



- 90 Zarâ mât der ab lâo;
 Us se jâke yeh samjhâo :
 Woh sundar mujh se, piyârî,
 Basar gaî sudh sab mârî.
 Piyâlâ zahar kâ pînî :
 Binâ piyârî nahîn jînî.

Hans.

- “ Us piyârî ke rūp kâ kab lag karen bakhânî ?
 Rikhî, munî aur deotâ dekh ñigî haiñ dhyânî !
 95 Kañwal mukh chandar birâje ;
 Sab sakhîon ke bîch nâr betî wahî sâje ;
 Gal motîon ke mâl ; nâk nâk besar sohe ;
 Shîsh phûl sab dekh, sab man ko mohe ;
 Bhichhwe aur pâzeb jânô rânbandî gahnâ ;
 100 Dekhat sab base hue ; bane jân mirg ke nainâ !”

- 90 Make no delay
 And go and tell her this :
 That I love her beauty
 And have lost my wits (for her).
 I will drink a cup of poison
 Rather than live without my love.

Swan.

- “ How long shall I praise the loveling's beauty ?
 Prophets, sages and gods have looked on it and lost
 their (power of) devotion !
 95 Her lotus* face glorious as the moon :
 An ornament amidst all her maids :
 Garland of pearls round her neck ; lovely rings in each
 nostril ;
 Flowers on her head captivating the hearts of all who
 see her ;
 Anklets and toe-rings and jewels on her forehead ;
 100 All who see her are ravished ; eyes as of antelopes !”

* Conventional metaphor for beauty and auspiciousness applied to feet, eyes, face, &c.

*Râjâ Nal.*

- “Are hans, jâo, tumhen main to diâ uîâe.
 Hâth jor tum se kahûn, milo dâr men jâe.
 Abhî Bedarbhain-nagar men jâo :
 Us piyârî ke pâs jâeke merâ hâl batâo,
 105 Hâe-hâe-kar prân tajûn ; nahîn mat na der lagâo.
 Jo tumharâ bas chale, hans re, pâs mere le âo.”

Muktâl.

- Hans ne lîe udârî :
 Gîâ jahân haigî piyârî.
 “Nâ nindrâ, nahîn bhûkh,
 110 Soch mujh ko hai bhârî.”

Hans.

“Sun, Rânî, is jagat men hor na tum sî nârî :
 Mulk mulk men ham phiren sab dekhâ sansâr.”

Râjâ Nal.

- “O swan, go, for I let thee fly.
 With joined hands I tell thee to join thy flock.
 Go now to the City of Bedarbhain*
 And go to my love and tell her of me.
 105 My life goes out in sighs ; make thou no delay.
 If it be in thy power, O swan, bring her to me.”

Refrain.

- The swan flew away
 And went to where the loveling was.
 “Without sleep and without food,” (said he)
 110 “Great is my anxiety.”

Swan.†

“Hear, Rânî, there is no maid like thee in the world :
 And I have wandered from land to land and seen all the
 world.”

* i.e., Vidarbha.

† To Damayanti.



- Jagat men aur nahîn Rânî aisî.
 Indar Lok kî nâr Urbasî so nahîn hai terî jaisî !
 115 Chand Kiran Râjâ kî sûrat nâ man men bhâî.
 Nal Râjâ sâ rûp kisî se main jag men dekhâ nahîn.
 Ai Rânîjî, is duniyâ ke bich sabhî pe joban âyâ ;
 Aur kisî kâ rûp mere man ko nahîn bhâyâ.
 Terâ jaisâ rûp âj Nal âpar chhâyâ :
 120 Us ko le to biyâhe, tumhen main yeh bar sunâyâ."

Rânî Damwantî.

"Sun Râjâ ke rûp ko dil to gêa le âe ;
 Birâ agin ut pat hûi man mere ke mâhîn,
 Hans, ab sunke bachan tumhâre.
 Kaun des kâ Râjâ Nal hai ? Sachî bât batâ, re !

- There is no such Rânî in the world (as thou),
 Not even Urbasî* in Indra's land is such as thou !
 115 Râjâ Chand Kiran's† beauty did not please me,
 But I have seen no beauty in the world like Râjâ Nal's.
 O Rânî, all have youth in this world,
 But no other's beauty hath pleased my heart.
 Nal's beauty is as thine,
 120 So do thou marry him, I tell thee."

Rânî Damwantî.

"Hearing of the Râjâ's beauty my heart is ravished ;
 The fire of separation (from my love) is ablaze in my
 heart,
 O swan, from hearing thy words.
 In what land is Râjâ Nal ? O tell me true words !

* Urvasî, a celebrated nymph at Indra's Court, here called by its classical name of Indraloka.

† Confused allusion to the legend of Râjâ Chandarbhân, (see *ante*, p. 78ff.) and perhaps to that of Satyabhâmâ, wife of Krishna and mother of Chandrabhâna, who accompanied her husband to the Indraloka on the occasion of his stealing the *pârijâta* tree.



- 125 Tain ne âj birâ kî phânsî dîe gale men, piyâre !
 Ab to der karê mat, hansâ, Nal Râjâ pe jâ, re !
 Hans re, us Râjâ pē jāiye, 'araz kahiye yeh merî :
 Janam janam yeh bât kabhî bhûlûn nahîn terî.
 Yeh hî bât tum kaho pās Râjâ ke jâe :
 130 'Tujhe suembar bîch baregî Rânî âi.'"

Hans.

- "Sundar des Nikâdh hai ; Bîr Sen nirp nâm :
 Sâr bîr bal mâhî sab ke sâre kâm :
 Sab ke sâre kâm ; putr us kâ Nal Râjâ.
 Sundar râj samâj ; bajeñ chhattîs bâjâ.
 135 Sir par mukat birâj, gale motîn kî mâlâ :

- 125 Thou hast placed the noose of separation round my neck
 to-day, O my beloved (swan) !
 Make no delay now, my swan, and oh, go to Râjâ Nal !
 O swan, go to the Râjâ and tell him this my say.
 And I will never forget the obligation to thee through
 all my births.*
 Do thou go to the Râjâ and tell him this :
 130 'The Rânî will chooset thee in the midst of her
 swayamvara.'"+

Swan.

- "Lovely is the land of Nikâdh ; Bîr Sen is the king's
 name :
 A warrior whose might is at the service of all :
 At the service of all ; Râjâ Nal is his son.
 Lovely is his kingdom where the 36 kinds of music are
 played.§
 135 A glorious crown on his head, a garland of pearls round
 his neck :

* Allusion to the doctrine of the transmigration of souls.

† *Lit.*, wed.

‡ The ancient custom of public choice of a husband constantly alluded to in legends.

§ Conventional expression : see Vol. I, p. 176.



Âbhûkhan singâr, sîs par surkh dushâlâ.
 Kâmrûp autâr, kahân lag upmâ gâûn ?
 Nâ aisâ koî bhûp, tujhe, Rânî, samjhâûn."

Rânî Damwantî.

"Are haus, jaldî jâo, zarâ na lâo der.
 140 Nal Râjâ kâ nâm sun lîe, birâ ne gher."

Ragnî.

"Gher birâ ne lîe, piyâre.
 Khabar jaldî se jâ lâ, re !
 Barûn Nal Râo ko, hansâ :
 Nahîn is meñ kuchh sansâ !
 145 Sunî ta'rîf main, piyârî,
 Milan amblâkh hai mârî !"

Jewels and ornaments and red kerchief over his head :
 An incarnation of Kâmrûp* is he ; how far shall I sing
 his praises ?
 There is no such king (elsewhere) I tell thee, Rânî."

Rânî Damwantî.

"O swan, go quickly and delay not at all.
 140 The hearing of Râjâ Nal's name hath surrounded me
 with (the pain of) separation."

Song.

"Separation hath encompassed me, O my beloved (swan).
 Go and tell me (of him) quickly !
 I will wed Râjâ Nal, O swan :
 There is no doubt in this !
 145 Hearing his praises, O my beloved (swan),
 Hath smitten me with a desire to meet him !"

* The Indian Cupid.

*Sakhî.*

- “Din din pîlî ho gaî, sunîye, Rājkanwâr.
 Kyâ tere tan soch hai ? Kaho mukh bachan uchâr.
 Kaho mukh bachan uchâr ; kaun dukh ne tû gherî ?
 150 Nit uṭh rahe udâs, zarâ dhartî nahîn serî.
 Kyâ upjâ man khiyâl ? Hâl to kah de sârâ.
 Kah de man kî bâṭ : kahâ yeh mân hamârâ.”

Rânî Damwantî.

- “Arî sakhî, main kyâ kahûn apnî kî bâṭ ?
 Nâ jānûn mujh se kyâ hûâ ; soch rahî din rât.
 155 Sakhî, merî bhûkh piyâs uṭ gaî sūrî :
 Din nahîn chain ; nain nahîn nindrâ ; soch mujhe thî
 bhârî ;
 Sûkat badan ; agin tan biyâpî ; hos nahîn âtî mujh ko ;
 Hâl be-hâl hûâ, sajhni ; main kyâ samjhâungî tujh ko ?”

Maid.

- “Day by day dost thou turn pale, Princess.
 What is the care in thy heart ? Tell me with thy lips.
 Tell me with thy lips : what grief hath encompassed
 thee ?
 150 Sorrow remaineth ever and thou hast no ease at all.
 What idea is in thy mind ? Tell me all the story.
 Tell me the desire of thy heart, I say to thee.”

Rânî Damwantî.

- “My maid, how shall I tell thee of myself ?
 I cannot tell what has befallen me ; I grieve day and
 night.
 155 My maid, hunger and thirst have left me altogether ;
 No joy by day ; no sleep to my eyes ; heavy is my
 anxiety ;
 My body dries up ; fire is in my soul ; my wits come not
 to me ;
 I am miserable, my maid ; how shall I tell it thee ?”

*Sakhî.*

- “Mahârâj, tumharî sutyâ nit uth rahat udâs :
 160 Ham se kuchh bolî nahîn, nâ jîwan kî âs.
 Bahut behâl hai Kaiwârî.
 Pûchho us ko jâe; 'araz yeh bāt hamârî.
 Bhojan dinâ tiyâg, rahe nahîn jal kî piyâsâ.
 Phir us kî, Mahârâj, kaun jîwan kî âsâ ?”

Râjâ Bhîm Sen.

- 165 “Sun, bândî, tumhare bachan ham ne lie bichâr;
 Âj suembar main rachûn : Râm utâre pâr !
 Khushî hogî Damwantî mahârî !”

Yeh hî bachan sunke bândî, sab khushî hûe nar nârî.

*Maid.**

- “My Lord, thy daughter is ever in sorrow :
 160 She will say nothing to me, and there is no hope of her
 life.
 Very miserable is the Princess.
 Go and ask her why ; this is my prayer.
 She hath given up her food and thirsts not for water.
 So, my Lord, what hope is there of her life ?”

Râjâ Bhîm Sen.

