो चूढ़ो कीजे पैराय दो ||
चूढ़ो पैरावो एक किनिया ने हर्षी कीजे दांत रो ||
बढ़िया पाकू पाल तारां गठतोडी मांजल कीजे रात ||
बढ़िया चूड़ा जावै एक उमरकोट रे जूनी कीजे मारगां ||
तारां, तारां जल री गठतोडी मांजल कीजे रैण ||

पथ में झल रिया पाकू पाल गठती कीजे रैण रा ||
दिन उमो पाकू पाल कों गंगों धरती में घणो पीछी परवात ||
दिन री उमाकी पाकूजी वासंग घाटा कीजें रोकिया ||
जट पाकूजी वासंग देहता ने देखमे आपणी केसर घोड़ी ने रोक लियो | जीवणा पाईँ वासंग देहता आप बैटा था, और बाकूजी के | इंड मै | सलजी सोळखार खड़ घोड़ो बारो आगवत री कीजे लाय ||
सलजी सोळखार झल घोड़ो बारो आगवत री कीजे लाय |
सुगन बिचारारे पाकूजी री अटकी कीजे जान रा ||
तो जतरे देवोजी आपरो घोड़ो नेने आर्द आया ||
पाकू पाल जटत करो बाकू वासंग रे तरवार नीतर ||
चांद्रु भालां री, इणियां चांद्रु भालां री इणियां कीजे चाड दूं ||
जुहत करो बाकू अण वासंग रे तरवार ||
नीतर एक चांद्रु एक तीखी इणियां भाला री इणियां कीजे चाड दूं ||
कंबारी अमानी मत वा अण वासंग रे कीजे तरवार ||
सलजी सोळखार देखमे कांड़े के —
कंबारी अमानी मत वा अण वासंग रे कीजे तरवार ||

अरजां करे के एक उगता निर्मल काचा कीजे भाण ने ||
दीजो अण वासंग ने एक दुर झीणो खट्रोरे कीजे चांद्रु ||
एक मिरजां नै एक चांद्रु दो, मिरजां नै दे दो एक बकां 110 रा एक काचा कीजे काढां ||
बासंग | मांमे | मांचे घणो मीठो कीजे दुर |
मिरजां, मिरजा मांचे एक तररा रा एक झीणा कीजे काढां ||

म्हाराज पाकूजी आपरी केसर घोड़ी तैँडी लाय ||
दीजो पाकू पाल अण वासंग ने दुर खट्रोरे कीजे चांद्रु ||
मिरजां नै चटाया बक्कर रा एक काचा कीजे काढां ||
बढ़िया पाकू पाल तारां, तारां गठतोडी मांजल कीजे रात ||
एक आर्दरतां एक पारस तीतर कीजें बॉलिया ||

मुण ने, मुण ने चांद्रु संवत एक अण पद्धी री कीजे अवज ||
आर्दरतां धातक पाकूजी नै जीवणा एक पद्धी तीतर कीजें बॉलिया ||
लीजो सलजी सोळखार अण पक्षियां रे एक सुगन कीजें विचार ||
एक आर्दरतां एक पारस तीतर कीजें बॉलिया ||
तो सलजी सोळखार देखने कांडे के —

110 For bakarā.
आ गी ढ़बा अमली अण हरणागर घोड़ा पर असवार |
लारे सीग़पी रे ढ़बाजी घोड़ी कीजे दाबियो ||
मियो सीग़पी घाणो कझड़लां कीजे पनाम |
लारा सूं ढ़बाजी एक हेलो सीग़पी नै पाड़ियो ||
धीमो, धीमो घोडो व्यावधी र जाया एक धीमो मुदरेरो चाल |
खबरां पड़ जाए एक ढ़बाजी रो खांडो कीजे वाजियां Ý ||
नारा चन्द्रपूर्ण लागे तुंकारा-बांधी कीजे गाढ़ |
आवै ढ़बा पर एक सीग़पी हाथछठ कीजे तोलतो ||
ढ़वे अमली पैनी हाथछठ दीनी अण गोदा पर कीजे दाढ़ |
सीस पकड़ सीग़पी रो माडो कीजे काटियो ||
ढ़वे अमली अण सीग़पी ने धीरी कीजे मार |
नारा रो बीघोड़े आवै एक घर री कीजे जान में ||
ढ़वे गी ढ़बो अमली अण हरणागर घोड़ा पर कीजे असवार |
सीदो आवै पाबू री जस री कीजे जाजमा ||
म्हराण पाबूजी ढ़बाजी ने देखने चांदाजी ने कीयो—
चांदा सांवत लेजे झारा भाई ढ़वा ने कीजे विशवास |
नारा रो बीघोड़े म्हारे चर री कीजे जान में ||
ढ़वे चांदोजी काई के—
पाबू पाल आप कर नया घणी मन भे ढ़ोडी कीजे बाद |
घणी विसूणो भाई म्हारो नी समजे ||
ढ़वे पाबूजी ढ़बाजी रे गझो में ढ़ोडो न्हाकियो ||
ढ़वा अमली थे कीडो घणी घरती में दिनाव |
अवतर् री कठा सूं सीमगुप्ती सरजीवण वेवे ज्वळ में सांचेरे।

केह ग्या पाबू पाल केसर घोड़ी रे अमवऱ| 

मिया सीमगुप्ती रे पाड़े।

गृही, गृही पाबू पाल केसर घोड़ी माये...युमाय |

एक सीमगुप्ती पढ़िया रे सीम कीज़ जोड़ियो।

पाबू री कठा सूं जुड़ ग्यो एव...सीमगुप्ती रो सीम |

सांवतां री कठा सूं सीमगुप्ती उठ बैठो ज्ञियो।

** गाव **

तारां, तारां झल री गढ़तीड़ी मात्राल कीज़ रात | 

पथ में झल रिया पाबूजी गढ़ती निर्णे रा || 

घूमियां, घूमियां बैव सांवतां मरदां रा कीजे घममाण | 

उड़के पग में नते केसर माता कीजे काठमी।

कीडी धावट रा सोडाँ एक घणी धरती में इदकी कीजे रीत | 

सो कोसां रा समेता पाबूजी ऊँ सोडां कीजे साखियाँ || 

दीनी पाबू पाल [हरिया चोसां में] एक हरिया घासां में जाजम कीजे डाढ़। 

एक एकण पियाले धावट रा सोडा कीजे मद पिये।

ढूज़ा, ढूज़ा एक माता पाबू पाल मिठिया बांवढ़ी पसार।

छोटकियाँ अणूँ साया एक ऊबा में में उमण कीजे दूमण।

के दो धावट रा सोडां घारै मन री कीजे वात।

क्यों ऊबा अण जाजम पर थे उमण कीजे दूमण।

पाबू पाल मे हे सुणयो अण केसर घोड़ी रो सुरधर में मीठा कीजे नाम | 

कानां सुणाता आपण केसर माता मै नजरां कीजे न्याली।

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के दो धावट रा सोडां घारे मन री महांने कीजे बात।

क्यों ऊबा थे मन में जाजम पर ऊमण कीजे दूमण।

पाबू पाल मुणयो केसर घोड़ी रो जुम में कीजे नाम।

कानां सुण मेली केसर घोड़ी ने नजरां कीजे न्याली।

पाबू पाल हे एक सोडां रे इदकी कीजे रीत।

सायों बैनोई तोरण पर घोड़ा कीजे बेच लां।

हारण जीतण रा लिख दाँ आंपे कागद पर कीजे आंक।

हारण जीतण रा काँड़ पर मोंडा कीजे रोप लां।

मे हे हार्या लिख दांला मोंडां, एक मोंडां रे ऊमर गिरदी कीजे कोट।

मे हे हार्या लिख दां एक ऊमर गिरदी कीजे कोट।

मे हे जीतण्ये ले लांला एक केसर घोड़ी ने डेवोजी सांवत दोमुं केसर घोड़ी कीजे काठमी।

मे हे जीतण्ये एक ने ला केसर घोड़ी डेवोजी ने केसर घोड़ी कीजे काठमी।

मत करजो धावट रा सोडां महारी केसर घोड़ी ऊँ इदकी 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.
अठमारी खड़ियोड़ी आई केसर माता कीजे काठमी ||
हैतो पाभू पाल महांै मन में घणा कीजे कोड ||
केसर रै बराबर लाखीणा घोड़ा कीजे जेठ लां ||

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कै दो केसर माता थारा मन रै कीजे बात |
एक सोडा हठ लागा एक जूनी कीजे धाट रा ||
जीत्यां ने जावं केसर माता थारी जलम कीजे भोम |
हायं दे जावं सोडं रा एक चारण कीजे भाट नै ||

मूका, सूका पड़िया संगत केसर अण सोडा रा मूका कीजे ठाण |
जूबी ठुरैला एक पाभू री पतीभी कीजे बाजरी ||
लागा, लागा ए बोल केसर घोडी रै शीणी काठमे मांे |
जट केसर माता मुख सूं कीजे बोलिया ||
[केसर] रैजो पाभू पाल थांरै मन में घणा कीजे हुमसियार |

पूंछं में रमा दूं सोडं रा दूट कीजे टारडा ||
सौं ठेवं दूं रा दूह राल थांरे माथा रै कीजे मीठ |
सौं ठेवं दूं रा दूह रै एक शीणो कीजे मीठीयो ||
रैजो पाभू पाल थांरे मन में गाडा हुमसियार |

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मांडो चांदा संबंवत केसर घोडी माथे कीजे शीण |
कर-कर लककरा तीरण पर घोड़ा कीजे जेठ लां ||
कै जो पाभू पाल केसर घोडी रै कीजे असवार |
कर-कर लककरा एक तीरण पर घोड़ा कीजे जेठिया ||
पूंसियां, पूंसियां बैबे एक संबंतां रा कीजे पहमसार |

पूंण दंककै पं मेले केसर माता कीजे काठमी ||
सोडं रा घोडं घोडं पणा जमभी री ढंड़ँड़ कीजे घोडं |
जव पांखं उँडे केसर माता कीजे काठमी ||
हुक्क करो पाभू पाल लाख अब्सर सूं तारा कीजे टोडं |
दरगा हि कं हुं ठांने एक बोझी कीजे राम री ||

केसर माता मत ला बूं अब्सर वै तारा शीणा कीजे टोडं |
एक तीरण, तीरण बनदा दे महांजे सोडां रे तीखे कीजे कांगरे ||
कीनी धावट रा सोडां पणी एक धरती में इदकी कीजे रित 112 |
तोरण बनदा घणा माता एक गडां रे तीखे कीजे कांगरे ||

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रिजो पाभू पाल थांरे मन में घणा कीजे हुमसियार |
तोरण, तोरण बनदांं एक सोडां रे गड रे कीजे कांगरे ||

112 The final syllable is not pronounced.
कीनो मा समती केसर योड़ी एक दीलां रो पृणो कीजे आपान |
कानां री कीनोती पुणा दी गड री कीजे कांगरे ||
दीला समती केसर योड़ी पृणो यो गड री कीजे भीत |
कानां री कीनोती पृणा गड रे कीजे भीतर ||

2870 पाबू पाल एक लीजो एक वे तोरण पृणो कीजे मार |
तोरण बादो पाबूजी एक अन्दाजा एक सोडां रे गड रे तीखे कीजे कांगरे ||
तो महाराज पाबूजी देवकाजी ना बांडट के—
देवा अमली आपे कीदी पृणी, पृणी कीजे भुवन |
एक छड़ी, छड़ी मूलीया एक लीला कीजे रुंघ री ||

2875 हे देवाजी आपे लीला रुंघ री तो छड़ी लाई कोनी, मूल तोरण काणू बांडू? 
देवो अमली जा ऊँचो अण खेज़ढ़िया-बाँठ कीजे रुंघ |
चाले देवो अमली हड़मात-बाँठी हटक |
छड़ा समेत खेज़ड़ा ना ऊंचाय खमा माथे कर लेने आय गो ||
लीनो देवे अमली एक खेज़ढ़ियो खमा पर कीजे ऊंचाय |

2880 लायर अप्पो एक गड़ा रे माणक कीजे चांच में ||
लीजो, लीजो पाबू पाल आ एक [छोड़क] चोबी छड़ी, लीली छड़ी हाथामे कीजे खेल |
तोरण बांडो एक गड़ा रे तीखे कीजे कांगरे ||
लीनी पाबू पाल आ तुधडी एक छड़ी हाथामे कीजे खेल |
एक सोडां री छढ़िया पाबूजी एक [रा] सोडां रा तोरण कीजे बांडिया ||
मारे पाबू पाल अण तोरण ने छड़ी कीजे लगाय |
तोड़े तोरण री सांतू कीजे चड़कनी ||
[म] भरियो, एक भरियो एक पाबूजी री सामू हीरां मोतीड़ां कीजे बाढ़ |
एक मोतिया बदावे ठंडीया रा लिधिसम जनी कीजे देव मे ||
उवा तोरण बांट उवा तोरण के बाढ़ी कीजे छांय |

2890 आखे सामू री झटामछ करती कीजे आरती ||
पाबू पाल फैली आरती न्हाको पदम झीणा पत्चाम |
सोना री सुपारी थे रुपिया गण दो कीजे डोड सो ||
लीजो सामूजी दई-बावडो हाथां आठ कीजे खेल |
बनडो लिधकन ने एक सामूजी बारे कीजे सांचरे ||

dीजो, दीजो राठोड़ों थारी सीम नीचो कीजे नयाम |
एक दई लिलाई देवा ना सामूजी आगा कीजे सांचरे ||
[सामू नाय] पाबूजी देव सुमुख बोल्या—
दीजो सामूजी एक दई लिलाड केसर चोड़ी रे कीजे चांद |
नारी रे आमछने एक राठोड़ां सीम कीजे नी मुके ||

2900 दीजो, दीजो एक सामूजी झीणो एक केसर चोड़ी रे [दई रे] दई झीणो कीजे चांद |
आगा पदारो एक सोडा रा माणक कीजे चाँच में 113 ||

** गाव **

देवे छांदा सांवत मुक्ना हस्ती ने अण...चोका में कीजे झीकाण |

113 The last word is unclear.
एक मोती वरसावां चांदाजी अंपे समंदर कीजे पार रा।

मोती, मोती चुगाला चांदा सांवत अण नगरी रे सारी कीजे लोग।

2908 एक लालां, लालां चुगैला मोती चुग िरया सारा नगरा रा कीजे लोग।

मोती चुग चुगैला मोती चुग िरया सारा नगरा रा कीजे लोग।

2910 [कर ले, कर ले...] ऊबा पाबू पाल अण सोडां री माणक कीजे चौक।

लेजो पाबू पाल एक अमल टापां कीजे झेल।

अमल कर चालां एक सोडां रे माणक कीजे चौक में।

पाबू पाल हुकम करो तो एक बरामण अण एक चाँदा कीजे घंट।

एक डोबूडो सोडां रा एक माणक कीजे भादव।

2915 भर ने डोबू अमली अण कुजा बाहड़ी भाड़ा होड़ा अमलां री एक चांदा कीजे घंट।

एक चोरे, चोरे डोबू भाड़ी रे अण सोडां रा जीमण रा एक माणक कीजे भादव।

मारी डोबू अमली हुकम-बाहड़ी कीजे हाक।

भर नी अण अमलां री डोबू एक चांदा कीजे घंट।

एक डोबू डोबू अण सोडां रा माणक कीजे भादव।

2920 कर ने विरामण जोशी कर ताछां बैगेरी थणी कीजे चौक।

बरियां नुसा घं सोडां रे माणक कीजे मैल।

बरियां बढ़ै एक पाबू चांदा सारी नगरी री कीजे लोग।

[बरिया एक] हुकम बढ़ै सोडां री रम्बा कीजे राणिया।

2925 बरियां ने आया एक पाबूजी चांदा कीजे दोवानी।

कर ने विरामण जोशी कर ताछां बैगेरी थणी कीजे चौक।

चंवरा मोदा एक सोडां री माणक कीजे चौक में।

** गाव **

कर ने विरामण जोशी कर ताछां बैगेरी चांदा कीजे चौक।

चंवरा मोदा घं सोडां रा एक...माणक कीजे चौक में।

2930 दीनी विरामण जोशी एक चार दसा रे मोदा कीजे रोप।

माथे, माँथे एक विरामण डुबम तम्बू कीजे ताण ने।

दीनी विरामण जोशी चार दसा रे खूंटी कीजे घंट।

माथे विरामण एक डुबम तम्बू कीजे ताणिया।

बैटा पाबू पाल अण धुकती चंवरा रे कीजे मांग।

2935 पाघडा मूं पतारे राठोड़ा।

शुं मोदा कीजे दीनी।

दीनी विरामण जोशी माडू भरमा रे मोदा कीजे घंट।

लाडी बनें चंवरी में हुकम भाड़ी जोड़े।

बैटा पाबू पाल अण धुकती चंवरी रे कीजे मांग।

प्रिता गावना रे एक विरामण कीजे होमिया।

114 For soḍā.
उठ गया पाबू पाल बायो, बायो केसरियों ढंगकाय |
फेरा फिरी 115 पाबूजी गढ़ती आदी कीजे रेण रा ||
एक दो फेरा फिर मग्या पाबू पाल अण चंबरी रे कीजे माय |
तीजा फेरा में हरणाटो केसर धोड़ी कीजे माहियो ||
जतरे म्हाराज पाबूजी फेरा फिरता देख काई के—

2945
चांदा मांवते दे म्हारी केसर माता ने विमावास |
चंबरी रो ऊँखोड़ो केसर रे बायूँ कीजे ताजणो ||
तो चांदोजी पाटो काई के—
पाबू पाल ओ ताजणियो बाजो बैरी रे ऊँखे दील |
दोरे महाड़ो केसर रे नरमठ कीजे दील रे ||

2950
कड़कड़ियें बड़बड़ियें चांदे केसर माता लाल कीजे लगाम |
तोड़े ज़ीरीरा एक केसर बीजठ कीजे सार रा |
चारणियाँ बैना...कीनो मोवन बिण्डी रो घणो कीजे रूप |
आयर चारणियाँ फेरां में एक कड़बड़ो कीजे घालियो ||
पाबू पाल आप रीज्या सोड़ी राणी ऊँखपेड़ो जोड़ |

2955
खैची रीज्यो देवल री नवलख कीजे गाय मूं ||
सुन नी पाबू पाल फेरा फिरता अण चारण री कीजे पुकार |
तीजा फेरा में पाबूजी पबन्या कीजे घाबिया ||

** गाय **

पाबू पाल पीती मूं जिन गायां रो एक कड़ियो मीठो हूद |
ज्यारे बायू खैची एक पिठ-पिठ कीजे ताजणो ||

2960
सुना पड़िया पाबू पाल म्हारी गायां रा कीजे मवाड़ |
एक बाढ़ा में तंबाहो गायां रा नैना कीजे बाढ़ड़ा ||
दीजे, दीजे बिरामण जोसी एक छेड़ा हथरोळा कीजे छोड |
नीमबर बाढ़ें खांड़ा री तीखी धार सूं ||
जतरे मोड़ा देख मन में विचार कर बोलिया—

2965
पाबू पाल कांई देखाई म्हारी बेटी में छड़ ने चूक |
दूजी परणांबां थाने काकाजी री मोबण कीजे दीकरी ||
ढांठलं सोड़ा कोनी बारी बेटी में छड़ ने कीजे चूक |
औगण बोड़ा तो गुण मोही में मोकळा ||
दीजे बिरामण जोसी [पारा] एक म्हारा छेड़ा हथरोळा कीजे छोड |

2970
पियोडी गायां में पाबूजी फेरा कीजे नी फिरे ||
कीनो, कीनो जायल रे खैची अण धरती में घणो इन्याव |
फेरा फिरता में देवल री मायां कीजे पेठ ली | |
तो सोड़ी राणी चंबरी में बैठोड़ी मुख बोलने काई के—
जाजो नणदोई खैची धारा बानो कीजे खगाव |

2975
फेरा फिरता में एक नणदोई थं धमरोळ दीजे ठाकियो ||
मरजो जायल रा खैची धारा मोबी कीजे पूल |

115 For phirai.
एक फेरा फरतां में देश ढोर चढ़ गया एक बाल के जरी सारी नै काली ||
पाँडवों पाक्षिक पौंडरो सोडी रणी ने कोई के—
सोडी री किनिया मत दे महारा बैनोई जायल धीरी ने असरों की जी सराप 116 ||
एक औळो लिखायो दरगा में पीयर कीजे सामरो ||
औळो लिखायो अण करारों में आरे एक पीयर कीजे सामरो ||
मत दे बालक सोडी धूं घणा एक महारा बैनोई ने कीजे सराप ||
औळो लिखायो एक आरे दरगा में पीयर कीजे सामरो ||
सूंते पासर पाली दीरी सीरोत्रण कीजे तरबार ||
एक छेड़ो, छेड़ो काठे पाक्षिक अन्दाता एक बांडा री तीखी कीजे धार सूं ||

** गाव **

चांदा सांवत कर लो तास्तों बैनोरी ताकीद ||
वेनी एक नैडे ने आवो ढ़ड़ री केसर चौड़ी माता कीजे काठमी ||
क्ले या पाक्ष राल केसर चौड़ी रे कीजे असबार ||
पागड़ी विविथी थारे बालक सोडी नैनी कीजे बीनणी ||
सीजे, दीजे सोडी री किनिया महारे पा-पागड़ी कीजे छोड ||
चिरियोडी गाया में पाक्षी एक बेंगल कीजे नी कर ||
कर लो पाक्ष पाल अण मैला में दस घणी कीजे जेज ||
एक मैल उनरको एक सोडों रा मंडर कीजे मातिया ||
सोडी रणी जेज कुछ लाजे पावू रे कीजे परदार ||
तोड़ण लागैला विठ्ठिया रा लिंदरण जसी कीजे देवता ||
बाँधे, बाँधे, बाँधे एक झीणो एक घणी अण गाया रे झीणो ताजणो कीजे लगाय ||
पुकारे पावू ने गाया रा नैना कीजे बाढ़ा ||
क्ले या, क्ले या पाक्ष पाल केसर समती रे असबार ||
तो एक पागड़ी पकड़ एक सोडी मूंडे कीजे बोल गी ||
केसर माता ते कीदो घणो धरती में इनियाब ||
ज्यू पाक्षी ने लाई ज्यू पाक्षी ने पाबू ले हावी ||
मत दीजे सोडी रणी महारे केसर समती ने एक घणो सराप ||
एक औळो लिखायो दरगा में पीयर कीजे सामरो ||
[क्ले या पादु पाल...] फेरे पाक्षी एक मौरां छाती में कीजे हाथ ||
एक मौरां रो उतारे एक झीणो रे बनावे पाक्षी एक नैनो [स] सोवन कीजे मूटो ||
सूंटो वणा दीनो एक सोडी रे कीजे हाथ ||
सोडी रणी रे नैनो अण सोवन मूटा ने गाहा कीजे झेल ||
रण में वरवा झिता री सूंटो धारे वांता कीजे चारूवै ||
नैनो सोडी रणी अण बांडां रो सूंटो धारा कीजे झेल ||
एक लैता पादु ने एक सोडी सीखा कीजे देख री ||
कर लो चाँदा सांवर, कर लो चाँदा सांभर अण सोडों धूं घणा जाडा कीजे जुबार ||
पाबू नी आवां आरे सोडों री ऊमर गिरदी कीजे कोट में ||
करे खूमा, खूमा करे आ पाक्षी आरे एक घणा नगरी रा एक घणा कीजे लोग ||

116 The final syllable is not pronounced.
मुजरा करै थाने एक हाटमें वामण कीजे बाणिया

क्षेरे ग्या पावृ पाल केसर घोड़ी रे कीजे अमवार
खड़ छोटा जावे कोड़ ने सीदा कीजे पादरा
गायां रो परवाढ़ो

** गाव **

कर लो चांदा सांवत अण घणा सोडां मू एक जाडा कीजे जुंवार |
पाणा नी आतू सोडां री ऊमर गिरदी कीजे कोटमे || |
करे, करे चांदी सांवत अण [च] सोडां ऊ घणा जाडा कीजे जुंवार |

3020 नीजे धावट रा सोडां म्हारा एक मुजरा कीजे मान |
पाणा नी आतू सोडां री ऊमर गिरदी कीजे कोटमे ||
ले घ्या पाणू पाल एक घोड़ी केसर रे असवार |
चड़ता ने बततःबाबी रा मुरा नर कीजे मांवता |
कीनी पाणू पाल पांटू घोड़ा री बागा कीजे जेठ |

3025 पघ दुटा आवे कोठू ने सीवा कीजे धावर ||
लागो, लागो पाणू पाल धारे एक गायां री मन में कीजे कोड |
एक बेहा, बेहा पदारे कोठू ने सीवा कीजे पादरा |
तारां, तारां झल री गवतोड़ी मांजल कीजे रैण |
पघ में झल रिया पाणू पाल कहती कीजे रैण रा ||

3030 दिन ऊऽो ले गयो धरती में पीठो परवाल |
दिन री ऊऽठी कोठू में छोड़े पघां र कीजे पागड़ा |
[आहो] नीजे दरवानी बीरा एक म्हारी कोठू रा दरवाजा कीजे खोल |
ऊमरकोट मिथोडा पाणूजी परण पाणा कीजे पदातिर ण |
बैटा पाणू पाल जाजम पुवाळी कीजे डाण |

3035 सामी बिङ बैटा गायी रा मुरा नर कीजे मांवता |
ढूजा घोड़ा ने एक चांदा सांवत बन्दरो घोड़ा री पुड़ कीजे वेल |
निजराज बन्दरो एक केसर माता कीजे काठमी |
बैटा पाणू पाल एक शीणा, शीणा कोठू रे दरवार |
बैटा एक गायां रे बातां कीजे चाढ़वे |

3040 देवल बाई [कीना] एक वरणी माता री लियो तथमर हाँथां कीजे जेल |
खमे रक्तकाई एक मुरधर री लावी कीजे लोवड़ी |
खड़े ढूंढे देवल बाई एक तारां गवतोड़ी मांजल रात |
जावे ढूंढ़जी रे [सिगरट की] सिगरट कीजे पांवणी |
मूतो ढूंढू राजा अण झुकते वातवितै कीजे मैल 117 |
एक जाय चारणियां ढूंढाजी ने हेनो कीजे पाड़ियो |

3045 बूडा राजा सूता बैटा ने आवे धरे नैणां में घणी कीजे नींद |
गायां म्हारी मजर रा खाता कीजे लागिया |
खुल नी ढूंढ राजा धारी नैणां री कीजे नींद |
ऊँची चारण ने ढूंढ़जी हेनो कीजे पाड़ियो |

117 The final syllable is not pronounced.
थोड़ी थोड़ी चारण धीमी, धीमी मुदरैरी कीजे बोलःः
एक मले सतीको बुड़ा री डावी कीजे आंख में||
बूड़ा राजा हैतो थायो एक मूली घणो कीजे कोडः
मियोड़ी गायां लारे बुड़ोजी बारा कीजे सांचेरे||
पण बूड़ा राजा एक लागे म्हाघे चारण रो थाने कीजे सरापः
पाटी मत बूड़ोजे बूड़ा थारी डावी कीजे आँख री||
बूड़े देवल मत दे बूड़ा राजा नै सरापः
राते परण पदारिया थठियां रा निध्वरण जटी कीजे देवता||
बैता मोड़ा रा सुणिया म्हे घणा कीजे पोडः
एक धीमे देखी हावती केसर माटा कीजे काळधारी||

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देवल बाई दीना एक माथा रा ||| केस कीजे बिखोरः
एक अदाता एक बढ़ छुटी जाने पाड़ू रे एक सुरज कीजे पौढ़ीयाँ||
हाले देवल बाई एक घणा हन्सा मोरां री कीजे बालः
एक वैती चारणियां लोया रा कुछ्छा कीजे हुएकिया||
जा ऊँची देवल समवी ठाकर पाड़ू रे कीजे दरबारः
एक ऊँची चारणियां लोया रा कुछ्छा कीजे हुएकिया||
बैता ठाकर पाड़ू एक कोडुँड मै तेजज कीजे पीछः
एक ऊँची चारणियां करटाटो कीजे सौदिया||
पाड़ू पाल आवे थारी नेना में घणी कीजे नींदः
गायां म्हारी गरबर रा घाटा कीजे लागिया||
पीती पाड़ू पाल सुणिया गायां रो मिटो कीजे हूँडः
ज्वारे खींची बारवे थीयोड़ी नै कीजे ताजणो||
सूना पह्डिया पाड़ू पाल म्हारी गायां रा कीजे गवाडः
बाड़ा में ताबाड़े एक गायां रा नेना, नेना कीजे बाढ़ा||
पाड़ू पाल हैतो म्हने घणो, घणो कीजे कोडः
मियोड़ी गायां पाड़ूजी पाड़ी कीजेघर लो||
तो म्हाराज पाड़ूजी देखने कांई के—
थोड़ी, थोड़ी देवल बाई एक धीमी, धीमी मुदरी कीजे बोलः
हाथां पगां रे बादा म्हारे हुँडी रा कांक्रण कीजे डोरड़ा||
देवल बाई नै बड़ी रीस आई, नै कैसन लागी—
पाड़ू पाल लागे म्हारे चारण रो थाने कीजे सरापः
लागे पाड़ू पाल म्हारे चारण रो थाने कीजे सरापः
एक भाला री इर्णियां सूं एक बूजुनो कांक्रण कीजे डोरड़ा||
भाला रे इर्णिया खुलो माथा रो सोवन कीजे मौठः
बरदी री इर्णिया खुलो एक हाथां पगां रा कांक्रण कीजे डोरड़ा||
मत दे देवल बाई ठाकर पाड़ू नै अतरी कीजे सरापः
मियोड़ी गायां एक बाई देवल म्हूँ पाडी कीजेघर लूः
फिरिया चंबरी में फेरा म्हे कीजे तीनः
तीजे फेरे में मायल थारी कीजे सांबकी||
द्वे ग्यो, द्वे ग्यो मूँ केसर धोड़ी रै कीजे असबार

3090 लारे बिलखवट्टी छोड़ी एक सोडी बाचक, नैनी कीजे बीनणी ||
ए देवल बाई थारे मन में रिजे घणी हुंसियार |
राखजे पाटू नर जों विमवास |
मियोडों गायाने नापानुजी पाणी कीजे पेल ले ||
के दे, के दे देवल चारण सूं सी बुझा एक...राजा रै घर कीजे बार |

3095 कैडी लबा में बुड़ीजी गायां री वातां कीजे चाठवी ||
पादू पाल एक सूतो बूझो राजा एक झुकै वानीहुं ठेल |
Pाटी बादी बूझाजी फाय जे आंख रे ||
देवल बाई राख थारे मन में घणी कीजे विमवास |
भू मियोडों गायाने नापाणी कीजे घेर लूं ||

3100 जाजे देवल घणी होली रै घर कीजे बार |
एक जाय पुकारो एक होली ने हेलो कीजे पाड़ दे ||

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3105 देवल बाई तीनो एक करणी माता रो तभमुर हाथां कीजे झेल |
जावे होली ने गछियां में हेला कीजेपाड़ती ||
जा ऊँची देवल बाई अण होली रै पर कीजे बार |

3110 जाय होली ने हेला फाय पाहिघो ||
लागे होली रा बेटा बू स्थारी घरम रो कीजे बीर |
दोल बजा दे एक सूरा नर चड़सी कीजे बार ने ||
सीजे होली रा बेटा बूमें चौँ सीमो हुंजा रो कीजे वजाय |
होलां रे धनीहुं एक पापुजी गायां रै बारां कीजे नीकठे ||

3115 तो होली देखने कांत के—
कौँ होली बीरो घणी हाथां री हथजोड़ |
अरजां करें देवल रै कीजे आँगठे ||
देवल बाई बूटी फाड़ी म्हारे बोल री रेसम कीजे दोर |
फूटो पाहिघो कोंटु रो ताबामाच भीणो कीजे होल ||

3120 फूटो पाहिघो म्हारे कोंटु रो ताबामाच कीजे होल |
डाको ले ग्या एक होली रा रमता गेरिया ||
देवल देख मन में विचार कर घणी रीमें आयने होली—
होली बीरा जाजो थारो आज बानो कीजे खराब |
विषिया कमां में ऊँत होली म्हाने कीजे साणिघो ||

3125 होली थाने लागे म्हारे चारण रो घणी कीजे सराप |
तीन गामां री थारी रे पड़ो ||

3130 थाने होली थाने नाग ग्यारे चारण रो घणी कीजे सराप |
तीन गामां री थारी रे पड़ो ||

3135 नागे होली री बांधु में कांत कड़ में कीजे गाड |
मायेथ काठा बांधुं खाको एक धोबो कीजे लूण |
छांडो मत पड़ो इन्दर मोटा कीजे देव रो ||
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3125 आडो-अपूरो बैटो ढाकर पाव्रो रो खान कीजे परदान।
तो भरियोड़ी हथाई जाय देवल बाई हेलो कीजे पाड़ियो।
बूजे, बूजे पाव्रो पाल एक घांगे देवल मन री कीजे बात।
के दो देवल बाई धारा मन री कीजे बात।
कैड़ी ल्या में धोली बांघे ऊतर कीजे साजियो।

3130 पाव्रो पाल फूटी पड़ियो अण धोली रो तंबाकु हौल।
डाको ले ग्या होड़ी रा रमता कीजे गेरिया।
पावरो पाल धोली नटियो नोटुगड म्होटा कीजे गांब।
एक विणिया कामामें धोली घनण ऊतर कीजे साजियो।
बाई देवल रे धारे मन में घणी कीजे हूटियार।

3135 जाय पुकारो रे एक अन्तराएक बांबी ने हेलो कीजे पाड़ दे।
जाजे देवल बाई अण बांबी रे घर कीजे बार।
एक जाय बांबी ने बारां रो हेलो कीजे पाड़।
देवल बाई एक लीनी करणी माता रो तख्तुहुर।
जाजे, जाजे एक बांबी रे घर सीढ़ी कीजे बारण।

3140 जा ऊबी देवल बाई अण बांबी रे घर कीजे बार।
एक जाय रिये बांबी ने हेलो कीजे पाड़ियो।
बांबी रा लड़का थू लागे म्हारे धरम रो कीजे बीर।
एक पड़ियो बांबी धारां के घणो कीजे काम।
एक बारां रो हेलो बांबी थू बांबी पाड़ दे।

3145 घड़जे बांबी अण गुंजवड़ा री कीजे पाष।
घड़ पाठ्या एक बारां रो हेलो कीजे पाड़ दे।
बू देवल अण बारां रो हेलो कीजे पाड़।
भारा हेलो गू एक पावूजी बारां कीजे बे चह।
तो बांबी देखने काई के—

3150 देवल बाई थे कीदो घणो मन में भोढी कीजे बात।
[घूर्त तो] कीदी महरे हेलो पााड़ा री अन्तरी कीजे तैम।
धोतिया वणु घूरु एक बुढ़ा बांबी सिरदार रा।
[थे] देवल बाई धारां रो तो हेलो नी पहुं कुंकु घूरु बुढ़ा राजा रा धोतियो वणु।
देवल बाई न आ स्थो घणो मन में कीजे कोद।

3155 बांबी, बांबी थाने दागे देवल रो घणो सराप।
एक ताना रो आ ट्युडो तामो धारो पाद़ो सांडो कीजे बती लानजे।
पहाड़ा ला अण धरती में तब कीजे काठ।
अर रो वासो धारे पर में बांबी कीजे नी बस।
बांबी देख मन में विचार कीदो, देवल बाई रो जो भवन निकठ स्थो है वो विलकुल पह्र है।
बांबी देखने कियो—

3160 देवल बाई दे देवल सगती थू महरे घणी कीजे आसीस।
धारी आसीसंं के गाया रो हेलो कीजे पाड़ हू।

118 The final syllable is not pronounced.
119 For लागाजो.
रीजे देवल बाई घर में घणी की जे हृदिपात
मिहोडी गायां रो एक बांबी हेहो कीजे पाफसी
घणी बेड़ी घणी एक देवल बाई में घणी कीजे हृदिपात
| डट अण बांबी ने एक देस आसीम देवा कीजे लाग गी
| बांबी बीरा लागे रसे चारण री घणी कीजे आसीम
| अण बुख री चमटी के बारे दोरो रे सांड बीजे लागमसी
| नी लागे अण ताणा रे बारे कीजे गाढ़
| बुख री चमटी एक बारे ताणा रे दोरो कीजे वो सर्दी
| बांबी बीरा पड़ जावे अण धरती रे माय तब कीजे काढ़
| एक बारे घर में अज रो धाटो कुई नी आवे
| दीनी देवल बाई अण बांबी, बांबी ने घणी कीजे आसीम
| देस आसीम देवा देवल एक पाबूजी रे राबठे कीजे सांचरे

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चढ़ गो बांबी रो बेडी अण गुंजवड़ा-बाढ़ी कीजे पाढ़
| एक चढ़ गुंजवड़ा गायां रो हेहो कीजे पाफ़ियो
| रोबै पाबू पाल अण गायां, गायां रा कीजे नैना कीजे बाढ़ा
| तो एक पाबू ने पुकारे एक गायां रा नैना कीजे बाढ़ा
| मूना पहिया पाबू पाल अण गायां रा कीजे गवाड़
| एक बाढ़ा में तावाड़े गायां रा नैना कीजे बाढ़ा
| बैती गायां का न्हांके नैना सूं कीजे नीर
| तो एक पुकारे पाबू ने नैना, नैना कीजे बाढ़ा
| रे जावे पाबू पाल अण धरती में घारी अम्मर कीजे नाम
| अम्मर रे जाजो पाबूजी गादी रा सूरा नर कीजे सांबढ़ा
| सुषियो, सुषियो केर माता बादी सातमढ़ै कीजे पियाठ
| एक गायां रो हेहो केर पोड़ी एक काना कीजे सांबढ़े
[तोड़े एक] कड़कड़िया बड़बड़िया चारे केर पोड़ी लाल कीजे लगाम
| तो तोड़े जझीरा एक केर माता बीजख कीजे सार रा
| चांदा सांबत एक घालो घणी अण लवारा ने कीजे बेट
| एक [बाजा] भाला [उज] उज्जावां चांदा सांबत अम्बी बीजख कीजे सार रा
| कर लो चांदा सांबत एक कर ताळां बैमेरी ताकिद
| एक आपि हालांला एक अन्दाता गायां री सुरंगी कीजे बार में

** गाव **

[कर लो कोछ रा] कर लो, कर लो कोछ रा लवारा ताळां बैमेरी ताकिद
| एक आरण जोतो नी एक रे कोछ रा एक जीणा कीजे दरबार में
| भागी, भागी लबार जीणा एक जीणा लोबिया कीजे भांग
| एक लोबिया भांग एक घड़ी एक भाला बीजख कीजे सार रा
| कर लो चांदा सांबत एक ताळां बैमेरी ताकिद
| बैमी मिणगारो एक चड़वा री केर माता कीजे काठमी
| लटी, लटी में देरो हीरा राज मोती कीजे पोवाड़
एक पाटण जीतर र लगावो घोड़ी र ऊज़ल कीजे पामड़ा ||
3200 मिणगार केसर माता ने लाया साल भवरां रे कीजे बार |
च्चार पगणया नी देवे केसर घोड़ी माता कीजे काठमी ||
हरभं केवारी दाखे पाबू री एक अन्वार लाल कीजे लगाम |
एक देवीजी डड़ चारों जी एक पाबू रो पग रो कीजे पामड़े ||
के दे चांदा सांवत हमें दारे मान री कीजे बार |
3205 कीया, कीया नर चाँदा गायां रे सीती बार में ||
चांदा सांवत हुआ सांवता ने तो गायां री कीजे बार |
एक दारे सुतो छोड़ो एक पाबू रो दल्ली कीजे डेबड़ो ||
डेबा अमली रो हे नी म्होरे घणो कीजे पेट |
एक वैनीजी री फौजां में एक देवीजी आदर कीजे नी लागी ||
3210 देव गया पाबू पाल तम च्यार छोड़ा रे कीजे असवार |
एक दारे सुतो छोड़ो पाबू रो दल्ली कीजे डेबड़ो ||
घूमिरी, घूमिरी हाले पाबू सांवता रा कीजे धममाण |
ठमके पृथ मेले केसर माता कीजे काठमी ||

** गाव **
गीया पाबू पाल तृणा कीमहलां कीजे पचास ||
3215 तो लारा सूं देवल बाई कार सोण भर में विचार |
झट दामी ने एक चारण होता कीजे पाड़यो ||
दामी म्हारी धुं चड एक मेला मुखती बालिक्य कीजे मेल |
एक गायां रा वारू ने एक दो मेलां कीजे निरं ले ||
केड़ा, केड़ा नर कोद में गीया अर केड़ा नर गायां रे बारां में कीजे सांवरे ||
3220 तो दामी देवल बाई रो वचन मुणंतां ई दामी मेलां चड गी ||
चड गी, चड गी ग्रामर दामी एक मुखती बालिक्य मेल |
एक देवी दामी तृणां तजर कीजे पसार |
एक मेलां रा वारू ने एक दो मेलां कीजे निरं ले ||
3225 दीखे बाई देवल एक म्हारे चार बोड़ा रा कीजे असवार |
एक नी दीखे पाबू रो दल्ली कीजे डेबड़ो ||

** गाव **
नीॉ बाई देवल एक करणी माता रो तृणां कीजे तठमूर ||
खमें रूकाई मुरढर री लाखी कीजे नोड़ी ||
[जावै देवल बाई अण बुद्धा री] जावै देवल बाई अण डेबा री तुरज कीजे पोछ |
तो जावै गठियां में डेबा में हेला कीजे पाड़ती ||
3230 दिन ऊँचो 120 देव गयो बाई देवल धरती में पीको परवात |
दिन री उभारी जाइ डेबाजी ने एक हेली कीजे पाड़यो ||
ऊँची देवल अण डेबा री मुरज कीजे पोछ |
तो ऊँची, ऊँची डेबा ने हेला कीजे पाड़ री ||

120 For ògo.
सूतो डेबो अमली घणी सुखभर कीजे नींद।
एक निराकर ले रियो डेबोजी पीजी।
बाई देवल मन में करै घणो बिचार के डेबोजी नींद में सूतो है।
हाथ लगाय देबोजी कीजे पाऴू तो रैजी निराकर में डेबोजी कीजे जामानी।
हाथ लगा, हाथ लगात हर द्वारो पाण थाक, और हेलो बाँधू तो डेबोजी काँई ढा, कण गुस्सा रे मां, कण रैस में डेबोजी बैटे बने जाय?

