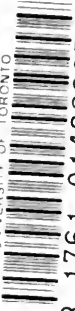
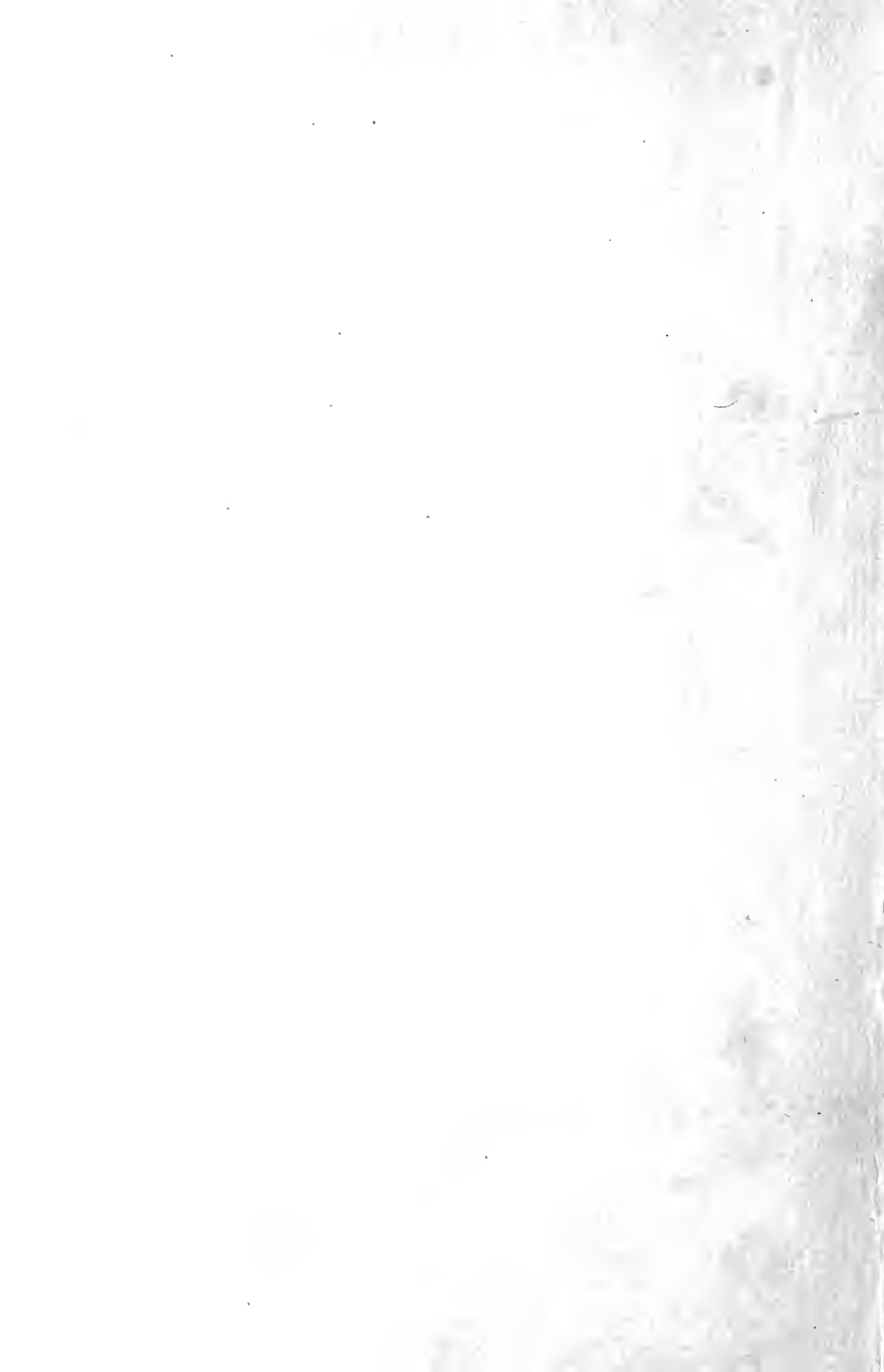


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THE
SONG OF MĀNIK CHANDRA.

BY
G. A. GRIERSON, C. S.

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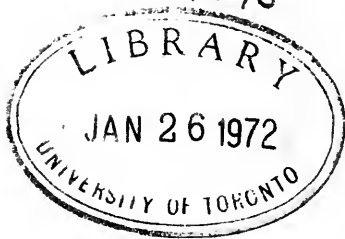
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THE SONG OF MANIK CHANDRA,

BY

G. A. GRIERSON, C. S.

Introduction.