- 165 “Hear, my maid, I have heard thy words.
 To-day will I prepare for her *swayamvara* : God† prosper it !
 And my Damwantî shall be happy !”

Hearing this the maid and all the attendants were pleased.

* Addressing Bhîma, Damayantî's father.

† Râm cannot mean Râma Chandra here in any way except as God in the abstract, as Nala could never have looked him as 'God,' being either his ancestor or his immediate descendant.

*Rājā Bhīm Sen.*

- “Kal ko dūt bhejke, sārī kar dūn abhī tayyārī.
 170 Hor kām so pīchhe karnā, kahūn khushī yek hī mahārī.”
- “A, Chāran, jaldī jāo patrī lekar hāth :
 Sab Rājōn se jāeke, yeh hī kaho tum bāt.
 Jāeke patrī khol dikhānā.
 Damwantī kā rachā suembar, sab se yeh kah ānā.
 175 Pūrab, Pachham o Dakhan, Utar, chār dasā phirānā.
 Rachā suembar sab Rājōn kā kul ko yehān se ānā.
 Chāran, jaldī jānā,
 Zarā nahīn der lagānā.
 Sab Rājōn ko sang
 180 Apne leke ānā.”

Rājā Bhīm Sen.

- “I will send out the messengers* to-morrow and make
 all the preparations.
 170 Other things I will do later, this is my desire, I tell thee.”
- “O Chāran†, go with the writing in thy hand :
 Go to all the Rājās and tell them of this.
 Go open the scroll and show it them.
 Go and tell them all that Damwantī's *swayamvara* is
 being prepared.
 175 Go to the East and West and South and North and the
 four quarters.
 The *swayamvara* is prepared and all the Rājās must
 come.
 Chāran, go quickly
 And make no delay.
 And all the Rājās
 180 Bring back with thee.”

* To call the guests for the *swayamvara*.

† The family bard, who would, according to modern custom, carry the message.

Châran Bhât.

- “Hukm dîu soî karûn, jâunâ parbhât.
Châr dasâ ke bîch main pahunchûn râton rât :
Sabhî Râjon ko jâe sunâûn.
Damwantî kâ rachâ suembar patrî khol dikhâûn.
185 Pûrab, Pachham, Dakhan, Utar, châr dasâ phirâûn.
Karke khabar sabhî Râjon ko pàs tumhâre âûn.”

Mahîlon se Nal chal paṛe, sune dût ke bain,
Piyârî ke dekhe binâ nek paṛe nahîn chain.
Indar bâṭ Nârad ko samjhâve.

Indar.

- 190 “Tum ho âp dayyâ ke sâgar, berâ pār langhâve.

Châran, the Bard.

- “Thou hast given the order and I obey, going at dawn.
I will reach each of the four quarters night by night,
And tell all the Râjâs.
I will show the writing, that Damwantî's *swayamvara* is
prepared.
185 East, West, South, North, in the four quarters will I
wander,
And giving the news to all the Râjâs will I return to
thee.”

When Râjâ Nal heard the messenger's words
Happiness left him because of not seeing his love.
Then Indar said to Nârad,*

Indar.

- 190 “Thou art the ocean of grace, make me to succeed.†

* This is one of the many confusing passages in this poem. The scene abruptly changes, and the messenger of Bhîma has now reached Nala. In the *Mahâbhârata* when the gods hear of the *swayamvara* they determine to attend as suitors, and make Nala act as their go-between to secure Damayanti's favour for one of them. Line 189 introduces this scene here.

† *Lit.*, take my boat across : a conventional phrase in this sense.

LEGENDS OF THE PANJÂB.

Man ichhâ pûran ho ; merî jî yeh bhed batâve.
Ai Râjâ, sab kahân chale ? Man kî sunâ merâ mitâve.”

Nârād.

“ Bidar nagar ke bîch meñ Bhîm Sen bikhât.
Barâ balî woh Râo hai, Damwantî kâ tât.
195 Damwantî kâ tât hai, us kî saj rahî aswârî.
Barê barê jodhâ âe haiñ, faujân niyârî niyârî.
Suno, Indar Mahârâj, kahe main tumhen hisas sâri :
Bîr gaî bâghon ke andar, sundar sajî sawârî.”

Indar.

“ Damwantî ke wâste sab âe yeh bhûp !
200 Ab us kâ barnan karo ham se adhik sarûp :
Ham se adhik sarûp karo tum barnan sâre !

That the desire of my heart be fulfilled ; tell her the meaning of this.

O Râjâ,* where are all these† going ? Remove the doubts in my mind.”

Nârād.‡

“ In the land of Bidar§ is the celebrated Bhîm Sen.
A powerful Râjâ is he and father of Damwantî.
195 He is the father of Damwantî and this is his cavalcade.
Great warriors have come and many are following.
Hear, my Lord Indar, for I tell thee all the story :
The crowd hath gone within the garden, and beauteous
is the cavalcade.”

Indar.

“ All these kings come for Damwantî's sake !
200 Tell me now of her wondrous beauty :
Tell me all the tale of her wondrous beauty !

* The gods are always addressed as Râjâ throughout.

† i.e., the guests to the *swayamwara*.

‡ The introduction thus of Nârada, the messenger and adviser of the gods, is strictly in accordance with the classical legend.

§ i.e., Vidarbha.



Yeh sune kī bāt, yeh hī abhlākhi hamāre.
 Tum, Nārād, rikhe rāf, sabhī ghaṭ ghaṭ kī jāno :
 Hāth jo kar kahū, hamēn sab bāt bakhāno.”

Nārād.

- 205 “ Damwantī ke rūp kā hotā nahīn bakhān :
 Chandar kalā mukh, nain mīrg, rāj-sutiya ko jān.
 Nahīn upmā ham se kahī jāe.
 Us piyārī ke bich suembar chalo āp hamrāf.
 Nā koī tere surg-lok meñ aisi nār banāf !
 210 Bā, e bhāg jag meñ us ke, jo us ko le biyāhī !”

Indar.

“ Sunkar tumharī bāt ko abhī chalūn tat-kāl.
 Sunkar tumharī bāt ko ho giā hāl be-hāl.
 Kām ab mere tan meñ chhāyā.
 Jāke darsan karūn jo us ke, jab sīl ho kāyā.

Hearing of this, this is my desire now.
 Thou Nārād, chief of the sages, knowest the secrets
 of all :
 With joined hands I say, tell me all the story.”

Nārād.

- 205 “ Damwantī's beauty cannot be told :
 Face as the moon, eyes as the antelope's, know her for a
 king's daughter.
 I cannot tell her praises.
 Go thou thyself to the loveling's *swayamvara*.
 Not in thy heavens is there such a maid !
 210 Happy his fortune in the world that weds her !”

Indar.

“ Hearing thy words I go now at once.
 Hearing thy words I am become restless.
 Love hath entered into my body.
 I will go and see her that my body may have rest.



- 215 Dharamrâj, Agnî pe jâûn, dil meñ uṭhâûn mâyâ; *
Sâth Baran ko leke apnî karûngâ man kê châyâ.”

“Ik kâm merâ karo, suno, Râo Nal Bhûp.

Châr deotâ âte balî, jog kalâ dhar rûp.

Râo, tum Damwantî pe jâo :

- 220 Hamre dût bano, Mahârâjâ, us ko jâ samjhâo ;
Indar, Dharm, Jal, Agnî kê tum jâke nâm batâo.
Koî deotâ bar le in meñ se, aisî jâe sunâo.

Râo, tum jâldî jâo,

Usî Rânî se kaho :

- 225 Apnâ maqsad chhor,
Dharm apne pe raho.”

- 215 I will go to Dharmrâj and Agnî and tell them what is
in my mind ;
I will take Baran with me and fulfil the desire of my
heart.”*

“Hear, O Râjâ Nal,† and do me a service.

Four powerful gods are coming to the *swayamvara*,
changing their forms by (virtue of) contemplation.‡

Râjâ, go thou to Damwantî,

- 220 Become our messenger, Mahârâjâ, and go and tell her,
And mention Indar, Dharmrâj, Jal,§ and Agnî (as
suitsors).

Tell her to select a husband from among the gods.

Râjâ, go quickly,

And tell the Princess

- 225 To give up her own desire
And be true to the right.”

* Dharmarâjâ = Yama. The presence here of the gods Indra, Yama, Agni, and Varuna is in strict accord with the classical legend.

† Indra now goes to Nala to ask for help in the matter of procuring Damayanti as his bride.

‡ Adverting to the classical notions of the power of penance and contemplation.

§ For Jalapati, Lord of the Waters, an epithet of Varuna.

*Râjâ Nal.*

“Ap kah, soî karûn : suno, Indar Mahârâj :
Tum ho chârôn deotâ, karo shakl kâ kâj !”

Râgnî.

230

“Tum hîn Jagdîs, jug dhyânî,
Tumharî bât main mainî.
Mahil kis tarah main jânî ?
Baran wahân kaun bidh pânî ?
Rahen deorhî pe rakhwâlî ;
Jâen bidh kaun se, piyârî ?”

Indar.

235 “Kirpâ hamârî se tujhe koî na dekhe nar nâr,
Jâo mahil ke bîch men, ai Nal Râjkanwâr,
Mahil men nâ koî tumhen pahchâne.
Dekhen nahîn aur koî wahân se, ik Damwantî jânî.
Ab nâ der kare, Râjâjî, bachan hamârâ mâne,

Râjâ Nal.

“Thou hast said and so will I do : hear, oh Indar
Mahârâjâ :
Ye four are gods, do ye (good) service to all !”

Song.

230

“Thou art a Lord of the Earth, contemplative
for ever,
I obey thy word.
How shall I go into the palace ?
How shall I find a way of entrance there ?
There are guards upon the doorway ;
How shall I go in, my friend ?”

Indar.

235 “By my grace nor man nor woman shall see thee.
Go into the palace, O Prince Nal.
No one in the palace shall recognize thee.
None shall see thee then, but Damwantî shall know thee.
Make no delay, Sir Râjâ, and obey my word.

LEGENDS OF THE PANJÂB.

240 Châr deo ham raheñ Surg meñ chârôn Bed bakhêne."

Râjâ âe mahil meñ Nârad ke darbân.

Khabar kisî ko nâ hûî, kirpa karî Bhagwân.

Dekhkar Damwantî jhat âî;

Kahe Damwantî:

Rânî Damwantî.

"Kaun tû haigâ ? de ham ko batlâe !

245 Kahân se âyâ ? kahân jâegâ ? hosh tujhe nâhîn ?

Mere mahil meñ ân, dîwâne, nahaqq jân gañwâe !"

Râjâ Nal.

"Rânîjî, sun lîjîye, patî birtâ tû hai nâm !

Main deoton kâ dût hûn, Nal Râjâ hai nâm."

Râgnî.

"Nâm Nal Râj hai merâ,

250 Kîâ main mahil meñ pherâ.

240 We four gods remain in heaven studying the four
Vedas."

The Râjâ entered the palace as Nârad's messenger.

No one knew of it by the grace of God.

Seeing him Damwantî came at once ;

And spake Damwantî :

Rânî Damwantî.