तो जा ऊबी देवल अण देवा अमली रे मीराणी कीजे पास।
एक ऊबी, ऊबी नैणां रे एक नीर घणो कीजे न्याकियो।
pिली देवा अमली अण नैणां रे धारे धणो कीजे नीर।
देवल रे आम पड़ता ई देबाजी बारी एक निराकर कीजे बुल गी।
देबो डेबो अमली घणी नजर कीजे पसार।

तो ऊबी देवल ने डेबोजी दो नैणां कीजे देख की।
के दे, के दे देवल बाईं धुं धारा मन री कीजे बात।
किन रे कारणिये देवल भे महां एक घणो कीजे जगाबियो।
डेबा अमली सुता भे सुखभर घणी कीजे नींद।
पाबूजी महराज पुधा एक गायां री तीखी कीजे बार में।

गाया री बार रो नाम लेता ई देबाजी ने एकदम री आई, और रीम बायने आप बैटे जिज्ञा। तो जो मोमा री दोनूं ईसं ही टूट गी ने च्यार ई पाया हेता जगे टूट ग्वा। और डेबाजी ने [म] रीस आय ने जत आप देवल ने कीयो—
देवल बाई धारे धारे माथै घणी महां कीजे रीम।
पकड़ बां पछाड़ गें थाने रे थाने कीजे भीत रे।
जाजी देवल धारे खानो, खानो घणो कीजे बराव।
संगां रे लारो देवल महां हेलो कयो कीजे पाड़ियो।

पाबूजी पुवा रातड़े रण कीजे जोड़।
संगां रे लारो ऊं ई देे  गें महां कीजे पाड़ियो।
पण रीजे देवल बाई धारा मन में माडी हमियार।
एक नियोडी गाया ने डेे ज्राजी पाठी कीजे घेर ले।
दे दे देवल बाईं महां घणी कीजे आसीम।

धारी आसीमा एक बींची ऊं अड़ो कीजे जीत लू।
लागी डेबा अमली धारे अण चारण री घणी कीजे आसीम।
महारी आसीमा नियोडी गाया ऊं पाठी कीजे घेर ले।

** गाव **

व्हे ग्वा डेबो अमली घणो हरणागर पीड़ अमवार।
बढ़ छुटे जाये गाया री तीखी कीजे बार में।

तारां, तारां ऊं ई देबाजी गठी मांजल कीजे रैण।
पण में डेेोजी एक ऊं रियो एका कीजे एकलो।
व्हे ग्वा डेबो अमली हरणागर पीड़ अमवार।
एक ऊजड़ डेेजी घोड़ा ने कीजे दाकल्यो।

\[121\] Here, and again at l. 3400, Purbi uses the feminine adjective *pīḷī* to qualify the normally masculine noun *parabāta*. 
गाया ढोबा अमली पूगा एक कौसड़लां पचास |

एक बैतो, बैतो हरणागर ढोबा ढोबाजी धारी कीजै थाकियो ||

तो ढोबाजी ढेख ढोबा नै काई के—

जाजो हरणागर ढोबा धारी धारी कीजे खारव |

एक बिंगिया कामयां में [ढे] एक हरणागर ढोबा महने थे उतर कीजी साजियो ||

मारे ढेबो अमली हडमत जोड़ा री कीजे हाक |

3275 पफड़ो ढोबा नै बगलां में कीजे दाबियो ||

ढीनो ढेबे अमली ढोबा नै बगल में दाब 122 |

एक पाओ, पाओ एक पपल्या ढेबोजी गायां री वारां कीजे सांचड़े ||

गियो ढेबो अमली एक ढीणो कोस ढीणा कीजे पचास |

तो माथे, माथे ढेबोजी धारे गिरजां गरणाटो कीजे धालियो ||

3280 ढेबे ढेबो अमली ढेबी नजर ढीणी कीजे पमर |

मारे एक राग्राम गिरजां एक गरणाटो कीजे चालियो ||

तो ढेबोजी ढेख गिरजां नै काई के—

गिरजां बैतां आज राखो थे मन में धीरप ढोबी कीजे राख |

आज ढूँ धपावूं धांस बीच्छां रा कोरा कीजे काळजा ||

3285 तो गिरजां काई के—

ढेबाजी थे धरती रा बीर हो, अन बास्तें ढूँ राग्राम गिरजां हां, पैली धारा अझु रो महां भख दे | तो ढेबो अमली काई के—

गिरजां [बैजो र] बैतां रेजो धारे मन में धानी ढीणियां |

एक भकड़ो दे जाबे ढेबोजी [घारे कीज] अझु आपो कीजे आपरो ||

ढेरे ढेबे अमली छयपन कटारो हाथां कीजे ढेल |

3290 पेट परणाट ढेबोजी एक अंत्वड़ो धारे कीजे काल दी ||

आदी आंत्वड़ियां ढीनी अण गिरजां ने कीजे चुगाय |

आदी आंत्वड़ी न्हांके एक ढीणी, ढीणी बेजड़ी ||

ढेबोजी ढेख करे मन में विना—

[अण आ] रैला ढोबा अमली एक धारे जुग में अममर कीजे सैलान |

3294 एक आंत्वड़ियां री लामैला [रे] बेजजड़ी री नैनी कीजे सांगरी ||

हमें गिरजां ढे जाबो बैतां ढे जाबो थे घारे कीजे लार |

आज हालां आपै रात्तियै रणताल |

3295 ध्वपाः धांस बीच्छां रा कोरां 123 कीजे काळजां खां ||

ढीनी ढेबे अमली एक कंमर रे पेटी कानी कीजे बांद |

हमें ढे मॉडै असवार गायां री वारां कीजे सांचरे ||

** गाव **

ढीनी ढेबे अमली ढीणी कम पेटी एक पेट पर कीजे बांद |

एक नैड़ो, नैड़ो हरणागर ढोबा नै कीजे बुला रियो ||

ढे मॉडै ढेबे अमली हरणागर ढोबा असवार |

122 The final syllable is not pronounced.
123 For korā.
एक बैते देबाजी एक...मिरजा ने हेलो कीजे पायंदियो।

मिरजा बैता जातो थे महारे एक देवा री लार।
आज धपाव मीठानें रा कोरा।
कोरे ग्यो देबाजी हारनी हरणार घोडा रे कीजे अमवार।
बड़े झूठे जावे एक गायां री तीव्री कीजे बार में।
दीनो, दीनो हघे अमली एक बैते मार गाय मार जहू।
उजजह देबाजी घोडा ने कीजे दाकले।
मियो, मियो आजाद रो मीठी घणो एक कोसडला पताम।
एक लारा भू देबाजी मीठी ने हेलो कीजे पायंदियो।
फोडौ, फोडौ एक मीठी एक धीमो, धीमो मुदरेरी चाल।
एक मुंगा गडबाला थे एक देवल रा कीजे भोकिया।
थोड़ी एक मीठी मन में फोडौ कर ले घणी कीजे विचार।
आज खबरां पड़ जावे देबाजी रो पायो।
मत वादे एक मीठी अया गायां रे।
एक दोरे सढापो गाय देबा रे कीजे हील रे।
रीजे मीठी घणो धारे मन में कीजे होसिया।
एक खबरां पड़ जावला देबाजी रो काटा कीजे वाजिया।

**गाव**

के दो, देबा अरकी एक धारा मन री कीजे बा।
के दो, के दो देबा अच्छी धारे मन री कीजे बा।
एकलड़ थे आया एक गायां री मुरनी कीजे बार में।
के दीजे देबा अमली मृत्यु साची मन री कीजे बा।
कूट-छौडी आया धारे धातियां रा लिद्दल जती कीजे देवता।
पातू धारा मृत्यु के भूत को देबा जैसे दरबार।
एक धामे मेंदाजी गायां री धारा कीजे मेलिया।
आयो आज पात्नों मेंदाजा अमली धाती कीजे जाय।
एक नीतर मेंदाजी धाने धे दोरे कीजे मार लो।
नवलख घोड़ा पर पड़े धीमी महारे कीजे काटी ने।
एक दोरे, दोरे माराला मेंदाजी बाकिरिया।
अतरी मीठी धूं धारी पीजा रो मत कर गाड कीजे गधान।
धारी पीजा में मेंदाजी एक कैले कीजे उबरे।
के देबा अमली के दे धारा मन री मोडी कीजे बा।
एक कहारा काम भूं छौडी आयो पातू ने एक कोशुरनड रे कीजे दरबार।
मत वीजे जावल र धीमी एक ठाकर पातू रे कीजे नाम।
एक धारी पीजा में मेंदाजी धीमी कीजे उबरे।
के देबा अमली मरां एक पातू 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 बटियां र निलमण जती कीजे देव ने ||
छूटे देवा अमली पाण्य रो नाम नै कीजे पूजा मन में कीजे रीस ||
एक मारू देवी एक रण में एक गोडी कीजे ढाल दी ||

** गाव **

dेवा अमली ने आ गी एक मन में पौणो कीजे रीस |
एक मारू देवी एक भारत में गोडी कीजे ढाल दी ||
छूटे, छूटे देवा अमली थारे एक हाथ र तरगाम कीजे तीर ||
एक जाणे माथे सावण भादवो कीजे उलटियो ||
छूटे देवा अमली थारे एक चिमटी राकीजे तीर |
एक माथे देवीजी थारे गिरजणियां गरणाटो कीजे चालियो ||
गिरजां बैनां एक आज राखो थारे मन में पौणो कीजे विस्वाम आज धारवूं गिरजां थाने तीनं रा कोरा कीजे काठां ऊँ ||
राखो गिरजां पौणो देवा माथे पौणो कीजे विस्वाम आज मूँ धारवूं थाने तीनं रा कोरा 127 कीजे काठां ऊँ ||
हाले पाणु पाल एक लारे रिया कोसङ्गला पौणो कीजे पनाम एक पौणो रो फटकारो एक पाबूजी मारग हालता कीजे सौंबठे ||
बान्दा मांबत के हाले म्हारा सरका कीजे कान ||
के देवीजी एक आगे जाय गरवर रा घाटा कीजे रोकिया ||
पाणु पाल थे कीजे पौणो मन में भोवी कीजे बात 128 एक सूं चौको दुढ़ो में पाणु रो दल्ली कीजे देवो ||
बान्दा मांबत एक खड़ भोड़ो आम्बिये कीजे लाय देवो अण गिरजां रो कीजे विचार ||
एक बगर रण गिरजां माथे नी कीजे फिरे ||

** गाव **

mारे देवो अमली अण खींची री नवनख कीजे पौज ||
एक एकलड़े देवीजी एक गाया माध्य कीजे बेर ली ||
राखो मुरिया माता एक धारे मन में पौणो कीजे विस्वाम ||
एक पाढ़ी ने हारुं थाने कोट्रुंड़ठ रे जूने कीजे मार्गा ||
थे कीजे एक देवा अमली पौणो धरती में अम्पर कीजेनाम ||
एक एकलड़े देवीजी एक बींची ऊँ कमड़ो कीजे आदरे 129 ||
mारे देवो अमली अण खींची री नवनख कीजे पौज 130 एकलड़े खींची ने छोड़े पौणो कीजे जीवतो ||
पकड़े एक देवो अमली अण खींची रो डायो कीजे हाथ ||
भटके देवे अमली सीतौरण कीजे सूंत ली ||

127 For korā.
128 The final syllable is not pronounced.
129 Presumably a slip of the tongue for ādaryo.
130 The final syllable is not pronounced.
वाघै डेंबो अमली अण बीँची रे घणी कीजे तरवार 
एक बाता खांडा ने पाबूँ घाथा ली कीजे झेलियो 
करे डेंबा अमली घणो धू धरती में एक कीजे इनियाँ 
एक पाटाव डेंबा बी धू मती कीजे झालजे 
मत वाघै डेंबा अमली अण बीँची रे कीजे तरवार 
दे दी बोमा ने डेंबा अमली एक अम्मर कीजे कांठी की 
मत वाघै एक डेंबा अमली अण बीँची रे घणी कीजे तरवार 
एक दे दे दे एक पामो ने अम्मर हीणी कीजे कांठी की 
[जाओ] पाबू पाल बे कीजे घणो धरती में कीजे इनियाँ 

रण भारत में दुस्मी झाँ नालो कीजे झेलियो 

**गाव**

थे कीजी मुरारी एक घणो एक झू में कीजे नाम | । धणी विसूणा एक डेंबा जी थे गायो री घारां पाटो घणी कीजे घेर ली | । डेंबा अमली [की] एक कीजे थे धरती में अम्मर कीजे नाम | । एक महारी आमिरिये एक जानल रे बीँची री पौजों कीजे रोक ली | । [सीमी एक अदाता] मुरारिये मुरारिये बे मुरारी गायो रो कीजे घमाण | । रमती हालेब पाबू घाँडे केरर माता कीजे काली | । खानी पाबू पाल एक जाजम हीणी कीजे झाँ | । हम्ने झट झटा आचे कोट रे सीता कीजे पादरा | । आया पाबू पाल...आया पाबू पाल घणा कीमड़लो कीजे पचास | ।

शाप चांदाजी ने हेलो कीजे पाठियो । चांदा सांवत दे मूं हरया घासों में जाजम कीजे झाँ | । थाकोड़ा डेंबाजी ने अम्मल आंधे कीजे करसाण | । तीनी पाबू पाल एक जाजम हीणी कीजे झाँ | । एक अम्मल कमुळो ठाकर पामूंडी कीजे गाठियो ।

३३९५ बैटा एक चंदे डेंबो हरमल देवासी सलजी सोचुँ डे ठाकर पाबू रे जाजम री कीजे कोर | । सामी खड़ बैटा गारी री घूँ नर कीजे सांचाल | । दीनी पाबू पाल सोना री पाटो एक अम्मल कीजे घाँ | । एक अदाता अम्मल फेरी पाबूँ एक [ज] महारी जम री कीजे जाजमा | । तीनी पाबू पाल अमली एक अम्मल एक हृदया कीजे केल | ।

३४०० एक अम्मल रोंगों डेंबाजी थे पीठी कीजे परबात री | । तो डेंबो अमली देखने बोले, हे महाराज हम्ने अम्मल लेखा री कोई जहरत है? धणा निया अम्मल मँदे कोट रे दरबार | । दूधो अम्मल सांव में एक लगा भोवां कीजे बी राम री | । तो डेंबाजी आराम्मर कम्मर री पेठी बोली | [कम्मर री पेठी खोल और कियो, महाराज महारी पेट में कोई आंता कोनी है| ओ अम्मल में अम्मल ने अन मूँ किया पेट में चालू? | ।

३४०५ तीनी पाबू पाल डेंबा अमली रे एक सुपरो 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 दरगा भोजा कीजे राम री ||
अत्य न छोई अन्यो आयो प्राण छोड़े, और ठंवो अमली स्वर्गवास लेठ जावे ||
करे पाड़ू पाल घणो मन में कीजे बिचार—
एक पाड़ू रो दच्ची ठंवो सिद्धयो दरगा भोजा कीजे राम री

132 ||

इयां करने ठंवै आपरी पेटी खोल दी और ठंवै अन्यो स्वर्गवास लेठ ग्या | तो उन हणियो रो मांयने देवल रो केरड़ो बनद करोड़ो आपरो रो ग्या | उन हणियो में बो केरड़ो रो ग्या तो महाराज पाबूजी ठंवै जो सज्जर हैता और हणियो हो, जो चांदेरी आपरे हाथ में तेने बटऊ आप र्वाने लेधे ग्या ||

** गाय **

3410 फ़र दे गायां नै किंछू रो दरबार |

3415 आपे एक कोकुमंड रे नीचे कीजे पाठर |

3420 भट देवल एक अन्तरं गीता परी रो र्वाने रो भरे |

3425 देवल बाई एक लैजे थारे गायां रे संबां |

** गाय **

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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 à vāt thọṭh lārai rai gi 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.
यद पाबूजी देखने कांई कै —हे दवल बाईं नै रड़ो हैतो कोई घोड़ा रे पगां में लारे रे गयो हैं के कोई मर गयो हैं,
बाकी थारी बीजी गायां बो संगई ले आयो हूँ।
के तो रे गो एक [व] बांझौ अन गयां रे रिजियां-बिजियां कीजे मां।
बीजी गायां ने आया थठियां रे निद्रमण जती कीजे देवता।
पाबू, पाबू पाल के तो बाणती काण्या केडरा रे सुरजी रो कीजे सांढ़।
नीतर बाणती फुलवन्नी रे रथ रो कीजे बेलियो।
[हे देवल बाई] महाराज पाबूजी के देओ तो मूं उग्ने सुरजी रे सांड बाणती। के आपरी रणी रो रथ रो बेलियो बाणती।
तो महाराज पाबूजी के, देवल बाईए काण्या केडरा बास्ते खूं अतरी बिलाप मती कर।
ऐड़ा तो धारे उग्ने जैड़ा तो गायां में हजारां हैं, जको उन काण्या केडरा रे बिचार मती कर।
तो देवल बाई के—
नीजो पाबू पाल अन गायां मै कीजे संबांच।
एक गायां मै झेलो गडवाड़ै दवल जै।
सांवत भूल मै ढबाजी रो जो हंडयो पढ़यो तो उन ह्रिदया मै आप देवोजी।
हाथ मैं लेय और देखवा लागो।
तो उन जिमियाबी देबोजी।
उन ह्रिदया मै दक खोयो।
डक खोयो तो उन हरै मांतये उन अंकायो केडरा नीक्षयो।
तो देबोजी।
देवने के, महाराज पाबूजी आ तो एक दंबैजी मजाक कीदी के काण्या केडरा मै अन ह्रिदया में बन्द कर दियो।
ओ आप लेजो काण्यो केडरा संबांच।
नीजो देवल बाई रे हाथ।
चांदो सांवत भूल मं देबोजी री जो हंडियो घड़ियो तो उन ह्रिदयाने आप देबोजी।
हाथ में लेव और देखवा लागो।
तो उन जिमियाबी देबोजी।
उन ह्रिदयाने दक खोयो।
डक खोयो तो उन हरै मांतये उन अंकायो केडरा नीक्षयो।
तो देबोजी।
देवने के, महाराज पाबूजी आ तो एक दंबैजी मजाक कीदी के काण्या केडरा मै अन ह्रिदया में बन्द कर दियो।
ओ आप लेजो काण्यो केडरा संबांच।
नीजो देवल बाई रे हाथ।
जमना छोड़ी धटियां रा निद्रमण जती कीजे देवरी।
तो महाराज पाबूजी बड़ा खुशी जिहिया, के ने बाई, ऐ [व] धारी बाणती काण्यो केडरा संबांच।
तो अब देवल बाई महाराज पाबूजी नै के हैं, चपा दियो दक धारी गायां श्वासी हैं, जको आप गायां पाणी पाय।
और अब आगे [देवल आपरे…
देवल अपनी क] आपरी काठा उन सुखिया पौर ने मांतये विधावे और पढी पाबूजी नै आप पाणी पाया रो के।

** गाव **

कर तो चांदा सांवत एक ताळा वेमैरी ताकीर।
एक पाणी पाया ने गूंजवड़ै कीजे संचरां।
नीजो एक पाबू पाल गायां धनी नीजे घेर।
एक जाबे, जाबे गूंजवड़ा री जूनी एक…जस री कीजे प्यारगया।
जा ऊबा पाबू पाल अन गूंजवड़ै-बाठी कीजे पाठ।

135 Parbuah introduced the following non-metrical passage with the comment an jījīya arthāv mē kai hai kai ‘at this point they say in arthāv (only) that…’.
136 For cādōjī.
137 The final syllable is inaudible.
138 For cādōjī.
139 The final syllable is inaudible.
140 For cādōjī.
141 The final word is not pronounced.
तो झट ओठी नै एक पावृजी हेनो कीजे पाड़ियो।

3455 दीजे हरमल देवासी गूंजवड़ो बेरो कीजे जोत।
एक तरिया मरे गायया नैना कीजे बाढ़।
दीनो हरमल देवासी एक झीणो एक... गूंजवड़ो कीजे जोत।
तो झटके देवासी एक चड़ मांयने कीजे सांचरे।
दीनो देवन बाई एक झीणा पीरा नै कुआ में कीजे बैठाण।
एक पाणी सूक्ष्यो एक गूंजवड़री झीणी कीजे पेड़ियाँ।
चड़ दिया एक हरमल देवासी अण कुआ में कीजे उंग।
एक सूक्ष्यो, सूक्ष्यो पेड़ियाँ एक पावृ रो कोवर कीजे गूंजरो।
के दे चांदा सांवत एक थारा मन री कीजे बात।
किण रे कारणीये एक गूंजवड़े पाणी कीजे नी सांचरे।

3460 पाबू पाल कोनी अणरी म्हांमे अतरी कीजे ढीक।
थे बाजी लिछिमण जनी रा अवतार।
एक गूंजवड़री पेड़रां पाणी कीजे सुकियो।
के पावृ पाल व्हे र्ग्नाकेर बोड़ी रे असबार।
एक झट केरर माता नै अद्वाना गूंजवड़े रे पेड़रां कीजे सांचरे।

3465 देखे पावृ पाल अण कुआ में चणी तजर कीजे पसार।
एक कुआ में बैठा पीरा रा पीर सुसिया कीजे पीरजी।
तो म्हाराज पावृजी देखने बोलिया, जरे भाई बूं कुण है? म्हारी तो गायया तरिया मरे नै बूं चड़ नै पकड़ने बैठ ग्याँ? कुआ रे तो पाणी थे सूक्ष्यो। बूं कुण है? तो बोले, म्हाराज बूं रे सुसिया पीर।
आवै पाबू पाल धारे मन में चणी कीसे।
एक मानो थरकायो एक सुसिया री कीजे बोपरी।

3470 दीनो पाबू पाल एक सुसिया पीर नै कीजे मार।
पाणी एक सांचरे गूंजवड़े रे कीजे पेड़िया।
पीजे चांदा सांवत अण गायया नै कीजे पाय।
एक जमाना छोड़े एक गडवड़े देवल कीजे चारणी।
क्ले ग्याँ, क्ले ग्यां जायल रो बीणी चणो पोड़े असबार।
एक पग छोटो जाभे एक भाटी री जस री कीजे जाजमां।

142 For ārīyo.
143 For gū̃javo.
144 For kījai.
भाटियां रो परवाड़ी

** गाव **

खड़िया एक जायल रा धोड़ा एक नारां गठ्ठोड़ी मांजल कीजे रात जावै भाटी री जस री कीजे जाजमां आहो-अपूर्दो बैटो भाटी री बान कीजे परवान जाय एक जिन्दराव खींची एक अन्दाता एक मुजरो कीजे साजियो आहो-अपूर्दो बैटो भाटियां-बाढो कीजे मध्य एक जायल रा खींची एक अन्दाता एक मुजरो कीजे साजियो करै जिन्दराव खींची घणो भाटी नेश री कीजे हर्षोड़ एक मीठियो रठकायो भाटि री कीजे जाजमां कैजे एक जायल रा खींची बांरा मन री कीजे वात कुंतरा काम थे आया म्हाैरी जस री कीजे जाजमां मुण लो जसींग भाटी मन रे म्हाैरी मन री कीजे वात मेहरी एक बाई देवल री नवलख कीजे गाय एक रण भारत न्यि कोसोड़ रे कीजे रीस १३५ में नीनी पाडूै ज्यारी एक ज्यारो ऊ गाया नापी कीजे घर एक गाया थे थे थे पाडूै फोडू फोडू फोडू माथै कीजे झीण एक रण भारत न्यि कोसोड़ रे कीजे जाजमां एक रण भारत न्यि कोसोड़ रे कीजे जाजमां एक रण भारत न्यि कोसोड़ रे कीजे जाजमां नाऊ तो रुजो रुजो एक जायल रा धोड़ा थारै मन में घणी कीजे...विमवाम एक गाया ले आउ अंपे अन्तरा एक [जिन्द... जायल रे... ] जायल जीणा कीजे गाम में नाऊै एक भाटि एक जीणा नवलख घोड़ा माथे कीजे जीण एक फोजा फोजा बड़ू एक कोस नै नीरी कीजे पादरी चुमरिये चुमरिये हाले अण फोजा रो कीजे घमसाण एक भाटि जायल गड़ छूटा आवे एक कोस नै सीदा कीजे पादरा ऊबा पावू पाल अण गुंजवड़े री कीजे पावू देखे पावूजी नजर कीजे पसार एक फोजा रा दठ-बादठ कीजे सांचरे देख कर लो चांदा सांवत अण पोजा रो कीजे विचार एक कैजे राजा री एक पोजा अंपारे माथे कीजे ऊलटी १४६ अंपे कीदो एक अंपे कीदो एक चांदा सांवत घणो धरती में कीजे इनियाव एक जीवतो चोको जायल रा बींची एक जिन्दराव नेचुं १४५ For sātha.

146 Parbū at this point began his Hindi ‘explanation’ of the above passage with the words to mhārājpābūjī jab khī̃cī ko…; he then stopped short, and recited the next couplet in arthāv before beginning his ‘explanation’ again.

** गाव **

[खड़ियो एक खड़ियो एक अन्दाता एक नल] बींचे [पा] चांदा सांवत [घण] महने घणो एक अंटीलो कीजे सिरदार]
बाठियाँ रो पार्वारो 177

एक चढ आया एक जैसळमेर रा भाट एक फौजां कीजे ऊलटे ||
चांदा सांबंत कर लो धणी तालां बैगोरी कीजे ताकिद |
कर लो चारू पोंड़ा र िेजे जेतेर|
आपे दालांता एक [वर] भाटां री सुरंगी कीजे पौज में ||
चांदा सांबंत [दीजे, दीजे] जै एक कोजू रा होली नै एक हेलो कीजे पाड़ |
एक चढ़ती फौजां रे होली होल कीजे बजह दे ||
बाँजे एक पान पान कोजू में जले नारण कणा कीजे होल |
एक होला रे धमीड़े 147 एक पानु री पौजां बारे कीजे नीकट़क ||
मूता बूड़ो राजा अण झुक्ते वादंतियें कीजे मेल |
एक होला रा धमीड़ा एक बूड़ीजे बाना कीजे सबक़े 148 ||

dेखे बूड़ो राजो 149 धणी नजर षीपी कीजे पसार |
एक चढ आया जैसळमेर भाटी एक कोजू कीजे गाम में ||
[बैते] बूड़े राजा...बांदे असल राठोड़ी झुकती कीजे पाग |
एक बैते, बैते बूड़ीजे अन्दाता एक बंगतर रा पौज री भीड़िया ||
बूड़े रा एक देवी अमली 150 धणा षीपी एक देव घोड़ी कीजे असवार |
हमें बढ़ झुठा आपे पानु री जस री कीजे पौज में ||

उन पान पान अण कणा कोजू रे अन्दाता कोजर गुंजवे कीजे मांय |
एक जाय बूड़ीजे एक रीपी हेलो कीजे पाड़ियो ||
[बुजा एक घोड़े] बूड़े रा डेवा बूड़ा अमली 151 धणा एक पौजां रा कीजे सममान |
सैंगों रे आगे एक बूड़ीजे घोडी कीजे दाकती ||

tो साड़ा सात बीसी राबरी आप जान लेने बींद ने परणावा जाता था || तो बींच म्हाराज पाबूजी मिज्ज ग्या और म्हाराज पाबूजी नै बियो, दरवार आज अप सिद पढ़ारो? आज वकतर भीड़ेशोड़ा हो, चौईसी कोटूड़ी रा [ज] राठोड़ा रे चढ़ने आप सिद पढ़ारे हो? बोले, हे देवासियां आज म्हारे ने बींची नै भाष्यां रे बींच में बढ़ो जोर री जुद झूठा, अण बास्ते भें हे आ जुद करवा मै...राठोड़ी रणजोड में जावांला | तो पठे राबरी आ विचार कर, ए पाबूजी म्हाराज आप राठोड़ा कुछ रा वरु और भें आपर रे आपर संबंध मै रवां मे बूड़े रे जावां | तो आप बरात छोड़ और बींद समेत आप, आपने कैज़े, पाबूजी री पौज में मिष्टने सारे बींद भें ग्या ||
dेखे रबरी धणी नजर कीजे पसार |
आवे पानु री [ज] चढ़ती कीजे फौज में ||
हे [सात-बीसी मंचा] सात-बीसी राबरियां री कीजे जान |
एक चढ़ती पौजां में रेबारी बेंचा कीजे हे मिष्टे ||

** गाव **

बूड़े रा आफ़ रा पानु पान चूर पोंड़ा रे कीजे असवार |
जावे सीदा एक रात़ियें 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 sā̃baḷyā.