In my notes on the Rangpur dialect, I promised to give an account of the song whose name heads this article, and that promise I shall now do my best to redeem. I find, however, that the task has been more difficult than I anticipated. I do not doubt but that king Mánik Chandra, and his terrible wife did once exist; but the traditions current concerning him run so counter to ascertained history, that I have been able to discover very few grains of truth amongst the legendary chaff that has accumulated about his name.

To begin with; the first name we meet with is a crux. Mánik Chandra's brother was a *Pála* king.

Mánik Chandra himself was certainly not a *Pála*, for he was a *baniyá* by caste, while Abul-Fazl describes the *Pálas* as *Kayasthas*.* Moreover, I know of no dynasty of *Pála* kings, containing names ending in "Chandra," like Mánik Chandra, Gopí Chandra, or Bhava-Chandra. The brother's name was Dharma Pál.

The following account has been drawn from various sources. I have consulted BUCHANAN throughout, and wherever his story differs from mine in important particulars I have recorded the points of disagreement.

* Cf. however, Mr. Westmacott's article on the *Pál* Kings, in Vol. LIX of the *Calcutta Review*, on which I have drawn freely, and gratefully, while treating on the present subject.

In the *Dimlí Thána* situated to the north-west of Rangpur, and nine or ten miles to the south-east of the sub-divisional head quarters of *Bágdokará* is the city of Dharma Pál. Buchanan thus describes it—"It is in the form of a parallelogram, rather less than a mile from north to south, and half a mile from east to west. The following sketch (Fig. 1) taken in riding round it, will enable the reader more easily to understand it than my account.* The defences consist of a high rampart of earth, which at the south-east corner is irregular, and retires back to leave a space that is much elevated, and is said to have been the house of the Rájá's minister (*Díván-khána*). On the east side I observed no traces of a ditch, nor gate; but a ditch about 40 feet wide surrounds the other three faces.† In the centre of each of these is a gate defended by outworks, and in these are a good many bricks. At each angle of the fort has been a small square projection, like a sort of bastion, extending however only across the counter-scarp to the ditch; and between each gate and the bastion at the corner are some others of similar construction. The earth from the ditch has been thrown outwards, and forms a slope without a covered way. At the distance of about 150 yards from the ditch of the north-east and south sides, are parallel ramparts and ditches, which enclose an outer city, where it is said the lower populace resided. Beyond these on the south is another enclosure, in which it is said the horses were kept. Parallel to the west side of the city, at about the distance of 150 yards, runs a fine road very much raised; but its ends have been swept away by changes that have taken place in the rivers."

To the west of this city at a distance of two miles, was the city of *Mánik Chandra*, now, however, called, after his more famous wife *Mayaná Matir kot*.‡

Here *Mánik Chandra* reigned over the half dozen square miles of territory which constituted him a *rájádhirája*. His wife *Mayaná* was deeply skilled in magic, an art which it appears in those days, though unlawful for a man, was lawful for a woman.§ She was (so says the legend) the pupil of a mighty magician who by his intense devotion to and abstraction into the Holy Name had acquired immense powers. His mere word was sufficient to strike one dead. He could cause the sea to cease to move,

* The plan given is Buchanan's, and is very fairly accurate. The city is noted for containing within the inner walls three remarkably fine tanks.

† The ditch and rampart are called in Rangpur the *Kot* (कोट अर्थात् बड स्थान व्यापिया मन्तिकार दृष्टत् एकटा गड़) G. A. G.

‡ मयना मतिर कोट. This lady is said to have founded several other important towns. Amongst names which still survive I may mention *Mayaná talir hát* (मयना तलीर हाट) and *Mayaná Guḍí* (मयना गुड़ी)

§ See verse 60 of the poem.

and the lights in his dwelling burnt with surpassing splendour, though only fed with Ganges water.

Now this man was a sweeper.

The Hā'di Siddha.

He was a *Hā'di*, the caste which acts as sweeper in Bangál. In Rangpur its impurity signifies nameless abomination, a fact which should be specially noted. Rangpur forms part of Kámarúpa. Hither one of the five *Pañdavás* never set his foot, and the land is consequently impure. Its men are not as other men, nor its laws as other laws. It has a special code of its own, most of which can be found in the *Yoginí Tantra*; and this law allows many things (such as certain kinds of flesh eating) to its strictest sects of Bráhmaṇs. Hence impurity in Western India frequently becomes purity in Rangpur; while Rangpur impurity includes things simply inconceivable in *Arya varta*.

The Hā'di of the poem, and of the popular legends of the present day was a *Vaiṣṇava*; and as Mayaná was also of the same sect (in which the members are practically all of one caste) it is not impossible that she should have had such a man for her Guru.