"Who art thou ? tell me !

245 Whence camest thou ? whither goest ? Hast no sense ?

That thou comest, fool, into my palace to lose thy life
for nothing !"

Râjâ Nal.

"O Rânî, hear ; thy name is virtue !

I am the messenger of the gods and Râjâ Nal is my
name."

Song.

"My name is Râjâ Nal,

250 And I have wandered over the palace.



RÂJÂ NAL.

- 255 Dharmrâjâ, Baran, Agnî,
Jo chauthâ Indar hai, Rânî,
Mujhe bhejâ tumhâre pâs.
Kahûn mainî bāt, un mânî,
Unhon ne jo kahâ mujh ko.
Yeh sunkar, chit mein dhar le :
Un hîn charon ke mân se
Ik to deotâ bar le !”

Rânî Damwantî.

- 260 “ Main to tumharî nâr hîn, tum hamrî bhartâr !
Merâ to *yehî* nem hai, barwan Nal Rajkanwâr !”

Râgnî.

“ Nem manî mân yeh hî dhârî !
Tum hîn prân kî piyârî.
Tujhe jo tiyâgke jâûn,—
Bachan sat ke mainî samjâûn,—

- 255 Dharmrâj, Baran, Agnî,
And the fourth (of these) Indar, O Rânî,
Have sent me to thee.
I tell thee, and do thou hear,
What they said to me.
Hear this and ponder it in thy heart :
From out of these four
Do thou wed a god !”

Rânî Damwantî.

- 260 “ But I am thy wife and thou my husband !
And *this* is my hope, to wed the Prince Nal !”

Song.

“ This is the hope of my heart !
Thou art the love of my life !
If I be separated from thee,—
And I tell thee true words,—



- 265 Nahîn Indar ko barân jâke.
 Marûngî zahar bis khâke.
 Na jîûngî, suno, Sâîn;
 Prân ebhin men tajâû mâhîn."

Râjâ Nal.

- "Surg lok ke deotâ padmî Indar samân !
 270 Kyûn un ko bartî nahîn ? tû ho gaî nâdân !
 Tû ho gaî bâorî, Baran sarîkhâ nahîn dâjâ !
 Indar samân nahîn koî Râjâ, sab karen un ko pûjâ !
 Dharmrâj, Agnî ko bar le ; chârôn deotâ hai bhârî !
 Main to nir manukh zât hûn : kyûn tû bhûl gaî, piyârî ?"

Rânî Damwantî.

- 275 "Patî birtâ jo nâr hai, mâne kul kî ân.
 Main to tumharî dâs hûn, tum mere Bhagwân !
 Tum mere Bhagwân, piyâ ; main patî birtâ hûn nârî,

- 265 I will not go and wed Indar.
 I will take poison and die.
 I will not go, listen, my Lord ;
 I will give up my life in a moment."

Râjâ Nal.

- "A glorious god of heaven like Indar !
 270 Why will thou not wed him ? thou art gone mad !
 Thou art become foolish, there is no second to Baran !
 There is no Râjâ like Indar, whom all worship !
 Wed Dharmrâj or Agnî ; all the four are great gods !
 I am but one of mankind : why hast forgotten thyself,
 my love ?"

Rânî Damwantî.

- 275 "I am a virtuous woman and care for my family
 honor.
 I am thy slave and thou my God !
 Thou art my God, my love ; and I a virtuous wife.



- Dharm giâ, kyâ rah giâ ? Râjâ, ho jug mein un kî hârî.
 Jab se bât kahî hansâ ne, jab se prît lagî mârî,
 280 Jo mujh ko tum nah baro, to prân tajûn chhin mein
 piyârî.”

Râjâ Nal.

- “Woh chârôn haiin deotâ, Tîn Lok ke nâth.
 Tum un ko bar lo ; abhi mân hamârî bât.
 Mân hamârî bât, piyârî ; yeh hai prem kahânî.
 Indar Râjâ biyâh karwâo to hogî Indrânî.
 285 Aisâ Râo aur nahîn dûjâ ; tain mau mân kyâ jâne ?
 Tâ us ko bar le, Rânî, ho jâgî pat-rânî.”

Rânî Damwantî.

“Pat-rânî to ho gâi ik piyâ se prem !
 Patî birtâ jo hâr hai, un kâ yeh hai nem.
 Un ke yeh hai nem, piyârî, sat dharm main nâ hârûn.

If duty go what remains ? Râjâ, such are ruined in the
 world.

- From the time the swan spake hath love conquered me.
 280 If thou wed me not I will give up my love in a moment,
 my love.”

Râjâ Nal.

- “Those four are gods, lords of the Three Worlds.
 Wed thou (one of) them ; hear now my words.
 Harken to my words, my love, for they be words of love.
 If thou marry Indar thou wilt then be Indrânî.*
 285 There is no Râjâ second to him ; what hast thou in thy
 mind ?
 Marry thou him, Rânî, and be his chief-queen.”

Rânî Damwantî.

“A chief-queen am I from the love of one husband !
 This is the hope of virtuous women.
 This is their hope, my love, and I will not go back from
 my duty.

* The name of Indra's wife ; she is, not otherwise of any importance
 as a goddess.

- 290 Bîch suembar âj tumhârî phûl-mâl gale meñ dârtûñ.
Ik bachan tum se hûâ merâ, ab dûjâ kyâ purakh barûñ ?
Jo tum tiyâg jâoge mujh ko, khâe katârâ âj marûñ."

Râjâ Nal.

- " Surg lok kê bâs ho, man meñ karo bichâr.
Tum man meñ yeh soch lo, sundar Râjkanwâr.
295 Sundar Râjkanwâr, tumheñ ho chitr sugar, sun le, nârî.
Indar Râj se biyâh karwâo, yeh hî bêt mâno hamârî.
Sundar rûp banâ hai us kê, gal sûhâ, motî mâlâ.
Yeh hî bêt tum karo, piyârî, piyo prem ras kê piyâlâ."

Rânî Damwantî.

- " Prem nem un kê rahe, jin kê dhur se pît.
300 Prem kahânî kathan hai, koî birlâ jâne rît."

- 290 To-day at the *swayamvara* will I throw the flower-gar-
land round thy neck.*
I gave thee my word once, how can I now wed another ?
If thou desert me I will stab myself with a dagger
and die."

Râjâ Nal.

- "Thou wilt become a dweller in Heaven, ponder it in
thy mind.
Think of this in thy mind, my beauteous Princess.
295 Beautiful Princess, be sagacious and wise, and hear,
my girl.
Marry Râjâ Indar, and hear these words of mine.
Beautiful is his form, red kerchief round his neck, and
necklace of pearls.
Do thou this, my love, and drink of the cup of love."

Rânî Damwantî.

- "The hope of love is their's whose love is from the
beginning.
300 The tale of love is difficult, and few know its ways."

* In token of accepting thee as my husband.

*Râgnî.*

- 305 “Rît birlâ koî jâne.”
 Bachan Râjâ nahîn mâne.
 “Sîl gun rûp main nârî,
 Dharm ko nâ tajûn, piyârî.
 Tum hîn Mahârâj ho mahârî !
 Bachan main ne sahe thâre.
 Suno, main dâs hîn thârî,
 Ik pal nâ rahûn niyârî !”

Râjâ Nal.

- 310 “Rânî, tum chatar bano, mat nâ bano nâdân.
 Châr deo ko tum baro, kahâ hamârâ mân.
 Kahâ hamârâ mân, tujhe main bahut bâr samjhâe.
 Merâ kahâ mâno tum, Rânî, achhî bât sunâi.
 Sun, Rânî, gyân hamârî ik samajh nahîn âi.
 Dil kâ soch dūr kar, piyârî ; ‘aql kahân gaiwâi ?”

Song.

- 305 “Few know its ways.”
 The Râjâ would not listen to her words.
 “I am a woman of virtue and uprightness,
 And I will not give up my duty, my beloved.
 Be thou my Lord !
 I have listened to all thy words.
 Hear me, I am thy slave.
 And not a moment will I remain away from
 thee !”

Râjâ Nal.

- 310 “Rânî, be wise and be not foolish.
 Wed one of the four gods and mind my words.
 Mind my words as I have often conjured thee.
 Hear my words, Rânî, for I have spoken well.
 Hear me, Rânî, my wisdom hath not entered thy under-
 standing.
 Put thy fears afar, my love ; where hast lost thy sense ?”

Râni Damwantî.

- 315 "Barûn na tum bin aur ko ; marûn âj âp ghât !
Sati hûn, sâl rachûn : chalûn tumhâre sâth !
Chalûn tumhâre sâth, prân chhîn meñ kho dârûn !
Jo ab ke yeh kaho, katûrî tan meñ mârûn.
Tum hoke gunmân, bêt yeh kaun sunâi ?
320 Main to tum bar lie, jân ke kanth gunsâin."

Râjâ Nal.

- "Hâth jor bintî karûn ; suno, Indar Mahârâj.
Damwantî pe main gîâ âj âp ke kâj.
Gîâ âp ke kâj âj ; yeh suno hamârî bânî.
Bahut bâr us ko samjhâe, nahîn mântî Rânî.
325 Wâ to kahe, 'barûngî Nal ko,' ho rahî 'ishq dîwânî.
Samajh bichâr, suno, Mahârâjâ, yeh tû sach jânî."

Râni Damwantî.

- 315 "I will wed none but thee ; I will die at once !
I will be *sati*, I will prepare my pyre (rather than not)
go with thee !
I go with thee, (or) I destroy my life at once !
If thou speakest again as now I will strike a dagger
into my body.
Being wise, how canst say such things as these ?
320 I have accepted thee as my husband, the lord and hus-
band of my life."

*Râjâ Nal.**

- "With joined hands I beseech thee ; hear, my Lord
Indar.
I went to Damwantî to-day on thy behalf.
I went on thy behalf ; hear these my words.
Often did I conjure her, but the Princess would not listen.
325 Said she, 'I will wed Nal,' and remained mad with love.
Think of it and hear, my Lord, knowing this for the
truth."

* Returning to Indra.

*Indar.*

“Sab deotâ, yeh hî karo : dhâro Nal kâ rûp.
Phir Rânî kis ko bare hamrâ dekh sarûp ?
Hamrâ dekh sarûp !”

- Sabhî ne yeh man bîch bichâre :
- 330 ‘Chalo suembar bîch jabân haigî Damwantî piyârî,
Bahut bâr Nal ne samjhâe, nâ mânî woh nârî.
Us kâ sat digâe challenge.’ Yeh hî bêt man dhârî.
Jab Râjâ Bhîm ne denî sabhâ lagâe,
Sakhî bejhkar mahil meñ Damwantî lê bulâe.
- 335 Damwantî lê bulâe, lê phir phûl-mâl karâe.
Sab dewat Nal rûp dekhke, jab man meñ ghabarâi.

*Indar.**

“All ye gods, do this : put on the form of Nal.
And then which of us shall the Princess wed, seeing us
all (alike) ?
Seeing us all alike !”