149 For rājā.

150 For būrō rājā.

151 For rājā.
178 The epic of Pābūjī

ब्ये ने 152 पाबू पाल अण धरती में घनों, घनों कीजे इतिवादः
राठोड़ा खींचां रो एक रण में बांडो कीजे वाजियो।
छूटे, छूटे बांडा सांवत धरा एक चिंतमी रा घणा कीजे तीर।
एक माथे, माथे गिरज गिरणाटो कीजे चालियो।
थोड़ी गिरणाटियां कर लो एक दम घणी कीजे जेज।
आज चांदीजी धपावै थांनै एक बींचां रा कोरा कीजे काठजा।
पाबू पाल ये ग्या केसर माता रे कीजे असबार।
एक जोधे, जोधे बींची ने भारत में नजर कीजे पसार।
एक जोजे नी आवे जायल रो बींची कीजे जीवरो।
देवल बाई थे कीजो एक मा समती एक करणी रो कीजे रूप।
आय देवल एक बचारो रण में कीजे चालियो।
दीना पाबू पाल अण बींची ने बेली कीजे पाड़।
अन्दाता तो एक रण में एक साहा बैनोई री बातां कीजे बांधव।
लेजो जायल रा बींची एक म्हारो बांडो हाथयो कीजे जेल।
एक दो ताजणियो म्हारे कीजे हाथ।
धारा बांडा उ पाबू री दे कीजे नी पढ़ी।
म्हाराज पाबूजी कैया लगा के हे बींची धरा बांडा उ म्हारो सरिर नी पढ़ी, अण बानास मू धारे माथे हाथ कोई आज हलावूं न कोई काल।
और म्हारो बांडो जो है, मूं धारे बेवः धारे ताजणो म्हारा नी दे दे।
धारा बांडा उ म्हारो उपर शूं धार कर जको म्हारी दे पढ़ जाय, और धारो म्हारो बचन अटै तूरो घे जाय।
जिन्दराव बींची कर मन में बिवार पाबूजी बांडो हाथ में हियो और आप्रो ताजणो म्हाराज पाबूजी लियो।
तो बींची पाबूजी रे माथे, 154 पाबूजी रे माथे हाथ नी हलाय।
| तो म्हाराज पाबूजी के देखने चोलिया, हे बींची, हे बैनोईसा, म्हारे माथे आप आप्रो बांडो चलावो।
| नी आप तो भास्तां बांडो जो है, जीत सांवत मरै अण वे सांवतां नै मार सके।
| तो आगला जलम रा थांरा और म्हारा आज अटै बचन पुरा घे जाय।
| नीतर बींची मूं धारां ऊँ लड्डों मूं म्हारे आज जीत सांवत कोई काल।
| जिन्द्रा व बींची हाथ पाबूजी माथे नी उठाया।
| तो आई पाबू पाल धारा में चणी कीजे रीस।
| दो चार ताजणो बींची रे वाचियो।
| तो आप जात आ गी बींची जिन्दराव धारे मन में कीजे रीस।
| भट बींची एक गीरोवण हीणी कीजे सूंत ली।
| बाचे एक जिन्दराव बींची झीणो ढाकर पाबू पर कीजे तरवार।
| [एक च...।] बाचे जिन्दराव बींची घणो पाबू पर कीजे।
| सरगापर री पाढ़ी री पाबू नै कीजे संचरी।
| धेरो या पाबू पाल अण पाढ़ीयों कीजे मां।
| पाबू पाल बांडा सरगापर री कीजे पाढ़ी।
| तो आप म्हालज तो पाढ़ी बींची समें अप पाढ़ी पदार मिया।
| अब नारे सांवत जो रिया तो लड़ाता, लड़ाता,
| लड़ाता आ खुब पांज मारी, हमें नानो तो वे सांवत मरी और नां कोई सांवतां नै मार सके।
| तो जाता री टाइम बांडेजी, हरमनजी, सलजी मीठूं आप उड़े आपने के ऊँ नजर देखी के म्हाराज पाबूजी तो सरगा पाढ़ी।

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 arthāvāmẽkai 'they say this in arthāv (only)'.
155 At this point the tape ran out. Parbū resumed after I had started a fresh tape.
आपं अगर युद अणं करं तो आपमै त तो ए मार सकेता और न अणां उदार बनेता | तो अण वारो आपं अपस में सामा सामी अंपारो बांडो लेने आंसू सात लो | तो हरमल देवासी देखने बोल्यो के आप फैंस महारे वायो, तो सलजी सोठ्ठू के नई नी, फैंस म्हुने काटो | आपस में हुं बनते चांदोजी सलजी सोठ्ठू रो सीस उडातो | महाराज पाबूजी आंपण छोड़ने सरग पाळक दुसाया अब आपस दरमी जो हैटा वे आपनै कै ऊं दंखनै वचार करतो | हे सांवत वहारा वारी नै पाळक आइ | वहारा वारी आंपण क्षोव पाळ | स्वरगवास सदाया अब आपस दरमी सामो रो खठो लेने आंसू सात लो।

चांदोजी, हरमलजी, सलजी सोठ्ठू के तीन सांवत जो प्रसुख महाराज रा हैता, वे आपने कै एक देखने बिचार कीरी, हे सांवत का महारा पाबूजी नै पाळकी आई, महाराज पाबूजी आपके छोड़ने सरग पाळ, स्वरगवास समाप्ता | अब आपके अण धरती में, अण गांव में, कौठमंड में आपमै कोई कोनी | आपस अगर युद अणं करं तो आपमै न तो ए मार सकेता और न अणां उदार बनेता | तो अण वारो आपं अपस में सामा सामी अंपारो बांडो लेने आंसू सात लो | तो हरमल देवासी देखने बोल्यो के आप फैंस महारे वायो, तो सलजी सोठ्ठू के नई नी, फैंस म्हुने काटो | आपस में हुं बनते चांदोजी सलजी सोठ्ठू रो सीस उडातो | महाराज पाबूजी आंपण छोड़ने सरग पाळक दुसाया अब आपस दरमी जो हैटा वे आपनै कै ऊं दंखनै वचार करतो | हे सांवत वहारा वारी नै पाळक आइ | वहारा वारी आंपण क्षोव पाळ | स्वरगवास सदाया अब आपस दरमी सामो रो खठो लेने आंसू सात लो।

चांदोजी, हरमलजी, सलजी सोठ्ठू के तीन सांवत जो प्रसुख महाराज रा हैता, वे आपने कै एक देखने बिचार कीरी, हे सांवत का महारा पाबूजी नै पाळकी आई, महाराज पाबूजी आपके छोड़ने सरग पाळ, स्वरगवास समाप्ता | अब आपके अण धरती में, अण गांव में, कौठमंड में आपमै कोई कोनी | आपस अगर युद अणं करं तो आपमै न तो ए मार सकेता और न अणां उदार बनेता | तो अण वारो आपं अपस में सामा सामी अंपारो बांडो लेने आंसू सात लो | तो हरमल देवासी देखने बोल्यो के आप फैंस महारे वायो, तो सलजी सोठ्ठू के नई नी, फैंस म्हुने काटो | आपस में हुं बनते चांदोजी सलजी सोठ्ठू रो सीस उडातो | महाराज पाबूजी आंपण छोड़ने सरग पाळक दुसाया अब आपस दरमी जो हैटा वे आपनै कै ऊं दंखनै वचार करतो | हे सांवत वहारा वारी नै पाळक आइ | वहारा वारी आंपण क्षोव पाळ | स्वरगवास सदाया अब आपस दरमी सामो रो खठो लेने आंसू सात लो।

चांदोजी, हरमलजी, सलजी सोठ्ठू के तीन सांवत जो प्रसुख महाराज रा हैता, वे आपने कै एक देखने बिचार कीरी, हे सांवत का महारा पाबूजी नै पाळकी आई, महाराज पाबूजी आपके छोड़ने सरग पाळ, स्वरगवास समाप्ता | अब आपके अण धरती में, अण गांव में, कौठमंड में आपमै कोई कोनी | आपस अगर युद अणं करं तो आपमै न तो ए मार सकेता और न अणां उदार बनेता | तो अण वारो आपं अपस में सामा सामी अंपारो बांडो लेने आंसू सात लो | तो हरमल देवासी देखने बोल्यो के आप फैंस महारे वायो, तो सलजी सोठ्ठू के नई नी, फैंस म्हुने काटो | आपस में हुं बनते चांदोजी सलजी सोठ्ठू रो सीस उडातो | महाराज पाबूजी आंपण छोड़ने सरग पाळक दुसाया अब आपस दरमी जो हैटा वे आपनै कै ऊं दंखनै वचार करतो | हे सांवत वहारा वारी नै पाळक आइ | वहारा वारी आंपण क्षोव पाळ | स्वरगवास सदाया अब आपस दरमी सामो रो खठो लेने आंसू सात लो।

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

** गाव **

मृता गैलोवत राणी एक झुकते बादछिये मैल |
एक मृता सपना में जम राणी झाड़ो सीरणी कीजे माडियो ||
सपना में मृता राणीजी के जमड़ा ने बात |
अटूं जमड़ी रा जाया सिरके पादेरो जाय |
3580 आवैला पाबूजी थने भाला री इणियों दोरो कीजे मारसी ||
तो जम्राज काई के—
मत कर गैलोबट राणी झाकर पाबू रो अतरी गाड गमान |
एक पाड़ूंजी सिदारा एक दरगा बोज़ा कीजे राम री 157 ||
बांडू जायो जमड़ी रा जाया दारी काछी कंबरी कीजे जीब |
3585 एक ब्हारा देवर ने छू बिसम्भर अतरी कीजे बोलियो ||
अटूं जमड़ी रा जाया सिरके पादेरो जाय |
आवै चांडो डेबो थने एक दोरो गणा कीजे मारसी |
मत कर गैलोबट राणी चांडा डेबा रो गणा गाड कीजे गमान |
एक चांडा डेबा री ब्हे गी रण में कीजे देखी ||
3590 राठोडां बीच्यों रो एक बाजो एक रण में बांडूं तरबार |
एक चांडा डेबा री ब्हे गी एक गैलोवत राणी रण में कीजे देखी ||
बांडू जमड़ी रा जाया दारी काछी कंबरी जीब |
एक जीब रे झुमावूं एक काछे बांसां कीजे देखी ||
मरजो बाजो एक जमड़ी रा जाया दारी खानो खराब 158 |
3595 एक ग्राम धाणी ने छू बिसम्भर अतरी कीजे बोलिया ||
[खुल गी] थे गी गैलोबट राणी अण धरती में पीछा परवार |
एक दिन री उमारी लंदरा कीजे बोल दी ||
[बैटा गैलोबट राणी धण में] बैटा गैलोबट राणी झुकते बादछिये मैल |
बैटा मन में उमाण कीजे दुमणा ||
3600 बैटी गैलोबट राणी जाकी झेरीुं कीजे मांय |
एक दातान एक धोरूं एक गैलोबट राणी पीठ थीरी कीजे परवार रा ||
दातान नी ढेले गैलोबट धारा वीरीां कीजे दाँत |
पाणी नी ढेले एक हाथां रा पांचू कीजे देवरा ||
नीजे दासी बहारण अण जठाड़ीरी ने हाथां ढेल |
3605 आज पाणी नी ढेले गैलोबट रो एक पांचू कीजे देवरा 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 तोळट वर्नसां मिळणार |
एक जािे सामू री एक जस री कीजे जाजमां ||
उतरता मैला ऊ टूटो गैलोबत धारे गळा रो नवम धार |
तो तोळट रंजक्या सामू रा एक सिळरण री कीजे आळणां ||
जा ऊबा गैलोबत राणी अण सामू री सुरज री कीजे पोठ |
ऊबा एक गैलोबत मन में उमण री कीजे हूणणां ||
बूजे गैलोबत राणी थानै कंबटादे कीजे बात |
किवा ऊबा एक बजजी मन में उमण री कीजे हूणणां ||
ढीबे, ढीबे बूढ़ाजी री राणी धारा अमी फ़ीका कीजे नैण |
तो मुख्धो कमझायो कमछ रा काबा कीजे फूल झ्झू ||
तो गैलोबत राणी देखने काई के—
हे सामुजी राजे मे तोळट एक झुकते बादछ्ये कीजे मैल |
तो सपणा में के देखी एक रण में खाबां री कीजे देखटी ||
राठोड़ा वीच्यां रे एक ख्यो रण में जुंद घणो कीजे...[व्हा] बाजी रण में कीजे तरवार |
एक चाँदा देंबर री ले गी रण में कीजे देवटी ||
तो पावूजी, पावूजी मिळाया सामुजी दरगा भोळा कीजे राम री ||
तो सामुजी काई के—
हे बड़ो उभे सपनो पड़ो धारे एक घणो पीयरिये कीजे मांब |
एक झूजो सपनो पड़ जाजो बोदी कीजे बाड़ में ||
बांडू जांडू गैलोबत धारी कतेरी कीजे जीब |
म्हारा लेजं ने डू बिसमिरघ घणो कीजे बोल गी ||
सामू म्हारा कर दी रे मन में भोळी कीजे बात |
ओझो लिखायो करमां में बू मीयर कीजे सासरो 160 ||
बू गी मैलोबत राणी झुकले बादछ्ये कीजे मैल |
एक पीजी, पीजी परवावत 161 ओझो ने देखी कीजे आवो ||
कर लो, कर दो एक राठोड़ा री तीजणियां रे अण ओझी री कीजे छाण |
बैता करना रे एक ओझी बाबे कीजे कामढी ||

** गाव **

बाबे ओझी एक अण [करसाज] करसाज रे ढीणी कीजे काम |
एक बैता करना रे ओझी एक बाबे ढीणी कीजे कामढी ||
आयो ओझी एक ढीणो कोडू रे दरवार |
आय कोडू में एक करना रे नीचो कीजे झकाणियो |
बैता मैलोबत राणी झुकले बादछ्ये कीजे मैल |
जाय ओझी एक मैलोबत ने मुजरो कीजे साजजीयो |
के दो लझा ओझी धारा रान में री कीजे बात |
केडा नर हारिया ने केडा नर कीजे जीतिया ||

160 The final syllable is swallowed.
161 Cf. n. 121 above.
गैलोवत राणी खांडे जीतियो एक जायल जिन्दराव बृंची कीजे राव |
एक जसडे जीतिया बृंचियां रा लड्ढरन जती कीजे देवता ||

**गाव**

कै दे ओटी एक धारा रन री कीजे वात |
तो कैडा नर जीतिया कैडा नर सरगापन मे कीजे पदारिया ||

3645 [व्हे गी गैलोवत राणी चांदा देवा री रण मे कीजे...व्हे गी व्हे ग] बाजी एक गैलोवत राणी...राठोड़ां बृंचियां री तरबार 162 |
तो एक पाबूजी सिद्धाया दर्गा भोळा कीजे राम री ||
तो चांदा देवा री व्हे गी रण मे कीजे देवकी ||
नीजे गैलोवत राणी बूळा राजा रो मौझो कीजे संबाचः |
बूळोजी सिद्धाया एक दर्गा भोळा कीजे राम री ||

3650 देवदविये-देवदविये न्हांके गैलोवत राणी घणो कीजे नीर |
तो आँभू रठकाबौ गैलोवत राणी एक कायर जंगढी कीजे मोर ज्ञू ||
गैलोवत राणी मैलां ऊ नीचा उतरे अप वातुजी ने जाने मुजरो कीजे ||
मुण नो मौझो म्हारा सपना रे कीजे वात |
एक सानो सपनो गैलोवत ने कीजे आवियो ||

बाजी रण मे एक राठोड़ां बृंचियां री कीजे तरबार |
एक रण मे व्हे गी गैलोड़ां री कीजे देवकी |
तो दीजे सामूजी हम म्हाने चणी कीजे आविस |
एक धारी आविसां व्हे सतियां ने कीजे संबाचर ||
तो गैलोवत राणी आपरी मौझे ऊ सीख मांगे और जी ने ओटी राणी रे जो मौझे हो वो आपने कैउः, ओटी राणी रा ह्राथ मे किल्मा मिया अर साडी राणी मूवा री वात कै और रोती कठपती आपरा मात-पिता खने ऊ सीख मांगे आप...कूटम्ब पदारे ||

**गाव**

3660 बैटी पूलवन्ती बाई एक जाही झरोका न कीजे मळू |
तो बैटी एक सूवा सूं एक वाता कीजे चालबै ||
आज दीवी बांडों रा सूवा धारा म्हैने फीका कीजे नैन |
एक मुखड़ो बमजायो एक मुखड़ो धारी काचा कंवरा कीजे फूल ज्ञू ||
तो मौझे मरता-मरता कोई के—

3665 हे साडी राणी आप व्हे ग्यो घणो धरती मे कीजे इनियाव |
एक पाबूजी सिद्धाया सोडी राणी दरघा एक भोळा भगवान री ||
ए सूवा वे दे धारा मन री कीजे वात |
तो कैडा नर जीतिया ने कैडा नर कीजे झारिया ||
सोडी राणी खांडे जीतियो एक जायल रे बृंची कीजे जिन्दराव |
जसडे जीतिया बृंचियां रा लड्ढरन जती कीजे [देवजा] देवता ||
राखजे सोडी एक घणो म्हारे पर कीजे विमवास |
एक पाबूजी सिद्धाया दरघा भोळे कीजे राम री ||

162 The final syllable is not pronounced.
कर चीजो सोडी हमें तालां बेगैरी ताकीवँ
एक सती, सती हो जाओ सोडी [यी] थे एक पालवृजी रे कीजे नाम सूं ॥

** गाव **

3675  न्हाके पुलवत्ती किनिया एक जीवा नैणां सूं कीजे नीर ॥
     एक आंसु रठकावे पुलवत्ती कायर जंगली कीजे मोर ज्वृँ ॥
     जा ऊबी पुलवत्ती एक घर काका बाप रे कीजे बार ॥
     एक जाय एक [यू] काकाजी ने बाता कीजे चाचवे ॥
     दीजो काका पीयर महने घणी कीजे सीख ॥
     एक भे जाबांला कोडू ने सीदा कीजे पादरा ॥
     कोई पहड़ों बाई थारे अतरो कोडू सूं कीजे काम ॥
3680  किण रे कारणिये थे कोडू कीजे मांचरो ॥
     बाप काका एक इहे रो एक धरती में घणी कीजे दिवियाव ॥
     एक राठोड़ बीच्यां रे बाजी रण में तरवार ॥
     एक महारा खामें सीढारा दरमा भोड़ती कीजे राम री ॥
     थे को बाई एक पुलवती जोतावूं छोड़ा री बुध कीजे बेल ॥
     एक फोजां रे धरिये बाई थाने एक कोडू कीजे मेल दां ॥
     कोनी काका पीयर महरे एक फोजां रो घणी कीजे काम ॥
     एकला जाबांला भे कोडू ने सीदा कीजे पादरा ॥
     एक महारा कोडू एक भमवान रे द्वार घणी एक कीजे पाप ॥
     एक ओड़ो लिखायो काकाजी दरमा में पीयर कीजे सासरो ॥
     दे दो, दे दो एक बाका पीयर महने एक घणी कीजे आसिम ॥
     थारी आसिमां एक सती पुलवत्ती कीजे वा होचे ॥

** गाव **

3695  बैटी पुलवत्ती रथ बांक रे माय ॥
     धुरियां भड़ी बैटी रथ्यां रो जुसो कीजे सागरी ॥
     बांड़ा, बांड़ा एक पुलवत्ती कंवरी तारा मग्नतोड़ी मांजल रात ॥
     सीदा आईं कोठू नै सीदा कीजे पादरा ॥
     एक दो बांसो रे रघ्या मारवा रे माय ॥
     एक पांसू पनरा में एक कोडू में छोड़ै पगां रा पागड़ा ॥
     बैटा गैलोवत राणी जीवा, जीवा सामू रे आंगणिये माय ॥
     एक जाय, जाय एक पुलवत्ती मुजरो कीजे माणियो ॥
     लीजो एक सामू महारा एक महरे मुजरो कीजे मान ॥
     एक ओड़ो लिखायो [पी] दरमा में पीयर कीजे सासरो ॥
     न्हाके पुलवत्ती घणा नैणां कीजे नीर ॥
     ओसू रठकावे कायर जंगली कीजे मोर ज्वृँ ॥
     दे दो सामूजी महां थारी कीजे आसिम ॥
     एक थारी आसिमां एक सतियां ने स्थे कीजे मांचरो ॥
     कर तो, कर ने गैलोत राणी बुड़ीजी री राणी [एक तालां बेगैरी ताकीवँ] कर तो सोठे वतीमा मिरवार ॥
     एक अंगे हलां सतियां बैटा ने मुंजवड़े री कीजे पेड़ियां ॥
3710 कीना गैलोवत राणी एक सोठे बतीया सियावार ।
एक हृदा एक सतिया बारे कीजे नीकठे ॥
एक आपड़े द्रीढ़े बाजी चणा एक, एक कोसू में जड़ी कीजे झोल ॥
एक होला रे धुमीड़े एक सतिया बारे कीजे नीकठे ॥
दूजी, दूजी एक सतिया खेलवाए लूंढ़े धीया कीजे नारेत ॥

3715 एक गैलोवत खेलवाए एक श्रीणी छप्पन कीजे कटार नै ॥
दूजी सतिया बे नी घोड़े चणि कीजे असबार ॥
एक देराणी जेटाणी एक खताँ गल्यां कीजे सांचरे ॥
एक वाजें, वाजें गंजवड़े घणा जड़ी कीजे होल ॥
तो सतिया रो मेटापो एक पावू रा कोबर कीजे मूंजवे ॥

3720 लीजे, लीजे राठोड़ां री नायण घूंएक छप्पन कटारो हाथां कीजे झैल ॥
एक पेट परनाळ घूं बाळा ने म्हारा कीजे जिलमाय दे ॥
तो नायण देख कोई के—
गैलोवत राणी थे कीदी एक मन में भोजी कीजे वात धूरे।
एक हाथड़ला नी हाले एक सती राणी थारा कीजे डील पर ॥

3725 जोजे राठोड़ां री नायण बारो बाबी कीजे बराब 163।
एक...विणिया कामों में नायण थे म्हणे ओतर कीजे साजियो।
झोले, झोले एक श्रीणी सती राणी बुढ़करी री राणी छप्पन कटारो हाथां लेव।
पेट परनाळ बाढ़ा ने कीजे जिमलमा लियो।
[देव] अन्तर एक दीनो अण बाढ़ा ने पदमसिला पर कीजे मुखाण।
तो जिमलतो बाढ़कियो माता नै मूंदे कीजे बतधाबियो।
माता म्हारी कुण देबाड़ा अण बाढ़ा नै चणा एक हीड़ा री झैल।
कुण पखोले बाढ़ा रा एक श्रीणी कीजे पोतड़ा।
तो माताजी देख कोई के—हे बाढ़ा मे हीज तो म्हारे सतिया ब्याला।
पण पवन देबू दे हीड़ा—बाबी कीजे झैल।

3730 तो इन्दर पखोच्छला बेटा रे थारा श्रीणा कीजे पोतड़ा।

** गाव **

3735 नीजे, नीजे नायण घूं अण बाढ़ा ने हाथां कीजे हेिल 164।
एक जाय सोंगरी नानी नै अण बाढ़ा ने कीजे सूप़ेज।
[रा...] गैलोवत राणी राठोड़ां बीच्चों रे हाले चणाओ आजुणो कीजे बैर।
एक बाढ़ा ने देखेला तो एक श्रीणी दोरो घणां कीजे मारसी।
राठोड़ा एक नायण [अण] म्हतव अण बाढ़ा री कीजे लाज।
एक [ए] रसिया राठोड़ा बंधियां रा लिझमण जती कीजे देवता।
तीजे, तीजे नायण अण बाढ़ा ने हाथां कीजे हेिल।
एक वर छूटी जाई एक सोंगरी रे श्रीणी एक कीजे रावण।

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163 The final syllable is not pronounced.
164 The final syllable is not pronounced.
एक दो बासो नायण रै सी गैला मारस रै मांय।

एक पांडु पनरा में सोंगतरों रै [र] छोड़े एक पंजा रा कीज्ञे पागड़ा।
बैटी सोंगतरी राजी एक पर आगणिया कीजे मांय।
एक जाय नायण एक मुजरो कीजी साजिया।
लीजो सोंगतरी [नर] नानी अण बाढा ने हाथा कीजे झेल।
एक राठोड़ा रै बंस में बाढो एका कीजे एकलो।
राठोड़ा बीच्या रे बाजी घणी रण में कीजे तरवार।
एक राठोड़ा रै दोरा माया जायल रै बीची कीजे रीतर।
लीजो, लीजो एक सोंगतरी नानी अण बाढा ने हाथा कीजे झेल।
उणियारे देखवे दर-दर आयु कीजे न्हाकिया।
जाजो जायल रा बीची धारो एक बाढो कीजे झराब।
एक राठोड़ा रै बंस में बे बाढा ने छोड़ो एका कीजे एकलो।
नानी झारी न्हाके अण बाढा नै चणा कीजे बेगार।
एक चणा बढ़ावे एक कंवरा रे छड़े पीणा कीजे पालणा।

** गाव **

कर ने खानी रा बेटा घणी तालां बेगारी ताकिद।
एक पालणो घड़े दे मुझे थोखा चंदण कीजी रंख रो।

लीनो, लीनो सोंगतरी नानी बाढुड़ा नै अण पानीया कीजे पोड़ा।
एक बीड़ा देवा नानी पीड़ी कीजे परबात रा।
जो र्या रुपनाथ बरसां में जोद कीजे जयान।
एक दडिया खेले एक नानी मा रे माणक कीजे चौक में।
दूर रा दींका रूप नुपना एक धूजे एक आयवो कीजे अपजान।

धूजियिय साणो हरे बीची रा मड रा कीजे कंगरा।
नव्रा रा कंवरा ने एक बाढुड़ा बेलावे सड़क कीजे साध।
एक लांठा रा कंवरा रै एक बावे गिण-गिण कीजे गेडियो।
तो नैनियामा मामीजी एक बोले, बोले थने मुंडा मुं बिसभर कीजे बोल।
मोट्ड़ा मामी एक मैंला ऊपर कीजे दाकले।

अटरो झापिया रा कंवर बूढ़ाजी रा नंबर रूं एक ऊंटे-अंबछो मती कीजे हाल।
भौम पटरा बीची धारा काका कमधज कीजे बाप री।
तो रुपनाभजी पाड़ो कंडे के—
हे मामीजी बोड़ा मामीजी एक बोलो लुब रूं माण कीजे संवाच।
एक गिण-गिण मामा चाकों रा धारा चारू कीजे दांत नै।

गिण-गिण भांगु भांगु मामी धारा [चारं रा] चौका रा चांहू कीजे दांत।
एक गिण-गिण मामा चाको मछवाड़ा री कीजे पाड़की।
तो मामिया कंडे के—
जाजो म्हारी साम धारा खाना कीजे खराब।
मरियोडा मायता रा एक वाबर सोरू कीजे न्हाकिया।

मत बोलो, मत बोलो एक मामीजी मूंती अटरा कीजे बोल।

165 The final syllable is not pronounced.
बाल खड़के म्हारे भीतर रे पताहे कीजे काढ़जे ।
लागा, लागा एक बाळूँड़ा थने अग्नि मायां रा कीजे बोलः
एक जाबे हमें नानी रे एक सिंगरय कीजे राख़ले ।

**गाव**

3785
एक जाबे, जाबे एक [सोन] सोंगरी नानी रे अग्नि कीजे बारणी ।
जा ऊबो एक बाळूँड़ा [नो] नानी रे घर कीजे बारः
तो ऊबो बाळूँड़ा घर मन डूँरण कीजे दुःस्मणी ।
पड़ गी सोंगरी अग्नि बाळूँड़ा माथे धरी कीजे मीठः
शत बाळूँड़ा ने एक मूँड़े कीजे ब्रतालया ।

3790
के दो, के दो बाळूँड़ा एक घरा मन री कीजे बातः
क्यों ऊबा थे मन म डूँरण कीजे दुःस्मणा ।
आज दींढे बेटा रुपनाथ घरा भने फीका कीजे नैणः
मुखड़ो किमठायो कमठ घरा काँचा कीजे पूल ज्यूँः
कैँड़ी चुलाली बोल्या भने कीजे बोलः
तो कैँड़ी नृत्ती एक मैणा मौसा कीजे बोलियाः
तो रुपनाथकी देखने काई के—
हे सोंगरी मा नैकिया मामीजी मने बोले पणा कीजे बोलः
एक बडोड़ा मामी मने मैणा मौसा कीजे मारियाः
के दे सोंगरी एक घरा मन री कीजे बातः

3795
मूँ कीया राजा रो बाजू मोबी कीजे पाटवीः
कट्टू सोंगरी है म्हारा घर ने कीजे बारः
कीया राजा रा मूँ बाजू [पोटी... ] बाजू एक मोबी कीजे पाटवीः
तो सोंगरी अतरी बात लुणीः
[...सोंगरी] न्हांके सोंगरी नानी एक आंख्या खुं कीजे नीरः

3800
eक छर-छर सोंगरी नानी आंखु कीजे न्हांकियाः
सुण रे बेटा कोनी रुपनाथ घरा घर कीजे बारः
आबे छटसायो धरती माता भने कीजे लेलियोः
म्हारी नानी खुं कर गी नृत्ती मन मे भोटी कीजे बातः
विगर बेलड़ी फल आज लागे न कोई कालः

**गाव**

3810
आ गी बाळूँड़ा एक घरे मन मे गीणी कीजे रिसः
एक [हट] जाय एक तनी मायर एक मैलां मे [कि] कीजे पोड़ियाः
के ग्यो बाळूँड़ा अग्नि धरती मे पीढ़ो परवरतः
तो हमें जाय नानी एक बाळूँड़ा ने हेलो कीजे पाड़ियोः
ऊँठे, ऊँठे मतियां रा कंवर ले ग्यो अग्नि धरती मे पीढ़ो परवरतः

3815
भरे दातण री एक बाळूँड़ा बेचा कीजे वा टकेः
ऊँठे एक बाळूँड़ा ले ग्यो धरती मे पीढ़ी कीजे परवरतः
एक सालर सहुँ बाजू सिरी, सिरी भंगवान राः
खुल नी बाढ़ा धारी कीजे नींद | 
झट नानी ने एक मूंडे बताँविया ||

नानी म्हारी भे एक दातण कीजो काळणी परबात 166 | 
एक दुझो दातणियो कुलना नी भयान बोठ़े कीजे राय रे ||
ए बाढ़ा ऊड़ो बाढ़ा भे ग्यो धरती में पीजो परबात | 
एक धारे माईना एक टोमड़या कीजे उद्धरिया ||

नानी म्हारी टोमड़या धारा खूपो एक नारा-चाराने नै सूप | 
गायां ने जाओ एक धारा एक भौणा कीजे चीतौड़ रा ||
ए बाढ़ा भे पीजो अण गायां रे कड़यो मीठो कीजे दूढ | 
जिण गायां ने भू विसभर अतरी कीजे बोलियो ||
नानी म्हारी भे कर नी चणी मन में भोली कीजे बात | 
एक [गायां नी जो गायां नी ज] राठोड़ां रे ननसां में एक गायां एक मे बदे नी कीजे चारी ||

कोनी, कोनी बाढ़ा एक अण टोमड़यां री अतरी कीजे लाज 167 | 
एक गायां चराई एक [कानजी नै] कान कीजे गवाळ ||

** गाव **

बढ़ने-जानने बाढ़ा एक शीणा उद्धरे टोमड़या-बाढ़ी कीजे बच्चोळ ||
एक जावे, जावे बाढ़ा एक शीतो जीजणिये कीजे जोड़ ने ||
आगे, आगे बाढ़ा एक मामां-बाढ़ी बढ़ोड़ | 
एक नारे बाढ़ा टोमड़या कीजे उद्धरिया ||
धारे नानी चणी लवारां रे कीजे बेट | 
एक बन्नी घड़े एक बीजाट कीजे बीरी ||
बैतो बजावे बन्नी री ठण्डी कीजे टेर | 
जा बैतो बाढ़ा अण शीणा बूढा सरबर पाँच ||
एक अबाता उठे जाय टोमड़यां ने कीजे बाँधिया ||

[बन्नी में भौयो एक बाढ़ा अण पाणी रा म] बन्नी री, बन्नी री ठण्डी मीठी अबातां में एक मोबे बाढ़ा मंगर 
कीजे माता ||
पण [बन्नी री] एक बन्नी में मोइ पद्मा शीणी कीजे नागणी ||
बावे बाढ़ा अण बैसा पर एक शीणो, शीणी कीजे घाम | 
एक बादा, बादा टोमड़ा एक चरावे नानी मा रा कीजे टोमड़ा ||
बावे बाढ़ा शीणी पाणी पी एक बैसा पर पकाल | 
एक शीणी बादा पावेला नानी रा ने ना कीजे बेरडां ||
[बैठा एक बाढ़ा शीणी एक अनदाता अण...] बैठा बाढ़ा अण बूढा सरबर पी कीजे पाळ | 
बावे एक शीणी बूढा राठोड़ां री रीत | 
चुग-चुग कांडरिया एक बणावे नै ना मन्दर कीजे मात्या ||

3820 166 The final syllable is not pronounced.

3825 167 The final syllable is not pronounced.
** गाव **

deval chaarana mài ēk māt samandā ṛ pariya kījē tīvṛ |
ek pīrītī le āīd ēk gēru ṛ kījē pōtiyā ||
ĕk sīyō jāmīsīndē bāthī dhīriṇī ēohāṅ kījē āmbār |

jāvē deval ēk āṃgāra kījē rāvchē ||
bāṭī deval bāī āṃgī jājām kījē bāṭ ďā ēk sājī śīnī ērē āṃgī pariya tīvṛ |
kāōī ārē ēk ēk dhīriṇī nānā kījē pōtiyā ||

āṛī āvāčaṃ mē ēk ṛāhrē मुंहते gēru, gēru thāhrē kījē rāvchē |
ek ēk gēru ṛ kījē mōl |
ek rīpīyā cūkāṇū thēnē muṅga kījē mōl ṛ ||
śūn ṛ...āṃgīlīa āṃgīndō ānī mhrē ānē gēru ṛ kījē kām |
ek bāṅā bōṃra bāhrē nāī ēk dhīriṇī mhrē nānā kījē pōtiyā ||

āṛī deval bāī āṃgī ṛūrthē múkhdē sūn māthī kījē bōl |
ek...kē tē ēk ēnē gēru ṛ mōl |

āmītā āvāčaṃ mē ēk jājām kījē bēr lū ||
gāyānē ēk bāthī ānē [j] jāmēl ēk bēnī kījē jēnārdāv |
ek pāṅk bōṃra jānē rān mē kījē tāvāča |

bārānē ēk gāyānē kōēī āa āṃgī pērē n kōēī kāl ||

āṛī āṃgīnā ārē āṃgī āṃg swāṅ ngānī kījē ṛ ||
teīnē ēk āṃgīnā kāṛī nhē ēk kūṭhā ṛāvchāy |
ek ēk bāhāsī kījē bāhāsī kījē nāmī ēnī rī ||

kē ēk āṃgīnā ēk bīhē kījē pōtiyā ||
ek bēnīē, bēnīē āvā ēṃgār-bāthī kījē pāṭhā ||
bāṭī āṃgāraṃ ēk bānānē gāvā ēk rājā kārṇā rā āṛī |
ek pāṅk ṛ pāravāṅa ṛō jāmārē śi kēnīī āṃmēr kījē ċhāṭvē ||
bāṭā ēk būḍhvē ānē ṛāhrē ānē jāvē ēṃgār-bāthī pāṭhā ||
bāṭī āṃgāra ṛā banānē kījē sāṃbhē ||
ā ēk āṃgāra ānē ēk ēṃgār-bāthī kījē pāṭhā ||
pāḍāvā, pāḍāvā ēk pānīē ēk āṃgāraṃ ēnī kījē jēkōṭhīyā ||
brē bēṅō bēṅō ēk āṃgāra pāṭhī...kījē āṛīr 168 ēk jāvē āṃgāra ēk būḍhvē ēnē koī kījē pāḍāvāyāyāy ||
teīnē būḍhvē [r] giñōṭhā ēnē kākārīyā āvā ēnē būḍhvē [r] giñōṭhā ēnē kākārīyā āvā ēnē kākārīyā āvā āvā 168 ēnē kākārīyā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvā āvार

168 The final syllable is not pronounced.
एक बेड़ो भया एक बाढूः चारण रो बेड़ो कीजें फोड़ियो।
| साधी चारण राई पार्दा पिरको कौं रूके— |
| हे बाढूः महारो बेडो फोडूः ऊँ घरी कांई अत्री आवै म्होडी बात। |
| म्हारा बेड़ा फोडूः ऊँ घारो वै रो कांई आज बठै न कांई काल। |
| तो रूपनाथजी कै— |
| ए चारण कै दे घारा मन री कीजे बात। |
| कीया राजा रा धूँ गावै गुण ने गीत। |
| कीया राजा रा वौल्या अमम कीजें छावकी। |
| तो चारणनायं कांई कै— |
| हे बेटा कोनी थनी अण बातां री कीजें ढीक। |
| केरवा चरवा पेट पाठो नानी मा घरी घर वेड रो। |
| अण बातां रो भेद म्हारे कै ऊँ आज बूजो न कांई काल। |
| तो म्हाहे जन राजा रा नाम ने जकण राजा रा नाम वाताबो। |

मुँगे बाढूः एक मुँगे ने म्हारी कीजें बात।
| राजा कांसरा रा चै। |
| एक पाबू रा परवाड़ा एक जगदीस री बोलां अममर कीजें छावकी। |
| तो देवर्ुं। रूपनाथजी देखने कांई कै— |
| हे देवल राजा कांसरा घरां बींद मू बूजे कै। |

** गाव **

काँड़े बाढूः है घारा घर कीजें बार।
| कीया राजा रा धूँ बाजे मोंबी कीजें पाटवी। |
| कोंनी देवल बाई एक म्हारे बाढूः बाढूः रा घर कीजें बार। |
| आवों ढिंककायो तो एक घरी माता म्हाने कीजें केलिया। |
| तीजे, तीजे देवल बाई म्हाने एक म्हारा घर कीजें बताय। |
| म्हें कीया राजा रा बाजां मोंबी कीजें पाटवी। |
| सुणे बाढूः। |
| बाढूः म्हारी कीजें गाम में कोंबूः बाढूः बाढूः बाढूः कीजें पाटवी। |
| चांदा ढ़बा जैड़ा एक ढूः ढूः बारे एक घणा म्होटा कीजें सांवत कीजें बीर। |
| [परदान] एक बाढूः पाबूजे जैड़ा एक चाकोजी हेता पाठवा। |
| एक चांदा ढ़बा जैड़ा एक घणा म्होटा कीजें सांवत कीजें बीर। |

सुणे बाढूः।
| दीया देवल बाई एक अण बाढूः ने घर बार घणा कीजें अंगाण। |
| राजा करण रा वाजा। |
| एक बाढूः रा मोंबी कीजें पाटवी। |
| राजा करण रा वाजा। |
| दीया देवल बाई एक अण बाढूः ने घर बार घणा कीजें अंगाण। |
| तो झटदाणी एक देवल बाई ने एक घणां कीजें बूज ली। |

169 The final word is not pronounced.
170 The final syllable is not pronounced.
171 The final syllable is swallowed.
172 For bāḷūṛā.
सुण बाठुड़ा ईमां नाम भूआ दीती एक अण खींची ने कीजे परणाय।
एक जायल रो खींची एक...थारो एक...फूंफो बाजे जायल रो खींची कीजे जींदरो।

**गाव**

जा ऊँचा एक बाठुड़ा अण नानी रे पर कीजे बार।
जायर नानी ने हेळो कीजे पाइड़ो।

लीजो, नीयो नानी मा थारा केरखिया कीजे सम्बाल।
एक मे जावी, मे जावाँता एक जायल रे एक खींची, जिन्नरा खींची एक बैर कीजे बेड़वा।
तो नानी देह मन में विचार वर बोली—
हे बेटा कैड़ी बुड़लाठी थने दीठा भणा आड़ा-डोड़ा कीजे बोल।
कैड़ी बुड़लाठी थने मेणा मोसा कीजे बोलिया।

सुण म्हारी नानी कोई नी बोली म्हने हींणी कीजे गाढ।
कोई नी म्हने एक मेणा मोसा कीजे मारिया।
बूं नानी दीनी म्हने एक सूंटी बातां कीजे वताय।
एक...सूंटी बातां ने नानी म्हने कीजे पाठिया।

173 कोव्यूंनड़ वतावै थोरी बुड़ा म्हारे घर ने कीजे बार।
एक बुड़ा राजा रो मोहो बोवी कीजे पावती।
चांदा डेवा जैहा है म्हारा हैता एक परदान।
एक काका पाऊँ जैधा एक हैता मोटा वणिया रा लदमण जती कीजे देवता।

**गाव**

हे बाठू बीरा पड़े एक अण खींची रे नवलख घोड़ा माथे कीजे हीण।
तो एकलड़ो बाठुड़ा थूं एक लगड़ो कीकर कीजे आदरे।

चांदा डेवा जैहा हैता एक थारा कीजे परदान।
तो ज्यां री कर दी एक रण में खींची कीजे देवती।
माता म्हारी एक रीजे थारे मन में घणी कीजे दुःसिपार।
एक बदलो, बदलो ने आबू एक म्हारा काका कमजोर कीजे बाप रो।
अर-अर, अर-अर एक न्हांके नानी एक नैणा मूं कीजे नीर।

174 एक आंसू, आंसू रठकावे नानी मा एक कायर जंगकी कीजे भोर ज्वू।
दीनी एक बाठुड़े नानी ने रोती पीती लारे कीजे छोड़।
एक रूपनाथ रे मन लाओ एक जोगी रा भगवा कीजे भेख मूं।

**गाव**

लीना बाठुड़े एक नवलीलड़िया कीजे नारें।
एक सीढ़ी जावे एक गू गोरखनाथ रे एक पारूंनो।

173 For kolāmāḍa.
174 The final syllable is swallowed.
बूजै, बूजै गूजै बाळू घने कीजी वात |
एक किण रै कारणिये घूं एक धुणी म्हारे कीजी आवियो ||
गूजी काम-कारिनियो दाखे करण्यां रे कीजे किरतार |
एक चेलो, चेलो कर मूंडो एक गू गोरेखना[ना थे रो] ||
तो गूजी के—