I say only "not impossible," for I consider it highly improbable, and for the following reasons:—It is evident that the true story has been much transformed in its passage from mouth to mouth, and I believe that the principle recasting (if I may call it so) was due to the influence of the *Vaiṣṇava* followers of Chaitanya. Translated into common English the story is that Mayaná's chaplain was a man of remarkable sanctity, whom the populace credited with supernatural powers. He was a great saint, and his religion followed that of his historians. The *Yogís* who narrate his history are at the present day followers of the teachers of the religion of Viṣṇu (not, be it observed, the popular *Vaiṣṇavas*, *vulgo Boishtoms*); and they naturally claimed their hero as belonging to their own sect. It is peculiarly the tendency of this beautiful, almost Christian, religion to preach the doctrine of the equality of castes;—how every valley shall be exalted, and the rough places made smooth. The lowest amongst the low,—the despised and rejected amongst men, is fully capable of attaining equal holiness with the strictest Bráhmaṇ of the holiest sect which worships at the shrines of *Vrindávana*. Such being the case, what is more natural than that the ignorant and illiterate members of the same religion, who (like the *Yogís*) have the traditions of a missionary priesthood in their family, should instinctively point out how even an abominable Hā'di can attain the terrible powers which their fathers attributed to a *Vasishṭha* or to a *Durvása*.

But, now that I have shown that it is quite possible for such an idea to have arisen, I would point out that the man who is now called the

Háđi Siddha cannot have been originally a *Vaishṇava* at all, and was never by caste a Háđi. He is still occasionally addressed as Haripa (not Háđipa, or Háripa), which is quite a possible name for a follower of Hari; but on going back even so short a space as the first decade of the present century, we find that Dr. Buchanan, whose powers of observation are unquestioned, describes the Guru of Mayaná Mati as a *Yogi* by caste, whose name was Haripa while he never once mentions the fact of his being Háđi, which is now much the commoner name. Now in the Rangpur dialect, *a* is frequently lengthened, and *r* is interchangeable with *ḍ* so that the change from *Hari* to *Háđi* is easy, and such a change, having once taken common currency, would have itself suggested the idea so peculiarly *Vaishṇava* to which I have before alluded. (Cf. Max Muller's lectures on the science of language, for evidence as to the tendency of false etymology and of phonetic decay in originating popular legends.) This Haripa, according to Buchanan was the pupil of Kanipa,* who was the pupil of Gorakshanáth. Thána Đimlá, where these *Yogis* live, is close to Nipál, and we must go there to find out who Gorakshanáth is. I am now writing in Supaul, in the north of Bhágulpur, and not twenty miles from the Nipál frontier; and what I have heard about him here, confirms in a remarkable degree what Buchanan tells of him. The dwellers of the low lands will have nought of him, and we do not find his *cultus* till we reach the half savage Buddhist dwellers of the interior. Here we discover a curious mixture of the *Mahá Bháráta* and Buddhism. They say that during Yudhishthira's journey through the pathless tracts of the Himálaya to heaven, his brethren (as we know) fell behind, one by one, and perished miserably. Here, adds the Nipáli, only one survived,—the club-bearing Bhíma. He was saved by a Buddhist saint called Gorakshanáth who after performing many wondrous acts made him king over Nipál.†

* I know of no religious teacher called Kanipa. There was a Kanapa, who was a teacher of the *Jamgama* sect of the S'aivas, (Mackenzie *apud* Wilson I. 227), who was of some celebrity, and it is just possible that his name may have been adopted by the *Yogis*, who were originally a Saiva caste.

† The above is the popular tradition I have gathered from oral accounts. The following summary of what is noticeable about Gorakshanáth and the *Yogis* is gathered principally from Wilson.

The first teacher of Buddhism in Nipál, was Manju, who came from Maháchín and who made the valley of Khatmánđu, formerly a lake, habitable by cutting through the mountains with his scymitar. He taught a pure form of Buddhism, which became afterwards impregnated with Bráhmápeical ideas through the invitation given by Narendra Deva, king of Nipál, to one Matsyendra Náth a teacher of the *Pásúpata* form of the S'aiva religion. This was apparently about the 7th century A. D. This Matsyendra was in reality the Lokes'vara Padmapáni, who descended to the earth by command of the Ádi Buddha, and hid himself in the belly of a fish, in order to overhear S'iva teach Párvatí the doctrine of the *Yoga*, and Wilson shows that Padmapáni came either from the east or from the north of Bangál.