- They all pondered this in their hearts :
- 330 ‘Let us go to the *swayamvara* where is the lovely Dam-
wantî.
Often has Nal conjured her, but the maiden would not
listen.
Let us go and destroy her honor.’ This they had in their
minds.
When Râjâ Bhîm began to collect the assembly,
He sent a maid into the palace and called Damwantî.
- 335 He called Damwantî and made a flower garland.
When (the maiden) saw all the gods in the form of Nal
she was confused in her mind.

* To the other gods.



Bîch suembar phire dekhtî : ‘ Mahmân kabîn jâe ?
Dekhâ sabhâ kâ rang nâr ne dîe Harî bulâe.

Rânî Damwantî.

“ Ai, Prabhû Dînânâth, ab sunîye merî pukâr.
340 Is sanghat meñ sukh karo, Tin Lok Kartâr.”

Râgnî.

“ Prabhûjî, sidh lîjiye merî,
Terî main charan kî cherî.
Deo Nal rûp sab dhârâ :
Merâ sat râkh, Kartârâ !
345 Barûn Nal Bhûp ko, Sâmf ;
Merâ sat râkh tum, Sâîn !
Tajûn main prân mahilon meñ !
Merâ sat sîl ho pârâ !”

Wandering about the *swayamvara* looking (for him she said to herself) : ‘ Where has the guest gone ?’
Seeing what had passed in the assembly the maiden called on Harî.*

Rânî Damwantî.

“ O God, the Lord of thy Servants, hear now my prayer.
340 Give me thy blessing in this trouble, thou Creator of the
Three Worlds.”

Song.

“ O Lord, give me relief, for
I am a worshipper at thy feet.
All the gods have put on the form of Nal.
Preserve thou my honor, O God !
345 I would wed the King Nal, O Lord :
Preserve thou my honor, O Lord !
I will give up my life in the palace !
Keep whole my virtue and honor !”

* i.e., Vishnu = God.

*Dharmrâj.*

- “ Soch kare mat, bâwarî, kahâ hamârâ mân.
 350 Jâ, tujh ko yeh bar diâ, mile bhûp surgyân.
 Mile bhûp surgyân, nâm Nal se tum bachan uchâro.
 Us Râjâ ke gale bich tum phûl-mal ab âaro.
 Sadâ sîl terâ rahe jag meñ, sat kabhî nahîñ hâro.
 Man ânand karo tum, piyârî; man meñ yeh hî bichâro.”

Rânî Damwantî.

- 355 “ Sunke tumharî bât ko mâlâ lie uthâi.
 Ab dâlûñ gal bich meñ Nal Râjâ ke jâe !”

Râgnî.

- “ Piya gal mâl main dârûñ,
 Jo tan man âj sab wârûñ !”
 Gale meñ dârke mâlâ,
 360 Khushî hoke piâ piyâlâ.

*Dharmrâj.**

- “ Be not anxious, foolish (maid), and here my words.
 350 Go, I have granted thee this boon, that thou find this
 wise king.
 Find this wise king and call out the name of Nal.
 Put the flower garland on the Râjâ's neck.
 May thy virtue remain for ever in the world and thy
 honor be never injured.
 Keep thy heart happy, my lovely (maid); and ponder
 this in thy heart.”

Rânî Damwantî.

- 355 “ Hearing thy words I take up the garland.
 And I go and place it round the neck of Râjâ Nal !”

Song.

- “ I place the garland on my love's neck,
 And I sacrifice my body and soul to him !”
 Putting the garland round his neck
 360 She drank of the cup of happiness.

* Some confusion here. Damayantî prays to God in the abstract, and yet is answered by Varuna as in the classical legend.



Lage bâte jabhî bajne,
 Lage chintâ sagal tajne.
 "Bulâo bipr, tum Râjâ,
 Hûe man ke pûran kâjâ."

Râjâ Nal.

365 "Ham ko rukhsat dîjîye, Bhîm Sen Mahârâj.
 Sab kâran Har ne kare ; rahe hamârî lâj !"

Râgnî.

370 "Lâj Har ne râkh lîe mahârî !
 Karen ham nagar kî tayyârî.
 Der kîje nahîn, Râjâ :
 Karo hamrâ yeh hî kâjâ."
 Suembar sab hûa sundar,
 Bane jahân bhûp ke mandar.

And the music began to play,
 And all her sorrow to depart.
 "Râjâ, send for the Brâhman,*
 For the desire of my heart is fulfilled."

Râjâ Nal.†

365 "Now let us depart, O Mahârâjâ Bhîm Sen.
 God hath done all there was to do ; may my honor be
 preserved !"

Song.

370 "God hath preserved my honor !
 Let us make ready for my city.
 Make no delay, Râjâ :
 Do this service for me."
 Beautiful was the *swayamvara*,
 Held at the royal palace.

* To marry us.

† The marriage is now over.



“ Bidâ dîjo hamen Râjâ ;
Kare Har ne merî kâjâ.”

Râjâ Bhîm Sen.

- 475 “ Khûb bât tum ne kahî, hamen kîâ parwân.
Ab tumharî tayyârî karûn, he nirp chitr sujân.
He nirp chitr sujân, karo tum abhî chalan kî tayyârî.
Jo kuchh bât kahî hai tum ne, mân lîe mainî thârî.
Singârûn fanjân, rath, hâthî ; sang karângû thârî.
380 Yeh rath âj singâr, kîâ mainî khâtîr siraf tumhârî.”

Rânî Damwantî.

“ Mâtâ, mujhe na bhûliye, lîjiye beg bulâe.
Woh din kab phir hovegâ, milûn tumhen mainî âe ?”

Râgnî.

“ Milan merâ kaun bidh hove ?
Nain bhar bhar sakhî rove.

“ Bid us farewell, Râjâ,
For God hath done our desire.”

Râjâ Bhîm Sen.

- 375 “ Well hast thou spoken, I accept thy words.
I will make preparation for thee, O wise and intelligent
prince.
O wise and intelligent prince, make thee ready to go at
once.
I have obeyed all that thou hast said.
I will prepare thy cavalcade and chariots and elephants.
380 This chariot have I adorned for thee alone to-day.”

Rânî Damwantî.

“ Mother, forget me not and quickly call me home.*
When will the day come that I meet thee again ?”

Song.

“ How shall I meet thee again ?
My maidens' eyes are full of tears.

* These speeches between mother and daughter are conventional.



- 385 Milângî phîr kab, Mâî ?
 Lîjîye beg bulwâe.
 Phîr tumhen kabân milûn, Bahinâ ?
 Merâ jal se bharâ nainâ."

Mâtî Rânî Damwantî kî.

- "Suno, Kaiwar, merî lâdlî, tujhe bin mahil andher.
 390 Jaldî bulwâûn tujhe, nâ karne kî der.
 Ik 'araz main karûn, bachan merâ sun lîje.
 Sâs susar kî tahil, patî kî agyâ kîje ;
 Rakhîye kul kî lâj; tujhe yeh hî samjhâûn.
 Jâo sâs ghar, la'l, terê pe wârî jâûn.
 395 Baitho rath ke bîch, matî nâ der lagâo.
 Kushal khem son, la'l, sâs ghar apne jâo."

Kûnch kîâ Râjâ chale, dînâ rath hakwâe.

- 385 When shall I meet thee, Mother ?
 Call me quickly home.
 Sister, when I shall meet you ?*
 My eyes are full of tears."

Damwantî's Mother.

- "Hear, Princess, my darling, without thee is the palace
 dark.
 390 Quickly will I call thee and make no delay.
 One word have I to say, hear it.
 Serve thy husband's parents and obey thy husband ;
 Preserve the honor of thy family; thus do I conjure
 thee.
 Go to thy husband's house, my beauty ; I am thy sacri-
 fice.
 395 Sit thee in the chariot and make no delay.
 With joy and delight, my beauty, go to thy husband's
 house."

The Râjâ commenced his march and drove off in his
 chariot.

* Classically Damayantî was an *only* daughter.



Mahil Rājā chale, āe nagar ke māhīn :

Āe nagar ke māhīn ; nagar meñ ghar ghar paṛī badhāī.

400 Mandar se sab nārī milkar sāj artā le āī.

Rājā āe mahil bīch meñ sundar sej bīchāī.

Ganpat kirpā kare ; ānke rāj kare chit lāe.

Kāljug.

“ Kirpā, Nāth Nārād, rakhiye ; kahān gae the āj ?

Sab ham se barnan karo, ai gunī sand samāj.

405 Ai gunī sand samāj, hamēñ kaho sách mukh bānī.

Chār deotā milke tum to kahān gae the, gyānī ?

Ye ichhā pūchhan kī merī ; kaho, bāt un mānī.

Hāth joṛke māñ pūchhāñ hūñ, mukh se kaho bakhāñī.”

Stage by stage the Rājā entered his own city :

Entered his own city and congratulations came from
every house in the city.

400 All the women of the palace brought *ārtā** for the
bridegroom.

The Rājā entered the palace and made the marriage bed.

Ganpat† was propitious ; so (the Rājā) ruled with joy.

Kāljug.‡

“ Grant me thy grace, Lord Nārād ; whither wentest thou
to-day ?

O sage of the assembly,§ tell me the whole tale.

405 O sage of the assembly, tell me the truth with thy lips.

Whither went all you four gods together, my wise one ?

I ask thee the wish of my heart : tell and I will hear
thy words.

With joined hands I ask thee, tell me with thy lips.”

* The ceremony of carrying a tray of powdered rice to meet the bridegroom at the bride's house. It is introduced here as having been performed at the bridegroom's house by poetical license.

† i.e., Ganeśa, the God of all beginnings.

‡ Kali, as the personification of the Kali-yuga, the present wicked age. Here Kali is employed as a god just as are Indra, Agni, &c. There is a complete change of scene here, and Kali is addressing Nārada asking him what has happened at the *swayamvara*. The legend still follows the classical story.

§ Nārada is the Nestor of the Indian Classics, as well as the messenger of the gods.

*Indar.*

- “ Bhîm Sen Mâhârâj ne rachâ suembar ân :
 410 Damwantî ke wâste kîe bare samân.
 Kîe bare samân, ajî, ham usî dekhke âe.
 Châron deo gae wahân se, tujh ko bachan sunâi.
 Nal Râjâ biyâh le gae, us ko sundar bhawan banâe.
 Bahut dân Râjâ ne dînâ, birham bhoj karwâe.”

Kâljug.

- 415 “ Char deotâ chhorke purakh barâ jo nâr,
 Us ko chahiye dand ; kuchh hamen liye bichâr.
 Hame ne liye bichâr, unhen kuchh dand ki karân tayyârî.
 Khotâ kâam kîâ nârî ne, man meñ nahîn bichârî.
 Barâ dukh dîngâ main un ko, yeh ablâkh hamârî.
 420 Nal Râjâ se biyâh karâ, jin bât na bhôjî thârî.”