दीवा[गा] बाळू घने म्हारे गेरां रे नैनो कीजे बाळ |
किण रै कारणिये घूं एक गोम भगवा कीजे पेरियो ||
आवै बाळू घारे मन ं म कीजे रीम ||
धारे, धारे एक बाळू घने अण सींग रे कीजे रूप |
[एक सींगपूली] धारे एक बाळू घने रो कीजे रूप |
एक अरजूं करे गू गोरेख कीजे नाथ ने ||
देखे, देखे गूजी अण [सा] बाळू घने कीजे रूप |
ओ तो है बाळू घने कोई अवतारी घणी कीजे नाम |
चेलो कर थापा एक गू गोरेख कीजे नाथ रे ||

** गाव **

राजी परसन घे गूजी दीना अण बाळूकिया मारे कीजे हाथ |
एक चेलो कर दीनो गूजी एक झीनी गू गोरेख कीजे नाथ रे ||
नीनो एक गूजी द्वारक लटारी हाथां कीजे हेल |
एक बारी आमीसां एक झीनी रे बदली रो वाळ घने ||
अतरी नाम लियो गूजी देख बोला, हे बेटा घूं जिन्दराव झीनी रे बदलो लेखा जाय? ओरने, गूजी म्हारे काम |
ई कोई | ओ ईज म्हारो काम है, अण बाली आपरा मारे म्हे हाथ लिया | बोले, बेटा बारा वरस रे उमर मं तो |
जिन्दराव झीनी कु युद करैला, टो धन केर लादला, कहू नी लादला | गूजी अण वात री झन्न नत करे ||
राखी गूजी म्हारे मारे हाथ |

3975 

बारी आमीसां घू झीनी ने कीजे मारे घूं 175 ||
नीनी नम-नम करे बाळू घने रो एक गू ने कीजे लेठम |
एक पावा परिया गू गोरेख कीजे नाथ रे ||
दे दो गूजी एक म्हारी झीनी कीजे [आ] सींख |
बारी सींखा कु एक घे जायल ने कीजे मांडरा 176 ||

रूपनाथजी जोगी रे वेंस करै जायल रे मारग लाग नियो | तो चालता, चालता, चालता, चालता रूपनाथजी सतरा हालिया के उपाने कु धोटी घने नी पड़े के म्हूं कठे हाल रिया हूं, कठे जाय रिया हूं कुं घने के उपाने कोई मार रो मारुम नी हैत्ता | तो चालता-चालता रात पढ़ी | रात मं भी उणांरे मं ने एड़ी लाग रहीं के म्हारे जायल रजयो है और झीनी ने मारणो | अठी ने घुक दिस ऊपीयो और रूपनाथजी जायल रे हूर मारे पूणा | तो जिन्दराव झीनी एक दो भैमा घोड़ा रक्षिया रा | दो भैमा वे अण कारण [घोड़ा] घोड़ोड़ा हैत्ता के कोई राठोड़ा कस...बच नियो घे और म्हारे मारवा रे वाली आये, जिन्दराव झीनी झीनो के म्हारे मारवा वास्ते कोई आई तो ऐ दो भैमा उपाने वतम कर देला | तो ऐड़ी रिति देख रूपनाथजी उपरी हूर मारे पूणा | रूपनाथजी कल कोई दाळ 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 artha only.
नी, कोई, कुछ नी | क्षात्री हाथों रूपावधिक जाय रिया था तो उन मैं सैं ने राठोड़ कर्न री वायना पढ़ी और एक मैं सैं अड्डी ने ऊं आयो और एक मैं सैं अड्डी ने ऊं आयो | अब रूपावधिक जाय मारवा ने लागा | तो रूपावधिक देखे, ओहो, ए मैं सैं ने मूंती ने देखे, तो आपरे काने कोई सस्त्र नी हैतो | रूपावधिक अड्डी ने देखो अड्डी ने देखी के एक मूंती, मूंती री तूकी उरबी नी, जकलन ने अप मूंत, मूंत री तूकी पकड़ ने आप दांतां के चीर और मैं सैं, दोई मैं सैं रे मारी | दोई मैं सैं रे मारी, दोई रा सीस काट दीना | दोई रा सीस काट रूपावधिक आगे रवाना बिया ||

** गाय **

दीनी बाँड़ूं अप भागां में धूणी कीजै घाल |
धूणी लगाई अप [ ज ] धीरी रे नवलख कीजै बाग में ||
धूणी पत्तां दे र्या थरे दिन पूरा कीजै तीन |
कोई नर पण एक थारो सुखड़ो नी कीजै बूझियो ||
तो खे दिन बाई पेमां बेटी झुकते वाविलिये मैल |
धूणी रो चाँदो देवो मैलां कीजै बैठती ||
धूणी के भुं आयो कोभेसर कीजै तापतो ||
कोनी किनिया एक महारे जोन्या रे घर कीजै बार |

फ़िर रिया जोभेसर एक खण्डां में तीरथ कीजै न्याता ||
कीजै, कीजै राजां रे खूं बाजे गोकण कीजै दीकरी ||
कीजै, दीजै मंडाने भारे ऐलान कीजै वताय |
पहँे घे थारे हाब रे दूर कीजै पीवसुं ||

दीजै बाँड़ूं थूं हे थारो ऐलान कीजै वताय |
कीजै, कीजै राजां रे खूं बाजे गोकण कीजै दीकरी ||
कीजै, दीजै मंडाने भारे ऐलान कीजै वताय |
पहँे घे थारे हाब रे दूर कीजै पीवसुं ||

भूआ ने भतीजो बड़ा सुही बिया और बड़ी आय वातावत मिचे | तो भूआ रोचन लारी, हे बेटा खूं बारे वरस रे |
"स" मारहे खूं धीर कीकर करेंगे ने उनके कीकर मारेगा? बोले, भूआ मंड बारे वरस वीत जाय, अन जावल में महारा बारा वरस वीत जाय, बाकी मूं अन धीरी ने मारिया सिवा पाछो नी जाबुं ||
देवें, देवी भुजा मने अण बीची रा ऐलाण | कङ्घङ्घ ऐलाणी बीची ने मूरू दीठी जोड़कृ। | हे बेटे मने खुद ने ओ दुक है के महारा परिवार ने अण बीची बहुत बुरा मारिया है | पण मूू ओ ईज भगवान रे आगे आगाना करती के महारा ई कोई वन में कोई लारे बचियो झूँ तो अण बीची रो बदळो ले, लेकिन भगवान सुपी, पण झूू बांख बहुत झूँटो ने मैनो नै है, अण वास्तो झूू झुँधू नी कर सक्ला | बोले, भुजा अण बात रो झूू फिकर सती कर | झूू मुह ने ऐलाण बता दे के बोले माया मैन में है, कीया उसने के सोवे है | बोली, बेटे उनने मैन तो बहुत अवैय, ने पणा ईज अवैय है, जोक थने ठ्डूू नी पड़ला के ओ मैन है के पापी है, जमीन है, के काँई | तो भुजा मने पुरा-पुरा तो ऐलाण दे | हे बेटे थने ऐलाण तो मूरू देवूं पण उपरे आडा के ईज तो नाग रा पैरा है के ईज नेर रा पैरा है | [झूू नाग ऑ वच जाय] पैली बोले झूू नाग दू दे तो लाला खाय जाई, नाग ऑ वच मियो तो शेर थने छोडी नी, ने शेर ओ वच मियो तो जितनराव बीची थने छोडी नी | बाकी मा थने बैवे | महारा कागो मान ने पाढ़ो जा परे | बोली, भुजा माथो पड़ जाय, बाकी मूूर पाढ़ो नी जावूू। | जब १७७ भुजाजी कांई कैजे के हे बेटा आप महारे हाथ री अंगूठी देवूं थने, आ अंगूठी दारे हाथ में ऐर नीजे, तो मैन रे मायने प्रेभ कर दीजे, मैन में जातो रीजे | जप जिजिया थने दरीवार युजो दीवेला, के भाई पाणी भया है, उन जिजिया झूू दुरा मती, और आ महारी जो अंगूठी है वा अंगूठी झूू अण जमीन माथे पटक दीजे | आ अंगूठी, मैन रे झूू झूू है, और अण झूू-झूू आ अंगूठी नीची रूकती जावे, अण लारे-लारे-लारे-लारे-लारे झूू जातो रीजे | आग थने जू हरी मती आवे, जमीन मती आवे, उन जिजिया उपने किनारो काड डावा हाथ जेरने झूू नीक्कलजे | आ नी के झूू जीमणा हाथ जेरने नीक्कलजे, तो जीमणा हाथ जेरने नीक्कलजे रती बी, उन जिजिया पाणी बैवे हैं, जो झूू दुबूं में जावे, जो झूू दरीवार में जावे | राजी खुमी भुजा मिटी, अण आपरी अंगूठी निकालने [रुपजा] रुपनाथजी ने दी | तो रुपनाथजी आपरी अंगूठी ले, जोमी रो रेस धारण कर, और जो उठें बीर लिया, जप भुजा देख बोली, हे बेटा बीच में थने, बच में थने काफी नाग निमीला, जो झूू झूू कर जे को कटोरे वूँ रे रो है, जो झूू रे कटोरे भर मे थारे हाथ में रख्जे | और अगर बी सांप भने काटवा आवे, उन जिजिया अण झूू रे कटोरे आगे कर दीजे | जे सांप दूर पिया लागजे और झूू आमी नीक्कलजे | तो भुजाजी आगे वेस मिटी उपाने? तो बेटा दो माथा...बकरा रा झूू लेरे जाजे जो के दो बकरा रा माथा झूू दो ईज शेरने ने न्हांक दीजे, और झूू आमी बड़ा जाजे | और आगे थने नीक्कलतां ई मैन में बीची थने मुताहो लात जावेला ||

** गाव **

| जा ऊबो बाळहाड़ अण बीची री जाजम री बिजेज कोर | एक पकड़ बाढ़ एक बाळहाड़ छाती माथे के वेजी बे मिया || [हे] दीजे, दीजे एक जिन्दराव बीची थारी नैणा री निंदरा कीजे निवार | आज जैव उपरावें एक महारा काला कमधज कीजे बाप रे || खुल मी एक बीची थारी नैणा री कीजे नींद | छाती पर बैठोड़ा एक बाळहाड़ ने दो नैणा कीजे देखियो ||

** गाव **

| के दे बाळहाड़ थारा मन रे मूरू दीजे बजाई | कीया राजा रा झूू बाढ़ एक मोबी कीजे बापटी || कढ़ू हे बाळहाड़ थारी पर कीजे बार | कीया राजा रे झूू एक बाढ़ मोबी कीजे दीकरी || सुण ले जायल रा बीची महारे मन री बात | १७७ At this point Parbū had just completed his Hindi ‘explanation’ for the preceding passage, hence this Hindi opening word.
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भोजी थकियों में है कोौसंद भारी गांव।

बूढ़ा राजा रो मूं बांजू मोबी कीजे डीकरो।

कै दे, एक कै दे बांजू झूं झारा मन री बाल।

करने कारण झूं आयो एक महारे रंगबर कीजे मैल में।

सुने ले ताल रा बीची झूं करे घमी मन में भोजी कीजे बाल।

जद बाजी एक रण में राठोड़ बिन्निया री तरवार।

एक रण में कर दी ये बीची एक महारे राठोड़ री कीजे देवकी।

आज लेबूंदा मूं घमो एक काका-बाबा रो कीजे बै उगराव।

एक माथी, माथी मूं काटूं एक जिन्दराव बीची खण्णा थारे कीजे नाम रो।

तो उबा भूआजी एक मुकील बादछिये कीजे मैल।

तो उबा बांजू ने भूआजी हेड़ो कीजे पाड़ीयो।

झूं करे घमो बांजू घणी दम कीजे जेज।

एक बैटे दुस्मी झूं बाता कीजे बाँधव।

तो रुपनाथजी भूआ ज़े कै दू आपरे काटा काउँ और जिन्दराब बीची रो सीम काड़े।

आदी रात री टेम है।

जिन्दराब बीची रो सीम काटायो तो उपरे झूं रो बाढो नीची आयो।

तो पेमा बाई काट आयो कै आप जो दई विलोबती उप गोफी उप झूं रु धार रै हेडे मांड ली।

तो में जिन्दराब बीची रो झूं उप गोफी में भेजो दे रो।

और रात, आदी रात र बाई पेमा उप झूं रो विलोबती कयो।

तो विलोबती री आदाज बीची री हुसरी राणा सुनिया।

के जिन्दराब बीची री राणा कोई गीली हेडे गी है, जो के आदी रात र विलोबती घाँ।

हाल तो आदी रात रहती है, हाल तो बारे एक विलिया है।

तो रंगपुर उपनाथजी उपनाथजी उपनाथजी घाँ।

तो आदी रात र एक रण में राठोड़ री जिन्दराब बीची घाँ।

और आदाज बीची री ने महारे राठोड़ मारिया है तो मूं आज आदी रात र उपरे झूं रो विलोबती उतारिया।

और बीचे अपरे ने कै सत्ता घाँ।

तो आदी राख है, हाल तो बारे ऐक विलिया है।

तो सब रंगपुर उपनाथजी उपनाथजी उपनाथजी नदी।

तो अधार जाद राठोड़ ने विलोबती बीची घाँ।

तो राख बीची री ने सीज़री री राणा कीजे नदी है, जो के आदी रात र विलोबती घाँ।

हाल तो आदी रात रहती है।

बालू, बालू, बालू बालू मैल रै वीच मैला।

तो आदी रात र ऐक रण में के जुड़कर नीकळे।

जब उपनाथजी ने रацию धीर है।

तो उपनाथजी ने रацию धीर है।

बालू, बालू, बालू बालू मैल रै वीच मैला।

तो आदी रात र ऐक रण में के जुड़कर नीकळे।

हाल तो बारे ऐक विलिया है।

तो सब रंगपुर उपनाथजी उपनाथजी उपनाथजी नदी।

तो आदी राख है, हाल तो बारे ऐक विलिया है।

तो सब रंगपुर उपनाथजी उपनाथजी उपनाथजी नदी।

तो आदी राख है, हाल तो बारे ऐक विलिया है।

तो सब रंगपुर उपनाथजी उपनाथजी उपनाथजी नदी।

तो आदी राख है, हाल तो बारे ऐक विलिया है।

तो सब रंगपुर उपनाथजी उपनाथजी उपनाथजी नदी।
अन दुसमी रो...माथो तो मूंठ ठेठ महारी नानी रे घरे ने जावूं, और बढे ले जाने ई में गुंढ अने में रामूला | और पड़े बने कोई माथो मिचे तो मिठे | हे बेटा अतरी जिद मती कर के बू महने ओ | सीस दे दे, जो सीस रे साधे मूं सती घे जाबूं||
अतरी कैने रुपनाथजी आपरी घोड़ी माथे बैठ और घोड़ी रे बढ़ऊं आप ताजणो मारियो | सीदी घोड़ी गद्ग मिरनर गई | मिरनर जाय और...नानी रे खने गई | और जाने रुपनाथजी [कौर के] और नानी ने हेलो पड़ियो | हे नानी मा बू अज देख के थारे मारन के मुदो तो | जन दुसमण रो वैर लेनो हैतो जपने आज बीची ने मारने मूं पाछो आयो | महारी मामिया महने बौल जो बोलती, आज उणा मोला रो बचन में आज पूरी कियो | तो नानी मा अट थाल बारे नीवरी, और बारे नीकळने रुपनाथ ने वंदारा लानी | बोले, नानी महने काहेव वठैवो? महने-हने नी बदायो, बदायो देश घोड़ी ने जो के महारी जिन्दगी बचा अने आपरे खने लेने आई | तो नानी मा आपने नीचो उतार और खूब गठा के लगायो, और कैवा लागो, बेटा थे आज धरती में नाम कीदो है जो थारै बाप कक रो बू बैर हे बीची ने मारने पाछी आयो | अब रुपनाथजी उण सीस रो आप एक रेशमी कपड़ो मंगा अने उणरे माथे बैटा-बैटा दड़ी गुंधी | दड़ी गुंध ले आप दहथ में गेडियो और नानी मा रे चौक में दड़ी खेलिया | तो एक दोटो मारे तो बू दड़ी रो दोटो ठेठ कोवर गुंजबज जाय | कोवर गुंजबज जाय रुपनाथजी दोटो-दोटो मारे ठेठ नानी खने आबर | बूब आप नानी रे चौक में गेंद खेली, बूब गेंद-दड़ी रामना-रमना धाप गिया, जण नैवण लागा, हे नानी मा आज हमें भूआ महारी जो बड़ी व्याकुल है, उणरे बासी ओ मूं माथो पाछी देबूं, जो बू सती घे जाय | तो रुपनाथजी बढ़ ऊं बारे अन दड़ी रो दोटो दियो, के हे भूआ ओ थारा पति रो, ओ थारा...पति रो जो माथो आबर है, अन माथा बू बू थारे सती घे जाय | रुपनाथजी बैचने दड़ी रे दोटो दियो, और दड़ी बढ़ पूरी | तो भूआजी आप उण माथा रे साधे सती हो मिया||
पढ़े रुपनाथजी नानी मा ने मुज्रो करने हाथ जोड़े बोलता, इंदी नानी ने महने ईज तो गर गोरखनाथ रा चेता घे मिया, और राज चाईजे नी पाट चाईजे नी, महने काहेव नी चाईजे ||
दे दे नानी मा थारी महने घणी आसीस | थारी आसीस महने मन लागो घणी रा भगवा भेख मुं ||
जद रुपनाथजी आप पूरी रूप धारण कर और सांगाण रे धीरे जा और आपरी धूणी लगा, हरिया कूमटिये, हरियो कूमटियो करने लाह, उणरे नीवे आप धुणी लगा और गर गोरखनाथ रो आसण पा ने विराजमान घे मिया | जो उणरी धुणी सांगाण रा धोरा री, धोरा मुं प्रसिद्ध है ||

** गाव **180

पाबू बड़ा राठोड़ काठमी 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
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. 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 bholt 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. 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 jhiṅo ‘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 jhiṅo — which Parbū will use in one occurrence of a formula, and omit in the next — are so weak as to

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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]

[Scene 1: Pābūjī takes incarnation in a plot of saffron]

The infant Pābūjī, depicted in Rajpūt costume but without moustache or weapons, is shown within a frame representing a saffron-plot. The frame may be oval or rectangular; the background to the figure may be coloured yellow to represent the saffron.

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

A tigress suckled him at her nymph’s breasts, and his mother Kamaḷāde fed him on her lap.

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

¹ I.e. ‘37’ preceded by two unspecified digits. Interpretations favoured by bhopos 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 Kāḷakā ‘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 bhopos 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. pāḷu), 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 Kamalīde

Cādo the chieftain, king of Chappan Vāgar, was an incarnation of Mother Cāmuṇḍā; and he was called a chieftain of Pābūjī.
Saljī Soḷaṅkī was an incarnation of Mother Bhaisāḍ;

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6 A district in Kacch containing fifty-six (chappan) villages.
7 According to Parbū these ‘incarnations’ of various deities as Pābūjī’s companions are metaphorical: the meaning is that Cāmuṇḍā had blessed Cādo by laying her hand on his head, and so similarly for the others.
8 A goddess, about whom Parbū could supply no details (though her name clearly contains a reference to the buffalo-demon killed by the Goddess in her 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, 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.
Jam 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 hair was that of a king.

(Pābūjī’s) knees were Gaṇeśa’s, his waist Kālikā’s, his chest Hanumān’s, his throat a gokhaḷa, 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.

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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 Ḏhẽbo.
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 Cādo, Saljī Soḷaṅkī, Harmal Devāsī and Ḍhẽbo. Ḍhẽbo smokes a hookah.
The episode of the hare

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

Scene 5: Būro in his court at Kolū

Būro sits on the left; facing him are two anonymous ‘courtier’ figures, who will later represent visitors such as Cādo. Below are Būro’s two mares, the brown Phūl-Vacherī and the red Ḍhel. On the right stands Deval, who will arrive later to demand Būro’s help after the theft of her cattle (cf. ll. 3044–7) — though this sequence also has a scene to itself (Scene 73).

30 ‘Fasten saddles on the horses, my knights!
Būro is setting off to hunt pig.’
King Būro put a wooden saddle on his mare Ḍhel;
O lord, he set out and went to hunt pig.
O Būro,13 pale dawn came in the land;
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) Khīcī in Jāyal.
O lord, the courtiers of Sārāgde Khīcī were seated proudly;16

13 It is a commonly-occurring device for the performer to address a line to the character currently at the centre of the narrative.
14 A kos is a measure of length equivalent to about two miles.
15 Literally ‘the rugs’ (jājamā): the courtiers sit on rugs spread on the floor.
16 Literally ‘turned aside and with back turned’ (āḍo-apūto): 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 business17 have you come today to my assembly’s session?’18
(Būro answered,) ‘O Sārāgde Khīcī, the (Sun-)god19 with his rising rays disposes of (serious) business; 
I have come to your assembly, Khīcī, on a (minor) domestic matter. 
I whipped up my mare Ṭhel 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]

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17 Literally ‘on how much business’ (katarai kāma).
18 Literally ‘my spread-out rugs’ (ḍhaḷiyoṛī...jājamā).
19 Literally ‘the creator’ (kiratāra).
Scene 7: Būro and Sārāgde Khīcī dispute over the hare

Būro, riding his mare Dhel and accompanied by a courtier, does battle with Sārāgde Khīcī, who rides behind the mahout of his elephant; above is the hare, being chased under a shield by a dog (JCM). The *pay* thus depicts an armed conflict where the epic narrative has a mere verbal exchange.

King Būro mounted his mare Dhel;
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]

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

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20 This is the same phrase (*bholtī...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 Būro. [Scene 4]

'Cādo my chieftain, yesterday at dawn Būro went to hunt pig;
go and bring news of the great hero Būro!'

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

O chieftain Cādo, anger arose in your mind;
(Cādo) returned to Lord Pābūjī’s glorious assembly.
Pābūjī was seated on a tasselled rug which he had spread out;
the great lord Pābūjī raised with Cādo the matter of his brother’s hunt of the previous day. [Scene 4]

‘Cādo my chieftain, you went to Būro’s great fort;25
how did Būro describe26 his hunt of yesterday?’
(Cādo answered,) ‘Pābūjī, King Būro went to hunt pig;
instead of pig Būro drove his mare 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 Būro asked for the hare;
Sārāgde Khīcī spoke a painful speech.
What did he say to Būro? “You take the body, and I shall not give you the head today, nor tomorrow.”

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

‘Cādo, mount your horse;
travel to Khīcī’s glorious assembly!
Cādo my chieftain, go yourself to Khīcī’s rug;
go and remonstrate directly with Khīcī!’
Cādo the chieftain took his shield and his tasselled sword;
with (the weight of) his shield he stepped like a frightened wild peacock.
Cādo mounted his horse;
he set out and went to Sārāgde Khīcī’s glorious assembly.
The courtiers of Sārāgde Khīcī were seated proudly;
in the crowded assembly-room Cādo went and paid his respects. [Scene 6]

Now before him Sārāgde Khīcī’s stone-carver was seated; let me tell you, he was carving boundary-stones, and setting them up himself within the borders of the Rāṭhoṛs. So Cādo went and said to the stone-carver, ‘O stone-carver, do not strike with the chisel you have in your hand!’ Then the stone-carver considered, and said,

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

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24 A common type of link to terminate a section of arthāv and introduce the topic of the following gāv. In his recorded performance Parbū did not use such links very frequently. Parbū accidentally omitted a few couplets from the beginning of the next arthāv. Translated from the equivalent passage of gāv, they run as follows: Būro’s courtiers were seated proudly; in the crowded assembly-room Cādo paid his respects. ‘O Rāṭhoṛ elder, tell me about yesterday’s hunt! Lakṣmana the deity of the sand-desert (i.e. Pābūjī) has asked for news.’ (Būro answered,) ‘I went to hunt pig; a hare appeared in front of my mare 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 Cādo 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 lady Deval stood there holding the trident of Mother Karṇī; she came and spoke out to Cāḍo and Khīḍī.

‘O chieftain Cāḍo, do not strike at Sārṅgde Khīḍī with your sword!

(Otherwise) ill-repute will attach to Lakṣmaṇa, the ascetic deity of the sand-desert.’

So Cāḍo 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 Khīḍī in the midst of a battle.

O Khīḍī, stay alert in your mind!

I did not bring the command of Lakṣmaṇa, the ascetic deity of the sand-desert.’

Then what did Sārṅgde say?

‘O Cāḍo, do not be so very proud of your Lord Pābūjī!

I shall employ Pābūjī to serve in my bedchamber.’

O Cāḍo, great anger arose in your mind;

Cāḍo flared up and set off back to Koḷū.

Lord Pābūjī’s courtiers were seated proudly;

in the crowded assembly-room Cāḍo went and paid his respects. [Scene 4]

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

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

(Cāḍo answered,) ‘O great lord Pābūjī, how could matters be discussed?

Sārṅgde (said that he) would employ Cāḍo and Ḍhẽbo to oversee his granaries;

he (said that he) would employ Pābūjī to serve in his bedchamber.’

(Pābūjī said,) ‘Cāḍo my chieftain, speak a little more softly and sweetly;

Pābūjī’s warrior Ḍhẽbo is listening nearby.’

Pābūjī (and his companions) mounted their five horses;

O lord, they set out and went to Khīḍī’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 Ḍhẽbo urged on his horse Haranagār.

Pābūjī came near to Khīḍī;

Cāḍo arrived and called out a greeting:

‘O Sārṅgde Khīḍī, you are seated on the edge of your rug;

today you will come to your senses when the swords of Cāḍo and Ḍhẽbo ring!’

Sārṅgde Khīḍī gazed forth and saw:

the splendid army of Lakṣmaṇa, the ascetic deity of the sand-desert, had arrived.

Sārṅgde Khīḍī put saddles on his excellent31 horses;

Straightway he began the battle between the Rāṭhoṛs and the Khīḍīs.

In the battle Ḍhẽbo the opium-drinker bent his knee;32

O Ḍhẽbo, she-vultures were circling above you.

(Ḍhẽbo said,) ‘O she-vultures, wait a little while;

today Ḍhẽbo will satiate you with the fresh vital organs of the Khīḍīs!’

O Ḍhẽbo, arrows shot forth from your fingers,

as if (the monsoon months) Sāvaṇ and Bhādavo were pouring down.

Ḍhẽbo the opium-drinker slew Khīḍī’s excellent army;

he left only Sārṅgde Khīḍī alive.

As Sārṅgde Khīḍī ran away and fled, (Ḍhẽbo) seized his left hand;

Ḍhẽbo cut out Sārṅgde Khīḍī’s vital organs from behind.

Ḍhẽbo the opium-drinker killed Sārṅgde Khīḍī;

Ḍhẽbo 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 Ḍhẽbo is violent and impetuous: Pābūjī is worried in case he should go out of control through anger at Sārṅgde’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. Ḍhẽbo is depicted in such a position on the par at the point where he fights Jindrāv Khīḍī: 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 Jáyal!’

Pābūjī set out as starry midnight passed;

(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 Jáyal!’

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 Jáyal.

Cā̃do the chieftain mounted his horse; mounted on his horse, he set off for the court-room.

33 The sequence of events is a little clearer in the Hindi ‘explanation’ which Parbū provided for this passage: Pābūjī says to 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.

34 Literally ‘of equal elbow’ (sīrakhī khunī ro).

35 sigaratha...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’.

36 Literally ‘wash (away)’ (dho lailā).

37 Literally ‘speed swifter than the clap of a hand’ (tāḷā̃ vegairī tākīda).

38 varamāḷā̃, the normal way of marking a betrothal.

39 The next line is a nice indicator of the extent to which the literal meaning of a formula can be submerged by its functional meaning: clearly for Parbū removing one’s stirrups at the third halt means simply arriving somewhere, and has little or nothing to do with dismounting from a horse.
O lord, Jindrāv Khī̃cī himself was seated on his rug;
Cā̃do went and paid his respects. [Scene 6]

(Jindrāv Khī̃cī 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 Sārãgde Khī̃cī my father;
now you have come to Jāyal to kill me!’
(Cā̃do answered,) ‘O Khī̃cī of Jāyal, do not speak such sarcastic words!
I have brought garlands for a bridegroom in your name.’

Khī̃cī took them, reflecting in his mind:
‘Today I shall cause Pābūjī’s sister to grieve her marriage!’

As Khī̃cī sat there (Cā̃do) put on him the garland of flowers;
as he turned round he tied on him the bridal threads dyed with turmeric.

Cā̃do placed the garland for a bridegroom round Khī̃cī’s neck and set off back from there.
Cā̃do set out as starry midnight passed;
he arrived at Pābūjī’s glorious assembly.
Pābūjī’s courtiers were seated proudly;
in the crowded assembly-room Cā̃do bowed and paid his respects. [Scene 4]

(Pābūjī said,) ‘Cā̃do my chieftain, tell me what is on your mind;
In what kind of mood did Khī̃cī discuss matters with you?’
(Cā̃do answered,) ‘O Pābūjī, Jindrāv Khī̃cī’s gaze seemed to me stern;
O lord, he bowed low and took from me the garlands for a bridegroom.
First he asked about Sārãgde Khī̃cī;

afterwards he raised the matter of the wedding.
O great lord Pābūjī, by all means marry your sister (to him), but Jindrāv Khī̃cī himself will not give up
the feud.’ Then the great lord Pābūjī said, ‘Cā̃do, 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 Khī̃cī himself came to Koḷū with a wedding-procession, wedded Pemā̃, and set off with her. So it was in this feud, the feud over the hare, that Pābūjī married his sister to Jindrāv Khī̃cī.

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40 Literally ‘I shall confer on her a state of married misery’ (duvāga...sū̃pasū̃).
41 kā̃kaṇa...ḍoraṛā. RSK (s.v. kā̃kaṇa): ‘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 Kolū; 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 Kolū; 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 Kolū; 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).’

(Pābūjī said,) ‘Lady Deval, do not speak the name of Khī̃cī of Jāyal!

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43 Here, as often, the mare has mātā ‘mother’ added to her name; on other occasions she is called sagata or sagatī ‘goddess’. Both epithets suggest divinity (though mātā also reflects the fact that Kesar Kāḷamī is Pābūjī’s nymph-mother returned to him in a new form); but Parbū was insistent that the mare, unlike the lady Deval, is not an incarnate deity.

44 Parbū’s Hindi ‘explanation’ of this passage indicates that he omitted some lines at this point: Deval tells Pābūjī that she has indeed brought back horses, but none worthy of him; Pābūjī insists that she does have good horses and accuses her of concealing them from him; she claims that she had previously had four horses but has now given them away — the stallions Setalo and Haraṇāgar to Rāmdev and Dhebo respectively, and the mares Phūl-vacherī and Abal (also called Dhel) to Būro; but Pābūjī still does not believe her.

45 According to Parbū, Deval had seven underground rooms which were one inside the other, like Chinese boxes, and the mare Kesar Kāḷamī was kept in the innermost of these.

46 To claim her as his own.
Scene 8: Deval’s court at Gaḍvāro

Deval and her sister sit on the left in their court at Gaḍvāro; facing them are two male ‘courtier’ figures, who in the present context represent Pābūjī and 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 Rāṭhoṛs.’47
(Deval answered,) ‘Lord Pābūjī, do not speak the name of the mare Kesar!
(Otherwise) Khī̃cī of Jāyal will attack unprotected Gaḍvāro.’48
Harmal Devāsī took hold of Kesar’s red bridle;
Cā̃do the chieftain took hold of the stirrup for Pābūjī’s foot.
Pābūjī mounted Kesar;
as he mounted, his brave leading warriors conversed with him.
Pābūjī put his hand on her black mane;
(placed 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.
Ḍhẽbo 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 Ḍhẽbo, offer incense of bdellium to Kesar;
to the wafting of incense Kesar will come down.’
Ḍhẽbo 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 Gaḍvāro is the name of Deval’s village. Parbū again accidentally omitted a number of lines at this point, as becomes clear from his Hindi ‘explanation’: Deval says that her underground rooms are locked, and she does not have the key; Pābūjī replies that there is no need for a key as his chieftain Ḍhẽbo will open the lock with his little finger; he tells Ḍhẽbo to do so, and Ḍhẽbo does; and the mare is brought out.
The episode of Pāṭaṇ

(Pābūjī said,) ‘Lady Deval, to graze your cattle I shall give you the pasturage of Jūjaḷīyo; to water them I shall give you the tank of Nībaḷī.\(^{49}\) Lady Deval, give me your blessing!

With your blessing we shall win the battle of Pāṭaṇ. Cādo my chieftain, fasten the saddle on Kesar; quickly adorn Kesar Kāḷamī! Have diamonds and fine pearls threaded in her mane; have diamonds and fine pearls fastened to her hindquarters!

Cādo my chieftain, attach the mare Kesar’s chain-linked red bridle; fasten on Kesar’s shining, Pāṭaṇ-conquering stirrups! Cādo my chieftain, race our five horses! We shall go on the ancient road to Pāṭaṇ.’ [Scene 9]

Scene 9: The mare Kesar Kāḷamī is brought to Pābūjī
Cādo leads Kesar out for Pābūjī to ride: she is decked out in all her finery, including a tiger-skin saddle. Above her are weapons and bracelets.

Pābūjī (and his companions) mounted their five horses; they set out and went on the straight road to Pāṭaṇ. (Pābūjī said,) ‘Cādo my chieftain, in Pāṭaṇ daily calves and white cows are slain; in Pāṭaṇ are slain the frogs and peacocks of the gardens.’ Pābūjī set out as starry midnight passed; he set out and went on the straight road to Pāṭaṇ.

The armies of chieftains and men travelled along in throngs; Kesar Kāḷamī stepped with a strut.

\(^{49}\) This couplet really belongs in the preceding ‘Episode of the mare’, where it was accidentally omitted by Parbū. Pābūjī is offering Deval his protection against possible raids by Jindrāv Khīcī in exchange for the mare Kesar Kāḷamī; in a further couplet, also omitted, he offers her the village of Golīyā-Mathānīyā 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!’
Cā̃do the chieftain tied on his genuine sloping Rāṭhoṛ turban; 
on his feet Cā̃do fastened his velvet shoes. 
Mirzā’s courtiers were seated proudly; 
in the crowded assembly-room Cā̃do went and paid his respects.

O chieftain Cā̃do, Mirzā asked you what you had to say: 
‘O chieftain, where is your house and home? 
Of which king have you come as messenger?’

(Cā̃do answered,) ‘Kolū 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 Cā̃do, tell me what is on your mind! 
On what great business have you come to my glorious assembly?’
(Cā̃do 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 Cā̃do’s sword rings!’
(Mirzā Khān said,) ‘O chieftain Cā̃do, I shall employ Cā̃do and Ḍhẽbo to oversee my granaries; 
I shall employ Pābūjī to serve in my bedchamber!’
O chieftain Cā̃do, anger arose in your mind;

Cā̃do flared up and drew his most excellent (sword). 
(Cā̃do 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.’
Cā̃do the chieftain set out as starry midnight passed; 
he arrived at Pābūjī’s glorious assembly. 
The courtiers of Lord Pābūjī were seated proudly; 
in the crowded assembly-room Cā̃do went and paid his respects.

O Cā̃do, 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?’
(Cā̃do answered,) ‘O Pābūjī, (the King) of Pāṭaṇ is known as a proud knight; 
he (said that he) would employ Cā̃do 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.

‘Cā̃do my chieftain, make swift speed; 
quickly adorn Kesar Kāḷamī for me to ride! 
Cā̃do 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 Cā̃do and opium-drinker Ḍhẽbo, take shelter in the brown hills; 

50 Mirzā Khān was the wicked ruler of Pāṭaṇ. 
51 An expression used of the Rāṭhoṛ rulers of Marwar. 
52 Literally ‘in’ (mẽ).
we shall not fight against Mirzā in the open.*53

(Cādo 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;†4

entrust today’s battle to Cādo 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);‡5

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!’§6

On the day of Dīvāḷī,‖ Lord Pābūjī rescued the calves and white cows;

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*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’.

†4 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.

‡5 The hide of the rhinoceros is believed to contain ready-made shields, as with the ‘vehicle’ of Jam depicted in Scene 4.

§6 I.e. instead of putting us to death. According to Parbū, Pābūjī granted this wish.

‖ 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,) 'Cā̃do 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 (Sā̃khalo), Meyo Mā̃gaḷiyā: the five pīrs will travel to the ancient steps of Pushkar Lake.'62

58 I.e. the fast-day following Divālī.
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): Pābā Haṛabū Rāmade, Mā̃galiyā Mehā / pācā pīra padhāraiyō, Gōgāde jehā. For Haṛbū
see Crooke 1920, pp. 327–30; according to Naiṇasī, Meyo Mā̃galiyō (Maiharāja Mā̃galiyāṇī 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 ugatā kācā, literally ‘rising immature’.

65 At first sight this line (ḍigatā pāvā nai gogaijī hāthā kijai 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.\(^{67}\)

I shall shower you with wealth as the customary\(^ {68}\) gift of the Rāṭhoṛs.’

(Gogo replied, ) ‘Pābūjī, shower wealth on your Cāraṇs and Bhāṭs;\(^ {69}\)

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!\(^ {70}\)

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.’\(^ {71}\)

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67 I.e. form it into a capacious bag.

68 Literally ‘ancient’ (jūnā, an unexpected masculine form in concord with the feminine sīkha).

69 Court-poets and genealogists.

70 Daughter of Pābūjī’s brother Būṛo.

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. 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] 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. 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 Rajpūt; 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.’ 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;

72 Gogāmeṛī, a village located at 29° 10’ 10’, 75° 00’ 00’, is the centre of worship of Gogo and the site of a major annual fair.
73 The phrase translated as ‘base Rajpūt’ (āḍā…rajapūta) is glossed in RHŚK as ‘person of a Rajpūt 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 Gîrṇār refused.'