It is quite natural that the Buddhists should claim him as their saint, but in reality he was nothing of the sort. He was a teacher of the *Saiva* religion, and one of the reputed founders of the sect of *Yogis*. Whether the *Yogis* of Rangpur are an off-shoot of the Nipálí converts, or whether Gorakshanáth and his fellows came from north-eastern Bangál, or from *Asám*, where the *Pásupata cultus*, whose followers finally became *Yogis*, was established I cannot pretend to decide. I am inclined to believe in the former hypothesis, for they themselves have a tradition, that *they came from the west*, having formerly been pupils of Sankaráchárya, who were expelled by him for indulging in spirituous liquor. Besides, they reject, to the present day, the authority of Bráhmaṇs, and have their own priests; and this is just what would be expected from people coming from Buddhistic Nipál. They rose too to power under a dynasty of Pálas, most of the members of which family were Buddhists. Be that as it may, this much however is certain, that at the time of Mánik Chandra, the *Yogis* practised a *Saiva* religion and worshipped a deified teacher of their sect, also worshipped in Nipál, named Gorakshanáth. Gorakshanáth moreover, had already supplanted Siva himself, and was alone worshipped by his followers.

The poem annexed bears abundant witness to this. At every *Nodus* whether *Vindice dignus* or not, he is brought in as a *deus ex machina*;

Sixth in descent from Matsyendra Náth, in the time of spiritual teachers, comes Goraksha Náth, who, according to this, ought to have flourished in the 8th century. There must however be some mistake here, for it is known that Goraksha Náth was a contemporary of Kabír, and held a controversy with him which is extant (*Gorakh Náth ki Goshthá*, W. I. 213), and Kabír lived in the 15th century. Hence, unless the list of teachers in the *Haṭha Pradipa* (W. I. 214) is incorrect, Matsyendra Náth must have lived at a much later period than that tentatively assigned to him by Wilson. Another Narendra Deva reigned in Nipál in the 12th century, and it is possible that it is he who introduced Matsyendra Náth, in which case the discrepancy would not be so outrageous. But, here another difficulty arises, we find that we must date Goraksha Náth's pupils' pupil as flourishing in the 14th century, a fact which agrees better with the theory of Narendra Deva II; but then, what becomes of Kabír?

We have seen that Matsyendra Náth taught *Pásupata Saivism*, and it is a well known fact that the *Kánpáthá Yogis*, to which sect those who sing the *Mánik Chandra* song belong, are the representatives at the present day of that form of religion. The above account in no way tallies with the tradition mentioned later on, in the text, that the *Yogis* were errant pupils of Sankaráchárya, nor is such a story borne out by the *Sankara Vijaya*. In chapter 41, Sankara successfully combats the *Yoga* doctrine, but he treats his opponents with a respect which he would never extend to backsliding disciples (S. V. c. 41. Bibl. Indica, Ed. p. 198).

That the *Yogis* rapidly became an important sect is evident from the numerous temples dedicated to Goraksha Náth, not only in Nipál but in the Panjáb and North West Provinces. We read that the Emperor Akbar consorted with them. He was initiated into their learning, and, on one occasion, ate with them, at one of their festivals.

not as an ordinary saint, but leading the whole Hindú Pantheon, and the characters of the Mahábhárata to boot. It is Gorakshanáth, and not S'iva, who grants a boon, or comforts a sorrowing widow on her husband's funeral pyre. As he is considered in Nipál, so he is here, a saint whose austerities have rendered him not only an omnipotent but The Omnipotent, and who has always been proof against the charms of the most wanton Apsarases ever sent for a holy man's seduction by a terrified *Svarga*. We are bound therefore to assume that the guru of the Lady Mayaná, whatever his name was, and whom for the sake of simplicity we can call the Siddha was a *Yogi*, i. e. a *Saiva* by religion, and professed doctrines which were professed also by semi-Buddhist races in Nipál.

As this introduction relates to the Mánik Chandra poem, I shall, now that I have stated my opinion concerning his identity, for the future call him as he is called in the modern edition of the poem, the Hádi Siddha.

Dharma Pa'la.

The Hádi Siddha was, as I have already said, of great power, but his pupil Mayaná, by dint of continued practice of her magic art, became greater still. She could control everything but fate; and the whole of the poem is nothing but a description of her struggles with that resistless passive energy.

According to universal tradition both in Buchanan's time, and at the present day, her husband, Mánik Chandra was brother of Dharma Pála. This I have before shown, is an impossibility if the names are correct.