*Indar.**

- “ Bhîm Sen, the Mahârâjâ held a *swayamvara* :
 410 And made great preparation for Damwantî's sake,
 Made great preparation, sir ; I have just come from
 seeing it.
 The four gods went there, I tell thee.
 Râjâ Nal took her away in marriage, as beautiful was he
 as a god.
 Great gifts gave the Râjâ (Bhîm Sen) and great quan-
 tities of food.”

Kâljug.

- 415 “ Throwing over four gods, the woman that married a
 man
 Must be punished ; I have an idea.
 I have an idea, and will prepare a punishment for her.
 An evil thing did that woman, keeping no thought (of
 grace) in her heart.
 Great trouble will I bring upon her, this is my desire.
 420 She has married Râjâ Nal, who disregarded thee.”

* Answering for Nârada.



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The following Legends are in the Press :—

No. XXXII. Rājā Ratan Sain of Chitaurgharh.

No. XXXIII. Sarwan and Farījan.

No. XXXIV. Pūran Bhagat.

No. XXXV. Hīr and Rānjhā.

The order in which the remaining Legends will appear will be advertised later.



Indar.

“Jab ham ne agyâ dîe, tab dârî gal mâl.
Dîn Râjâ dharmak haiñ, bolo bachan sambhâl.
Bolo bachan sambhâl, unhen kuchh ñand nahîn denâ bhâñ.
We Râjâ gunmân bare haiñ, yeh tum ko main samjhâñ.
425 Jab us ko ham se dîe agyâ, jab Râjâ Nal rāj bare.
Un ko ñand kabhî nahîn hogâ; nahîn bachan hamâre
bujh kare.”

Jab Kâljug wahân se chale, âyâ Dwâpar pās.

Kâljug.

“Ik kām merâ karo, yeh hî mujh se biswās.
Yeh hî mujh se biswās; chalo tum Nal Râjâ nagarî mâhîn.

Indar.

“When I besought her she put the garland round his
neck.
The Râjâ (Nal) is faithful to his duty, think over thy
words.
Think over thy words, he is not worthy of any punish-
ment.
The Râjâ is very virtuous, I tell thee.
425 When I besought her she married Râjâ Nal.
She should never be punished; she valued not my
word.”

Then Kâljug went away thence and came to Dwâpar.*

Kâljug.

(And said): “Do me a favour, this is my request.
This is my request; go thou to Râjâ Nal’s city.

* The Dwâpara-yuga is the Third Age of the world in which righteous-
ness is diminished by half. Dwâpara is here, as in the classical
legend, personified as a god of evil like Kali.



- 430 Us kâ nâm bakâhat Nal kâ hai. Yeh hî bat main samjhâi :
Tum Puskar ke baro peṭ meṇ; main Nal pe jâṭn, Bhâi."

Dwâpar giṭ peṭ meṇ us ke; na mâyâ Prabhû kî pâi !
Sîl, dharm aur gyân tajâ nâ, nâ Kâljug par jor parâ.
Bârân baras Kâljug ko ho gae, bahut apnâ jor karâ.

- 435 Ik din Râjâ baith palang pe, dhoe pair soche nâhîn.
Dâṭ lagâ us din Kâljug kâ, bâs âdar kînâ jâe.
Barat sâr jab peṭ ke andar, turt Râo ki bidh harî.
Chaupur sâr mangâyâ Râo ne; jab khelan kî tayyârî karî.

Râjâ Nal.

"Ai bhâi Puskar, mere man meṇ uthe bichâr.

- 440 Ye hî bat tum se kahûn, khelo chaupur sâr.

- 430 His name of Nal is well known. This is my say :
Do thou go into Puskar* and I will go into Nal,
Brother."

Dwâpar entered (Puskar's) belly; unfathomable are
God's works !

(Nal) never forgot his honor and duty and religion, and
no chance befell Kaljug.

Twelve years passed over Kaljug, and greatly did he try.

- 435 One day the Râjâ sat on his bed and forgot to wash his
feet (first).†

That day was Kaljug's opportunity and he entered his
belly.

As soon as he had entered into his belly the Râjâ forgot
his (religious) wisdom at once.

The Râjâ sent at once for the *chaupur* board and began
to make ready to gamble.

Râjâ Nal.

"O brother Puskar, I have an idea.

- 440 This do I say to thee, play at *chaupur* with me.

* Pushkara, brother of Nala.

† Forgot a ceremony and thus gave Kali, as the god of evil, a chance
of entering him.



Khelo chaupur sār, piyārī; yeh hī bāt man bhai.
Jīt hār kī bāji rakh do, chaupurān bichhāo.
Yeh solāh haiñ dāū hamāre; tujh ko diā dikhāi.
Chaupur khel der nahīn kīje, yeh hī bāt samjhāi.”

Puskar.

- 445 “Tum to hamare bharāt ho, jānūn pitā samān.
Ap bachan mujh ko kīā, soī karūn parwān.
Soī karūn parwān, hāth pāshā* main thāyā.
Lekar Gurū kā nām, zamīn par ap tharāyā !
Satrāh āthārāh bīch jīt līe bāji thārī !
450 Lag bāji pe dārī jīt ab howan hār hamārī !”

Rājā Nal.

“Dūji bāji pe lagā māl khizānā āj.
Phir gero phāisā hāth se, phir lagūngā rāj.

Play at *chaupur* with me, my beloved (brother); this is
in my heart.
Put down the stakes and spread the *chaupur*† board.
This is my throw, sixteen; I show it thee.
Don't delay in this game of *chaupur* I tell thee.”

Puskar.

- 445 “Thou art my brother and I hold thee as father.
As thou hast spoken, so must I obey.
So must I obey and lift up the dice in my hand.
In the name of the Gurū‡ I throw them on the ground !
I win the game from thee with seventeen and eighteen !
450 Winning the stake by a throw is in my fate !”

Rājā Nal.

“On the next game I stake my hoards and property.
Then I will throw the dice with my kingdom for stake.

* For *phāisā*.

† For the technicalities of *chaupur*, see Vol. I., pp. 243 ff.

‡ Allusion to the now almost universal belief in the supernatural powers of the Gurūs, or mythical spiritual guides, chiefly represented by Gurū Gorakhnāth.



- Phir lagûngâ râj, khizânâ lagûn mâl kâ, Bhâî.
 Sab lag dûngâ râj, piyârî, der karûn kuchh nâhûn.
 455 Lag dûngâ tambû sab derâ, yeh mere man bhâî.
 Jît hâr yeh hî bâjî khelûn man chit lâe.
 Dekh pare satrâh athârâh, bâjî jît uthâî !
 Honhâr ke yeh hî bas men, nâ kuchh pâs basâî !”

Puskar.

- “ Jît hamârî ho gaî is pânsâ men âj.
 460 Aur nahûn bâqî rahî, yeh hîn sakal de râj.
 Yeh hîn sakal de râj, piyârî, kyûn mujh ko samjhâve ?
 Jis kâ phânsâ pare jît kâ, so bâjî le jâve.
 Karanhâr Kartâr wahî hai phânsâ jî jîtâve.
 Jis par mihar kare ughrâî, so bâjî ko pâve.
 465 Yeh sâns man bâch, piyârî, kyûn ghabarâve ?
 Honhâr hate na, piyârî, jo kuchh ânkhi likhâve.”

Then will I stake my kingdom, (now) I stake my hoards
 and property, Brother.

I will stake all my kingdom, my beloved (brother), I
 will make no delay.

- 455 I will stake my camp and tents, this is in my mind.
 I am bent on losing or winning this game.
 See the seventeen and eighteen, thou hast (again) won
 the game !
 This was in the power of fate, no power (of ours) avails !”

Puskar.

- “ I have won (again) to-day at this game.
 460 Nothing is now left thee but thy kingdom.
 Nothing but thy kingdom, my beloved (brother) ; why
 say more to me ?
 Whose dice win wins the game.
 It is whom the Lord favors that wins the game.
 On whom His kindness falls, will win the game.
 465 Why art thus confused in thy mind, my beloved
 (brother) ?
 What fate hath written cannot be blotted out, my beloved
 (brother).”



RÂJÂ NAL.

245

Râjâ Nal.

"Râj pât sârâ lagâ is bâjî ke bîch,
Khûb tarah jânâ hamen, yeh phânsâ hai nîch!"

Râgnî.

470 "Râjâ, main dîâ sârâ !
Bachan mâno yeh hî mahârâ :
Uthâiyo hâth se phânsâ ;
Dâû pûrâ âyâ khâsâ.
Yeh hî samjhâutâ tum ko,
Sat hârûn nahîn mujh ko.
475 Der kîje nahîn, bhâî,
Jo bâjî jîtke âi !"

Puskar.

"Râj, mâl, faujân, sabhî tain ne dîe lagâe ;
Jît hamârî ho gaî aur lago kuchh âj.
Aur lago kuchh âj, Râojî, jîtâ râj tumhârâ.

Râjâ Nal.

"All my rule and kingdom is on this game.
Well do I know that this gambling is a low thing!"

Song.

470 "Râjâ (Puskar), I have staked it all !
Hear these my words :
Take up the dice in thy hands ;
Thou shalt have full opportunity for a throw.
Thus do I tell thee,
I will not go back on my word.
475 Make no delay, brother,
To win the game!"

Puskar.

"Thou hast staked thy kingdom, wealth and armies
and all :
And I have won them, stake something more to-day.
Stake something more to-day, Râjâ, for I have won thy
kingdom.



- 480 Râj păt kî bâjî, Râjâ, ab ke ham se hârâ.
 Sab kî hai yeh băt jûe meñ, taiñ ne nahîñ bichârâ ?
 Ab kyâ mahil bîch meñ, Râjâ, âj rahâ hai thârâ ? ”

Râjâ Nal.

- “ Tab tan ke bistar lage aur amîrî thâth !
 Bâjî se hatâ nahîñ, yeh hî hamen hai ânṭh.
 485 Yeh hî hamen hai ânṭh, âj yeh hâr singâr lagâ sârâ.
 Nâ pîchhe rakhnâ kuchh mujh ko, yeh hî nem man par
 dhârâ.
 Jo ab kî bâjî tum jîto, hor hamen ho jâ hârî,
 Aur băt main kyâ kahûñ tum se ? Main adhûn rahâ
 thârî ! ”

Puskar.

- “ Tere pe kuchh nâ rahâ, sab taiñ dĩâ harâe.
 490 Khel hamârâ ho chukâ, kahî tujhe samjhâe.
 Ik bâqî rahî jân tumhârî.
 Kuchh na rahâ aur ab tum pe, tum bare khlârî.

- 480 Kingdom and rule, Râjâ, thou hast lost to-day to me.
 It is always thus in gambling, hast thou not thought it ?
 What has now remained to thee in the palace, Râjâ ? ”

Râjâ Nal.

- “ Then I stake the garments on my body and my lordly
 jewels !
 Let the game be not stayed, this is my desire.
 485 This is my desire, to-day I stake my necklace and jewels.
 I will keep nothing back, this is the desire of my heart.
 If thou win the game to-day and I lose,
 What more shall I say thee ? I am at thy mercy ! ”

Puskar.