(Pābūjī said,) 'O righteous Gogo, tomorrow is known as (Kelam’s) first Sāvan 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 Sāvan rī tīj; 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 Sāvan rī tīj; we shall be the first tījanīs of Sāvan. 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 Sāvan; 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 Sāvan 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 śāligrāma. This refers to certain ammonite-bearing stones that are conceived as representing Viṣṇu; here, however, folk-etymology has perceived in the word a prefixed form of the name Rāma, and Parbû interprets accordingly.
The episode of Gogo’s wedding 221

Scene 12: Kelam rides to the garden in her ox-carriage

‘O gardener, open the gate to the garden;
the tījanīs of the house of the Rāṭhoṛs are standing outside!’  
The gardener considered, reflecting in his mind:
‘Listen, O tījanī sisters! This is no time to open the gate;
a black snake-god is disporting himself in the garden.’
(Kelam answered,) ‘O gardener, as I go in I shall give you an amulet on a necklace of nine strings for your throat;
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.  
The gardener reflected in his mind:
‘If the snake bites it bites the lady Kelam, it does no harm to me.’
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 tījanī sisters spread out in the garden;
they fastened a swing to the swaying branch of a campo-tree.
The other tījanīs swung in the garden in twos and threes; the lady Kelam swung in the garden all alone.
Swinging on her swing and plucking flowers she thrust her hand into the campo-tree;
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; the stupor of the jewelled snake came on.
Her tījanī 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;

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’ (āpana bāpa ro kāī ni jāya).
85 Literally ‘your life went on shakily’ (lairakyā̃ 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 poisonous 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 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.’
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 Hīrāgar maidservant, make swift speed;
quickly summon the healer 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.’
Brother healer, you took your snake-books in your hand;

87 Literally ‘a poisonous creeper’ (vīsa ṛī...velaṛī).
88 I.e. ‘I am staying in bed all day’.
89 Name of a caste.
90 jhāṛāgara, one who cures snakebite etc. by means of spells.
(the healer) went (to become) Būro’s beloved guest.

King Būro’s courtiers were seated proudly;
in the crowded assembly-room the healer went and paid his respects. [Scene 5]

‘King Būro, tell me what is on your mind!’

On what great business have you summoned me into your palace?’

(Būro answered,) ‘Brother healer, the spotless Sun(-god) with his rising rays disposes of (serious) business;
I have summoned you to the palace of my house on a (minor) domestic matter.
The lady Kelam went into the green garden;
a poison(ous snake) clung to the lady Kelam’s little finger.’

The healer reflected in his mind;
the healer opened his snake-books;
to the wafting of incense the healer recited his spells.
The healer resort to his spells;\(^{91}\)
(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(fer) went up doubly and did not come down.\(^{92}\)
Queen Gailovat adorned herself sixteen-fold and thirty-two-fold;
she went to Pābūjī’s glorious assembly.

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 Laksmaṇa, the ascetic deity of the sand-desert. [Scene 4]
O Pābūjī, your gaze fell upon your sister-in-law;
so Pābūjī called out to Cāndo as he sat there.
‘Cāndo 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;
you do not come today on a day of no importance?
Queen Gailovat, tell me what is on your mind!
On what great business have you come to my glorious assembly?’

(Gailovat answered,) ‘Pābūjī, the spotless Sun(-god) with his rising rays disposes of (serious) business;
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.’\(^{94}\)

(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;

\(^{91}\) 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, Haṛbū (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 Gogāmeṛī! Queen Gailovat, sprinkle milk and curd about; tie a thread (to Kelam) in the name of Gogo Cauhāṇ! If, as you sprinkle and tie the thread, the lady Kelam’s snake(-fever) comes down, then marry her to Gogo Cauhāṇ; if she dies then let the lady Kelam go (to the burning-ground) with his (bridal) chaplet tied (on her head).’ Thus much Lord Pābūjī spoke; 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?’
705 Of which king have you come as messenger?’
(The brahmin answered,) ‘O righteous Gogo, Koḷū in the barren sand-desert is known as my village;
Pābūjī has commanded, and his servant has performed the task.’
(Gogo said,) ‘O brahmin, tell me what is on your mind!
On what great business have you come on the road to my fortress in Sāmbhar?’
710 The brahmin considered, and what did he say?
‘O righteous Gogo, the Sun(-god) with his rising rays disposes of (serious) business;
I have come to your glorious assembly on a (minor) domestic matter.
O righteous Gogo, the Rāṭhors gave me a garland for a bridegroom;
I have brought garlands for a bridegroom in Gogo’s name.’
715 Gogo considered, and spoke out:
‘Listen, O brahmin! Go back the way you came;
I shall not take garlands for a bridegroom in the name of the Rāṭhors!
The Rāṭhors spoke sarcastic words to me;
their words are striking at my delicate vital organs.
720 The Rāṭhors said that I was known as a low, base Rajpūt;
(they said that) the Rāṭhors are established as lords of the forts.’
Anger arose in the brahmin;
the brahmin took the garland for a bridegroom and started back the way he had come.97
Then Gogo considered in his mind:
725 ‘Hey! I took on the form of a snake;98
I took on the form of a snake;
I was joking with the brahmin;
(but) in his mind the brahmin took (my words) for true.’
As he sat there he called out to the brahmin from behind.
730 ‘O brahmin, I was joking with you;
(but) in your mind you took (my words) for true.

97 Literally ‘on a road he had (already) seen’ (dīṭhai māragā).
98 This repeated line seems to be a slip, as it has no apparent relevance to Gogo’s dealings with the brahmin.
O brahmin, leave your shoes at the side of the rug; 
please be seated at the front of Gogo’s glorious assembly!’

The brahmin reflected in his mind.

(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]

Scene 15: The god Gaṇeśa

Gaṇeśa is depicted with his wives Rddhi and Siddhi: below these are two rats (the rat is Gaṇeśa’s ‘vehicle’).

‘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 bhopo, if you speak my name (once or) twice then I shall come in the Cauhāṇs’ wedding-procession, playing shrilly on my flute!’

99 In the Hindi ‘explanation’ of this passage Parbū says that the task of issuing wedding-invitations to all the deities is performed by the Goddess (despite the fact that she is herself one of the deities visited). Each ‘invitation’ takes the form of offering some rice and singing a song of praise.

100 The elephant-headed god of good fortune who is usually invoked first in any undertaking.

101 The goddess of predestination.

102 I.e. ‘sing a song in my praise’.
Scene 16: The goddess Vemātā

This scene is generally identified as Vemātā; iconographically, however, it clearly represents Sarasvatī, goddess of learning, riding her goose-vehicle and being honoured by one or two devotees.

They gave some rice to Kṛṣṇa; he was very happy to come in Gogo’s wedding-procession. [Scene 17]

Scene 17: The god Kṛṣṇa

Kṛṣṇa, the eighth incarnation of Viṣṇu, is depicted killing the wicked king 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 Cauhāṇs’ 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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Scene 18: The god Rāmdev

This scene is universally identified as representing Rāmdev, a deified miracle-working hero very popular in Rajasthan and beyond. The horse to his right is thus said to be Setalo, Rāmdev’s white horse. However, the ascetic posture of the human figure, and the scene’s position at the end of a series of depictions of the avatāras (incarnations) of Viṣṇu, make it clear that it must originally have been conceived as two separate depictions: the Buddha and Kalkin, the two final avatāras.

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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 Cauhāṇs’ wedding-procession!’

They gave some rice to Hanumān; he was very happy to come in Gogo’s wedding-procession. [Scene 19]

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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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103 This is a couplet in dūho metre, the first of a number of what are evidently popular ‘tags’ associated with particular deities.

104 Hanumān the monkey-god is famous for his medical skills: he tended Rāma and Lakṣmaṇa with herbs when they lay unconscious on the battlefield.

105 Bhairū is not, as sometimes assumed, Śiva in his classical manifestation as Bhairava, but rather an important Rajasthani protector-deity. He has two forms, Black and White, which are often depicted together accompanying the Goddess. His ‘vehicle’ (vāhana) is a dog.
Scene 19: Rāma, Lakṣmaṇa, Sītā and Hanumān

Hanumān is depicted in company with Rāma, the seventh incarnation of Viṣṇu, Lakṣmaṇa his brother, and Sītā his wife.

Scene 20: The god Śiva and his consort the Goddess

Beneath the two deities are depicted their vehicles, Śiva’s bull Nandī and the Goddess’s tiger.

775 He wipes out kingdoms, he drives away (kings) from their kingdoms; he wipes out great lords and takes the milk away from their sons.’

So what did Lord Bhairū say?

‘O bhopo, if you speak my name (once or) twice then I too shall come in the Cauhāṇs’ wedding-procession, jingling bells and bearing the trident of the Goddess!’

They gave some rice to Bhairū; he was very happy to come in Gogo’s wedding-procession. [Scene 21]

After him to whom should the rice be given?

780 ‘The Goddess, supporter of the world,’ queen of the world, broke a mountain into powder;

\[\text{[\text{775}]}\]

\[\text{[\text{780}]}\]

\[\text{\textit{jagathambā}, Parbū’s version of the classical name Jagadambā ‘mother of the world’.}\]
She brandished her trident at the buffalo-demon.¹⁰⁷

So what did the Goddess say?

‘O bhopo, if you speak my name (once or) twice, if you give me (one or) two grains of rice before you go, then I too shall come in Gogo’s wedding-procession!’

They gave some rice to the Goddess; she was very happy to come in the Cauhāns’ wedding-procession.

[Scene 22]

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.

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 resuer 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]

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 Sītā 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, Kṛṣṇa, 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)’. 
O righteous Gogo, all the gods and goddesses in the land came;  
the travellers formed the wedding-procession and set off in a great throng like the Pleiades.  
The tījanī sisters sang festive songs;  
they spoke the praises of the jewelled snake.  
O righteous Gogo, your wedding-procession stretched out for twelve kos;  
the swaying elephants stretched out for thirteen kos.  
Day broke, pale dawn came in the land;  
at the break of day (Gogo) went and removed the stirrups from his feet at the border (of Koḷū).
Scene 28: The dwarf incarnation of Viṣṇu
Above is Viṣṇu in the form of the dwarf, taking the strides which give him mastery over heaven and earth; below is Bali, who retains only the underworld.

Scene 29: Paraśurāma
Paraśurāma (‘Rāma with the axe’), the sixth incarnation of Viṣṇu, is shown in battle with the thousand-armed Kārtavīrya.

The righteous Gogo honoured the toraṇi 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 toraṇ is a brightly coloured wooden emblem fastened on the door of the bride’s house. The groom ‘honours’ it on his arrival there by touching it with a stick or a sword.
115 jhaḷāmaḷa āratī. āratī is normally adoration of a god by waving a lamp before his image; it is customary for the bride’s mother to honour the groom in this way.
Scene 30: The snake-god Bhabūto Siddh

The Rajpūt Bhabūto once lay down to sleep on the shore of a lake. With him was his tame ram. As he slept the snake Peno, 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 Peno’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 ārāt-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;
The epic of Pābūjī

825 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!’)

830 (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.

840 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.

845 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, Būro gave her white cows; her mother’s brother gave her swaying elephants.
Ghurmal and Bhīkāṇo had a horse-carriage made for her;
Jesaḷde gave her gold pendants for the horses.
Harmal Devāsī gave her a fine dress of best Deccany cloth to wear; his mother Bhimaṇī had gold pendants made for her throat.
Kālarde the Rebārī woman had hathphūls made for her hands;

116 varī, costly garments brought by the groom for his bride.
117 paḍaḷā, gifts of coconut, sweets etc. brought by the groom.
118 The attribution of this speech to the barber’s wife (nāyaṇa) follows Pārbū’s Hindi ‘explanation’.
119 These are round posts of wood topped with wooden birds: a coconut is placed on top of them. They are thought of as representing the bride, and are sometimes (as at l. 2930 below) called mobaṇ (thamb) ‘girl(-pillar)’. The bride’s parents worship them before the ceremony begins.
120 Bride and groom together perform seven circumambulations of the sacred fire.
121 These two, together with Jesalde in the next line, are mentioned only at this point in the narrative; according to Pārbū they are three ‘extra’ courtiers of Pābūjī.
122 Harmal’s wife.
123 Flower-shaped ornaments worn on the backs of the hands.
her father’s sister Deval\(^{124}\) gave her a costly shawl from the land of Marwar to wear.

\[\text{Cā̃do Vāgelo had fine gold bangles made for her hands;}\]
\[\text{Cā̃do Vāgelo had fine gold bangles made for her hands;}\]
\[\text{then Dhēbo in an opium-dream promised her a maund and a quarter of pearls from the sea.}\]

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 Lāṅkā to bring you!’

O righteous Gogo, the numerous company of your wedding-procession laughed;

seated in the pavilion, Gogo concealed a smile.

(Lkelam said,) ‘O Hindu king, King Rāvaṇa’s reddish-brown she-camels have not been seen;

I have not seen them with my eyes nor ever heard of them with my ears.

O Rāṭhor father’s brother, all people in the land give real wedding-gifts;

why did you promise me a non-existent wedding-gift?

O Pābūjī, Lāṅkā is known to be on the far shore of the seven seas;

the man who goes to Lāṅkā 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;\(^{125}\)

my mare cannot dwell at the house of the Cauhāṇs.

Kesar stays close to me;\(^{126}\)

I shall fill your dwellings with the reddish-brown she-camels of Lāṅkā!

Lady Kelam, stay well alert in your mind!

In the third month I shall bring the reddish-brown she-camels of Lāṅkā 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’ (\textit{pagā rai beta}).
The episode of the she-camels

(Pābūjī said,) ‘Cā̃do my chieftain, you are Pābūjī’s true courtier; convey to the jewelled snake (that he has my) leave to depart!’

The righteous Gogo took out his silk handkerchief; he paid his respects within the palace of the Rāṭhoṛs. All the townsfolk greeted him with benedictions; O Gogo, in the market-place the brahmins and merchants paid you their respects.

(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 sisters\(^{127}\) sang festive songs:

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.

Gogo’s mother filled a tray with diamonds and fine pearls; his mother came out to perform his welcome-ceremony with pearls. [Scene 33]

\(^{127}\) 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 son, how did the people of your father-in-law’s home seem to you?" 128

O righteous Gogo, your mother asked you:
‘O son, how did the people of your father-in-law’s home seem to you?’
(Gogo replied,) ‘O mother, I met both my brother-in-law and my father-in-law;
my father-in-law’s home (was so) great (that it) seemed like the sea.’

(Gogo’s mother said,) ‘O righteous Gogo, tell me what is on your mind!
What kinds of wedding-gifts did the Rāṭhoṛs announce to you?’
(Gogo answered,) ‘O mother, as (Kelam) ascended into the wedding-pavilion, Būro gave her excellent
white cows;
(Kelam’s) mother’s brother gave 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;
he 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;
Dhēbo promised a maund and a quarter of pearls.’

Now when he mentioned Dhēbo’s name his mother spoke out: ‘O son, if Dhēbo had a maund and a
quarter of real pearls he would hardly be in Pābūjī’s service! Dhēbo eats opium, he drinks bhang, he
drinks datura;’ 130 Dhēbo 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 131 had hathphūls made for (Kelam’s) hands;
her father’s sister Deval gave me a costly shawl from the land of Marwar to wear. 132
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, Lord Pābūjī promised me she-camels from Laṅkā.’
(Gogo’s mother said,) ‘O righteous Gogo, Laṅkā is known to be on the far shore of the seven seas;
the man who goes to Laṅkā does not return again.
Laṅkā is known to be a land of witches;
witches pounce on the one who travels on the road.
O son, to make up for the she-camels you should have brought as an extra wedding-gift the mare Kesar
Kāḷamī!’

(Gogo answered,) ‘O mother, I spoke Kesar’s name; 133
(but) Pābūjī did not give Kesar as a wedding-gift today, nor tomorrow.’

The lady Kelam went and sat in her palace (lofty as) a hovering cloud;
she sat there disconsolate in mind. [Scene 34]
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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 is seated the numerous company of my sisters-in-law; spread out for me a cushion or bolster from my father’s home!’ The lady Kelam sat in the company of her sisters-in-law; in the midst of her sisters-in-law the lady Kelam set up her spinning-wheel. [Scene 35]

Scene 35: Kelam’s sisters-in-law spinning

Two ladies are depicted spinning in the open air; on both sides of them are camels, which in the present context are the clay camels Kelam’s sisters-in-law make to mock her, but which will later (ll. 2229 ff.) represent the real camels Pābūjī brings her.

The lady Kelam put cotton fibre on her spinning-wheel; (but) Lady Kelam, the five fingers of your hand could not tease the thread.

As they spun and wove, a great quarrel arose among the sisters-in-law; the sisters-in-law each praised her own father’s home.

O sisters-in-law, a quarrel arose between you; the sisters-in-law each praised her own father’s home. The other tījanīs praised ponds and lakes; the lady Kelam praised Pābūjī’s well Gūjavo. The tījani sisters called for clay from the red pond; out of the clay they made the little baby camels they had never seen.

When they had made the baby camels they couched them on their spinning-wheels; they made mock of the reddish-brown she-camels of Laṅkā. ‘O sister-in-law, beat back the herds (of she-camels) from your father’s home! They are laying bare our brother’s excellent sweet jujube-trees. The jujubes from these jujube-trees are as sweet as sugar-candy; we shall send them as presents to your Rāṭhoṛ father’s brother and father!’ They spoke sarcastic words to the lady Kelam; their words made mock of the reddish-brown she-camels of Laṅkā. ‘O sister-in-law, drive back your she-camels!’

jājama, the singular form of the word whose plural is conventionally translated ‘assembly’ in the preceding line. Cf. nn. 15 and 18 above.

Literally ‘raw thread’ (kāco…tāga).

Literally ‘take hold of’ (jhelai).

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 courtyard with their hooves!

Lady Kelam, anger arose in your mind;
 Kelam sat there disconsolate in mind. [Scene 34]

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 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, 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 episode of the she-camels

(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.’

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;\textsuperscript{143}
at the same time the land agent contracted a malarial fever.

O lord, the land agent set out and went to the lady Kelam’s palace.
The lady Kelam’s court was seated proudly;
the land agent went and paid his respects to Kelam.
(The land agent said,) ‘Lady Kelam, tell me what is on your mind!
On what great business did you send a messenger to my house?’

The land agent went and stood at the lady Kelam’s house and home;\textsuperscript{144}
he went and paid his respects to the lady Kelam.
(The land agent said,) ‘Lady Kelam, tell me what is on your mind!
On what great business did you send a messenger to my house?’

(Kelam replied,) ‘Brother land agent, the spotless Sun(-god) with his rising rays disposes (of serious
business);
O land agent, some days ago I called you my husband’s younger brother and elder brother;
today I make you my adopted brother!
O land agent, you are like my adopted brother;
write a letter and send it to the ancient assembly-room at Koḷū!’

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!
(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 Laṅkā.
If you cannot obtain real she-camels then put the potters to forced labour;
send she-camels made of clay on the road to Sāmbhar!
O Pābūjī, if the she-camels do not come to hand then I shall die by my gold knife;
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 Koḷū!’
(Haṛdāno replied,) ‘Lady Kelam, tell me the features of Koḷū!
Which road goes straight to Koḷū?

\textsuperscript{143} sīyotāva, literally ‘cold-heat’, strictly refers to the alternating fevers and chills of malaria.

\textsuperscript{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 Kolū;
I do not know whether the road to Kolū is to the left or to the right.’
(Kelam said,) ‘Listen, O camel-rider Hardāno! The road to the left goes to the fortress of Girnār of the Gahlots;
the road to the right goes straight to Kolū.’
Hardāno 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 Kolū.
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 Būro.’
Hardāno the camel-rider set out as starry midnight passed;\(^{147}\)
he set out and went straight to Kolū.
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 Karna;\(^{149}\)
they sang \textit{parvāros} of Pābūjī and recited immortal \textit{chāvaḷīs} of Jagdīs.\(^{150}\)
Singing and playing (instruments) the Cāraṇs came near to Gū̃javo;
as they travelled along the Cāraṇ ladies told travellers’ tales.
Īrū and Vīrū, the two Cāraṇ ladies, became water-bearers;
as they travelled along the Cāraṇ ladies told travellers’ tales.
(Vīrū said,) ‘Listen, my sister! Examine this camel-rider;
either a black snake has bitten the camel-rider,
or Khīcī of Jāyal has killed the camel-rider.
In this age a feud is in progress between the Rāṭhoṛs and the Khīcīs;
a Khīcī (must have) come upon a Rāṭhoṛ as he travelled along, and the Khīcī has killed the solitary Rāṭhoṛ.’
The other Cāraṇ considered, and spoke out:
‘Listen, sister! A snake with its black breath has not bitten him,
nor has Khīcī of Jāyal killed him.
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,

\(^{144}\) The epic of Pābūjī

\(^{145}\) A mistake, corrected in the next line.

\(^{146}\) Member of a caste consisting predominantly of farmers.

\(^{147}\) As at l. 1035, Parbū here resumes the narrative after a section of song and starts slightly too far back.

\(^{148}\) Īrū (another name for Deval) and her younger sister Virū.

\(^{149}\) One of the heroes of the \textit{Mahābhārata}, celebrated for his great generosity.

\(^{150}\) Jagdīs (or Jagdev) was a famous Pāvār hero. \textit{Chāvaḷīs} are songs in praise of heroes (RHŚK).
nor has Khēčī of Jāyal killed me.
O sisters, tell me: of which king you are singing songs of praise?
Of which king are you reciting immortal chāvaḷīs?
(The Cāraṇ sisters answered, ) 'Listen, O camel-rider! we are singing songs of praise of King Karṇa;
(of singing) parvārōs of Pābūjī and reciting immortal chāvaḷīs of Jagdis.'
(Hardāno said, ) 'My sisters, what gift did King Karṇa give you?
What immortal gift did Jagdis give you?
What were Pābūjī’s immortal gifts that you speak of in this age?'
(The Cāraṇ sisters replied, ) 'Listen, brother! At the break of day King Karṇa gave us a gift of a maund
and a quarter of gold;
Pābūjī gave us the tank of Nībālī.
O lord, to water our cattle he gave us the tank of Nībālī.
To graze them he gave us the pasturage of Jūjaliyo;
to live in he gave us Cāraṇs the village of Goljīya-Mathāṇiyā;
these are the men of whom we are singing immortal chāvaḷīs!
Brother camel-rider, where is your house and home?
Of which king have you come as messenger?'
(Hardāno answered, ) 'O Cāraṇ lady Deval. Naravāṇo (village near) Sāmbhar is my house and home;
the lady Kelam has commanded, and her servant has performed the task.
Naravāṇo (village near) Sāmbhar is my house and home;
I am going (to become) Lord Pābūjī’s beloved guest.'
The Devāsī set out as day broke at pale dawn;
he set out and went into Pābūjī’s great fort.
Lord Pābūjī’s courtiers were seated proudly;
in the crowded assembly-room Hardāno Devāsī went and paid his respects. [Scene 4]
Lord Pābūjī’s courtiers were seated proudly;
in the crowded assembly-room the Devāsī went and paid his respects.
O Pābūjī, your gaze fell upon the camel-rider;
(Pābūjī) called out at once to Cādō.
‘Cādō my chieftain, ask after the wellbeing of this camel-rider;
of which king has the camel-rider come here as messenger?’
Then Cādō considered, and spoke out:
‘O camel-rider, where is your house and home?
Of which king have you come here as messenger?’
Then Hardāno Devāsī put his hand in his ancient pocket;
he cast down the letter at Pābūjī’s gateway. [Scene 37]
Cādō took up the letter as it fell;
when Cādō read the letter he shook his head.
O chieftain Cādō, Pābūjī asked you what sweet matter was on your mind.
‘Why did you shake your head when you read the letter?’
(Cādō answered, ) ‘O Pābūjī, I read fifty other (sorts of) letters a day;
( but) I cannot read a letter about dharma.’
(Pābūjī said, ) ‘Cādō my chieftain, then tell me truly what is on your mind about the letter!
What kind of news has been sent in the letter?’
(Cādō replied, ) ‘O Pābūjī, Gogo Cauhāṇ of Gogāmerī was married (to Kelam);
a letter has been written and sent by the lady Kelam.’
(Pābūjī said, ) ‘Cādō my chieftain, make swift speed;
quickly adorn Kesar Kāḷamī!
O Cādō, adorn my Kesar at once and bring her: we shall mount an attack on Laṅkā!’

151 jūnī jeba — a very odd formula!
152 mīṭhī mana rī vāta, another curious formula. It seems likely that it results from a conflation of the regular mana rī vāta
with būjai...mīṭhī vāta ‘asked a sweet matter’ i.e. ‘asked sweetly’ (cf. l. 1303).
153 Literally ‘with what kind of news has the letter been sent?’.
154 At this point Parbū broke off his arthāv to give the usual Hindi ‘explanation’ of it; however, his Hindi version of the
narrative advanced considerably further than the Rajasthani recitation. I pointed this out to Parbū, who then recited the
‘missing’ arthāv; but he did not start far enough back, and so omitted the lines in which Cādō explains to Pābūjī the
contents of the letter and Kelam’s ‘great entreaty for she-camels’. 
Scene 37: Hardāno presents Kelam’s letter at Pābūjī’s court

Hrdāno 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 Cāḍo. The link between these figures is that they come with things to present to Pābūjī: cf. Scenes 46, 59 and 100. On many paṛṣ the letter itself is depicted as a small square next to the central image of Cāḍo.

(Cāḍo 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,) ‘Cāḍo my chieftain, you have formed a foolish idea in your mind; you are known as a courtier of Pābūjī; O Cāḍo, make swift speed; go yourself, set off to spy out Laṅkā!’

(Cāḍo said,) ‘O Pābūjī, we two brothers, Cāḍo 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,) ‘Cāḍo my chieftain, then tell me what is on your mind! How shall I send (someone) to spy out Laṅkā?’

(Cāḍo answered,) ‘O Pābūjī, summon the goddess Deval to your house and courtyard and home;

\[155\text{ Literally 'unseen' (aṇadīṭhai).} \]
\[156\text{ Literally 'firm' (ṭhāḍā).} \]
\[157\text{ According to Parbū this was a lie, uttered with the intention of finding out who would be willing to undertake a dangerous mission on Pābūjī’s behalf. In other accounts, however, Cāḍo and Dhēbo do serve in Laṅkā before joining Pābūjī.} \]
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,) ‘Cādo my chieftain, then make swift speed; quickly summon Deval into my palace!

Cādo my chieftain, make swift speed; quickly summon the lady Deval into my palace!’

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 pīpaḷ trees) which is circulated in any company to determine who should carry out any particularly hazardous task: the man with sufficient courage signifies his willingness by picking up the bīro.

\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!’

Why are you standing disconsolate on the rug?’

(Harmal answered,) ‘Pābūjī, I took the bīro in my hand as it circulated;

I am going to my mother Bhimaṇī’s house and home;

if my mother will give the command I shall go to Laṅkā, otherwise I shall bring your bīro back and put it on the rug.’

(Pābūjī said,) ‘Harmal Devāsī, go to your mother Bhimaṇī’s house and home;

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 *caupar* among your companions.’
(Harmal replied,) ‘O my mother, Lord Pābūjī’s courtiers have not quarrelled,
or have I been beaten as I sat playing *caupar* among my companions.
O my mother, Lord Pābūjī has appointed me to spy out the dangerous land of Laṅkā!
Mother, if you will give the command I shall go to spy out Laṅkā!’
Then what did Harmal’s mother say?
‘Harmal Devāsī, do you (really) have so much business with Laṅkā?
O Devāsī, why are you setting off to spy out Laṅkā?’

1285 (Harmal answered,) ‘O my mother, when Būṛo married the lady Kelam, his eldest daughter, (to Gogo,)
at the joining of hands Pābūjī promised reddish she-camels from Laṅkā.
So, mother, I am going to spy out the she-camels of Laṅkā.’ His mother considered, and spoke out:
‘My son, Laṅkā is known to be on the far shore of the seven seas;
the man who goes to Laṅkā never returns again.

1290 Harmal Devāsī, leave Lord Pābūjī’s service!
Harmal Devāsī, leave Lord Pābūjī’s service!
I shall put you into the service of the knight 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.

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.
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!
On what great business have you come to my glorious assembly?’
(Harmal replied,) ‘King Būṛo, the (Sun-)god with his rising rays disposves of (serious) business;
I have come to your palace, Būṛo, on a (minor) domestic matter.
The spotless Sun(-god) with his rising rays disposves of (serious) business;
I have come to your glorious assembly on a (minor) domestic matter —

1300 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.’

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.
You are to take these two mares and graze them in the lake Būṛo.
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,

162 A board-game.
163 I.e. he avoided going past Pābūjī’s court for fear of being seen.
164 The following passage is told not in metrical *arthāv* but in free prose, and is intended as a joke.
165 It is in fact usually Ḍhel that is referred to as Abal or Ābal.
166 I.e. a local lake named after Büro himself.
master and servant, can sit here and eat (together)." Būро 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 Būро 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 Būро 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 Būро; 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-pīpāl 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-pīpāl tree. Harmal Devāsī went and stood in the assembly of jogīs; Harmal Devāsī went and made entreaty to the jogīs.

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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 jogī, where is your house and home?
Of which king are you called eldest (son and) crown prince?’
(Harmal answered,) ‘O Guru, O holy man, a wandering jogī has no house and home;
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 jogī 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!’
(Harmal answered,) ‘O Guru, O holy man, my mother and father have not quarrelled with me,
nor have I come out of great anger with my brothers;
but my mind is set on the ochre dress of the jogī.’
(Guru Gorakhnāth said,) ‘Listen, O master-jogi! You will find painful the wounds of the knife;
O lord, you will find painful the fine glass earrings\footnote{madarāś, 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.} 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;
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.’ (Harmal) said, ‘O Guru, that is very good!’ Then the Guru considered, and said, ‘O son, you will have to travel in the wild, you will have to live in the wild, you will have to sleep there too. For this reason I give you this begging-bowl. Wherever you get hungry or thirsty, speak my name and turn (the bowl) upside-down, then the right way up: a fine meal will be ready for you.’ So Harmal was very happy, and he said, ‘O Guru, you have given me a very good gift!’ Then the Guru considered, and reflected that (people) always give drinking-gourds to holy men. He said, ‘Son, I give you this drinking-gourd. If you go to Laṅkā, the camel-riders of Laṅkā — that is, the Rebārīs — will certainly give you the milk of the she-camels to drink. If you drink the milk of that place (you will not be able to return to steal its animals, since if you do) you will commit perfidy; so do not drink the milk.’ (Harmal said,) ‘But O Guru, if they give me the milk to drink —’ (The Guru interrupted,) ‘Son, here is this very small drinking-gourd; put it on the ground, invoke Pābūjī and invoke me, Guru Gorakhnāth, and place the drinking-gourd in (a recess on the ground). Then if they say to you, “O guru, drink milk!”’, then you say, “Fill this drinking-gourd of

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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’ (chappanakaṭāro). 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 (ll. 538, 600, 628, 936, 959, 1013 etc.). For a parallel to the purely ‘adjectival’ use found here, cf. the ‘thirty-two meal’ of l. 1420 and n. 176.

176 Literally ‘a thirty-two meal’ (battīso bhojana); cf. n. 175 above.
The episode of the she-camels

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]

177 Then what did the Guru say? ‘O Harmal, first go to your mother’s house, first go to your mother’s house and awake her unseen. If your mother recognises you, do not go to Laṅkā; bring back this 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 ri 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 Lakṣmaṇa, the ascetic deity of the sand-desert!'

(Bhimaṇī said,) 'O Harmal's wife, tell me what is on your mind! Why have you drawn aside your long veil?'

(Kālarde answered,) 'O my mother-in-law, you are examining diamonds and emeralds, 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 Caulān of Gogāmerī, 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 Ḍhẽbo will give my sisters wedding-gifts.'

(Bhimaṇī said,) 'O Harmal, wait a little while in the palace! O son, take some cūrmo 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!'
With your blessing I shall set off to Laṅkā.’
Now Harmal Devāsī set out as starry midnight passed;
now he set out and went to Pābūjī’s Sun-gate.¹⁸⁵ [Scene 4]
O Devāsī, day broke, pale dawn came in the land;
at the break of day (Harmal) went and removed the stirrups from his feet.
The Devāsī spread out his ascetic’s fire there;
at the break of day the Devāsī sat in the ascetic’s posture.
O chieftain Cāḍo, Pābūjī asked you what was on your mind:
‘What kind of master-jogī¹⁸⁶ has come here practising austerities?
Cāḍo my chieftain, where is this jogī’s house and home?
(What kind) of master-jogī has come here practising austerities?’
(Cāḍo replied,) ‘O Pābūjī, this jogī has no house and home;
he is a master-jogī wandering in all directions, bathing at holy places.
O Pābūjī, you have done ill in the land;
because of the ochre garments you have forgotten the chieftain of your (own) house!
O Pābūjī, you are examining diamonds and emeralds;
how can you have forgotten Harmal from your (own) house?’
(Pābūjī addressed Harmal:) ‘Harmal Devāsī, tell me what is on your mind!
Why have you become an ochre jogī?’
(Harmal replied,) ‘O Pābūjī, when you married the lady Kelam, (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.’
(Pābūjī said, ‘Harmal Devāsī, you are going to the dangerous land of Laṅkā;
have no fear in your mind!
Harmal Devāsī, at the time of danger remember Pābūjī;
at the time of danger I shall hear your request!’
(Harmal answered,) ‘O Pābūjī, I shall keep your name immortal in the land;
O Pābūjī, when danger befalls hear my request!
O Pābūjī, give me your blessing!
With your blessing I shall set off to Laṅkā.’
Bowing low the Devāsī made obeisance to Pābūjī;
he made entreaty to Lakṣmaṇa, the ascetic deity of the sand-desert.
Harmal set out as starry midnight passed;
he set out and went straight to Laṅkā.¹⁸⁷
(Pābūjī said,) ‘O Pābūjī, show me the road to Laṅkā!
Which road goes straight to Laṅkā?’
(Pābūjī replied, ‘Listen, O Devāsī! The road to the left goes to the fortress of Girnār of the Gahlots;
the road to the right goes straight to Laṅkā.’
Harmal Devāsī set out as starry midnight passed;
he set out and went straight to Laṅkā.
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!
Harmal’s warrior Dhēbo is coming after (me).’

¹⁸⁵ I.e. an east-facing gate.
¹⁸⁶ Literally ‘a master-jogī from what kind of ascetic’s fire’ (kaiṛī dhūṇī ro...jogesara) — i.e. ‘belonging to what kind of ascetic order’.
¹⁸⁷ Parbū recited this couplet too soon, then realised his mistake and recited the two couplets which should have preceded it.
Scene 41: Harmal encounters two witches on his way to Laṅkā

Then the witches began to say, ‘Hey, brother, who is Dhēbo?’ So (Harmal answered,) ‘Dhēbo is a chief-tain 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 Dhēbo’s name the witches began to tremble and to be afraid, and they began to say, ‘O jogī, do not speak our name before Dhēbo, because Dhēbo 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 Dhēbo.

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;
Scene 42: Harmal reaches the sea

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;
1570 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.
1575 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:
1580 ‘O master-jogī, from what land have you come practising austerities?’
(Harmal replied,) ‘O camel-riders of Rāvaṇa, as a jogī I have no house and home;
I am a master-jogī, wandering in all directions, bathing at holy places.’
(The camel-riders said,) ‘O master-jogī, tell us truly what is on your mind!
O master-jogī, where is your house and home?
O master-jogī, where is your house and home?’
1590 (Harmal replied,) ‘O camel-riders of Laṅkā, this jogī has no house and home;
I am a master-jogī, wandering in all directions, bathing at holy places.’
(The camel-riders said,) ‘Brother master-jogī, take your ascetic’s fire away from here!
Bitten by mosquitoes, the she-camels will kick you painfully!’
1595 Harmal Devāsī, anger arose in your mind;
(Harmal) spread out Guru Gorākhnāth’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!’

The camel-riders stopped him and reflected in their minds; (they said,) ‘O guru, grant us your favour! Set up your ascetic’s fire in the she-camels’ great couching-place! O guru, we were joking with you; (but) O guru, in your mind you took (our words) for true. O guru, O lord, we shall serve you and honour you; we shall serve you at pale dawn!’ Harmal Devāsī spread out his ascetic’s fire in the couching-place; he sat in the ascetic’s posture in the she-camels’ couching-place. (The camel-riders said,) ‘O guru, lay your hand on our heads! O guru, make us disciples in your name!’ Harmal Devāsī laid his hand on the camel-riders’ heads; Harmal Devāsī made them disciples in his own name. Then Harmal Devāsī considered, and what did he say? ‘Listen, O camel-riders! You are called the disciples of me, your guru; bring offerings of cloth and whole coconuts; present offerings in your guru’s name!’ [Scene 43]

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 Gorakhnāth, taken an oath on Pābūjī, and said to the drinking-gourd, ‘O drinking-gourd, if (your level) comes above the neck then I shall have to break you with a stick!’ (The camel-riders) brought the milk of all the she-camels there were and put it in; but (the level) did come above the neck today, nor tomorrow.

(Phatmal) the camel-rider of Laṅkā (and his companions) set out as starry midnight passed; he went (to become) Rāvaṇa’s mother’s beloved guest. 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!

189 The sequence of events in the — largely jocular — non-metrical passage which follows is a little confused: Parbū apparently initially forgot that he was halfway through the story of the milk, and so had to return to it at a rather inconvenient point in the middle of the story of the suspicious camel-rider Phatmal.