In order to obtain an approximate date for Dharma Pála it is necessary to consider two lists of dynasties. They are now-a-days the traditional history, and they agree with Buchanan's account. The following are those I have collected :

1. Dharma Pála.
2. Mánik Chandra (his brother; died early).
3. Gopí Chandra.
4. Bhava Chandra.
5. A Pála Rájá. Name unknown.
6. Here Buchanan reasonably suggests a period of anarchy.
7. Níla Dhvaja.
9. Chakra Dhvaja.
10. Nílámbara.

According to Buchanan, Nílámbara was defeated by Husain Sháh about the year 1500 A. D.; and thus, allowing six reigns to a century, (a moderate estimate), we must date Dharma Pál as having flourished

about the year 1350 A. D. ; he certainly (if he ever existed, and if the dynasty lists are true) cannot have lived much before the commencement of the 14th century, *i. e.*, before our English King Edward III.

Abul-Fazl gives a list of ten Pála Kings quoted by Mr. Westmacott ; and they became extinct about the middle of the eleventh century thus leaving a space of 250 years to be accounted for. Hence it need not necessarily be determined that Dharma Rájá was a member of the great family of Pála Kings. Buchanan suggests that he may have represented the remains of a family which survived the wreck of the dynasty, to save a portion of the kingdom which remained unconquered, by the successors of Ádi Súra in Rangpur ; and the fact is not rendered less improbable when we consider the history of the Háqi Siddha. We know that the Pála kings were, when we first meet them, Buddhists and that subsequently some branches of the family changed their religion to some one or other of the many varying sects of Hindúism. If then Dharma Pála ruled in a country in which such a holy man was arch-priest, it is rather a confirmation than otherwise of this theory. I myself think it certain that Dharma Pála was a member, or descendant of the great Pála family, for Dr. Buchanan gives an illustration of an image found in his city, which contains the typical Pála emblem of an elephant borne down by a lion. (Fig. 2.)

We thus I think can be certain of the following facts,—that early in the 14th century a king named Dharma Pála ruled over a small tract of country near the Karatoyá river in the present districts of Rangpur and Jalpaiguri. That this Dharma Pála was a member of the great Pála family which once ruled over northern Banga. That in his territory there was a saint of considerable sanctity, then living, who professed tenets borrowed possibly from Nipál. And that close to his capital city there lived in a fortified stronghold a powerful chief named Mánik Chandra, who was married to a lady called Mayaná. It may be gathered from local tradition that Mayaná was an ambitious and designing woman, and that she acknowledged the saint above-named as her spiritual instructor.

Between the king and the chief, according to local tradition, a war arose, which ended in the defeat and disappearance of the former, and triumph of the latter, in a great battle fought on the banks of the river Hángrigosha. The battle-field is still shown, a mile or so to the north of Dharmapur.

Ma'nik Chandra.

After this victory, Mánik Chandra took up his residence at Dharmapur, while the Lady Mayaná remained at her old home *Mayaná Matir kot*

probably to be near her old Guru, the ruins of whose home are still shown in the neighbourhood.

The further particulars regarding Mánik Chandra will be gathered from the annexed poem. Who he was we cannot tell, we must be content with knowing that he was a neighbouring chief of Dharma Pála and his conqueror.

He appears to have governed at first with vigour and success. We read of rustic wealth and security, and light taxation. The revenue system is worth noticing, it was a peculiarly elastic and simple land tax.* The land in those days was little more than a wild forest, and the soil poor and barely cultivated. The sparse *prajás* scraped with their flimsy ploughs the surface of the sandy soil immediately round their homestead and struggled lazily for bare existence. I suspect that, even in king Mánik's time, life and property were not over secure, and under these circumstances it was necessary that the taxes should be light. Each plough-owner was therefore required to pay for each plough in his homestead thirty *káoris* per mensem.† Under the light taxation which may be inferred from this absurd exaggeration of the text, the *prajás* were necessarily happy and contented, until Mánik Chandra did what was in Rangpur the most unpopular thing a zamindár could do. He engaged a Bangáli Diván. I have in my previous paper enlarged on the hatred of the Rangpurí peasantry for a genuine freshly imported native of the south, and I need not dwell upon it here. Suffice it to say that the new Diván fully bore out the character of his nation, for he immediately doubled the land-tax. The result was a rising of the peasants, and according to their account, the mysterious death of the king shortly afterwards from the effects of Rangpur fever. He left no living child, but his wife Mayaná was subsequently confined of a posthumous one. The child was not born till eighteen months after Mánik's death,—and ill-natured people might feel inclined to consider Mánik Chandra's claim to the title of father not proved; but the poem chivalrously comes to the rescue of Mayaná's reputation, and makes her pass through a long series of puerile adventures (the old tale of Orpheus and Eurydiké with the characters reversed), and finally obtain from Gorakshanáth, and his attendant gods, the boon of having a son of such perfect vigour and

* The same system prevails to the present day in parts of Nipál, where the demand for land is not so great as it is in the more settled British territory. A plough is there, however, only considered as equivalent to eight bigas, the average rent for a plough of land being considerably below that current on this side of the frontier.