- “ Thou hast nothing left, thou hast lost thy all.
 490 The game is over, I tell thee.
 * Nothing but thy life remains.
 Nothing else remains to thee, and thou hast earned the
 name of a great gambler.



- Yeh to bâth hâth Sâhib ke : jît raho, châhe hârî.
 Ab kî bâjî men, Râjâ, to lag Damwantî nârî.
 495 Ai Râjâjî, sab baithe ho hâr, ik bâqî rahî nârî :
 Aur dâjî, Mahârâj, rahe yeh deh tumhârî.
 Nahîn râj se kâm âp chaupur men hârâ.
 Ab is nagarî bîch nahîn rahâ kuchh tumhârâ.”

Râjâ Nal.

- “Sunkar tumharî bâth ko, tan men uth gayî âg, bhâî.
 500 Khainch dudhârâ bâth men, deûn jhat shîsh urâî.
 Deûn jhat shîsh urâî, are, main na chhorûngâ, bhâî !
 Tere prân chhin men kho dângâ, aisî bâth sunâî.
 Taiñ ne âj karî hai aisî samajh mûrakh man, bhâî.
 Ik din kâl karhâ sir âpar ; yâ mere man, bhâî.”

- Winning or losing is in the hands of God.*
 In the present game, Râjâ, stake thy wife Damwantî.
 495 O Râjâ, thou hast lost all, only thy wife remains :
 And, too, remains, Râjâ, this thy body.
 Thou hast nothing to do with rule, having lost at
chaupur.
 No longer canst thou remain in this city.”

Râjâ Nal.

- “Hearing thy words my body is aflame (with wrath),
 brother.
 500 I take the dagger in my hand to strike off thy head at
 once.
 I will strike off thy head at once, and O ! I will not leave
 thee (alive), brother !
 I will take thy life in a moment, thus do I say.
 Thou hast acted to-day as a man of little sense, brother.
 Death will hover over thy head some day ; this is in my
 mind, brother.”

* Observe the Musalmân word here.

*Râni Damwantî.*

- 505 "Hâth joṛ bintî karûn, Nal Râjâ, Mahârâj.
Jo tum mâroge aise tumharâ hot akâj.
Tumharâ hot akâj, aise mat mariyo, Râjâ.
Shakal bigre terâ kâjâ "

Râgnî.

- 510 "Jagat mân pât ho bhârî.
'Aqal kahân-gai, piyâ thârî?
Tumhen samjhâutî bârî.
Bât mâno yeh hî mahârî:
Jûâ mat kheliye, Sâin!
Zarâ lajjâ nahîn âi,
515 Dharm apne se na hâro.
Aise mat jân se mâro!"

Râjâ Nal.

"Tu ne kahî, so main sunî, yeh papî chandâl!
Main us ko chhorûn nahîn, â gîâ us kâ kâl.

Râni Damwantî.

- 505 "With joined hands I pray, O Râjâ Nal, my Lord.
It will be evil for thee to strike him thus.
It will be evil for thee, strike him not thus, Râjâ.
All thy (good) works will be of no avail."

Song.

- 510 "It will be a sinful thing in the world.
Whither have thy wits gone?
Often did I conjure thee!
Hear my words:
Play no more, my Lord!
Thou hast felt no shame:
515 Destroy not thy good works.
Slay him not thus!"

Râjâ Nal.

"Thou hast said, I have heard, this is a wicked sinner!
I will not leave him (alive, the time of) his death hath
come.



- Â gâ us kê kâl, piyârî, lâkh bâr samjbâyâ.
 520 Aise bachan kâthor boltâ, nahîn larzî hai kâyâ !
 Nahîn kuchh is men merâ, sir par kâl ghumâyâ.
 Nâ jiwat chhorûngâ is ko, dil men yeh hî ðharâyâ."

Rânî Damwantî.

- "Yeh to tumharâ putr sam, tum us ke ho tât !
 Man men soch bichariye, tumhen nâ châhiye bât.
 525 Tumhen nâ châhiye yeh bât, Râojî, âp gunî kul men
 dâná.
 Got ghât karnâ nahîn, Râjâ ; jagat yeh tâná.
 Jo tû us ko mâr gânwâo, bahutâ dukh jag men pâo.
 Yeh hî mâno, piyâ mere, hâth matî us ke lâo ?"

Râjâ Nal.

- "Us ne mukh khotî kahî, gâi jigar ko khâe.
 530 Main us ko chhorûn nahîn, sun, Rânî, chit lâe.

His death hath come, a thousand times have I besought
 him.

- 520 Such evil words doth he say and his body trembleth not !
 It is no (fault) of mine, he hath brought death on his
 own head.
 I will not leave him alive, this have I determined."

Rânî Damwantî.

- "This is as thy son, thou art as his father.
 Ponder it in thy mind, this should not come from thee.
 525 This should not come from thee, thou that art the wisest
 of thy race.
 Slay not a kinsman, Râjâ, that the world jeer at thee.
 If thou slay him great will be thy grief in the world.
 Hearken to this, my love, lay not thy hand upon him !"

Râjâ Nal.

- "His evil words have eaten into my heart.
 530 I will not leave him (alive), hear, Rânî, with thy heart.



Sun, Rânî, chit lâe hamârî kasab kîâ is ne bhârî.
 Barâ dasṭ yeh hai, âb mânî, sabhî bâṭ khoî mahârî.
 Aisâ bachan kahâ mukh setî, samajh nahîn âî us ko.
 Mahâ kapaṭ kî khân birhâ hai, tû bâlak kaṭî jis ko."

Rânî Damwantî.

- 535 "Hâth joṛ bintî karûn, piyâ, man chit lâe :
 Is kâ kyâ hai mârnâ, krodh kare mar jâe ?"

Râgnî.

- "Dharm aur sat mat hâro !
 Matî, Râjâ, is se mâro !
 Tumheñ main bahut samjhâyâ,
 540 'Aqal terî nahîn âyâ !
 Mâl aur râj ik nârî.
 Khushî hoke tumheñ hârî !
 Kîâ kyûn krodh phir, Râjâ ?
 Samajhke kîjîye kâjâ !"

Hear, Rânî, with thy heart, he hath done me a great
 wrong.

Very wicked is he, and hear, he hath disgraced me utterly.
 Such words hath he said with his lips as thou canst not
 understand.

He is a very pit of the greatest deceit, whom thou callest
 a child !"

Rânî Damwantî.

- 535 "With joined hands I pray, my love, with all my heart.
 What good is it to slay him, and die of thy anger ?"

Song.

- "Destroy not thy religion and thy honor !
 Slay him not Râjâ !
 Often do I conjure thee,
 540 And sense cometh not to thee !
 Wealth and kingdom and eke a wife
 Hast thou lost joyfully !
 Why art angry after that, Râjâ ?
 Be wise and do thy duty !"

*Puskar.*

- 545 "Râj bîch rahnâ nahîn, rahâ na tumharâ kâm.
 Mere râj meñ ab tumheñ khânâ nimak harâm ;
 Khânâ nimak harâm : are, tum dwârpâl, ab jâo.
 Sabhî râj meñ abhî danḍhorâ jaldî se paṭwâo.
 Mere râj meñ mat nâ rakhîyo, jahân châhe wahân jâo.
- 550 Itnâ kâm karo tum jâke, mat nâ der lagâo !"

Râñî Damwantî.

- "Bâbal mere ke jâo, sun, re tû rathwân.
 Ghore rath wahân le jâo, kahâ merâ yeh mân.
 Kahâ merâ le mân, karo jaldî se tayyârî.
 Ik kaniyân, ik sût, soch mujh ko hai bhârî.
- 555 In ko tum le jâo mât merî ke tâñ.
 Ham ko to banoñ bäs likhâ karmon ke mâtñ.
 Kahîyo shakal aḥwâl mât merî pe jâke,
 Main kahî, kar joṛ âj tum ko shamjhâke."

Puskar.

- 545 "Thou canst not stay in this kingdom, thou hast no
 more business here.
 Thou canst no longer with right stay in *my* kingdom ;
 It is no longer right to stay : go and be a doorkeeper.
 Go and be a crier throughout the kingdom.
 Stay not in my kingdom, go whither thou wilt.
- 550 Go and do this without any delay !"

*Râñî Damwantî.**

- "Hear, thou charioteer, go to my father.
 Hear my words, take the chariot and horses there.
 Hear my words and be ready quickly.
 I am in great anxiety for my daughter and my son.
- 555 Do thou take them to my mother.
 As for me it is written in my fate that I wander in the
 forests.
 Go and tell all the story to my mother,
 I beseech thee to-day with joined hands."

* Damayanti now sends her children to her parents for safety.

Rathwân.

- “ Âp kahâ so hî karûn, main jâûn tath-kâl.
560 Ab yehân se tayyârî karûn, mat nâ ho be-hâl.
Mat nâ ho be-hâl, piyârî, yeh hî tajhe samjhâûn.
Bâlak rath ke bîch bîthâ, main terî mâtâ pe jâûn,
Tere tan kâ main hâl terî mâtâ ko jâe sunâûn.
Man mein dhâr dharo tum, Rânî, sârî khabarân lâûn.”
- 565 Rath ko bîg jotâeke kîâ kûnch makân.
Pahunchâ nagar mein Bhîm kâ, jahân Rânî surgyân.
Jahân Rânî surgyân, jâeke sârî bhitâ sunâî.
Sut kaniyân donoñ wahân chhore, Nal kî bát batâî.
Suranpâl ik Râo barâ thâ us pe pahunche jâe.
570 Rath ghore donoñ hîn chhore Râo chale ban main.

Charioteer.

- “ As thou hast said so will I do and I will go at once.
560 I will go hence now, so be not grieved.
Be not grieved, friend, I tell thee.
I will put the children into the chariot and go to thy
mother,
And will tell thy mother what hath befallen thee.
Have patience in thy heart, Rânî, and I will tell thee all
that happens.”
- 565 Quickly preparing the chariot he went homewards.
He reached the city of (Râjâ) Bhîm, where dwelt the
wise Rânî.*
Where dwelt the wise Rânî: he went and told her all the
trouble.
Leaving the boy and maid there he told the story of Nal.
He went to the great Râjâ Suranpâl.
570 Leaving the chariot and horses the Râjâ went into the
forest.†

* Damwanti's mother.

† (?) A confused reference to Rituparna of Ayodhya, whose service Vârshneya the charioteer entered after seeing Damwanti's children home, according to the *Mahâbhârata* story.

*Râni Damwantî.*

"Suno, piyâ, kyâ sochte, râj diâ sab hâr ?
 Chalo kisî ban khand meñ, ham ho gae lâchâr.
 Ham ho gae lâchâr, yeh hî 'araz sun lo mahârî.
 Soch kaî se kyâ hotâ hai ? Âp karo ban kî tayyârî.

575 Itne din kâ râj likhâ thâ, so tum bhog lâ, sâin.
 Abhî es râj bîch nahîn rahnâ, main kahtî tumhare tâin."

Râjâ Nal.