190 Harmal has now collected his second item of evidence of the she-camels.

191 A colloquial phrase meaning ‘he has evil intentions’.

192 This is not strictly her name: it means ‘woman with the power to tell past and future’.
Scene 44: Phatmal the Rebārī seeks Sikotarī’s advice

Where is this jogī’s house and home? What kind of master-jogī has come here practising austerities?
At this point Mother Sikotarī considered, and said, ‘Listen, O camel-riders of Laṅkā! Listen to what I have to say! 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 arm 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-jogī is a most excellent incarnation of the Lord,
or else he is Guru Gorakhnāth!
At Sikotari’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!
O lord, at Sikotari’s bidding we buried you in the ground.’
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 Devāsī, 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[194] leaves of a peepul tree;
O Harmal, as leaves fall, so I waited for you.’
Pābūjī was sleeping in his palace (lofty as) a hovering cloud;
today Pābūjī saw with his eyes a lamp in Harmal’s palace.[196] [Scene 4]
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;[197]
he set out and went to Lord Pābūjī’s Sun-gate.
The Devāsī went and stood at Pābūjī’s gateway;

[194] This line is a little garbled.
[195] An inappropriate choice of adjective, since the point of the phrase is to indicate that Harmal’s absence was very long. kācā ‘unripe’ would have been better.
[196] Parbū here omitted the couplet, ‘(Pābūjī said,) ‘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 Laksmana, 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]

(Harmal said,) ‘O 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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198 Harmal says this because he is annoyed that nobody ‘asks him the good news or the bad’ about his travels. A section of song intervened at this point in the performance, and when Parbū resumed his arthāvā he did not pursue the motif of Harmal’s false claim.

199 Presumably he put his hand into his bag: the addition of the water-pot here is a typical instance of an inappropriately used formula.
O lord, as they travel forth they eat the clustered coconut-trees;  
O lord, as they come back again they strip the cardamom-pods.

Then he began to say to Pābūjī, ‘O great lord, here is dung of the she-camels, here is a blanket of camel-hair: take them up!’ Now as he sat there Jam200 considered, and spoke out — ‘O great lord Pābūjī, this Harmal did not go to your Laṅkā, nor did he go to a foreign Laṅkā! He went to his mother’s family home; he went to his mother’s family home, stayed there and came back!’ Then as Dēbo sat there he grew angry. [Scene 4]

(Dēbo said,) ‘O Jam, as you lie there, as you sit there you tell lies about Harmal!’

O opium-drinker Dēbo, anger arose in your mind;  
Dēbo the opium-drinker drew his most excellent sword;  
he went and took the reclining201 Jam’s lock of hair in his hand.  
Dēbo 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 Dēbo 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) adorned Kesar and brought her out of the seven underground rooms;  
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;

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200 See l. 23 and n. 10.  
201 Literally ‘sleeping’ (sūtā).  
202 Evidently Pābūjī kept his mare in the innermost of seven underground rooms, as Deval had done before him: see l. 284 and n. 45.
Scene 47: The ironsmith and his wife prepare Pābūjī’s weapons

Pābūjī shone on the road as the night passed.
(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;
1840 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.
1845 Day broke, pale dawn came in the land;
at the third halt he went and removed the stirrup from his feet at the sea.
The flowing sea tossed up foam;
1850 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?’
1855 (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;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.
1860 — 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!’
1865 Then Pābūjī considered, and what did he say?
‘O opium-drinker Dhēbo, do not swallow up the seven seas;

203 pāṇī ri...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!

Cā̃do 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.204

(Pābūjī said,) ‘Cā̃do my chieftain, drive the she-camels in front of our horses;
we shall plunder the reddish-brown she-camels of Laṅkā!
Cā̃do my chieftain, drive the newly calved she-camels back into Laṅkā;
(otherwise) the she-camels’ little calves will suffer death throes!’

(Cā̃do 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.205
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;206
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;

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.

Here evidently used as the name of Rāvaṇa’s capital, rather than of his entire land.

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,207 you have formed a foolish idea in your mind;
we shall leave) painful memories of the reddish-brown she-camels of Laṅkā!’
Pābūjī drove off the she-camels and arrived at the far shore of the sea; [Scene 48]

Scene 48: Pābūjī and his companions round up the she-camels

Pābūjī reflected in his mind;

(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;
ill-repute would attach to Lākṣmaṇa, the ascetic deity of the sand-desert.
O Pābūjī, Pābūjī’s warrior Ḍhẽbo 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;

207 Parbū here appears to change his mind as to who Pābūjī is arguing with.
entrust today’s battle against Rāvaṇa to Dhēbo.\\footnote{208}{I.e. ‘You have established your reputation as a warrior; now give me an opportunity to establish mine.’}

O Pābūjī, keep the shade of your (royal) parasol over Dhēbo the opium-drinker; Dhēbo will win the battle against Rāvaṇa 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 Rāvaṇa in the open. [Scene 49]
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?’
(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]

Scene 50: Pābūjī and his companions drive the she-camels on
The figure on camel-back is Harmal Devāsī.

The girl Phulvantī211 was seated in her lattice window;
as she sat there she threaded little necklaces for her throat. [Scene 51]
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!’
My friends, examine these pearls;
the pearls shook as they lay in the tray!’
(Phulvantī’s maidservants answered,) ‘Lady, may total famine not strike in the land;
rather may a king arise to rule the earth!’
(Phulvantī said,) ‘O maidservant, climb up and look through the lattice window!
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.
Phulvantī, surrounded by female companions, sits on a swing in the women’s quarters of the palace of Īmarkoṭ. 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 Phulvantī climbed up to the palace of lattice windows;\(^{212}\)

with both eyes she observed Lakṣmaṇa, the ascetic deity of the sand-desert.

Pābūjī came near to the garden;

he called out at once to Čā̃do.

‘Čā̃do 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!’

(Čā̃do 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,) ‘Čā̃do 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,) ‘Čā̃do my chieftain, spread out our rugs on the green grass;

before we leave let us take opium in the excellent garden of the Soḍhos!

Čā̃do my chieftain, make swift speed;

go to the assembly of the Soḍhos of Īmarkoṭ and quickly summon them!\(^{213}\)

Čā̃do my chieftain, make swift speed;

quickly summon the Soḍhos to our glorious assembly!’

Čā̃do the chieftain tied on his genuine sloping Rāṭhoṛ turban;

on his feet Čā̃do fastened his velvet shoes.

Čā̃do 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 Čā̃do went and paid his respects. [Scene 53]

O chieftain Čā̃do, 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?’

(Čā̃do answered,) ‘O Soḍhos of Īmarkoṭ, 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 Čā̃do, tell us what is on your mind!

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\(^{212}\) I.e. the roof-pavilion.

\(^{213}\) The line is somewhat garbled.
Scene 52: The garden of Ūmarkoṭ becomes fertile once more
A gardener is shown drawing water from a well. This scene lies to the immediate right of Scene 50 above, and the two together can be taken as showing the watering of the she-camels.

Scene 53: The Soḍho court at Ūmarkoṭ
On the left sits the Soḍho ruler 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 Čado.

On what great business have you come to our glorious assembly?’
(Cādo replied,) ‘O Soḍhos, the spotless Sun(-god) with his rising rays disposes of (serious) business; Pābūjī summons you to his glorious assembly!’

The Soḍhos of Ūmarkoṭ tied on their sloping Ūmarkoṭī turbans; on their feet the Soḍhos fastened their velvet shoes.
The Soḍhos of Ūmarkoṭ set off walking like geese or peacocks;
they stepped slowly like frightened wild peacocks.

Lord Pābūjī’s courtiers were seated proudly;
in the crowded assembly-room the Soḍhos went and paid their respects to Pābūjī.
The Soḍhos of Ūmarkoṭ sat on the hero’s rug which had been spread out;
the Soḍhos of Ūmarkoṭ drank liquor from a single cup (with Pābūjī and his men). [Scene 54]

(Scene 54: Pābūjī entertains the Soḍhos in the garden)

(Meanwhile, Phulvantī said to her friends, [Scene 51]) ‘O daughters of the Soḍhos, make swift speed; today we shall go into the excellent green garden!

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 Phulvantī wore her fine dress of best Deccany cloth; on her feet Soḍhī fastened her velvet shoes.
The Soḍhī princess adorned herself sixteen-fold and thirty-two-fold;
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.’
(Phulvantī said.) ‘Listen, O gardener! Open the gate to the garden today; with both eyes I shall observe Lakṣmaṇa, the ascetic deity of the sand-desert.
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 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:
‘Cāṇḍo my chieftain, drive back this gardener’s wife!
she will bring ill-repute to Lakṣmaṇa, the ascetic deity of the sand-desert.
I took incarnation in a plot of saffron, in a lotus-flower;
I am called an incarnation of Lakṣmaṇa the ascetic;
I cannot look at the face of a woman as she comes towards me, nor at the back of a woman as she goes away from me;
the gardener’s wife will bring ill-repute to Lakṣmaṇa, the ascetic deity of the sand-desert!’
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.’
(Pābūjī addressed Harmal:) ‘Harmal Devāsī, make swift speed;
travel on the ancient road to the fortress of Sāmbhar!’
O lord, Harmal Devāsī mounted his bull-camel;
he set out and went straight to Sāmbhar.
It was past midnight, shining with stars;
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.’

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215 Parbū evidently forgot to mention this earlier on.
The episode of Devnārāyaṇ

(Meanwhile, Pābūjī said to Cāḍo,) 'Cāḍo my chieftain, make swift speed; we shall go on the ancient road to Sāmbhar.

The lady Kelam’s sisters-in-law are speaking words to her;

| 2125 | I shall put an end to the mockery (she endures) about reddish-brown she-camels from Laṅkā. Cāḍo my chieftain, fasten the saddle on the mare Kesar; quicky adorn Kesar Kāḷamī! Cāḍo my chieftain, do the Soḍhos honour! We 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.

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.

| 2130 | 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 Cāḍo. |
| 2135 | ‘Cāḍo my chieftain, which king’s excellent territory have we left behind? Within which king’s borders have we driven our plunder?’ (Cāḍo answered,) ‘O Pābūjī, we have left behind the borders of Sūrajmal Soḍho; 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; |

| 2150 | O Pābūjī, pay a toll in the name of the she-camels! O Pābūjī, either give me half the she-camels, or pay tribute for (entering) my land before you travel further!’ (Pābūjī replied,) ‘Devjī,217 I am (simply) taking these she-camels via your land; I have left behind so many (other) kingdoms before arriving with the she-camels in your kingdom, but so far I have given no tribute to any king. So for what reason should I give you she-camels? These she-camels are promised to the lady Kelam: that is why I shall not give you the she-camels today, nor give them tomorrow.’ Now it was the end of the day, and Devjī himself considered and said, ‘O Pābūjī, the day has ended; if you are outside my borders by the break of day I shall not demand tribute from you, but if you remain within my borders by (the break of) day you will have to pay me tribute!’ Pābūjī accepted this stipulation, then set up his camp and settled down (for the night).218 |

Cāḍo the chieftain was sleeping peacefully; Cāḍo was sleeping as the cold night passed.

| 2155 | O chieftain Cāḍo, dawn came in the land; at the break of day (Cāḍo) 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’ (baīṭha giyo).
(Pābūjī said,) ‘Cādo my chieftain, fasten the saddle on the mare Kesar; cry our war-cries and drive the herds of she-camels along! O Cādo, take the other chieftains with us; leave behind sleeping only Pābūjī’s warrior Ḍhẽbo.’ Pābūjī set out as starry midnight passed; he set out and went towards the desert land of Marwar. O Pābūjī, you travelled along for fifty kos; 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.

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 Sāmḥār.

(Meantime,) 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).

‘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:

‘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!’

Then Mogar considered, and said, ‘O Ḍhẽbo, either give me the tribute before you go, or take on a battle against me!’

O opium-drinker Ḍhẽbo, anger arose in your mind; at the break of day (Ḍhẽbo) took on a battle against Devjī’s chieftain. Mogar shot arrows from his quiver:

O Ḍhẽbo, one arrow lodged in your left moustache. One or two arrows Mogar aimed and shot; at the third arrow Ḍhẽbo spoke out. ‘O Mogar, wait a little while; now grant Ḍhẽbo a turn!’

O Ḍhẽbo, the anger in your mind could not be contained; Ḍhẽbo fired off a single arrow; 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.

(Pābūjī said,) ‘Cādo my chieftain, Ḍhẽbo has done ill in the land; he has either killed Mogar or killed the great god Devnārāyaṇ!’ Now when Ḍhẽbo 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 Ḍhẽbo 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!’

(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 Miño, and they will worship you by

219 According to Parbū’s Hindi ‘explanation’, Ḍhẽbo 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 Mīnos will offer you incense
by the name of Mogar; but the Bhīl caste will become untouchable to you.\textsuperscript{220} (Having said) so much,
Pābūjī settled Mogar in his proper place and set off.
(Meanwhile,) Dhēbo the opium-drinker mounted his horse Haranāgar;
O lord, he set out and arrived in front of Pābūjī.\textsuperscript{221}
Dhēbo the opium-drinker set out as starry midnight passed;
he set out and went towards the desert land of Marwar.

2215 Pābūjī had travelled along for fifty kos;
Dhēbo called out to him from behind.
(Pābūjī said,) 'Cā̃do my chieftain, reassure Dhēbo;
enraged by fighting, (he is now back) in the army of my house.'\textsuperscript{222}
(Pābūjī addressed Dhēbo:) 'O opium-drinker Dhēbo, you have done ill in the land;
at the break of day you killed Mogar!'
(Dhēbo replied,) 'Lord Pābūjī, he came and demanded tribute on the she-camels from me;
at the break of day I paid Mogar the tribute!'

\textsuperscript{220} 'Bhīl' here means ‘Nāyak Bhīl’, the caste to which Dhēbo belonged (and to which bhopos of Pābūjī also belong). ‘Un-
touchable to you’ apparently means ‘untouchable to Moṭesar Mīnos’.

\textsuperscript{221} A mistake, corrected in the next lines.

\textsuperscript{222} Dhēbo is in such a warlike rage that Pābūjī fears he may start attacking his own comrades.
Pābūjī (and his companions) mounted their five horses; they set out and went straight to Sāmbhar.

O Pābūjī, pale dawn came in the land; at the break of day (Pābūjī) went and called out to the lady Kelam. [Scene 57]

Scene 57: Pābūjī arrives at Sāmbhar to give Kelam the she-camels

Pābūjī stood at the lady Kelam’s Sun-gate; as he stood there Pābūjī called out to Kelam.

‘O Rāṭhor 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;

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]

Pābūji (and his companions) raced their five horses;
they set out and came straight to Kolū.
The armies of chieftains and men travelled along in throngs;
O Pābūji, Kesar Kālamī sported as she went.

Pābūji set out as starry midnight passed;
he came straight to Kolū.
Once or twice he halted overnight on the road;
at the third halt he went and removed the stirrups from his feet in Kolū.
(Pābūji said,) ‘O gatekeeper of Kolū, open the gates of my Kolū!
Pābūji has returned after going to Laṅkā.’
Pābūji spread out his hero’s rug;
close in front of him were seated his brave leading warriors. [Scene 4]
(Pābūji said,) ‘Cādo my chieftain, have the other horses tethered in the stable;’
have my Kesar Kālamī tethered in my sight!’
Pābūji 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\textsuperscript{225} in her palace of lattice windows; Phulvantī lay there disconsolate in mind. [Scene 51]

2265 ‘Lady Phulvantī, why are you lying in your palace disconsolate in mind? O lady, today your eyes appear to me wan; O lady, your face is withered like an unripe lotus-flower.’

(Phulvantī replied.) ‘O my mother, you have travelled round from country to country; (but) you have not found a husband for me to wed.

2270 O my mother, stay alert in your mind! I shall tell you of a husband for me to wed.

There is in the barren sand-desert a village (named) Koḷū; in Koḷū lives Lakṣmaṇa, the ascetic deity of the sand-desert!’

(Phulvantī’s mother said.) ‘Lady Phulvantī, tell me what is on your mind!

2275 When did you see Lakṣmaṇa, the ascetic deity of the sand-desert? O lady, either you are an incarnation of the Goddess, or Pābūjī has secretly sent you a letter.’

(Phulvantī answered,) ‘O my mother, I am not an incarnation of the Goddess, nor has Pābūjī secretly sent me a letter.

2280 When he drove off King Rāvaṇa’s reddish-brown she-camels, on arriving (here) he set up his camp in our excellent green garden.

I went into the excellent green garden; with both eyes I observed Lakṣmaṇa, the ascetic deity of the sand-desert!’

(Then Phulvantī’s mother spoke to her domestic priest:) ‘O brahmin, make swift speed; O brahmin, prepare provisions of flour and water; O brahmin, you will get no water in the barren sand-desert.

2285 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, make swift speed; take the garlands for a bridegroom on the straight road to Koḷū!

2290 Brother brahmin, prepare provisions of flour and water; O brahmin, you will get no water in the barren sand-desert.’

The brahmin took eight fresh coconuts for the betrothal; he set out and went straight to Koḷū.

The brahmin set out as starry midnight passed; the brahmin shone on the road all alone.

Day broke, pale dawn came in the land; at the break of day he went and removed the stirrups from his feet in Koḷū.

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

2300 O Pābūjī, your gaze fell upon the brahmin; Lord Pābūjī called out at once to Cā̃do.

‘Cā̃do my chieftain, ask after the wellbeing of this man who has arrived here; of which king has he come here as messenger?’

O brahmin, Cā̃do asked you what you had to say:

2305 ‘O brahmin, where is your house and home? of which king have you come here as messenger?’

(The brahmin answered,) ‘O chieftain Cā̃do, Úmarkoṭ is known as my house and home; the Soḍhos have commanded, and their servant has performed the task.’

(Cā̃do said,) ‘O brahmin, tell me what is on your mind!

2310 On what great business have you come to our glorious assembly?’

\textsuperscript{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 Sodhos’ 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.

‘Cā̃do 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 Laksmana.

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;\(^{226}\) for this reason you will have to marry.’ Then Pābūjī considered, and spoke out: ‘Very well, Cādo, if you are going to be so insistent I shall take the garland; but there is a stipulation. If you fulfil this stipulation I shall take the garland; otherwise I shall not be married today, nor tomorrow.’ (Cādo) said, ‘O great lord, pronounce your command!’ (Pābūjī) said, ‘In my wedding-procession there must be the colour of saffron. If you do not bring saffron then I shall not go to be married today, nor tomorrow!’

\(^{226}\) This is shorthand: they become ancestors without sons who can perform the śrāddha rites to free them from wandering this earth as ghosts.
The episode of the saffron

(Cādo said,) ‘O Pābūjī, stay alert in your mind! I shall quickly bring oxen-loads of saffron.
O Pābūjī, tell me the features of saffron!

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 Paṭhān.’
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 Paṭhān’s village.
I went in Āno Vāgelo’s wedding-procession; on the return journey I saw plots of saffron in Lakkhū Paṭhān’s gardens.’

(Cādo said,) ‘Lady Deval, make swift speed;
the mighty Rāṭhoṛ summons you to his great fort!’
The Cāraṇ lady (Deval) 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 Paṭhān’s land.

As she travelled along the Cāraṇ sang songs of King Karṇa and his virtues; she spoke the praises of Lakṣmaṇa, the ascetic deity of the sand-desert.
Lady Deval, pale dawn came in the land;

227 According to a story Parbū told me, Āno Vāgelo was the father of Cādo and 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 bhōp 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 Paṭhān’s place.

Lakhū Paṭhān’s courtiers were seated proudly; in the crowded assembly-room the lady Deval went and paid her respects.

O Deval, Lakhū Paṭhān 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 Paṭhān, the spotless Sun(-god) 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 Paṭhān 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 Paṭhān! In the barren sand-desert lives the great god Pābūjī; without saffron Pābūjī will not become a bridegroom! O Lakhū Paṭhān, 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 Paṭhān 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 Paṭhān, 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 Paṭhān 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 Paṭhān, stay alert in your mind! I shall bring mounted Lakṣmaṇa, the ascetic deity of the sand-desert.

O Lakhū Paṭhān, 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 Paṭhān 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;

230 This line is strangely garbled, and instead of ‘the spotless Sun(-god)’ (niramala bhāṇa) actually ends with ‘house and home’ (gharanai…bāra). Parbūwa probably disconcerted by realising that the question Deval was answering (‘On what great business have you come to my glorious assembly?’) had not in fact been put to her.

231 The giant swallow-wort, a common poisonous bush with small purplish-white flowers.
have diamonds and fine pearls fastened to her hindquarters!
Attach Kesar’s chain-linked red bridle;
fasten on her shining, Pāṭaṇ-conquering stirrups!’
(Cā̃do) adorned the mare Kesar and brought her out of the seven underground rooms;
she shone like a flash of lightning in a dark cloud. [Scene 9]
Pābūjī arose with a toss of his saffron robe;
Pābūjī commanded Kesar Kāḷamī to be brought into his presence.  
Pābūjī mounted the mare Kesar;
as he mounted, his brave leading warriors conversed with him.
The Hindu king set out as starry midnight passed;
he set out and went to Lakkhū’s land.  
O Pābūjī, the armies of chieftains and men travelled along in throngs;
O Pābūjī, your Kesar Kāḷamī sported as she went.  
The teams of horses travelled along in throngs;
Dhēbo’s green robe flew with a rushing sound.
(Pābūjī said,) ‘Cā̃do my chieftain, make swift speed;
go to Lakkhū’s glorious assembly!’
Cā̃do the chieftain mounted his horse;
he set out and went to Lakkhū’s glorious assembly.
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;
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;
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.
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;
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.
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!’
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;
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;

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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 ākarā akadodyā ghanā kījai peda; as at I. 928, it is possible that the word ghanā should be taken as
intrinsic to the line, in which case the meaning is ‘there are many āk-bushes in your Marwar’. 
I did not bring the command of Lakṣmaṇa, the ascetic deity of the sand-desert.

2455 O Lakkhū Paṭhāṇ, if I had come with (his) command I should have cut off your head for what you have said; but I did not come with Pābūjī’s command, I only came to talk to you.’ 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.

2460 (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, 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?

2470 ‘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.

2475 In the battle Dhẽbo the opium-drinker bent his knee; Dhẽbo laid men low at pale dawn; Dhẽbo laid men low like the young leaves of a peepul tree. O opium-drinker Dhẽbo, arrows shot forth from your fingers; O Dhẽbo, she-vultures were circling above you.

2480 Lakkhū Paṭhāṇ had the magic power of the twenty-four pīrs, 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 went to stand before Pābūjī. He said, ‘O great lord, spare my life!’ Then, let me tell you, Cā̃do and Dhẽbo 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. (Dhẽbo said,) ‘O Pābūjī, give me your command to carry out!

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234 As at l. 2435, the word ghaṇā ‘many’ occurs, and may be intrinsic to the line.

235 Muslim saints. The figure of twenty-four, however, is simply a ‘magic number’ (cf. n. 175 above): in a few sentences it becomes fifty-two.

236 Literally ‘began’ (lāgo).
The episode of the saffron

If I have your command I shall strike Lakkhù Pathân with my sword; I shall make Lakkhù Pathân wear a long-sleeved bodice!237

(Pābūjī said,) ‘Cā̃do my chieftain, race our five horses! Drive the oxen-loads of saffron before us.’ [Scene 60]

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,) ‘Cā̃do my chieftain, make swift speed; put the oxen-loads down in the court at Koḷū! Cā̃do 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]

(Cā̃do said,) ‘O Pābūjī, you have made your name immortal in the land; O Pābūjī, you have won the battle of the saffron!’

(Pābūjī said,) ‘Cā̃do my chieftain, put the saffron into a clean tub; first dye Lord Pābūjī’s turban!

First do (that), then after that dye Kesar’s horse-cloth; after that dye my chieftains’ great turbans!’

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237 lā̃bī kā̃caḷī, 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 Ḍhẽbo’s words combine the threat of death with insulting aspersions on Lakkhù Pathân’s manliness; more probably this is a slip on Parbù’s part. According to the Hindi ‘explanation’ Ḍhẽbo now caught Lakkhù as he fled, and killed him.
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 Cāraṇ of Gaḍvāṛo238 took the rice in her hand; the goddess went forth to give the invitations. The lady Deval took Pābūjī’s wedding-rice and set off to all the gods in the land to give the invitations. The lady Deval went to give the first rice to Gaurī’s son Gaṇeśa, who has two wives, Ṛddhi and Siddhi. So what did Gaṇeśa say? ‘O lady Deval, if you give me (one or) two grains of Pābūjī’s wedding-rice then I too shall come to Pābūjī’s wedding, riding on my rat!’ (Deval) gave some rice to the great lord Gaṇeśa; he was very happy to come in the Rāṭhoṛs’ wedding-procession. [Scene 15]

‘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 Lakṣmaṇa, 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]

‘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]

‘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]

‘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.

(Deval) gave some rice to Bhairū; he was very happy to come in Pābūjī’s wedding-procession.

After him to whom should the rice be given?

(Deval) gave some rice to the Goddess; she was very happy to come in the Rāṭhoṛs’ wedding-procession.

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?

What did Sarvaṇ say?

‘O goddess, (if you speak) my name (once or) twice, if you give me (one or) two grains of rice, then I too shall come in Pābūjī’s wedding-procession, carrying my parents in a kāvaṛ on my shoulders!’

(Deval) gave some rice to Sarvaṇ; he was very happy to come in the Rāṭhoṛs’ wedding-procession.

[Cēm chieftain] said, ‘Cā̃do 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,) ‘Cā̃do 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.

Cā̃do my chieftain, ask after the welfare of my wedding-procession; who has come (to become) my beloved guest in my wedding-procession?’

Cā̃do the chieftain took his fine spear in his hand; he walked round and observed the immaculate travellers in Pābūjī’s wedding-procession.

Who has come in Pābūjī’s splendid wedding-procession?

Cā̃do my chieftain, give me tidings about my wedding-procession!

Who has come in Pābūjī’s splendid wedding-procession?

(Cā̃do replied,) ‘O Pābūjī, all the gods and goddesses in the land have come; only Jindrāv Khīcī of Jāyal has not come.’

(Pābūjī said,) ‘Cā̃do my chieftain, do not speak the name of Khīcī of Jāyal with your mouth!

The two brothers-in-law have no love for each other (and cannot sit) on (the same) rug.’

Cā̃do my chieftain, ask after the welfare of my wedding-procession; what kind of people have come as immaculate travellers in my wedding-procession?’

Cā̃do the chieftain took his fine dagger in his hand; he walked round and observed the immaculate travellers in Pābūjī’s wedding-procession.

Khīcī of Jāyal had put on the dress of holy men and jogīs;

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240 This link (cf. n. 24 above) introduces a song in which a number of deities are requested to give generous gifts.

241 Literally ‘his fifty-six spear’ (chappana bhālo). See n. 175 above.

242 Parbū recited this couplet a little too early; he now describes a further conversation between Pābūjī and Cā̃do, then repeats the couplet in its proper place.
he was spying on Pābūjī’s splendid wedding-procession.

Cādo spoke to the wandering jogī:

‘Brother master-jogī, where is your house and home?
What kind of master-jogī are you who have come practising austerities?’

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;
he brought him into the presence of Lakṣmaṇa, the ascetic deity of the sand-desert.
O chieftain Cādo, Pābūjī asked you what sweet matter was on your mind:
‘O courtier of Pābūjī, tell me what is on your mind!’

What kind of master-jogī has come here practising austerities?
O chieftain Cādo, where is this jogī’s house and home?
What kind of master-jogī has come practising austerities?’

Then Cādo considered, and what did he say?

‘O Pābūjī, this jogī has no house and home;
he is a master-jogī, wandering in all directions, bathing at holy places.243

O Pābūjī, you are examining diamonds and emeralds;
how can you have forgotten an in-law from your (own) house, your sister’s husband Khīcī of Jāyal?’

The great lord Pābūjī considered, reflected in his mind, and spoke:

‘Cādo my chieftain, speak a little softly with your mouth;
Pābūjī’s warrior Dhēbo is listening nearby.’

(Cādo said,) ‘O Pābūjī, if you will give the command I shall strike Khīcī with my sword;
I shall make Pemā wear a long-sleeved bodice!’

(Pābūjī answered,) ‘Cādo my chieftain, do not strike my sister’s husband Khīcī with your sword;
give the lady Pemā a bodice of immortality!’244

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;

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 Čāraṇs and Bhāṭs spoke;
the goddess Deval called encouragement from her doorway.245

In the splendid wedding-procession Čāraṇs and Bhāṭs spoke;

Deval the Čāraṇ 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 ammara...kācalī: 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.
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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 Kolū);
(there) the lady Deval, the goddess, stopped (Pābūjī) and addressed him. [Scene 62]

The great lord Pābūjī considered, and spoke out:

`2645 'Lady Deval, you are inauspicious by nature and birth!
How could you create a bad omen by blocking the way of my virgin wedding-procession?'
(Deval replied,) 'O Pābūjī, you are travelling to Úmarkoṭ 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 Rāṭhos and the Khīcīs;
Khīcī of Jāyal will attack unprotected Gaḍvāro!'
(Pābūjī said,) 'Lady Deval, speak a little softly with your mouth;
lady Deval, speak a little softly with your mouth;
do not speak the name of Khīcī of Jāyal!
He does not ride within the borders of the Rāṭhos.

2655 Lady Deval, now tell me what is on your mind!
How could you create a bad omen by blocking the road of my wedding-procession?’
(Deval answered,) ‘O Pābūjī, you are travelling to Úmarkoṭ 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)!
2665 Lady Deval, I have left you the spotless Sun(-god) with his rising rays;
I have left you my brother Būro, elder than all (of us).’
(Deval said,) ‘O Pābūjī, do not speak the name of King Būro with your mouth!

²⁴⁶ Literally ‘the wedding-procession of his house’ (ghara ri…jāna nai).
²⁴⁷ Literally ‘the fifty-two heroes’ (bāvana…vīra), another numerical ‘adjective’ denoting excellence (cf. n. 175 above). Both RSK (s.v. bāvanavīra) and RHŚK (s.v. bāvanabīra) recognise this usage.
²⁴⁸ causaṭa joganī. I suspect that this is Parbū’s own personal phrasing; the more common formula is causaṭha 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 Devaṛo of Sirohī, by Parbū Bhopo as the brother of Queen Gailovat. The last two figures do not always appear on paṛs.

My trust in the knight Būṛo has vanished.\(^{249}\)

O lord, do not speak the name of King Būṛo!

Būṛo’s beasts and those of the Khī̃cīs graze together within the borders (of the Khī̃cīs).

O great lord, I place no trust in King Būṛo’s words.

O Pābūjī, take King Būṛo 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 Cāraṇs and Bhārts of the Soḍhos.’

(Deval said,) ‘O Pābūjī, take your chieftain Cādo with your wedding-procession;
leave Ḍhẽbo the opium-drinker behind in my fortress to protect it!’

(Pābūjī answered,) ‘Lady Deval, you have formed a foolish idea in your mind;
Ḍhẽbo the opium-drinker will deal with the great food-cauldrons\(^{250}\) 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 Ḍhẽbo there will seem to be no chieftain in my wedding-procession to eat their
opium and their food. So I shall not leave you Ḍhẽbo today, nor tomorrow.’

(Deval said,) ‘O Pābūjī, take Ḍhẽbo the opium-drinker with your wedding-procession;
leave Saljī Soḷaṅkī in my great fort!’

(Pābūjī replied,) ‘Lady Deval, Saljī Soḷaṅkī cannot be left by Pābūjī;
Saljī earns his keep\(^{251}\) by (interpreting) omens.
If Pābūjī’s wedding-procession is halted Saljī will reflect on the procession’s omens.’
Then the lady Deval considered, and what did she say?
‘O great lord, take Saljī Soḷaṅkī with your wedding-procession;
leave Harmal Devāsī in my great fort!’

\(^{249}\) Literally ‘has fled’ (bhāgo).

\(^{250}\) sāvana…bhādavā: 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);
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.
It was past midnight, shining with stars;
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.
Scene 63: Pābūjī’s wedding-procession encounters bad omens

Different paṛs show different collections of omens; the ones depicted here are jackal, snake, partridge, woman carrying empty water-pot, woman carrying load of firewood, woman with unlit lamp, woman with uncovered hair. (JCM)

or else I shall fix it with the sharp point of my spear.’
‘O opium-drinker 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;

256 Parbū obviously forgot to refer to these earlier.
257 Literally ‘Persian partridges’ (pārasa tītara).
258 Like the vultures, Parbū evidently forgot to introduce these at the appropriate point. Saljī’s point in this speech is that what appear to be bad omens should not be taken as such: the jackals have been disturbed by the sound of Kesar Kāḷamī, and the partridges fooled by the brightness of Pābūjī’s spear into thinking dawn has come early.
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at the break of day a tiger blocked Pābūjī’s track.
(Pābūjī said,) ‘O Saljī Soḷaṅkī, reflect on the omens (presented by) this tiger;
O Saljī Soḷaṅkī, reflect on the omens that have halted my wedding-procession.
At the break of day a tiger has blocked my track!’

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 Haraṇāgar;
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]

Scene 64: Dhēbo kills the tiger
The iconography of the fighting figure is confused: he wears Cā̃do’s red topcoat, not Dhēbo’s spotted green one, yet behind him stands Dhēbo’s brown horse Haraṇāgar. Śrīlāl Jośī identifies the figure as Cā̃do, but every known version of the epic narrative attributes this deed to Dhēbo.

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;
enraged with the tiger he came (back) into the wedding-procession of (Pābūjī’s) house.
Dhēbo the opium-drinker mounted his horse Haraṇāgar;
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:
enraged by the tiger, (he is now back) in the wedding-procession of my house.’

Then what did Cā̃do say?

259 The word used throughout this passage is sī̃garūpī, ‘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]

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\(^{261}\) Literally ‘put a log on his neck’ (gaḷā 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?”
(Anadū 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?”
(Anadū 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 toraṇ!
Let us write on a paper the sums (wagered on) losing and winning;
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 Cāraṇs 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 Cā̃do:) ‘Cā̃do my chieftain, fasten the saddle on the mare Kesar;
we shall cry our war-cries and race our horses to the toraṇ!’
Pābūjī mounted the mare Kesar;
(he and the Soḍhos) cried their war-cries and raced their horses to the toraṇ.
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 toraṇ on the sharp battlements of the Soḍhos!
The Soḍhos of Ūmarkoṭ have performed their special custom in the land;
they have tied the toraṇ to the sharp battlements of their fortress!’
(Kesar said,) ‘O Pābūjī, stay alert in your mind!
I shall help you to honour the toraṇ on the battlements of the Soḍhos’ fortress.’
The mare Kesar exerted the power of her body;
she brought the tips of her ears (level with) the battlements of the fortress. [Scene 66]
Scene 66: Pābūjī, riding Kesar Kāḷamī, strikes the Soḍhos’ toran

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 Soḍho 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.⁶⁶³

(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!’

Ḍhẽbo the opium-drinker went and stood by a khejaṛī tree; 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 tuḷchī stick in his hand; Pābūjī honoured the toran of the Soḍhos with a gold stick.⁶⁶⁵

Pābūjī struck the toran with the stick; he broke off all seven birds from the toran.⁶⁶⁶ 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 tulsī) is sacred basil, a herb greatly honoured by Hindus. The word is here applied honorifically to a stick from a khejaṛī tree, which is also highly prized.
²⁶⁵ The ‘gold stick’ is not intended to be different from the ‘green stick’ produced by 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’.
The episode of Pābūjī’s wedding (2)

Scene 67: Dhēbo carries a khejaṛī tree into the Soḍho court

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 ārati with a tray of lamps.267

(Phulvantī’s mother said,) ‘O Pābūjī, during the first ārati lay down fifty rubies; count out areca-nuts together with gold, and a hundred and fifty rupees!’ (Pābūjī’s) mother-in-law took a tray of curd in her hand; his mother-in-law came forth to give the bridegroom a tilaka (of curd).268

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Your mother-in-law is coming before you to put curd on your forehead.’ Pābūjī considered, and spoke out: ‘O mother-in-law, put the curd on the mare Kesar’s forehead! Rāṭhoṛs do not bow the head before a woman.’

(Phulvantī’s mother said,) ‘O Pābūjī, during the first ārati lay down fifty rubies; count out areca-nuts together with gold, and a hundred and fifty rupees!’ (Pābūjī’s) mother-in-law took a tray of curd in her hand; his mother-in-law came forth to give the bridegroom a tilaka (of curd).268

Your mother-in-law is coming before you to put curd on your forehead.’ Pābūjī considered, and spoke out: ‘O mother-in-law, put the curd on the mare Kesar’s forehead! Rāṭhoṛs do not bow the head before a woman.’

‘Step forward into the ruby courtyard of the Soḍhos!’ (Pābūjī addressed Cāḍo:) ‘Cāḍo my chieftain, couch our tuskless elephant in the courtyard; O Cāḍo, we shall shower down pearls from the far shore of the sea! Cāḍo my chieftain, all the townsfolk will gather up pearls; the beautiful queens of the Soḍhos will gather up rubies!’

Cāḍo the chieftain couched the tuskless elephant; [Scene 68] Lord (Pābūjī) showered down pearls of high price. All the townspeople gathered up pearls; the beautiful queens of the Soḍhos gathered up rubies.

Pābūjī stood in the ruby courtyard of the Soḍhos; (the Soḍhos said,) ‘O Pābūjī, take opium with your hand; we shall take opium and then go into the courtyard of the Soḍhos.’269 (Dhēbo said,) ‘O Pābūjī, if you will give the command I shall swallow the opium in a single gulp;

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267 See n. 115 above.

268 A tilaka is a mark on the forehead: it is traditional for the bride’s mother to give the bridegroom a tilaka of curd.

269 As with the horse-race and the toran tied out of reach, the bride’s party are here showing the traditional spirit of rather aggressive competitiveness towards the bridegroom and his party: the Soḍhos intend to shame Pābūjī by providing opium (and also food, which Parbū has forgotten to mention here) far in excess of what he and his companions can consume. Pābūjī had expected this, and had made sure that the insatiable Dhēbo would be with him (see ll. 2676–82 above).
The foremost horseman rides a green horse and is identified as the local god Devnārāyaṇ.  

acters) 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 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) 

Scene 69: Ḍhẽbo consumes the Soḍhos’ food and opium  

(The Soḍhī queen addressed her domestic priest:) ‘O brahmin, make swift speed;
take the bridal clothes into the ruby palace of the Soḍhos!’