† The text says $1\frac{1}{2}$ *buđis* of *káoris*. A *buđi* is five *gandas* or twenty. One *buđi* of *káoris* = a picc. $1\frac{1}{2}$ picc a month = 4 *ánás*, 6 pic, per year per plough. In the light soil of Rangpur, one plough can easily cultivate fifteen *bigas* or five acres of land, so that the annual land-tax was, according to the text, less than $3\frac{3}{4}$ pies per *biga*, or than a penny farthing per acre.

virtue that it would take at least twenty-five months to fashion him. As a matter of special grace he was presented to her with seven months of his growth already accomplished, so that he was in fact born only eighteen months after his conception.*

During Mayaná's pregnancy she became *satí* for her dead husband, and mounted the pyre with his corpse. I need hardly say that the flames refused to touch her, although the relations of her late husband did their best to aid them, by thrusting her more and more into the flames with long poles.†

Mayaná after passing through various adventures survives them all, and in due time gives birth to a son, who is called Gopí Chandra. It is he who is really the hero of the poem, and not his putative father who gives it his name. All references to the latter end before the 154th verse, and the remaining 550 narrate the fortunes of his son.

Apparently from the birth of her child, Mayaná deserted Mayaná matír koṭ and went to dwell in Dharmapur. She was a clever woman and managed to keep up without great difficulty the high rates of land revenue, which had caused the death of her husband.‡ When Gopí Chandra was nine years old, it was time for him to be married, and so Mayaná looked round for a suitable match.

Raja' Hari's' Chandra.

At the present day, seven or eight miles south of the ruins of Dharmapur, in the tháná of Darvání, there is a village called Char Chará.§ Here there is a large mound of earth called Hari's Chandra Rájár Pát, *i. e.*, the seat of king Hari's Chandra.

Buchanan described it as a circular mound of earth about 40 feet in diameter. "In searching for materials to build a pig-stye, the heap was opened by an indigo-planter, and a building of stones was discovered. The

* The Yogís of course see nothing extraordinary in this ludicrous idea. They say the events occurred in the *Satya Yuga*, when all things were possible. I asked a Yogí once why the child was presented to Mayaná already seven months developed, and he explained that it was "to prevent excessive scandal," which might have occurred if the child had been born twenty-five months after his father's death!! This is straining at a gnat, and swallowing a camel with a vengeance.

† The description of this rite in the poem is curious enough: whether such conduct on the part of the relations was common in the performance of it I do not know. I have been unable to identify Chánd the merchant, who figures in this part of the poem with any other legend.

‡ I gather this from the last verse of the poem, from which it is evident that it was not till Gopí Chandra's return that the land revenue was reduced to its former level.

§ चर चरा, it is a short distance due east of the better known रामगञ्ज दुपामारि *Rámgañj Dupámári*.

upper parts of this, consisting of many long stones, were removed, when a friend of more science in antiquities, recommended the planter to abstain from further deprecations. In its present state the lower part only of the building remains and is a cavity of about 13 feet square at the mouth, and 8 at the bottom. The sides are lined with squared stones, which form a deep stair on each side, and the walls are exceedingly thick. My description will be more easily understood by consulting the plan (fig. 3). I have no doubt that this is a tomb."

Since Buchanan's time it has been still further desecrated, and, now, little remains beyond the mound of earth and the name.

Harís Chandra had two daughters Aduná and Paduná.* These he gave in marriage to Gopí Chandra with a hundred maid-servants to wait upon them.† By his eighteenth year Gopí Chandra had no child. It had been foretold to Mayaná that at that age he would die unless he became a Sannyási.‡ So he prepared, much against his will, to go forth wandering in the forests with the Háqi Siddha. His two wives Aduná and Paduná tried hard to persuade him to stay, and their arguments form, in my opinion, by far the best portion of the poem (vv. 243-302). They contain many touches of true poetry.