"Sach bat tum ne kahî, lîe yeh hî mân.
 Ab yehân rahnâ nahîn, karam rekh parwân."

Ragnî.

580 "Nahîn dukh meñ koî sâthî,
 'Aqal merî rahî jâtî !

*Râni Damwantî.**

"Hear, my love, why grieve at losing all thy kingdom ?
 Let us go to some forest land, for we are helpless.
 Hear my prayer, for we are become helpless.
 What is the use of grieving ? Make ready for the forest
 at once.

575 Thou hast enjoyed all the days of royalty written in
 thy fate.
 Thou canst not now remain in this kingdom, I tell
 thee."

Râjâ Nal.

"Thou sayest truly and I obey.
 We cannot now remain here, the lines of fate are
 powerful."

Song.

580 "I have no friend in my woe,
 And my senses leave me !

* Speaking to her husband again.



- 585 Karam gat yeh hove, Rânî,
 Nahîn yeh bât main jânî !
 Râj ehhorâ âe ban meî :
 Bhûkh byâpî mere tan meî.
 Tîn dîn ho gae chaltoî.
 An jal na karâ ham ko !”

Rânî Damwantî.

- 590 “ Is pere pe kadam ke baithî ik kapût.*
 Isî mâr bhachhan karo, aur upâo nahîn hot.
 Ai Râjâjî, nâ kuchh banat upâe tarkhânî ân batâe.
 Tan beâkul ho giâ, bhûkh ne prân gânwâe.
 Ab hamare tan bîch chalan kî tâqat nâhîn.
 Mâro yeh hî kapût, karen bhojan ham khâe.”

Râjâ Nal.

- “ Rânî, jabhî tumharâ bachan hameî kîâ parwân.
 Mârûn turt kapût ko nische le jân.

- 585 This must be the work of fate, my Rânî.
 I did not know at all that this could be !
 Leaving my kingdom and wandering in the forest
 I feel the pangs of hunger in my body.
 Three days have passed in walking,
 And we have had nor water nor food ! ”

Rânî Damwantî.

- 590 “ I see a pigeon under this *kadam*† tree.
 Let us kill and eat it, there is no other plan.
 O, Râjâ, there is no other plan ;
 My body has become restless, hunger is slaying me.
 I have no power to walk within my body.
 So kill this pigeon and let us eat it.”

Râjâ Nal.

- “ Rânî, I have approved of thy words.
 I will strike the pigeon and take its life.

* For *kapûtâr*.

† *Qadam* according to the *Munshîs*. It is the *kadamba*, or *nauclea cadamba*, a favorite tree with fragrant blossoms.



- 595 Yâ nische le jân, piyârî, aur sistar kuchh hai nâhîn :
 Dhotî ger usî ke âpar main pakaûn us ko jâe.
 Ger diâ dhotî main, lekar uḡ gîâ woh, piyârî !
 Ab soche ! Kuchh ban meñ nahîñ âtâ, jab tak ho hamarî
 hârî !”

Rânî Damwantî.

- “Bipat kâl biptâ hamen kyûñ dînî, Raghu Râi ?
 600 Yâ to hamare prân lo, yâ tum karo, Jî, suhâi.”

Râgnî.

- “Bipat meñ nâ koî sangî !
 Piyâ kâyâ hûî nangî !
 Prabhû, sidh lîjo merî !
 Bipat ne in kî gherî !
 605 Saran ham ne lîe thârî !
 Châlî ab jân yehân mahârî !

- 595 Know this for certain, my love, I have no other arms ;
 So I will throw my loin-cloth over it and take its life.*
 I threw my loin-cloth over it and it flew away with it,
 my love !
 Now think ! I can get nothing in the forest, and am
 undone until I do !”†

Rânî Damwantî.

- “Why hast added trouble in a troublous time, O God ?‡
 600 Either take our lives, or save us, Lord.”

Song.

- “We have no companion in our misery !
 My husband's body hath become naked !
 Lord, help me !
 Thou hast encompassed him with grief !
 605 I seek thy aid !
 My life will depart from me here !

* There is a break here and Râjâ Nal has tried to catch the pigeon before he speaks again.

† Because he was now stark naked.

‡ Raghû Râi = Râm = God.



Thâre bin na koî, Sâmi!
Karo rachhyâ Garuḡ-gâmî."

Râjâ Nal.

- "Rânî, nagar Bidarbh kâ yeh mârg le jân.
610 Jahân tere pitmât haiñ, kare âp pahchân.
Kare âp pahchân, piyârî, yeh mârg sundar khâsâ.
Garjat singh, hîâ merâ larze, yeh hî kahûñ tumhare
pâsâ :
Ban kâ rahnâ bahut kaṭhan, hai is meñ dukh, sun le,
Rânî.
Kaun karam meñ rekh lekh hai ? Nâ mâyâ Prabhû kî
jânî !"

Rânî Damwantî.

- 615 "Yeh ham ne jâne piyâ, kis ke mân aur bâp ?
Hameñ chhorke ban bikhe raho akelî âp."

I have none but thee, Lord !
O rider on Garuḡ* help us !"

Râjâ Nal.

- "Rânî, this is the way to the city of Bidarbh. †
610 Where are thy parents, do thou recognise it.
Recognise it, my love, this beautiful road.
The lions roar and my heart trembles (for thee) and I
tell thee this :
Dwelling in the forests is hard and full of troubles,
hear thou this, Rânî.
What lines are written in our fate ? The mysteries of
the Lord are not to be known !"

Rânî Damwantî.

- 615 "What do I know, my love, of father and mother ?
Leave me and I will dwell alone in the forests."

* The fabulous bird Garuḡa and vehicle of Vishṇu of whom Râma was an *avatâra* or incarnation.

† Vidarbha is, however, Birâr, a country and not a town.

*Râgnî.*

620 “ Piyâjî, hamen tiyâg na jâiyo.
 Sang hamare piyâ rahîyo.
 Piyâjî, nâdân mat mahârî,
 Mujhe kariyo matî niyârî.
 Akellî main jîtû ban men,
 Prân apnî tajûn ehin men.”

Râjâ Nal.

“ Rânî aisî nâ kaho mukh se bachan kâthor.
 Main tujh ko kaise tajûn ? Prîtî chand chakor.”

Râgnî.

625 “ Prît ab lag nahîn jânî,
 Tajûn kaise tujhe, Rânî ?
 Tu hî prânôn se hai piyârî,
 Karûn kaise tujhe niyârî ?

Song.

620 “ O husband, desert me not.
 Live with me, my love.
 O husband, I am a simple woman,
 So desert me not.
 If I dwell alone in the forest,
 I shall give up my life in a moment.”

Râjâ Nal.

“ O Rânî, say not such harsh words with thy lips.
 How could I leave thee ? Our love is as the moon's and
 the partridge's.”*

Song.

625 “ My love for thee is not yet satiated,
 How could I desert thee, Rânî ?
 Thou art the love of my life,
 How could I desert thee ?

* It is commonly said that the *chakor* or Indian red-legged partridge is violently in love with the moon.



- 630 Tere bin kyâ merâ jînâ ?
 Baiâ dukh yeh hamen dînâ !"

Rânî Damwantî.

- "Prân piyâ bin na bacheñ, paḡ gai prem zanjîr.
 Bât tumharî sunat hî chale nain se nîr.
 Tere bin kaun sahe dukh sukh mahârâ ?
 Prân tajûn chhin meñ, pîtam, jo tû ho jâ ham se niyârî.
 635 Kand, mûl, phal, phûl torke main tumhare khâtir lae !
 Bhojan kar, Mahârâj hamâre, yâ tum ko châhiye, Sâin !"

Râjâ Nal.

- "Rânî ghabarao matî, man meñ bândho dhîr.
 Sab sahâi hamarî karen, sadâ bhajo Raghbîr."

Râgnî.

- 640 " Bhajo Raghbîr ko, piyârî.
 Kabhi hove nahin hârî.

- 630 How could I live without thee ?
 Great is the trouble given me !"

Rânî Damwantî.

- "I cannot live without my husband, the chain of love
 hath bound me.
 At thy very words the tears flow from my eyes.
 Who shall bear my joys and sorrows but thee ?
 I should die in a moment, love, if thou desertest me.
 635 Branches and roots and flowers and fruits I bring for
 thee !
 Eat, my Lord, as doth beseem thee, Husband !"

Râjâ Nal.

- "Rânî, be not distressed and be patient in thy heart.
 Ever call on Raghbîr,* for he will always help us."

Song.

- 640 " Call on Raghbîr, my love,
 And thou shalt never be undone.

* i.e. Râm = God.



Râm jag ke hai Kartârâ,
Dhyân un kâ hamên dhârâ.
Bipat meñ sukh kare woh hî,
Aur dûjâ nahîn koî?"

- 645 Râjâ us ban meñ phire âe mîtr ke pâs.
Bahot âdar us ne kiâ, Râjâ bhae udâs.
Dekhkar udâs kiâ âdar bhârî.
Das pânch rât mahilon ke bîch guzârî.
Khûntî pe hâr dharâ Rânî jâe.
650 Woh nigal gai khûntî, nahîn mâyâ pâl!
Jab Rânî gai rus parî, mahilon jâe,
Râjâ ne ân âp Rânî uthâi.

Râm is the Lord of the world
And I have worshipped him.
He will bring joy in the midst of trouble,
And there is none other!"*

- 645 The Râjâ wandering in the forests came upon a friend.
He showed him great kindness and the Râjâ was sorrow-
ful.
Seeing his sorrow he showed great kindness.
Eight or ten nights passed in the (friend's) palace.
The Queen's necklace had been placed upon its peg.
650 The peg swallowed up the necklace and the mystery
was not solved.
The Queen went angrily into the friend's palace,
And the Râjâ (friend) came and mocked the Rânî (Dam-
wantî).

* The bard, having so far followed the classical legend with fair success, finishes off his legend in his own way and very tamely.

*Rânî.*

"Tumharâ yeh yâr sang us kî nârî,
Lînâ in hâr, bât tum se bichârî!"

655 Nal no jo bât sunî hâr kî âke.

Râjâ Nal.

"Bhâve ne karm-rekh kyâ likhî jâke?"

Sunke yeh bât, râh ban ke lînâ.
Pingal ke des gaman phirkar kînâ.

Râjâ Nal.

"Bipat kâl biptâ hamen kyâ diê Dînâ Nâth ?
660 Isî dusotî bîch meñ nâ koî hamare sâth."

The Queen.

"This your friend hath a wife with him,
That hath stolen my necklace, be thou certain!"

655 When (Râjâ) Nal heard of the matter of the necklace,
(he said):

Râjâ Nal.

"What hath Fate written in our lines?"

Hearing of this he went into the forest,
And wandered into the country of Râjâ Pingal.*

Râjâ Nal.

"O Lord of the World, what misery is this that thou
hast added to our trouble?
660 In the midst of our troubles there is none for us!"

* This story is also told of Hariśchandra and his wife when in similar trouble. For a note on Pingal see Introduction to the next legend.