O Pābūjī, all the townsfolk praised the bridal clothes;
the beautiful queens of the Soḍhos praised the bridal gifts.
(The Soḍhī queen said,) ‘O Pābūjī, you have made your name immortal in the land;
you have brought bridal clothes of pure gold!’

(Then the Soḍhī queen spoke to her domestic priest:) ‘O brahmin, make swift speed;
prepare the wedding-pavilion in the ruby courtyard of the Soḍhos!
O brahmin, make swift speed;
prepare the wedding-pavilion in the ruby courtyard of the Soḍhos!
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 Soḍhos.
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,’

270 Literally ‘the Soḍhī queen’ (sodhī rāṇī): Phulvantī is often given this title.
Khīcī is rejoicing at (having captured) Deval’s excellent cows!’

Pābūjī heard the Cāraṇ’s cry as he performed the circumambulations; during the third circumambulation Pābūjī halted his steps.

(Deval said,) ‘O Pābūjī, the cows whose sweet boiled milk I drink, Khīcī has driven them off and is striking them with his whip!

O Pābūjī, my cow-houses lie empty; the cows’ little calves are lowing in their enclosure.’

(Pābūjī addressed the brahmin:) ‘O brahmin, release the bridal knot and finish the joining of hands, or else I shall strike you with the sharp blade of my sword!’

At this point the Soḍhos considered, reflected in their minds, and spoke:

‘O Pābūjī, what fraud or flaw have you seen in our daughter? We shall marry you to another girl, the eldest daughter of her mother’s brother!’

(Pābūjī replied,) ‘O Soḍhos of Ūmarkoṭ, there is no fraud or flaw in your daughter; the Soḍhī princess has few faults and many virtues!’

(Then Pābūjī spoke to the brahmin:) ‘O brahmin, release the bridal knot and finish the joining of hands; Pābūjī cannot perform the circumambulations when cows have been driven off!

Khīcī of Jāyal has done ill in the land; he has driven off Deval’s cows while I was performing the circumambulations!’

Then the Soḍhī princess spoke out as she sat in the pavilion, and what did she say?

‘O husband’s brother-in-law Khīcī, may your family go to the bad!

O husband’s brother-in-law, you committed an outrage while I was performing the circumambulations!

O Khīcī of Jāyal, may your eldest son die!

You have driven off Deval’s cows while I was performing the circumambulations.’

What did the great lord Pābūjī say in reply to the Soḍhī princess?

‘O daughter of the Soḍhos, do not curse my sister’s husband Khīcī of Jāyal so hard!

It was written in heaven (that we should have only) a short (time in) our father’s home and father-in-law’s home.271

It was written in our fate that we (should have only) a short (time in) our father’s home and father-in-law’s home.

O Soḍhī girl, do not curse my sister’s husband!

It was written in heaven that we (should have only) a short (time in) our father’s home and father-in-law’s home.’

Pābūjī drew his most excellent sword;

Lord Pābūjī cut the bridal knot with the sharp blade of his sword.

(Pābūjī said,) ‘Cādo my chieftain, make swift speed; quickly bring near the mare Kesar Kāḷamī for me to ride!’

Pābūjī mounted the mare Kesar;

(O Pābūjī,) the Soḍhī girl, the young bride, clung to your stirrup. [Scene 71]

(Pābūjī said,) ‘O daughter of the Soḍhos, let go of the stirrup of my foot; Pābūjī cannot delay when cows have been driven off!’

(Phulvantī said,) ‘O Pābūjī, wait a little while in the palace; observe in the palace the halls and chambers of the Soḍhos!’

(Pābūjī replied,) ‘O Soḍhī princess, if I wait the courtiers of Pābūjī will be shamed; ill-repute will attach to Lakṣmaṇa, the ascetic deity of the sand-desert.

Khīcī is striking the cows with his whip; the cows’ little calves are calling to Pābūjī!’

Pābūjī mounted Kesar;

then the Soḍhī princess seized his stirrup and spoke out.

‘O Kesar, you have done ill in the land; as you brought Pābūjī, so you have taken him back!’

(Pābūjī said,) ‘O Soḍhī princess, do not curse my Kesar! It was written in heaven (that we should have only) a short (time in) our father’s home and father-in-law’s home.’

Pābūjī rubbed his back and chest with his hand;

Pābūjī made a little gold parrot from the bridal ointment on his back; he made a parrot and gave it into the Soḍhī princess’s hand.

271 I.e. it was fated that we should both die young.
Scene 71: Pābūjī prepares to leave after his wedding

Pābūjī sits on Kesar, whose bridle is held by 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 you 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 Soḍhos great honour! We shall not return to the Soḍhos’ great fort of Ūmarkoṭ.’

O Pābūjī, the townsfolk greeted you with benedictions; in the market-place the brahmins and merchants paid you their respects.

Pābūjī mounted the mare Kesar; he set out and went straight to Koḷū.

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272 Literally ‘will raise the matter’ (vāṭā̃…cāḷavai).
The episode of the cows

(Pābūjī said,) ‘Cādo my chieftain, do the Soḍhos great honour! We shall not return to the Soḍhos’ great fort of Ūmarkoṭ.’

Cādo the chieftain did the Soḍhos great honour:

‘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,) ‘Cādo my chieftain, have the other horses tethered in the stable; have my Kesar Kaḷamī 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 Karṇī in her hand; she cast a costly shawl from the land of Marwar over her shoulder. The lady Deval set out as starry midnight passed; she went (to become) Būṛo’s beloved guest.

King Būṛo was sleeping in his palace (lofty as) a hovering cloud; the Cāraṇ lady went and called out to Būṛo. [Scene 73]
Scene 73: Deval visits Būro as he sleeps to demand his help

Būro is shown sleeping in a private chamber above the public area of his court. Deval is also shown in a similar challenging posture in the depiction of the main court: cf. Scene 5.

‘King Būro, as you sit there sleeping there is slumber in your eyes; (but) my cows have crossed the pass of Garvar!’

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;

3055 O Būro, may the bandage on your left eye never open!’

(Lady Deval,) ‘Lady Deval, do not curse King Būro!

Lakṣmanā, 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 Kālama stepping gently!’

3060 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]

3065 Lord Pābūjī was seated at his Sun-gate in Koḷū; as she stood there the Cāraṇ lady wept bitterly.

‘O Pābūjī, there is slumber in your eyes; (but) my cows have crossed the pass of Garvar.

O Pābūjī, the cows whose sweet milk I drink, Khīcī has driven them off and is striking them with his whip!

O Pābūjī, my cow-houses lie empty; the cows’ little calves are lowing in their enclosure.

O Pābūjī, there was joy in my mind,

3075 (thinking,) O Pābūjī, that you would drive back the missing cows!’

Then the great lord Pābūjī considered, and what did he say?

‘O lady Deval, speak a little softly and sweetly; the bridal threads dyed with turmeric are (still) fastened to my hands and feet.’

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273 A mountain, said by Parbū to be near Mount Abu.

274 A sign of her anger, like the image in ll. 3063 and 3065.
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;
3090
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!
3100
O Deval, go to the Dholī’s275 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.
'O Dholi’s son, you are like my adopted brother; beat your drum so that my brave men will ride in pursuit! O Dholi’s son, beat your war-drum; to the beat of drums Pabūjī will set forth in pursuit of the cows!’

Then the Dholi considered, and what did he say?

Brother Dholi, you put your hands together (in supplication); (the Dholi) made entreaty before Deval. ‘Lady Deval, the silken strings of my drum lie broken; the kettledrum of Kolū lies shattered.

My kettledrum of Kolū lies shattered; the gehar-players of Hoḷī have taken my drumstick!’

Deval considered, reflected in her mind, and, growing very angry, said: ‘Brother Dholi, may your family today go to the bad! You have answered me back when the matter had been decided.’

‘O Dholi, 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: ‘Lady Deval, tell me what is on your mind! In what kind of mood did the Dholi answer you?’

(Deval replied, ‘O Pābūjī, the Dholi’s kettledrum lies shattered; the gehar-players of Hoḷī have taken his drumstick! O Pābūjī, the Dholi of the great village fortress of Kolū 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 kāmā̃ mı̃). Deval’s curse is hereditary: Dholis today are treated as described.
O lord, go and call out to the Bābi! Lady Deval, go to the Bābi’s house and home; go and call out to the Bābi about the pursuit!’ The lady Deval took the trident of Mother Karṇī in her hand; she went straight to the Bābi’s house. The lady Deval went and stood at the Bābi’s house and home; she went and called out to the Bābi. [Scene 76]

‘O Bābi’s son, you are like my adopted brother; O Bābi, you have a task to perform; O Bābi, call out about the pursuit!’
O Bābi, climb up the bank of Gūjavo; climb up the bank and call out about the pursuit! (If) you will call out about the pursuit, because of your call Pābūjī will ride in pursuit.’

Then the Bābi 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 Būro. Lady Deval, I cannot call out because I am weaving dhotīs for King Būro!’
Anger arose in the lady Deval’s mind, (and she said,) ‘O Bābi, 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 Bābi, there will be no food in your house!’
The Bābi considered and reflected in his mind that the words which the lady Deval had spoken were (bound to come) true. The Bābi 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 Bābis (also known as Bhābis) 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 Cāran’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 Gūjavo well; at Gūjavo he climbed up and called out about the cows. ‘O Pābūjī, the cows’ little calves are weeping; the cows’ little calves are calling out to Pābūjī. O Pābūjī, the cow-houses lie empty; the cows’ little calves are lowing in their enclosure.

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; the mare Kesar heard with her ears the call about the cows. Gnashing and gabbling the mare Kesar champed on (the bit of) her red bridle; Kesar broke her steel (tethering-)chains. (Pābūjī said,) ‘Cādō my chieftain, put the ironsmith to forced labour; Cādō my chieftain, polish my spears of genuine steel!

Cādō my chieftain, make swift speed; O lord, we shall go in fine pursuit of the cows!’ (Then Pābūjī spoke to the ironsmith:) ‘O ironsmith of Kolū, make swift speed; set up your forge in the court of Kolū! O ironsmith, break up iron ore; break up iron ore and make a spear of steel!’ [Scene 47] (Pābūjī addressed Cādō:) ‘Cādō my chieftain, make swift speed; quickly adorn Kesar Kālāmī for me to ride! Cādō my chieftain, have diamonds and fine pearls threaded in her mane; fasten on the mare’s shining, Pāṭaṇ-conquering stirrups!’ (Cādō) adorned Kesar and brought her out of the seven underground rooms; the mare Kesar Kālāmī would not stand still on her four hooves. [Scene 9] O lord, Harmal Devāsī took hold of Pābūjī’s red bridle; Cādō took hold of the stirrup for Pābūjī’s foot. (Pābūjī said,) ‘Cādō my chieftain, now tell me what is on your mind!

Which men shall ride in straight pursuit of the cows? Cādō 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 Kālāmī stepped with a strut.

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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 Khīći: see further p. 61 above.
Scene 77: Kamaḷāde tries to prevent Pābūjī from fighting Khēcī

This is the identification proposed for this scene by Śrīlāl Jośī: it does not occur as a narrative sequence in any known version of the epic. Bhopus commonly identify the scene as representing Deval bringing Pābūjī down from his first aerial ride on Kesar Kāḷamī (ll. 300–311), but the female figure here has a red shawl instead of Deval’s black one, and is also lacking the trident, Deval’s other standard iconographic feature. (JCM)

Pābūjī went fifty kos;
3215 then behind him the lady Deval reflected in her mind; at once the Cāraṇ called out to her maidservant. ‘O my maidservant, climb up into the palace (lofty as) a hovering cloud; observe with both eyes the pursuers of the cows! What kind of men have remained in Koḷū, and what kind of men have set off in pursuit of the cows?’

When the maidservant heard the lady Deval’s words she climbed up into the palace. The Hirāgar 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 Pābūjī’s warrior Ḍhẽbo!’

3220 The lady Deval took the trident of Mother Karṇī; she cast a costly shawl from the land of Marwar over her shoulder. The lady Deval went to Ḍhẽbo’s Sun-gate; she went among the alleyways calling out to Ḍhẽbo.

Lady Deval, day broke, pale dawn came in the land; at the break of day (Deval) went and called out to Ḍhẽbo. Deval stood at Ḍhẽbo’s Sun-gate; as she stood there she called out to Ḍhẽbo. Ḍhẽbo the opium-drinker was sleeping peacefully;

3230 Ḍhẽbo was sleeping at pale dawn. Deval reflected in her mind, ‘Ḍhẽbo is sleeping. If I touch him with my hand, this is the brave hero Ḍhẽbo; if I call out, in what kind of mood284 will Ḍhẽbo awake?

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284 Literally ‘in what kind of sleep’ (kaiṛī nīdarā 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 Deval, why did you call 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; O 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; O 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!
Dhêbo will give you a meal of his own flesh!’
Dhêbo the opium-drinker took his fine dagger in his hand;
Dhêbo 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]

Dhêbo considered and reflected in his mind:
‘O opium-drinker Dhêbo, a sign of you will remain immortal in this age;
from (your) entrails the khejarī tree will bear small (reddish) pods.’
(Then Dhêbo 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!’
Dhêbo the opium-drinker tied the belt tight at his waist;
now he mounted his horse and set off in pursuit of the cows.
Dhêbo the opium-drinker tied his belt, drawing it tight over his belly;
he summoned the horse Haraṇāgar close to him.
Dhêbo the opium-drinker mounted his horse Haraṇāgar;
as he travelled along Dhêbo called out to the vultures.
‘O vulture sisters, follow me, Dhêbo;
today I shall satiate you with the fresh vital organs of the Khīcīs!’
Dhêbo the opium-drinker mounted his horse Haraṇāgar;
he set out and went in hot pursuit of the cows.
As he travelled along Dhêbo the opium-drinker left the road;
Dhêbo urged on his horse into open country.
Khīcī of Jāyal had gone fifty kos;
Dhêbo 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 Dhêbo’s sword rings!
O Khīcī, do not strike the cows with your whip!
The lash of the whip is painful on Dhêbo’s body.
O Khīcī, stay alert in your mind!

Today you will come to your senses when Dhēbo’s sword rings!’

(Jindrāv Khīcī said,) ‘O opium-drinker Dhēbo, tell me what is on your mind!
O opium-drinker Dhēbo, tell me what is on your mind!
You have come alone in fine pursuit of the cows!
O opium-drinker Dhēbo, 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 Dhēbo, he has sent you in pursuit of the cows!
O opium-drinker Dhēbo, go back by the way288 you came,
or else, O Dhēbo, I shall kill you painfully!

In my Khīcī (army) excellent horses are saddled with wooden saddles;
O Dhēbo, we shall kill you painfully like a goat!’
(Dhēbo replied,) ‘O Khīcī, do not be so very proud of your army!
Dhēbo will escape harm in your army (though) all alone.’
(Jindrāv Khīcī said,) ‘O opium-drinker Dhēbo, 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?’
(Dhēbo answered,) ‘O Khīcī of Jāyal, do not speak Lord Pābūjī’s name!
Dhēbo will escape harm in your army.
(Jindrāv Khīcī said,) ‘O opium-drinker Dhēbo, I shall kill Pābūjī’s courtiers;
I shall kill your Lakṣmaṇa, the ascetic deity of the sand-desert!’

O opium-drinker Dhēbo, when (Khīcī) spoke Pābūjī’s name the anger in your mind could not be con-
tained;
in the battle Dhēbo flared up and bent his knee. [Scene 79]

O Dhēbo, anger arose in your mind;
in the battle Dhēbo flared up and bent his knee.
O opium-drinker Dhēbo, arrows from your quiver shot forth from your hand,
as if (the monsoon months) Sāvaṇ and Bhādavo were pouring down.
O opium-drinker Dhēbo, arrows shot forth from your fingers;
O Dhēbo, she-vultures were circling above you.
(Dhēbo 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 Dhēbo;

Scene 79: Dhēbo does battle against the Khīcī army

Dhēbo, his knee bent as described in the epic narrative, fires arrows at the Khīcī army.

288 Literally ‘steps’ (pagalyā).
today I shall satiate you with the fresh vital organs of the Khīcīs!’

(Meanwhile,) Pābūjī travelled along fifty kos behind; Pābūjī heard the twang of a bow as he travelled along the road.

(Pābūjī said,) ‘Cādo my chieftain, either a slight sound reaches my ears, or Dhēbo has gone ahead and blocked the pass of Garvar.’

(Cādo replied,) ‘O Pābūjī, you have formed a foolish idea in your mind; we left behind sleeping in Koḻū only Pābūjī’s warrior Dhēbo!’

(Pābūjī said,) ‘Cādo my chieftain, set out and bring your horse to the front; see these vultures, and reflect;

without a battle, vultures do not wheel overhead!’

Dhēbo the opium-drinker slew Khīcī’s excellent army; alone Dhēbo drove back the cows. [Scene 80]

(Ḍhēbo said,) ‘O cows, keep trust in your mind; I shall take you back by the ancient road to Koḻū!’

O opium-drinker Dhēbo, you made your name immortal in the land;

alone Dhēbo began the battle against Khīcī.

Dhēbo the opium-drinker slew Khīcī’s excellent army;

he left only Khīcī alive.

Dhēbo the opium-drinker seized Khīcī’s left hand;

Dhēbo the opium-drinker flared up and drew his most excellent (sword).

Dhēbo the opium-drinker struck at Khīcī with his sword;

as he struck with his sword, Pābūjī seized him with his hand.

(Pābūjī said,) ‘O opium-drinker Dhēbo, you are doing ill in the land;

O Dhēbo, do not commit regicide!

O opium-drinker Dhēbo, do not strike Khīcī with your sword;

O Dhēbo, give Pemā a bodice of immortality!

O opium-drinker Dhēbo, do not strike Khīcī with your sword;

O Dhēbo, give Pemā a bodice of immortality!’

(Ḍhēbo 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 Dhēbo, you have made your name immortal in the land;

O Dhēbo, you have driven back the cows without your lord!

O opium-drinker Dhēbo, you have made your name immortal in the land;

Literally ‘mother cow’ (suriyā mātā).
you have arrived before me and halted the army of Khīcī of Jáyal!’
O lord, the herd of cows travelled along in throngs;
O Pābūjī, your Kesar Kālaṁī sported as she went.
Pābūjī set out as starry midnight passed;
now he set out and came straight to Kolū.
Pābūjī came fifty kos;
at once he called out to Cá̃do.
‘Cá̃do my chieftain, spread out our rugs on the green grass;
we shall give opium to the weary Dhēbo!’
Pābūjī spread out a rug;
Lord Pābūjī poured opium into a cup.
Cá̃do, Dhēbo, 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 Dhēbo, take opium in your hand;
O Dhēbo, consume opium at pale dawn!’
Then Dhēbo 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 Kolū;
I shall take my next opium in the court of the innocent (god) Rāma!’
Then Dhēbo 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 Dhēbo the opium-drinker!
Now we shall meet (only) in the court of the innocent (god) Rāma.’
With these words Dhēbo the opium-drinker gave up his life; and Dhēbo the opium-drinker became a heaven-dweller.
Pābūjī reflected in his mind:
‘Pābūjī’s warrior Dhēbo has passed on to the court of the innocent (God) Rāma.’
Dhēbo had played a joke. When he drove off the cows, Dhēbo had caught a small bull-calf and tied it to
his belt…Dhēbo 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 Dhēbo, take opium!’ — Dhēbo 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 Kolū;
I shall take my next opium in the court (of the innocent god Rāma)!’
With these words Dhēbo 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 Cá̃do took Dhēbo’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 Kolū.
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 Laksmaṇa, the ascetic deity of the sand-desert, with pearls.
(Pābūjī said,) ‘Lady Deval, take charge of your cows;
release Laksmaṇa, 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 Dhēbo’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, 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!’

Cādao 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 Cādao opened the lid of the opium-box. He opened the lid, and then out came the one-eyed bull-calf from inside it. Then Cādao 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!

Take charge of the one-eyed bull-calf; give it into the lady Deval’s hand; release Lakṣmana, the ascetic deity of the sand-desert, from his pledge!’

Then the great lord Pābūjī was very happy, and he said, ‘Lady, take charge of your one-eyed bull-calf!’

And now the lady Deval says to the great lord Pābūjī, ‘My cows have been thirsty for many days, so water them!’; and then next through her magic power she makes Susiyo Pīr sit in (the well), and tells Pābūjī to water (the cows).

(Pābūjī said,) ‘Cādao my chieftain, make swift speed; we shall set off to Gūjavō well to water the cows!’

Pābūjī drove off the cows; they went to the glorious ancient steps of Gūjavō.

Pābūjī went and stood on the bank of Gūjavō; at once Pābūjī called out to the camel-rider.

‘Harmal Devāsī, yoke (oxen to) the well of Gūjavō; the cows’ little calves are dying of thirst!’

Harmal Devāsī yoked (oxen to) Gūjavō; with a jerk the Devāsī dropped the leather water-bag into the well.

The lady Deval (had) made (Susiyo) Pīr sit in the well; he dried up the water on the steps of Gūjavō.

Harmal Devāsī dropped the leather water-bag into the well; (he saw that) Pābūjī’s well Gūjavō was lying dry.

(Pābūjī said,) ‘Cādao my chieftain, tell me what is on your mind! Why does no water flow from Gūjavō?’

(Cādao replied,) ‘O Pābūjī, I do not know so much about this; you are known as an incarnation of Lakṣmana the ascetic; the water has dried up on the steps of Gūjavō.’

Pābūjī mounted the mare Kesar; at once Kesar and the lord rode on to the steps of Gūjavō.

Pābūjī gazed into the well and saw: Susiyo Pīr, the pīr of pīrs, was seated in the well.
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 Kesar Kāḷamī, 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 said,) ‘Cā̃do my chieftain, water the cows;
Deval the Cāran lady of Gadvāro will release me from my pledge!’
(Meanwhile,) Khīcī of Jāyal mounted his horse;
he set out and went to (Jaisiṅgh) Bhāṭī’s glorious assembly.

3475 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 Gadvāro will release me from my pledge!’
(Meanwhile,) Khīcī of Jāyal mounted his horse;
3480 he set out and went to (Jaisiṅgh) Bhāṭī’s glorious assembly.
The episode of the Bhāṭīs

The 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 Khī̃cī went and paid his respects. The company of the Bhāṭīs were seated proudly; O lord, Khī̃cī went and paid his respects. Jindrāv Khī̃cī put his hands together (in supplication) to Bhāṭī; he cast down his turban in Bhāṭī’s assembly. [Scene 82]

(Scene 82: The Bhāṭī court at Jaisalmer
On the right is Jaisiṅgh Bhāṭī; facing him are two male figures, one of whom represents Jindrāv Khī̃cī, his hands together in a gesture of supplication. The turban which Khī̃cī casts down can be seen next to Bhāṭī.

(Jaisiṅgh Bhāṭī said,) ‘O Khī̃cī of Jāyal, tell me what is on your mind! On what great business have you come to my glorious assembly?’

(Khī̃cī 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; Khī̃cī and Bhāṭī set out and came straight to Koḷū. Pābūjī was standing on the bank of Gū̃javo; Pābūjī gazed forth and saw:

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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,) ‘Cā̃do my chieftain, look and reflect on this army; what kind of king’s army is pouring down upon us? Cā̃do my chieftain, we have done ill in the land; we left Jindrāv Khīći of Jāyal alive. Cā̃do my chieftain, I can see a proud knight; Bhāṭī of Jaisalmer has mounted and arrived, (and his) army is pouring down (upon us). Cā̃do my chieftain, make swift speed; race our four horses; we shall ride into the beautiful army of the Bhāṭīs. Cā̃do my chieftain, call out to the Ḍholī of Koḷū, and say, “O Dholi, 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 Būṛo was sleeping in his palace (lofty as) a hovering cloud; Būṛo heard the beat of drums with his ears. [Scene 5]

King Būṛo gazed forth and saw: Jaisiṅgh Bhāṭī’s splendid army had arrived in the village of Koḷū. King Būṛo tied on his genuine sloping Rāṭhoṛ turban; O lord, as Būṛo travelled along he fastened the buttons of his armour. King Būṛo mounted his mare Ḍhel; now he set out and arrived in Pābūjī’s glorious army. Lord Pābūjī was standing within Gū̃javo, the well of Koḷū; Būṛo went and called out (to him). King Būṛo, the army was massed; in front of them all Būṛo 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]

Scene 83: Rebārīs from a wedding-procession join Pābūjī’s army

phaujā̃rādaḷa-vādaḷa. This is how Parbū interprets this phrase in his Hindi ‘explanation’; daḷa-vādaḷa can itself, however, mean ‘massive army’ as well as ‘cloud-mass’.

The idea is presumably that he is standing on steps leading down to the water; in reality Gū̃javo (which is still a functioning well at Koḷū) is a narrow borehole, not a step-well.

This scene marks an important shift in Būṛo’s character: up to now he has seemed feeble (ll. 71–95), callously lazy (ll. 581–97), a potential traitor (l. 2665–73) and a coward (ll. 3040–59). Now, when the final crisis befalls Pābūjī, Būṛo redeems himself by riding to his brother’s aid.
The Rebārīs gazed forth and saw:

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 Rāṭhors and the Khīcīs rang in battle. [Scene 84]

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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 Karṇī;

Deval came and circled about the battle.

Pābūjī called out to Khīcī;

then, O lord, the two brothers-in-law discussed matters in the battle.

(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

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300 This line and the next three form a brief metrical recapitulation of the story of the Rebārīs.
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]

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… 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

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 Khī̃cīs 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 Būṛo was left behind. King Būṛo was left completely alone in the battle.

Scene 86: Deval allows the blood of the warriors to mingle
The red crescent shape represents the stream of blood.

The swords of the Rāṭhoṛs and the Khī̃cīs rang in battle;
Būṛo was left completely alone in the battle.
King Būṛo gazed forth and saw:
Pābūjī had passed on to heaven in the palanquin.
Then Būṛo considered, and what did he say?
‘O Khī̃cī of Jāyal, stay well alert in your mind!
Today you will come to your senses when Būṛo’s sword rings!’
Khī̃cī of Jāyal flared up and drew his sword with a jerk;
he cut off the head of the knight Būṛo.
As the head fell a camel-rider took it in his hand;
the camel-rider took the head and set off to Koḷū.

303 A powerful image which clearly implies a community of higher and lower castes in the service of the god Pābūjī. Most of Pābūjī’s followers would have been Rajpūts like himself; Harmal was a Rebārī, and so were the members of the wedding-procession that joined in the battle (ll. 3530–34 above); Rajpūts and Rebārīs are the primary worshippers of Pābūjī today. ‘Bhīl’ here will mean ‘Nāyak Bhīl’, that is, the caste to which performers of the present-day epic of Pābūjī themselves belong: no Nāyaks have been specifically named as participating in the battle (though see n. 227 above), but evidently some did so.
The episode of the widows’ pyre

Queen Gailovat was sleeping in her palace (lofty as) a hovering cloud;
O Queen, as you slept, Yama at your bedhead showed you the battle in a dream.
As she slept, the Queen said to Yama in her dream:
‘O son of Jamārī, 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 Jamaṛī, I curse your tender, soft tongue;
O son of Jamaṛī, go back hence;
Cā̃do and Dhēbo will come and kill you painfully!’
(Yama said,) ‘Queen Gailovat, do not be so very proud of Cā̃do and Dhēbo!
In the battle memorials were erected to Cā̃do and Dhēbo.
The swords of the Rāṭhoṛs and the Khī̃cīs rang in battle;
Queen Gailovat, in the battle memorials were erected to Cā̃do and Dhēbo.’
(Gailovat answered,) ‘O son of Jamaṛī, I curse your tender, soft tongue;
may a black snake cling to your tongue!
O son of Jamaṛī, may your family die, may they go to the bad;
you have spoken such evil of my husband’s brother!’
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;
the five fingertips of your hands could not be washed.
(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 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 Khī̃cīs rang in battle;

304 Parbū here uses the name Jam, which refers to a minor demonic figure (see n. 10), but subsequently changes to Jamaro, a local name for Yama, god of the dead. Jamārī as the name for Yama’s mother is also seemingly a local usage.

305 Literally ‘did not accept the tooth-cleaning’ (dātaṇa ni jhelai).

306 Literally ‘did not accept the water’ (pāṇī ni 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 Kolū;
he arrived and couched his bull-camel low in Kolū.
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 Būṛo!
Būṛo 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’ (bodiḥ…vāṛa mē).
310 Literally ‘what kind of men’ (kairā nara).
‘O mother-in-law, hear about my dream:
Gailovat’s dream has come true!

The episode of the widows’ pyre 325

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.’

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 Kolū.

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?

‘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!’

The girl Phulvantī shed tears from her eyes;
Phulvantī scattered tears like a frightened wild peacock.
Phulvantī went and stood at the house and home of her father and father’s brother;
she went and discussed matters with her father’s brother.
O father’s brother, my kinsman, give me your leave!

I shall go straight to Kolū!’

(Phulvantī’s father’s brother said,) ‘Lady, do you (really) have so much business with Kolū?
Why are you setting off to Kolū?’

(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 Kolū 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 Kolū alone!

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;
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 Kolū.
Once or twice she halted overnight on the road;
on the fifth or fifteenth (day) she removed the stirrups from her feet in Kolū.

Queen Gailovat was seated in her mother-in-law’s courtyard;
Phulvantī went and paid her respects.
‘O mother-in-law, accept my respects!
It was written in heaven (that I should have only) a short (time in) my father’s home and father-in-law’s home.’

311 A satī (literally ‘a virtuous woman’) is a widow who burns herself to death on her husband’s funeral pyre.
Scene 88: Phulvantī meets the camel-rider carrying Pābūjī’s turban
According to some versions of the epic narrative (but not that of Parbū Bhopo), as Phulvantī travelled towards Koḷū she met the camel-rider bringing Pābūjī’s turban to her. Phulvantī is depicted with her parrot in her hand.

Scene 89: Phulvantī inspects Pābūjī’s empty palace
This detail did not occur in Parbū Bhopo’s performance of the epic, but is known from other performances. Phulvantī, parrot in hand, looks into a private chamber over the Koḷū court; inside it are two cushions and a royal canopy.

Phulvantī shed tears from her eyes;
3705 she scattered tears like a frightened wild peacock.
(Phulvantī said,) ‘O mother-in-law, give me your blessing!
With your blessing I shall set off to (join) the satīs.’
(Phulvantī addressed Gailovat:) ‘Queen Gailovat, Būrō’s queen, adorn yourself sixteen-fold and thirty-two-fold;
we two shall go to the steps of Gājavo well to become satīs!’
3710 Queen Gailovat adorned herself sixteen-fold and thirty-two-fold;
now the satīs came forth. [Scene 90]
In Koḷū the war-drums were beating rhythmically;
Scene 90: Phulvantī goes to Gū̃javo well to become a satī

According to the epic narrative Gailovat and Phulvantī made this journey on foot, but on the par Phulvantī is shown, parrot in hand, riding in an ox-carriage.

to the beat of drums the satīs came forth.
The other satīs toyed with tufted coconuts,312

3715
(by) 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.

3720
(Gailovat said,) ‘O midwife313 of the Rāṭhoṛs, take this fine dagger in your hand;
cut open my belly and deliver my child!’
Then the midwife considered, and what did she say?
‘Queen Gailovat, you have formed a foolish idea in your mind;
O satī queen, I cannot lay hands on your body!’

3725
(Gailovat replied,) ‘O midwife of the Rāṭhoṛs, may your family go to the bad!
You have answered me back when the matter had been decided.’314
The satī queen, 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!’

3730
(Gailovat addressed the midwife:) ‘O midwife, take this child in your hand;
go and hand the child over to his grandmother Sonagarī!’315
(The midwife replied,) ‘Queen Gailovat, these days a feud is in progress between the Rāṭhoṛs and the Khī̃cīs;
if a Khī̃cī should see the child he will kill him painfully!’

312 It is traditional for satīs to carry coconuts to the pyre.
313 Literally ‘wife of a man of the barber (Nāī) caste’ (nāyaṇa). Women of this caste traditionally act as midwives and nurses.
314 Some performers at this point introduce a more specific curse which, like Deval’s curse on the Dholī (ll. 3117–24 above),
calls into being the disadvantages traditionally suffered by members of the caste in question: ‘O midwife of the Rāṭhoṛs,
may the satīs’ curse fall on you; (henceforward) go about from house to house severing umbilical cords!’
315 Gailovat’s own mother, who lives in Girnār in Gujarat.
In a pyre over the well the widows of the Rāṭhor 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; Laksmana 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, take this child in your hand; the child is all alone in the family of the Rāṭhors.

The swords of the Rāṭhors and the Khīcīs rang in battle; Jindrāv Khīcī of Jāyal killed the Rāṭhors painfully! Grandmother Sonagarī took the child in her hand; when she saw his face she shed flowing tears. ‘O Khīcī of Jāyal, may your family go to the bad! you have left the child all alone in the family of the Rāṭhors.’

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 Khīcī’s fortress-battlements began to tremble.

The little boy had the sons of the weak play with him;

316 ṛkhaila…lāja, apparently ‘protect his good name’; Parbū explained that the meaning is, however, as given.
the sons of the mighty he struck one by one with his bat.
(O Rūpnāth,) your mother’s younger sister-in-law spoke out evil words to you;
your mother’s older sister-in-law scolded you fiercely in the palace.

370 ‘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!

375 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,318 may your family go to the bad!
You have brought up the child of dead parents.’

3780 (Rūpnāth said,) ‘Aunt, do not speak such words to me!
Your words are striking at my delicate internal vital organs.’
Little boy, the words of your mother’s sisters-in-law pained you;
(Rūpnāth) now went to his grandmother’s fine palace.
The little boy became sad in mind;

3785 he went (and stood) outside his grandmother Sonagarī’s courtyard.
The little boy went and stood at his grandmother’s house and home;
the little boy stood there disconsolate in mind.
O Sonagarī, your gaze fell upon the little boy;
at once (Sonagarī) spoke out to the little boy.

3790 ‘Little boy, tell me what is on your mind!
Why are you standing disconsolate in mind?
Rūpnāth my son, today your eyes appear to me wan;
your face is withered like an unripe lotus-flower.
What kind of married woman has spoken words to you?

3795 What kind of barren woman has made mock of you and taunted you?’
Then Rūpnāth considered, and what did he say?
‘Mother Sonagarī, my mother’s younger sister-in-law spoke words to me;
my mother’s older sister-in-law made mock of me and taunted me.
Sonagarī, tell me what is on your mind!

3800 Of which king am I called eldest (son and) crown prince?
Sonagarī, where is my house and home?
Of which king am I called eldest (son and) crown prince?’
Sonagarī heard these words;
grandmother Sonagarī shed tears from her eyes;

3805 grandmother Sonagarī shed flowing tears.
‘Listen, Rūpnāth my son! You have no house and home;
the Sky released you and Mother Earth took you!’
(Rūpnāth replied,) ‘O my grandmother, you have formed a foolish idea in your mind;
without a vine there cannot be a fruit today, nor tomorrow!’

3810 Little boy, anger arose in your mind;
the noble (Rūpnāth) went and fell asleep in the palace.
Little boy, pale dawn came in the land;
now grandmother (Sonagarī) went and called out to the little boy.
‘Son of a satī, arise! Pale dawn has come in the land;

3815 little boy, the time is passing for you to clean your teeth!
Little boy, arise! Pale dawn has come in the land;
the drums and conches of the blessed Lord are sounding!’
Little boy, you opened your eyes from slumber;
at once (Rūpnāth) spoke out to his grandmother.

3820 ‘O my grandmother, I cleaned my teeth once yesterday at dawn;

317 Literally ‘back’ (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]

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.
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... atari... 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 Rajpūṭ, 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 Bûro;
he imitated the ancient ways of the Râthôrs;
(in his imagination) he made the stones into halls and palaces.

3850
He made the other little boys into base Rajpûts;
the boy sat (in front of them) as the lord of the forts.
Deval the Câraṇ lady had gone to the far shore of the seven seas;
as she returned she brought loads of ochre.
Jaisîṅgh Bâṭî 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 Jaisîṅgh Bâṭî paid his respects.
‘O Câraṇ lady, you have been to the far shore of the seven seas;
what have you brought in your little loads?

3860
In your loads I can see the colour of ochre;
tell me the price of the ochre;
I shall pay you a high price in money!’
(Deval replied,) ‘Listen, O proud knight! I have no dealings with ochre;
I have brought jaggery and coconut-kernel in my little loads.’

3865
(Jaisîṅgh Bâṭî 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 Bâṭî, Jindrâv Khîcî of Jåyal drove off my cows;
Pâbûjî made his sword ring in battle;
my cows cannot be driven off by you today, nor tomorrow!
Jaisîṅgh Bâṭî, do not take so much notice of Deval!
She sings the parvâros of Lakṣmaṇa, the ascetic deity of the sand-desert.’
The Câraṇ (sisters)323 lifted the water-pots of Mother Karṇî;
the Câraṇ ladies made īḍâṇīs324 out of snakes.

3870
The Câraṇ ladies became water-bearers;
they came straight to the bank of the lake.
As they travelled along the Câraṇ sisters sang songs of King Karṇa;
they sang parvâros of Pâbûjî and recited immortal châvalîs of Jagdîs.
Bûro’s son was seated on the bank of the lake;
he heard the words of the Câraṇs as they travelled along.
The Câraṇs came to the bank of the lake;
the Câraṇ ladies agitated the water;325
the Câraṇs filled their stacked water-pots and set off back;
as the Câraṇs went, the little boy called out to them.

3880
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 Câraṇ. [Scene 93]
Then the Câraṇ 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 Rûpnâth said,
‘O Câraṇ, tell me what is on your mind!
Of which king are you singing songs of praise?
Of which king were you reciting immortal châvalîs?’