This flight of fancy, however, almost immediately leads us into the most unnatural—the profoundest bathos. The king tempted by his wives, in order to put the correctness of his mother's words to the test, makes her pass through the ordeal of boiling oil. Although the king has strength of mind to keep his mother in boiling oil for nine days, it is gratifying to learn that he really was a tender and affectionate son; for when he found at the expiration of that time that his mother had been boiled to death, he began to weep. Mayaná of course was really not dead, she had only changed herself into a grain of mustard seed, and soon reappeared in her proper form. After the usual preparations, the king sets out on his journey with the Háqi Siddha. His minor adventures need not be recorded here. He passed through many trials as preparations for his future, and finally in an evil moment promised to let the Háqi have twelve *káorís* wherewith to buy *gánjá*. When he would have given it, he found that the store from which he intended to take it had been spirited away. Thereupon, rather

* In Buchanan, Hudna and Pudna.

† Buchanan says that Gopí Chandra had a hundred wives, but I can find no trace of this in any modern legend. The maid-servants may have been concubines, but not wives. They are the hundred damsels mentioned in verse 242. They are it is true called queens in verse 410,—but that is only part of the gross and puerile exaggeration displayed there, Aduná and Paduná being still kept separate.

‡ V. 241. The term Sannyási should be noticed. It is the ordinary term for a Saiva mendicant, Vairági usually representing a Vaishnava one.

than break his promise, he told his companion to pawn him for the money. The Hádi took him at his word to the *bázár*, where all the women fell in love with him, which gives rise to an amusing scene. However they could not afford the twelve *káorís* demanded ; so the Hádi finally took him to the house of a harlot named Hírá.

Hírá' the Harlot.

According to popular tradition, Hírá is said to have lived at "Kholá Kuṭá a village in the west of the Dinájpur District." This place I have been unable to identify. Mr. Westmacott, who has most kindly taken much trouble in assisting me on this point, suggests that the place may be Kholá Háṭi, a village in the east of that District, where the Dinájpur and Rangpur road crosses the river Karatoyá. There were lately extensive ruins to its north, but they have been excavated by the Northern Bengal Railway people for ballast. This theory is not at all so improbable as it might seem at first sight, for every tradition leads us to believe that Hírá's residence was near the Karatoyá. Dinájpur is to the west of Rangpur, and if the original belief was that Kholá Kuṭá (? Kholá Háṭi) was "to the west in Dinájpur" the change for "in" to "of" need not surprise us. The locality of Hírá's house is not mentioned in the poem, but a reference to v. 658 will show that it probably was Kholá Háṭi.

Hírá, of course, fell in love with the king, and, being a woman of property, easily found it in her power to borrow the twelve *káorís* from a neighbouring banker. The banker drew up the deed of transfer, conveying Gopí Chandra to the harlot's sole use and possession for a period of twelve years, and she then and there paid over the money, and took delivery. The procedure of the sale is worth noticing (vv. 537-546).

After obtaining possession of the king, Hírá had him bathed and adorned in gorgeous apparel ; she then sent for him and tried to tempt him, but though she exerted all her fascinations, and the king was almost yielding, she failed ignominiously, Gopí Chandra piously remembering his mother's parting words.* Indignant at her repulse the harlot went to the other extreme, and put him to perform the meanest and vilest offices of her household. The king was continually ill-used, and beaten, and one of his hardest daily labours, was carrying twelve *bhángí* loads of water from the Karatoyá to her house.

On the last day of the twelve years he went to draw water as usual,—but his strength failed him and he fell into the river.

* Gopí Chandra is much lauded for his continence, but, as it appears that the Hádi before leaving him made him a neuter, there is really little ground for credit.

The beginning of the end.

When the king left his home, his two queens retired from the outer world and shut themselves up in a well-guarded palace. The hundred concubines appear to have become the willing property of a foundling called Khetu, whom Mayaná had cherished and brought up together with her son. This man had subsequently entered Gopí Chandra's service, in the days of his power.

Aduná and Paduná set themselves to playing dice, for they knew that as long as lucky numbers were thrown, the king their husband was well.

The dice continued to fall prosperously until the king fell into the Karatoyá, and then they fell in disarray. A parrot and his mate beheld the tears of their mistresses, and consoling them, offered to go in search of Gopí Chandra.

After some days* the birds found their master, and gave the message of his queens. The king, thereupon wrote a letter on the leaf of a wild plant which grew by, and sent it by them to his mother, who on receiving intelligence of her son summoned the Háđi, who in his turn went to the king.

The Háđi then proceeds to distribute poetical justice all round. All the woes which Hirá had inflicted upon Gopí Chandra, she is made to suffer herself. He then cut her in two, her upper half becoming a bat, and her lower half a minnow.

The Harlot's maid-servant was cursed to become as her mistress had been, and in her old age to marry a peon, who would beat her every day of her life. Finally we have the fruit of all the king's penance in his being imbued with a knowledge of the magic art by his eating a filthy mess of the Háđi's concoction, and he returns home, still however wearing his pilgrim's weeds. His maid-servant was the first to see him, but she did not recognize him. His own wives wavered in their recognition when he denied his identity. The only being that did not hesitate, was his faithful elephant who made obeisance to him while he was yet afar off.