*Râgnî.*

“Bipat men nâ koî sâth !
 Taje gajpâl se hâth,
 Hûâ banon bân main rahnâ !
 Hamâre karm kâ lahnâ.
 Hamârî khabar le, Sâmî,
 Hamen bhojan kî hai hânî !
 Nahîn tan pe basham mahâre !
 Râj ho taj chalan niyârî !”

665

Rânî Damwantî.

“Suno, piyâ, tum se kahûn, yeh hî bêt samjhâe,
 670 Karam rekh mitte nahîn, kîje lâkh upâe ;
 Kîje lâkh upâe ; karam yeh likhî hai hamârî.
 Is dusotî bîch Râm hamare rakhwâlî.

Song.

“In our trouble there is none for us !
 I have deserted my elephant,*
 And am a dweller in the woods !
 It is the decree of my fate.
 665 Have remembrance of me, O Lord,
 For I have need of food !
 I have not even clothes to my body !
 Leaving my kingdom I am become a lonely wanderer !”

Rânî Damwantî.

“Hear, my love, I speak to thee, this do I tell thee.
 670 The lines of Fate are not to be blotted out, try thou a
 thousand plans ;
 Try thou a thousand plans : this was written in our fate.
 God is our protector in these troubles.

* On which Râjâs always ride.



- Karo gyân, sat, sang ; jagat jhûṭī hai mâyâ.
 Sat mat chhorō āp tumheñ yeh le samjhâyâ.
 675 Jo sat doge chhor, dharm kī ho jā hânī.
 Dukh sukh ik hī rūp mântē haiñ munī gyânī.”

Rājā Nal.

“ Gyân dusht ānā kathān, suno, patī nirp nār.
 Kaun pāp pichhe kīe, jo yā biptā dīe dār ? ”

Rāgnī.

- “ Bipat ham pe paṭī bhārī.
 680 Khabar lo ān, Girdhārī !
 Suno, tum prān kī piyārī,
 Bipat kī bāt hai niyārī.
 Kahūñ tum se sabhī sārī.
 Surt meñ bājī hamēñ hārī :

Have wisdom and virtue and good company : this
 world is a false illusion.

Give not up thy virtue, I tell thee.

- 675 Give up thy virtue and thy good deeds will suffer.
 The wise sages have known that pain and pleasure have
 but one form.”

Rājā Nal.

“ Knowledge is difficult and cometh hardly, hear, my
 wise and virtuous wife.

What sin can I have committed before* that I am given
 this trouble ? ”

Song.

- “ Great is the trouble upon me.
 680 Have remembrance of me, O Girdhārī ! †
 Listen, thou beloved of my life,
 The story of my sorrow is a strange one.
 I tell it thee all.
 In my folly I lost the gambling match :

* i.e., in a former life.

† i.e., Krishna = God.



- 685 Phir sat Indar ne lînâ.
 Barkhâ ne dukh barâ dînâ.
 Bât kahtâ nahîn jhûtî;
 Nigal gaî hâr ko khûntî;
 Bunî tîtar urî mahârî:
 690 Rekh talte nahîn târî!"

Rânî Damwantî.

- "Jo honî so ho lîe, dâr karo afsos.
 Likhâ Karam so hî bhognâ, kis ko dîje dosh?
 Kis ko dîje dosh; piyâjî? Uchhâ Karam hamarâ, sâîn.
 Râj chhutâ banoî bâs diwâyâ; nâ mâyâ Prabhû kî pâî.
 695 Karnî main kuchh chûk paî hai, dukh dîâ bâlepan meî.
 Ik tarah merâ bhâg balî hai, Prabhû, donoî sang rahe
 ban meî!

- 685 And then Indar tested my virtue.*
 Greatly hath his rain afflicted me.
 I say nothing false;
 The peg swallowed up the necklace;
 My roasted partridge† flew away;
 690 The lines (of Fate) move not for putting away!"

Rânî Damwantî.

- "What was to be has been, put away thy sorrows afar.
 What Fate hath written must be endured, and who is
 to be blamed?
 Who is to be blamed, my husband? An evil fate is
 ours, husband.
 The Lord made us give up our rule and dwell in the
 forests; His mysteries are unfathomable.
 695 I have forgotten some (religious) duty and He gave
 me trouble in my youth.
 In one way my fate is happy, O Lord, that we are both
 together in the forest!

* Apparently by making the weather wet.

† He must mean pigeon, see line 587 ff.



Jo tum se kabhî bichhian hotâ, bahutâ dukh phirtî, sâin.
Ab merâ patî bharat-bhang nahîn; din rât parwan
tumhare tâin.

- Chalo, piyâ, kisî nagar mein, chhoro ban kâ bâs.
700 Yehân ab chit lagtâ nahîn, ham nit raheñ udâs.
Ham nit raheñ udâs, bâs nagarî mein kîje.
Aisâ kâran karo, dharm hamarâ nahîn chhîje.
Mân yeh hî updes; kirpâ kar châlo, jî, âgârî.
Tum hamare bhartâr, chalûn main sang tumhâre."

Râjâ Nal.

- 705 "Rânjî, sun lîjiye, yeh Pingal kâ des.
Mâl râj Mahârâj hai yehân ke Awadh nires.
Yehân ke Awadh nires, piyârî, mahâ balî hai Râjâ.
Âth pahar din rât nagar mein bâje chhattîs bâjâ.

Had I been ever separated from thee, in great grief
should I have wandered, my husband.

Now is my virtue secure, as I live day and night with
thee.

Let us go, love, into some city and give up dwelling in
the forests.

- 700 I am no longer happy here and always in sorrow.
I am always in sorrow, so let us dwell in the city.
Act so that our (religious) duty be not affected.
This is the desire of my heart: be kind, love, and go on
(to the city).
Thou art my husband and I go with thee."

Râjâ Nal.

- 705 "O Rânî, hear me, this is the land of Pingal,*
The great lord of this land and wealthy is the lord of
Awadh:
The lord of this (land of) Awadh, my love, is a mighty
Râjâ.
Day and night continuously the thirty-six kinds of
music are played.†

* See above line 658.

† See above line 134.



- 'Âm khâs menî lagî Kachahrî, jis kâ bajâ samâjâ.
 710 Sab pûran partâl Râo ke, chhatar mukat sir râjâ."

Rânî Damwantî.

- "Khûb bât tum ne kahî, hirde gai samâe.
 Jo biptâ Prabhû ne dîe, so ham bhoge âe.
 So bhoge ab âe, piyâjî, sunîyo 'araz yeh hî mahârî.
 Aur kâm ham se nahîn bantâ, yeh biptâ Prabhû ne dâri.
 715 Tum telî ghar jâe pât par baith, karo simran bhârî.
 Main to âp Râo ke mahilon jâe banegî panhârî."

Râjâ telî pe rahâ, Rânî râjdwâr :
 Sabhî nagar us ko kahen Râjâ kî panhâr.

- He holds a Court in public and private (audience),
 which is very grand.
 710 Very glorious is this Râjâ, with diadem and umbrella*
 over his head."

Rânî Damwantî.

- "Well hast thou said, it is gone into my heart.
 We have gone through all the trouble that the Lord
 hath given us.
 We have gone through it all, my love, hear this prayer
 of mine.
 No other plan have I in this trouble that the Lord hath
 put upon us.
 715 Go thou into an oilman's, turn his mill (for him)† and
 do heavy work.
 I will go into the Râjâ's palace and become a water-
 bearer."

The Râjâ went to the oilman, the Rânî to the palace :
 And all the city knew her for the Râjâ's water-carrier.

* The oriental sign of royalty.

† *Lit.* sit on the driving-rod (behind the oxen to drive them).



- Râjâ kî panhâr kahan, sab bât nagarî meñ nar nârî.
 720 Râo pât hânke telî ke, soch rahî man meñ bhârî.
 Tin dinân Râjâ ko ho gae, an khâyâ na jal piâ.
 Na telî ne pûchhâ us ko, "kaun kâm tû ne yeh kîâ?"
 Chauthâ din hûa dalî ik khal kî thâke mukh pây;
 Mâre lât telî râjâ ke, nikal bâhir mukh se âî.

Râjâ Pingal.

- 725 "Yeh bhojan kis ne kîâ, ai Rânî surgyan?
 Such batâ ham se abhî, gyân-rashk, gun khân:
 Gyân-rashk, gun khân, hamen yeh kaho sach mukh bânî.
 Mere mahil ke bîch adhik bai tû sundar, Pat Rânî.

They knew her for the Râjâ's water-carrier; all the men
 and women in the city knew it.

- 720 The Râjâ drove the oilman's mill, and had heavy grief
 in his heart.
 Three days passed over the Râjâ and he nor ate corn nor
 drank water.
 Never asked (of him) the oilman, "what work hast thou
 done?"
 The fourth day the Râjâ put a grain of oil-cake* to his
 mouth;
 When the oilman kicked him and knocked it out of his
 mouth.

Râjâ Pingal.†

- 725 "Who cooked this dinner, O wise Queen?
 Tell me the truth now, O pit of wisdom and virtue:
 O pit of wisdom and virtue, tell me the truth with thy lips.
 Thou art the greatest beauty of my palace, thou First-
 Queen.

* Very coarse food, fit only for cattle.

† Change of scene: Damayanti has now become the water-bearer of
 the palace and the Râjâ of it is addressing his Queen.



- Tere hâth kê yeh nahîn bhojan, sun le 'ishq dîwânî.
 730 Main pûchhûn hûn bât, sach sab ham se kaho bakhânî."

Rânî.

- "Mujh ko fursat nâ hûi, hûa mahil men kêr.
 Yeh bhojan us ne kêa, jo tumharî hai panhâr.
 Jo tumharî hai panhâr, Râojî, suno haqîqat sârî.
 Us piyârî ne mahil bîch, bhojan kê karî tayyârî.
 735 Mere tan men hûi mândagî, main ho gaî lâchârî.
 Yeh bhojan us kêa nârî ne, main yeh bât bichârî."

Râjâ Pingal.

- "Râjâ Nal ke mahil men hai Damwantî nâr.
 Us ne hamare wâste bhojan kêa tayyâr.
 Bhojan kêa tayyâr, sawâd aisâ ham ne wahân pâyâ.
 740 Aisâ hî bhojan is piyârî ne, aisâ âj banâyâ."

This dinner is not of thy cooking, hear me, thou mad
 with love (of me).

- 730 I ask it of thee and tell me all the truth."

The Queen.

- "I had no time as I had work in the palace.
 And it was thy water-carrier that cooked this dinner.
 It was thy water-carrier, Râjâ, hear the whole truth.
 It was that loveling that cooked the dinner in the palace :
 735 As my body was wearied and I became helpless,
 The (water-carrier) woman cooked this dinner, I tell
 thee."

Râjâ Pingal.

- "There is the Lady Damwantî in the palace of Râjâ Nal.
 (Once) she prepared a dinner for me.
 She prepared a dinner for me and its taste was like this.
 740 Such a dinner hath this loveling made to-day."