3890
Then what did the Câraṇ 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 (Rûpnâth) said, ‘Tell me the king whose name you were speaking.’

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323 See n. 148 above.
324 An īḍâṇī is a coil of cloth used to protect the head when carrying pots etc.
325 Literally ‘the water as it lay there’ (parvâ...pâṇī nai).
Scene 93: Rūpnāth breaks the water-pots of Deval and her sister

The par shows Rūpnāth using a bow and arrow rather than the catapult mentioned in the epic narrative.

(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 Jagdīs.’ Then Rūpnāth considered, and what did he say?
‘O Deval, what did King Karṇa give you, and who was Pābūjī?’ (Deval replied,) ‘O son, do not ask me about these secret matters!’

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!

(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 Ḍhẽbo; you used to have a father’s brother such as Lord Pābūjī, (who was) Lakṣmaṇa, the ascetic deity of the sand-desert!’

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 Khīcī’s features!

By what kinds of features may I recognise Khīcī when I see him?’
(Deval answered,) ‘Listen, little boy! Your father’s sister named Pemā was given to Khīcī in marriage; Jindrāv Khīcī of Jāyal is called your father’s brother-in-law!’
The little boy went and stood at his grandmother’s house and home; he went and called out to his grandmother.

‘Grandmother, take charge of your calves; I am going to strike up a feud against Jindrāv Khīcī of Jāyal!’
Then his grandmother considered, reflected in her mind, and spoke:
‘O son, what kind of married woman has spoken sarcastic words to you? What kind of married woman has made mock of you and taunted you?’

(Rūpnāth replied,) ‘Listen, O my grandmother! Nobody has spoken insults to me; nobody has made mock of me and taunted me. Grandmother, you told me falsehoods;
grandmother, you brought me up (speaking) falsehoods.

Koḷū in the barren sand-desert is known as my house and home;

I am called eldest (son and) crown prince of King Būṛo.

You used to have courtiers such as Cā̃do and Dhẽbo;

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;

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.

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?’

(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?’

Little boy, anger arose in your mind;

the little boy took on the form of a lion;

he made entreaty to Guru Gorakhnāth.

The Guru saw the little boy’s form, (and thought,)

‘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;

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 lay 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!

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.

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 Khī̃cī 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 Khī̃cī thought — then these two bull-buffaloes would finish him off. Now with such matters in mind327 Rūpnāth arrived on his border. Rūpnāth had with him no shield, no sword — nothing. Rūpnāth was travelling empty-handed. When those bull-buffaloes caught the scent of the Rāṭhoṛ family they came at him, one from each side; and now they began to strike at him. Then Rūpnāth considered, ‘Oho! These bull-buffaloes will kill me!’ Now he had no weapon with him. Rūpnāth looked in this direction and that, and saw a 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]

Scene 94: Rūpnāth kills Khī̃cī’s buffalo

The par shows Rūpnāth using a sword rather than the reed mentioned in the epic narrative. On some pars the animal depicted is a ram, not a buffalo.

The little boy spread out his ascetic’s fire in a garden; he set up his ascetic’s fire in Khī̃cī’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 Pemā̃ 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 Pemā̃ 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 Pemā̃ 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,328 this jogī has no house and home; I am a master-jogī, wandering in all directions, bathing at holy places.’ (Pemā̃ 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?’

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

329 Literally 'tell me your features’ (dījai mhānai thārā ailāṇa...vatāya).
go that way. That place is full of deep water, and you would drown in it and die, die in the lake!’ His
father’s sister was very happy, and she took off her ring and gave it to Rūpnāth. So Rūpnāth, with his
ring and in the dress of a jogī, set off from there. Then his father’s sister considered, and said, ‘O son,
you will encounter a black snake on the way. This is what you should do. Here is a bowl of milk: keep
it, filled, in your hand; and if a snake comes to bite you then put this bowl of milk before it. The snake
will start to drink the milk, and you carry on ahead.’ (Rūpnāth said,) ‘O father’s sister, when I encounter
a tiger further on, (what should I give) to it?’ (Pemā said,) ‘Take with you two goats’ heads, so you may
give both tigers the goats’ heads, and enter further in. And then as soon as you go on ahead you will
find Khīcī sleeping in his palace.’ 330

Scene 96: Rūpnāth kills Khīcī
On the left, Rūpnāth is seen entering Khīcī’s bedroom knife in hand, after feeding goats’ heads
to the tigers. On the right, he kills the reclining Khīcī; Khīcī’s blood flows down through the
palace in a stream.

The little boy went and stood at the edge of Khīcī’s rug; the little boy seized his hair and sat on his chest.
(Rūpnāth said,) ‘O Jindrāv Khīcī, dispel the slumber from your eyes; today I shall levy vengeance for my Rāṭhoṛ father and father’s brother!’
O Khīcī, you opened your eyes from slumber; with both eyes you saw a little boy seated on your chest.
(Khīcī said,) ‘Little boy, tell me what is on your mind!’
Of which king are you called eldest (son and) crown prince?
Little boy, where is your house and home?
Of which king are you called eldest son?’
(Rūpnāth replied,) ‘O Khīcī of Jāyal, hear what is on my mind! Kolū in the barren sand-desert is my village;
I am called eldest son of King Būro.’
(Khīcī said,) ‘Little boy, tell me what is on your mind! On what great business have you arrived in my pleasure-palace?’
(Rūpnāth answered,) ‘Listen, O Khīcī of Jāyal! You are forming a foolish idea in your mind;
when the swords of the Rāṭhoṛs and the Khīcīs rang in battle,
O Khīcī, in the battle you erected memorials to my Rāṭhoṛ (kinsmen).

330 Parbū omitted to specify at this point that Rūpnāth follows Pemā’s instructions, and thus now finds himself in Khīcī’s bedchamber.
Today I shall levy vengeance for my father and father's brother;  
O Jindrāv Khīcī, I shall cut off your head!

His father's sister was standing in her palace (lofty as) a hovering cloud;  
as she stood there, his father's sister called out to the little boy.

‘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]. Now when the other Khīcī queens heard the sound of churning they said, 'Has Jindrāv Khīcī's queen gone mad, that she does her churning in the middle of the night? Now it is the middle of the night, now it is twelve o'clock or one o'clock, and she has done her churning in the middle of the night?' Then all the queens came to ask her. They said, 'O lady, have you become some great queen, that you do your churning in the middle of the night?' (Pemā) said, 'O mad queens, do not speak such words! When Jindrāv Khīcī destroyed my Rāṭhoṛ (kinsmen) you churned your curd at twelve o'clock in the day; and today my Rāṭhor (kinsman) has killed your Jindrāv Khīcī, so I have churned his blood in the middle of the night!' When she said these words, lamentation broke out; let me tell you, the army and the battalions and (Khīcī's) men surrounded the palace on all four sides. Now the little boy was standing trapped in the middle of the palace, and his father's sister became very worried in her mind as to how the little boy should get out. Then Rūpnāth, holding the head he had cut off, came back the same way (he had gone). There stood his father's sister churning (Khīcī's) blood. He went and stood before his father's sister and began to say to her, 'O father's sister, I have cut off his head, but now how am I to get out of the palace? The doors are shut on all four sides, and how am I to get out?' Then his father's sister Pemā considered, and said, 'O son, your father's mare Ḍhel is tethered in the seventh underground room. That mare will not allow any Khīcī to come near. Go to the mare Ḍhel and open the door, and let her out from her stable. Only that mare can help you; I can see nobody else who can help you here.' Then she showed Rūpnāth the way, and Rūpnāth went straight to the 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

331 Or, taking the word ghaṇī as intrinsic to the line, 'you are delaying greatly'.
332 Literally 'if you get the head later then you get it' (pachai thanai koī mātho miḷai to miḷai).
333 When he resumed the narrative at this point, Parbū evidently forgot that he had not resolved the dispute between Rūpnāth and Pemā over the head.
334 L.l. 3768 ff. above.
Scene 97: Pemā churns Khīcī’s blood and advises Rūpnāth
The blood flows down from the previous scene into Pemā’s churn as Rūpnāth arrives carrying Khīcī’s head.

Scene 98: Rūpnāth escapes on the mare 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 ṣatī.’ Then Rūpnāth struck the ball out of there with a blow, and he said, ‘O father’s sister, you may become a ṣatī with the head of your husband which is coming (towards you)!’ Rūpnāth drew (back his bat) and gave a blow at the ball, and the ball arrived there. Then his father’s
sister became a *sati* 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 *jogi*.

Then Rūpnāth assumed his full form,\(^\text{335}\) and went to Sāgāṇ ro Dhoro\(^\text{336}\) and set up his ascetic’s fire: he set up his ascetic’s fire beneath a *kūmaṭiyo* tree, and sat in Guru Gorakhnāth’s ascetic posture. And his ascetic’s fire is famous at Sāgāṇ ro Dhoro.

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 Pābūji’s court

This is not referred to in the epic narrative. Since Pābūji 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 (Dūgaṛ 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, Dhā̃dal (= 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. Dhā̃dal was woken by the sound of water splashing, and looked out. The other nymphs had left, but in the moonlight he saw the nymph Kesarparī bathing. He crept up and stole her clothes, and hid. Kesarparī came to look for her clothes; finding them gone, she called out with promises and threats for whoever had them to hand them back. Dhā̃dal came before her, but refused to return the clothes until she agreed to marry him. Kesarparī consented, on the stipulation that he would never enter her room without first giving a cough to announce his presence; otherwise, she said, she would leave him. Dhā̃dal promised to observe the stipulation. But one day, after Pābūjī’s birth, he entered without warning, and saw his son being suckled by a tigress. The tigress at once changed her form back into that of the nymph Kesarparī, and told Dhā̃dal 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.
Where is my she-camel that I entrusted to you?' Cā̃do replied, 'Sir! You gave it us for our meal, so we do you not recognise him?' They paid their respects to Pābūjī. Then Pābūjī said to Cā̃do, 'Hey, Cā̃do! Thorīs asked the nurse, 'Madam! Where is Pābūjī?' The nurse replied, 'Hey, brother! He is seated here; thought. They said (to themselves), 'Hey! This is the same one who gave us the she-camel.' Then the Thorīs too came to pay their respects to Pābūjī. Before them Pābūjī was seated. 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! Come I shall tell you.’ 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.’ Then the Thorīs thought. They said, ‘We are no match for Āno.’ 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 Dhā̃dhal. 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 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 Cā̃do, ‘Hey, Cā̃do! Where is my she-camel that I entrusted to you?’ Cā̃do replied, ‘Sir! You gave it us for our meal, so we

4 Tessitori evidently interprets this sentence, ‘She saw Dhā̃dhal’.
5 Evidently Dhā̃dhal had established himself as a rival chieftain of Kolī; later we read that Pamo Ghorandhār has moved to another village. Būṛo and Pemā̃ (referred to in the next sentence but two) were Dhā̃dhal’s children by an earlier conventional marriage.
6 Nainaśi spells this name Fijiāv Khāči.
7 A disrespectful equivalent of Nāyak, the caste to which the bhapos of Pābūjī belong.
8 Tessitori has Khākhi for Khāpū, Khemalò for Khalmal, Vāsalò for Cāsaḷ; the first and last cases must represent different readings of the same name, for the normal MS spelling of Khākhū would be sāṣū, and s and ṝ are easily confused; the same applies to the letters ṝ and ṭ in the case of Vāsalò/Cāsal, and the distinction between l and ṭ is editorial (Sākariyā uniformly and erroneously has Dhā̃dhal for Dhā̃dhal). It is interesting that this list fails to mention the ‘eighth Thorī’, Hariyo, who appears later in the story: Hariyo is equivalent to the epic Harmal, who likewise stands somewhat apart from Pābūjī’s other companions. In our text a ‘ninth Thorī’, Ḍā̃bo, is also mentioned.
9 Parbū Bhopo too knows of a connexion between Āno Vāghelo and Pābūjī’s companions Cā̃do and Ḍhẽbo, but it is a somewhat different one: instead of killing their father, he is their father.
10 Or, ‘I shall tell him’. 
have eaten it.' Then Pābūjī said, ‘What? What do you mean, you ate the she-camel? I shall have food given you for your meal. But how could one eat a she-camel?’ Then he added, ‘You did not eat the she-camel.’ Then the Thorīs answered, ‘We did eat the she-camel; we can hardly bring it back to you now.’

Then Pābūjī appointed a man (to go) with them, and said, ‘Go to their tent, and find out.’ The Thorīs went with the man to the tent, and what did they see? Where bones had been lying, there was that same she-camel, fettered and chewing the cud. They went, and what did they see? The she-camel was seated there. Then the Thorīs asked their wives, ‘How did this she-camel get here?’ Their wives likewise replied, ‘Sirs! It was not there before. We too have only just seen it.’ Then the Thorīs thought, ‘This Rajpūt is a great miracle-worker. He will take us in.’ They came before Pābūjī, bringing the she-camel with them. Then Pābūjī said, ‘Hey! You told me you had eaten the she-camel.’ The Thorīs replied, ‘Sir! We understand (now). You have shown us your power, sir.’ Then Pābūjī said, ‘Then you will stay?’ The Thorīs answered, ‘Sir! We shall stay.’ Then the Thorīs stayed with Pābūjī as his servants. This was how things stood.\(^{11}\)

Then Būṛo’s daughter (Kelaṇ) was married to Gogo (Cauhāṇ). When the time came to give wedding-gifts to the girl, some promised gifts, some promised other things. Then Pābūjī said, ‘Sister, I shall fetch Dodo\(^{12}\) Sūmaro’s herds of she-camels to give you.’ Then Gogo laughed, and said, ‘These days Dodo Sūmaro is called a second Rāvana.\(^{13}\) 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 Hāriyo the Thorī, ‘Hey, Hāriyo! Go and look for Dodo’s she-camels, so that we may bring them and give them to Būṛo’s daughter. The people in his husband’s home will laugh; they will say, When will your uncle bring the she-camels to give you?’ Then Hāriyo went to look for the she-camels.

Meanwhile, Cādo kept saying to Pābūjī, ‘I owe Ano Vāghelo a debt of vengeance; help me to pay it off, sir.’ Then Pābūjī replied, ‘Indeed, I shall help you.’

At this time Pābūjī’s sister Sonā and Sonā’s Vāghelī co-wife were (once) playing caupaṛ.\(^{14}\) Now Vāghelī’s father (Ano Vāghelo) had given her many ornaments, and Vāghelī made much of her ornaments and praised them greatly. Then they began to quarrel with each other. Then Vāghelī taunted Sonā. She said, ‘Your brother eats in the company of Thorīs.’ Sonā grew angry. Then the king (of Sirohī, her husband,) said, ‘O Rāṭho woman! Why are you angry? She speaks the truth, in that Pābūjī does sit in the company of Thorīs.’ Then Sonā answered, ‘What you say is true; but you have no ministers like my brother’s Thorīs.’ Thus spoke Sonā, whereupon the king became enraged. In the king’s hand was a whip, and he dealt her three lashes with it.

Then Sonā wrote a letter and sent it to Pābūjī. She wrote thus: ‘At Vāghelī’s word the king struck me.’ A man took the letter and gave it into Pābūjī’s hand. Pābūjī read the letter and summoned Cādo, and said, ‘Make ready. We shall ride against the king of Sirohī. A letter has come from my sister.’ Then the seven Thorīs mounted; for Pābūjī to ride there was the mare 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 tejala\(^{16}\) horse came out (of the sea) and mounted the back of a buffalo; but when they reached the water Ḍhẽbo felt so hungry that he ate the buffalo. The two brothers companions being persuaded to stay with him: Pābūjī sent Cādo and Ḍhẽbo to fetch water, which they were to carry on the back of a buffalo; but when they reached the water Ḍhẽbo 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.

\(^{11}\) Komal Kothari reports hearing a very similar story in the far West of Rajasthan, which again has to do with Pābūjī’s companions being persuaded to stay with him: Pābūjī sent Cādo and Ḍhẽbo to fetch water, which they were to carry on the back of a buffalo; but when they reached the water Ḍhẽbo felt so hungry that he ate the buffalo. The two brothers returned to Pābūjī and told him what had happened; but he commanded them to go back and look for the buffalo, and when they did so they found it alive and whole, with a full water-container on its back.

\(^{12}\) Tessitori gives this name as both Devò and Dedò; there can be no doubt that our reading is preferable, as Dodo was a common Sūmaro name.

\(^{13}\) Vodho rāvana, so interpreted by both Tessitori and Sākariyā. Vodho, obscure in sense, is evidently the same as the odho that occurs later in the same context. Cf. also RHSK, s.v. vodho rāvana: ‘(m.) 1. [Rāvana’s brother] Kumbhakarna; 2. great Rāvana; (adj.) very powerful.’

\(^{14}\) A board-game.

\(^{15}\) Spelt Kāḷāvī by Naiṇasī. The name is presumably connected with the adjective kālo (feminine kālī) ‘black’.

\(^{16}\) Sense obscure: possibly ‘wonderful’, or perhaps merely the name of the horse.
Then Pābūjī mounted and came to Būro’s house. He paid his respects to Būro. Then he voiced his respects to his sister-in-law, who was inside. A servant-girl went inside and said to Doḍ-Gehalī, ‘Madam! Pābūjī has sent you his respects.’ Then Doḍ-Gehalī said to the servant-girl, ‘Go and tell my brother-in-law that his sister-in-law summons him inside.’ The servant-girl went and told him. Then Pābūjī went inside. Doḍ-Gehalī said, ‘Pābūjī! You should not have taken the mare from the Čāraṇs. Your brother had asked for the mare, so you should not have taken her.’ Then Pābūjī replied, ‘If Būro is to take the mare, here she is.’ His sister-in-law answered, ‘For what purpose should he take her now? But what will you do with the mare? Plough your fields and sit down to eat? Rather it seems that now you have taken the mare you will go on plundering expeditions.’ Then Pābūjī said, ‘If Būro is to take the mare, take her. You taunt me, but I too am a Rajpūt; I too need the mare. And since you speak of plunder, I shall fetch the mares of Doḍvāṇo itself.’ Thus spoke Pābūjī. Then Doḍ-Gehalī replied, ‘Sir, my brothers are not such men as would allow you to bring back plunder. Why, they would catch up with you on the road and arrest you, and know that you were the brother of their brother-in-law, and so not kill you but (bind your arms) 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 Būro had been married. Then Pābūjī, after quarrelling with his sister-in-law, came back to the tent.

Then he summoned Cāḍo, and said, ‘Cāḍo! We shall go to the Devaṛos (of Sirohi) 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 Cāḍo, 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.’

Then, taking the Doḍs with them, they travelled through the night until they came to Koḷū. 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-Gehalī and summon her here. Tell her that Pābūjī said, Come, sister-in-law, and see my palace; I have had it made anew.’ Then the nurse went to summon Būro’s wife. And Pābūjī said to the Thorīs, ‘Cāḍo! 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 Cāḍo took the Doḍs and brought them beneath Pābūjī’s window, and stood there. Meanwhile, the nurse went to Doḍ-Gehalī and said, ‘Mistress! Pābūjī summons you. He says, I have had my palace made anew; pray come and see it.’

Then Doḍ-Gehalī sat in her ox-carriage and came to see Pābūjī’s palace. Before her was seated Pābūjī; he rose and paid his respects to her. He said, ‘Mistress sister-in-law! Beneath the window is a show: behold it.’ She began to look through the window. Then the Thorīs pinched the Doḍs with their fingers, and they began to weep. What did Doḍ-Gehalī see? Beneath her were her brothers, bound and weeping. Then Doḍ-Gehalī said, ‘Pābūjī! What is going on here? I spoke to you in jest.’ Then Pābūjī answered, ‘Sister-in-law! I likewise brought them here in jest. But insults should not be addressed to

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17 Būro’s wife, equivalent to the epic Gailovat. Tessitori has Gaheli for the second part of her name.
18 Doḍ-Gehalī’s native place.
19 This phrase is missing in the text, presumably through damage to Sākariyā’s MS, but Dūgar in his translation and Sākariyā in a footnote both give it thus.
20 There is an inconsistency in the story at this point: only one Doḍ was said to be captured alive, but several are taken back to Koḷū.
21 The text erroneously refers to only a single brother. In Tessitori’s version the treatment meted out to the 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-Gehalī had promised Pābūjī at her brothers’ hands: Pābūjī’s aim is not revenge or punishment, but rather a playful demonstration of his own easy superiority over the Doḍs.
Rajpūts; taunts should be addressed to wicked sons.' Then Doḍ-Gehalī said, ‘You have done well. Now release them.’ Then at his sister-in-law’s word Pābūjī released the Doḍs.

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 Rāvaṇa. We are no match for him.’ Thus spoke Hariyo on his return. Then Pābūjī said, ‘Very well, we shall deal with him as we come back. As for now, ride against the Devaṛos.’ Then they all, eight mounted and Hariyo the ninth on foot, rode against Sirohī.

On the way lived Āno Vāghelo. Āno’s sway was great; but those (of Pābūjī’s company) too were all miracle-workers. Cādo said, ‘Sir! Āno lives here; and we owe him a debt of vengeance.’ Then they urged on (their mounts), and came to Āno’s village, and halted in his garden. Then the gardener went to Āno and cried, ‘Sir! A number of riders have come and halted (here), and they have plucked all (the fruit of) the garden and eaten it.’ When Āno heard this he mounted and rode off. Then a fight took place between Pābūjī and Āno Vāghelo. Āno’s whole company was killed. Āno too was slain. Then Pābūjī, after killing Āno, said to Āno’s son, ‘I shall kill you too.’ Āno’s son presented his mother’s ornaments to Pābūjī. Then Pābūjī established Āno’s son on the throne.

After establishing Āno’s son on the throne, they themselves rode towards Sirohī; they travelled through the night to Sirohī. (Pābūjī) said to the king, ‘You will imagine that Pābūjī has come to meet you, but I have not come for a meeting. You struck my sister with a whip; that is why I have come.’ Then the king likewise gathered all his company together and mounted. There was a fight. Then Pābūjī said to Cādo, ‘Cādo! We must not kill the king but capture him.’ Then when the fight took place many of the company of the Devaros were killed, and the king fell into the hands (of Pābūjī’s company) and was captured. And Pābūjī said, ‘Do not kill him. He is a son of Devījī.’ Then Pābūjī’s sister came before Pābūjī seated in her ox-carriage, and said, ‘Brother! Grant me a boon:25 release the king.’ Then Pābūjī, at his sister’s word, released the king. And Pābūjī gave to his sister the ornaments of Āno Vāghelo’s wife, and said, ‘Sister! (I give) these ornaments to you as a wedding-gift.’ Then there was harmony between the two brothers-in-law. The king brought Pābūjī into the fortress of Sirohī.

Then Pābūjī went, together with his sister, to inform Vāghelī about her father. Sonā said to Vāghelī, ‘Sister! Perform the customs (relating to bereavement). My brother has come here after killing your father Āno Vāghelo to avenge the Thorīs.’ Then Vāghelī fell to her knees.

And Pābūjī dined there at his sister’s house, and mounted. Then he said to Cādo, ‘Cādo! We have avenged your father, and we have also returned the insult suffered by my sister.27 Now let us go. We shall take Dodo’s she-camels and give them to my brother’s daughter. There too her kin (by marriage) will be laughing and taunting her.’

So then they rode from there and set off for Dodo’s place. He sent Hariyo on ahead. On the road ahead was the realm of Mirzā Khān, and there they arrived. Now Mirzā had a garden in which no-one was allowed to halt. Whoever halted there would be killed. He too had a great kingdom. Pābūjī set up his tent in Mirzā Khān’s garden, and he broke down and destroyed the whole garden. Then the gardener went and cried to the Khān, ‘Sir! Some Rajpūt has halted in the garden, and he has destroyed the whole garden.’ The Khān asked, ‘What sort of Rajpūt is he?’ Then the gardener answered, ‘Sir! He is a Hindu; his turban is bound on the left-hand side.’ Then Pābūjī said, ‘Ah! We are no match for him. He

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22 Play on words between rajapītā ‘Rajpūt’ and kapūta ‘wicked son’.

23 pançanada. Sanskrit equivalent of the Persian panjāb. Yet it is not the Panjab itself that is here referred to, but the Indus: cf. Yule and Burnell 1903, s.v. PUNJAUB: ‘The name Panj-āb in older Mahommedan writers is applied to the Indus river, after receiving the rivers of the country which we call Punjaub. In that sense Panj-nad [= pançanada], of equivalent meaning, is still occasionally used.’

24 oḍho rāvaṇa: cf. n. 13 above.

25 Literally ‘a bodice of immortality’ (amarakačalī): one of the prescribed gifts to a bride from her brother, it symbolises the hope that she will die before her husband, i.e. never suffer the shame of widowhood. (Information from Komal Kothari.) Here it is used figuratively to mean ‘the gift of not being widowed’.

26 Parbū Bhopo too knows a story in which Pābūjī punishes Sonā’s husband, Sūro Devaṛo of Sirohī, for beating her; but according to him this occurred after Pābūjī’s ascent to heaven as a miraculous intervention on his part (sāyl).

27 Or possibly, with Sākariyā, ‘and we have also fulfilled our promise to my sister’.

28 Sākariyā notes that the Rāṭhoṛs tie their turbans on the left, and are known as vāmībandha in consequence.
killed Āno Vāghelo.’ So the Khān took fresh fruits and went out to greet him. He 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 garden to greet him. He came and met Pābūjī. Then Pābūjī was pleased with him. He gave back all the garden to greet him. He came and met Pābūjī. Then Pābūjī was pleased with him. He gave back all the garden to greet him. He came and met Pābūjī.

After meeting the Khān, Pābūjī rode, and came upon the five rivers. Then Pābūjī said to Cādo, ‘Cādo! Let us see, measure the depth of the water. About how deep is it?’ Cādo measured the depth, and the water was (several) poles deep. Then Cādo said, ‘Sir! We cannot cross, so let us set up our tent here. If the she-camels should at any time come over to this side, we shall take them.’

While they were talking in this way, Pābūjī performed some magic, so that they crossed and stood on the other side. Cādo again understood the power (of Pābūjī). Then (Pābūjī) said to Cādo, ‘Cādo! Round up the herd of she-camels.’ Then the Thorīs went and rounded up the whole herd. They bound Dhīl, the camel-herd. They came before Pābūjī with the she-camels. Then Pābūjī released Dhīl, the camel-herd, and mounted him on a tailless bull-camel, and said, ‘Hey! You arrange the pursuit for Dodo. Tell him that we are making away with his herds of she-camels. If he can round them up, let him come quickly.’

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?’ 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 Pābūjī arrived with the she-camels in Ûmarkoṭ of the Soḍhos. Then as they walked along beneath the fort, the Soḍhī (princess), 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!’ 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 released the camel-herd. Then the Thorīs went and rounded up the whole herd. They bound Dhīl, the camel-herd, and mounted him on a tailless bull-camel, and said, ‘Hey! You arrange the pursuit for Dodo.’

When Pābūjī arrived with the she-camels in Ûmarkoṭ of the Soḍhos. Then as they walked along beneath the fort, the Soḍhī (princess), 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!’ 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,) ‘Nowadays Dodo is very mighty. By whom could his she-camels be taken? He has brought them from

Appendix 1

29 The word mīyai is problematical.
30 vāsa, a bamboo measuring-pole about ten feet long.
31 ṭū dodai rai vāhara ghāta, problematical; Sākariyā’s gloss has the appearance of an interpretation: ‘You inform Dodo about [the need for] pursuit.’
32 Some bhapos know a kari (couplet) which forms an extraordinarily close analogy to this detail of Naiṇaśī’s story: Rāvaṇa, informed by his camel-herds that Pābūjī has stolen his she-camels, accuses them of having taken cannabis. Parbū Bhopo knows this couplet, but did not include it in the performance translated in this work.
33 The text used by Tessitori evidently contained her name, Phūlvantī, the same as the name Phulvantī used by the epic-singers.
34 Symbol of betrothal.
35 Auspicious mark on the forehead.
36 Elsewhere in the Khyāta (Sākariyā 1964, p. 278) this name appears as Darairo, and Dūgaṛ’s translation of the Vāta Pābūjī rī refers to the place as Darero. Tessitori has Sodarò, the result of an erroneous word-division (so darairo ayā read as sodarai rai ayā). The normal name for Gogo’s place is Darevo.
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 (Kelaṇ) the she-camels, came to Koḷū.

Pābūjī came to be twelve years old. Then the Soḍhos wrote the announcement of the wedding-date and sent it. They said, ‘Form the wedding-procession and come quickly.’ Then Pābūjī made preparations for the wedding-procession. He summoned Jindrāv Khīcī. He summoned Gogo. He summoned Būṛo. He made preparations for the wedding-procession. And he summoned the king of Sirohī also, but he did not come. Then the wedding-procession mounted.

It was (time for) the wedding of 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 Ḍā̃bo 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 (ā̃paṇo) which means ‘of you and of me’.

39 ‘Senior in status although junior in age’; a curious expression, whose literal meaning is ‘large of foot’. (Information from Komal Kothari.)

40 Sense obscure.

41 I.e. ‘understood’. It is worth remarking that in the magic-competition each party uses a device associated with one of his own chief characteristics: Gogo is a snake-god, whilst Pābūjī is able miraculously to transport animals across water.

42 Sense obscure; the sentence might equally well mean, ‘Then there was a vaseka’.

43 These seven wedding-processions (containing 140 Āheṛīs) are referred to again later, when they take part in the final battle. They are clearly the equivalents of the ‘wedding-procession of seven score Rebārīs’ who take part in the final battle in the epic (ll. 3533-4).

44 Printed as Ḍāvo at this point, but both the later references to him are spelt with -b-. As remarked above (n. 8), Ḍābo is not one of the seven Thorīs listed; Tessitori’s version does not mention him, but refers instead to Devo, who does appear in the list. The name Ḍābo may well be a variant form of Ḍhẽbo, 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 Dhāt (Ūmarkot). 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. Ḏābo 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 Kāchelī Cārans. The herdsman came and cried, ‘Madam! The cattle were grazing when Jindrāv Khīcī (took) them all thence; he is making away with them.’ Then Birvarī, the Cāran 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 Cāran lady came wailing to Pābūjī’s palace. She came and said to Cādo, ‘Cādo! Pābūjī is not here, and Khīcī has taken all my cattle, so you ride (in pursuit).’ Then Cādo said, ‘Hey! Do not wail. Pābūjī is come.’ Meanwhile, Pābūjī too looked out from a window. He said, ‘What is it?’ Then (Cādo) said, ‘Sir! Jindrāv has taken the cattle of Birvarī the Kāchelī. 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 Cāran lady’s cattle there. So they raised up (the leather water-bag in) the well, but no water came out. Then Birvarī the Cāran lady said, ‘O great Rāṭhoṛ! As you rounded them up, so water them.’ Then Pābūjī said, ‘Have the horses saddled.’ Pābūjī himself began to draw from the well. He pulled up one leather bagful. With it tanks, pitchers and troughs were all filled. All the cattle of Birvaṛī the Cāraṇ lady were watered.

Now afterwards, Birvarī’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, to Pamo Ghorandhār’s house. 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 (Pemā) will become a widow.’ Then Cādo said, ‘Sir! You did ill to catch hold of my sword. Will these people leave us alone? You urged us to fight well.’ Cādo added, ‘The wretch has come.’ Then Pābūjī made ready the battlefield and fought. A great battle took place.

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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 ‘Kundāl’ by the Survey of India (the more recent 1:250,000 map NG 43-1 in the U502 series appears to have mistranscribed this name as ‘Kundāt’). Perhaps Pamo Ghorandhār had been ousted from Koḷū by Dhāḍhal or his sons (see n. 5 above).
The epic of Pābūjī

Then Pābūjī was killed. The seven Āheṛī brothers were killed. Seven wedding-processions had come (for Cā̃do’s daughters), in which were a hundred and forty Āheṛīs: all were killed. There was a great fight. Many of Khī̃cī’s men too were killed. Khī̃cī, 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.

Later, Jharaṛo came to be twelve years old. Then Jharaṛo avenged his father’s brother and his father. He killed Jindrāv Khī̃cī. Then he ruled. Jharaṛo lives to this very day. He met Gorakhnāth. He became a siddha and a hero.

49 A synonym for Thorī.

50 The name means ‘Rip’. In the epic narrative this child is generally called Rūpnāth, but the name 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 paṛ

In addition to scenes showing events from the epic narrative, Pābūjī paṛs typically contain a small number of other depictions. These fall into three categories: scenes from the Rāmāyaṇa, sāyls (stories of miracles performed by Pābūjī after his ascent to heaven), and mythical animals.

Scenes from the Rāmāyaṇa

As well as the scenes of Harmal’s visit to Laṅkā and Pābūjī’s camel-raid, the left-hand extremity of the paṛ also contains depictions of a celebrated sequence of events from the Rāma-story. In Scene 101, Hanumān is shown entering Laṅkā to find Rāma’s wife Sītā, abducted by Rāvaṇa. In Scene 102, Hanumān appears three times: hiding in a tree in Rāvaṇa’s garden, he finds Sītā; then he presents her with Rāma’s ring; finally, on the right, he tears up the trees of the garden.

Scene 101: Hanumān enters Laṅkā to search for Sītā

Sāyls

The term sāyl, which means simply ‘petition, prayer’, is used by 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 paṛ to represent them.

In general sāyls are told simply as informal narratives, but the story underlying Scene 103, the sāyl of the khejarī tree, is known to Parbū Bhopo in metrical form, and the following is a recapitulation of his version of it as recorded by me in Jodhpur in 1976. Pābūjī’s sister Sonā was married to Sūro Devaṛo, the ruler of Sirohī;2 she had a magnificent khejarī tree, grown from a seed Ḍhebo had given her. Its shade

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1 As such it is contrasted with the term parvāro, which refers to the story-episodes constituting the epic narrative: see ‘The words and music of Pābūjī’s epic’.
2 Sonā plays no rôle in the epic narrative; however, she is referred to in Mūhato Naiṇasi’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 sāyā of the khejāṛī 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. Ḍhẽbo 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 Ḍhẽbo 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.
Appendix 2

Scene 104: The säyl of the crocodile

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 Sonā and Pemā went to bathe in a nearby tank. Before entering the water, Pemā removed her necklace and left it on the shore. A crocodile came out of the water and swallowed the necklace. When they had finished bathing, they could not find the necklace, and Pemā was very upset. Then she invoked Pābūjī, and Pābūjī sent 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 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 created a second bird called Anaṛpaṅkh; when Gararpaṅkh flew down to pick up some elephants, Anaṛpaṅkh seized him, and, to efface his pride, 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’), n. 22, p. 60.

5 The effacing of excessive pride is a common theme in mythological stories told in Rajasthan. Śiva and Pārvatī do it to each other in the linked stories that are depicted in Scene 22 of the epic narrative, and in Scene 49 Rāvaṇa is shown crowned with an ass’s head as a punishment for pride.
Glossary and key to principal characters

Arthāv: declamatory recitation as a part of epic performance; alternates with gāv (q.v.).

Bābī, Bhābī: member of a caste traditionally devoted to weaving.

Bhīl: member of a scheduled tribe. The name is also sometimes used to refer to members of the Nāyak (q.v.) caste.

Bhomiyo: person who meets a heroic death, often in the act of recapturing stolen cattle, and then comes to be revered as a minor local deity.

Bhopī: female co-performer with a bhopō (q.v.).

Bhōpo: 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 Dhébo, who are Pābūjī’s chief companions and helpers. Cādo is very compliant and correct, and regularly serves Pābūjī as ambassador and agent. See further n. 227, p. 283.

Cāraṇ: member of a caste traditionally devoted to producing poetry, in particular poetry eulogising the Rajpūt rulers.

Citero: a painter.


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.

Dhādal, Dhādhal: Pābūjī’s father.

Dhébo: younger of the two brothers Cādo and Dhébo, who are Pābūjī’s chief companions and helpers. Dhébo 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.

Jaisingh Bhāṭī: Jindrāv Khīcī’s maternal uncle, who comes to his aid in the final battle.

Jāṭ: member of a caste traditionally occupied as agriculturalists and herdsmen.

Jindrāv Khīcī: Pābūjī’s great enemy, married to his sister Pemā.

Josī: member of a lineage traditionally devoted to painting paṛs.

Karī: a copulet (lit. link of a chain).

Kelam: Pābūjī’s niece, daughter of Būro and Gailovat.

Kesar Kāḷamī: Pābūjī’s black mare.

Kumār: member of a caste traditionally devoted to making pots.

Lakkhū Paṭhāṇ: a ruler who refuses Pābūjī’s request for supplies of saffron.

Māṭā (sing. māṭo): earthen drums used by bhopos to accompany epic performance where the paṛ is not used.

Mirzā Khān: the wicked Muslim ruler of Pāṭaṇ in Gujarat.

Mīṇo: member of a scheduled tribe.

Nāyak: member of a scheduled caste traditionally devoted to performance of the epic of Pābūjī.
Pābūjī: the hero-deity of the epic, a Rāṭhoṛ Rajpūt.

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 Rāṭhōṛs (Pābūjī’s clan), the Cauhāns, 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.

Rāvaṇhattho: the fiddle played by bhopos of Pābūjī to accompany themselves as they sing the epic.

Rebārī: member of a caste of shepherds and camel-herds. Rebārīs are prominent among the devotees of Pābūjī.

Rūpnāth: posthumous son of Būro and Gailovat.

Saljī 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. parvāṛo.

Sonā: one of Pābūjī’s two sisters (the other is Pemā), married to Sūro Devarō.

Thorī: an abusive synonym for Nāyak (q.v.).
The two Rajasthani dictionaries are generally referred to in abbreviated form. RSK is the Rājasthāni sabad kos, Lāḷās n.d. below; and RHŚK is the Rājasthāni-Hindī sabadā koś, Sākariyā 1977–82–84 below.


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