After the usual festivities Gopí Chandra again ascended the throne, and made his subjects happy by fixing the land revenue again at the old rate of thirty *káorís*.

Concluding remarks.

Such is the epic of Rangpur, containing here and there a tiny pearl of interest, hidden amidst the rubbish, which is mainly presented to our view. I have ventured to write so much about it, and to submit it to the Society for three reasons.

* There is considerable confusion here amid dates.

First, I believe that men more competent than I, may be able to add a little to the history of the Pála kings, after considering it. Second, because it exhibits a curious, and most instructive lesson as to how a purely Saiva hero celebrated by men of a Saiva sect has given rise to a poem of Saiva foundation, but of Vaishṇava superstructure, and sung by the descendants of these same men. Nay more, how a distinctly Saiva sect, has become to all intents and purposes a Vaishṇava one, while it still retains its old gods, and its old heroes. It would not be difficult to find parallel transformations in more modern religious history. Thirdly, and more for this reason than any other, because it is a very fair specimen of the peculiar Rangpurí *patois*. And here it may be noticed, that any parts purely and distinctly Vaishṇava interpolations or additions (*e. g.* the introductory lines) are written in a Bengálí much more classical, than the rude language of the Saiva ground-work. This will be evident to any one who pays attention while reading.

The song is usually sung by four men,—and in parts, not in unison. I am not sufficiently acquainted with Hindu music to give the technical name of the chant. It certainly is the only song I have heard in this country in which harmony is introduced. The top notes of the chant are as follows:

To be sung an octave lower than written.



This is sung chant-like, so as to go once to each line, but leaving the three last notes without words. To these last three notes, the words “He ! Rájá !” “He ! Mayaná !” “He ! Yame !” or some such apostrophe which depends on the person whose adventures are being immediately narrated, are sung as a sort of burden. An example will make this clear. Take the first line of verse six. It is sung thus—

Svo Basso

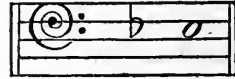


I do not give the harmonies of this, because I cannot. I tried to reproduce them on a harmonium, but though I believe I got the separate notes of each part correctly first on a violin, from the mouth of each

singer, when I tried them together I got nothing but a common-place sort of chant, containing one or two consecutive octaves, and not a particle of the spirit of what I had just heard sung. The above is the music of the narrative portion of the poem. Each "*duyá*," has a separate melody of its own.

As the song is sung, the upper part is accompanied in unison on the *saringa*, of which an illustration, taken from Buchanan is appended.

(Fig. 4.) The open note is tuned to E flat



and the higher notes are formed by pressing down the wire on the various projecting knobs over which it passes.

In conclusion, as I stated in my former paper, the poem is in many places unintelligible to every body I have met. In such places (*satya yuger kathás*) the singers have sometimes traditional interpretations. In one or two cases, however, they do not profess even to such: and, I trust, that I may be pardoned under such circumstances for giving a literal translation, without attempting to educe sense out of the arrant nonsense thus arrived at.

मानिक चन्द्र राजार गान ।

भाविञ्चो रामेर नाम चिन्तिञ्चो एक मने । लइले रामेर नाम कि करिवे यमे ॥	१
अधमे ना नैल नाम जीभेर आलिसे । अमृतेर भाण्ड तनु गरासिल विषे ॥	२
हेंटे याइते ये जन रामेर नाम लय । धनुक वान लैया राम भक्त सङ्गे वाय ।	३
राम नामेर नौका खान श्रीगुरु काण्डारी । दुइ वाज पसरिया डाके आस पार करि ॥	४
रामेर वन्दन हइल मस्तक उपर । थुइया रामेर गुन सिद्धार गुन गाइ ।	
याके वन्दिलेइ सिद्धि पाइ ॥	५
मानिक चन्द्र राजा वङ्गे वड़ सति । हल खानाय मासड़ा साधे देड़ वुड़ि कड़ि ॥	६
देड़ वुड़ी कड़ी लोके खाजना योगाय । अष्टमि पुजार दिने पांठा गोटे लय ॥	७
खड़ीवेचा हैये ये खड़ी भार योगाय । तार वदली क्य मास पाल खाय ॥	८
पातवेचा हैये ये पात आटि योगाय । तारे वदली क्य मास पाल खाय ॥	९
येत मानिक चन्द्र राजा सरुया नालेर वेड़ा । एकतन येकतन कैरे ये खाइके तार दुयारत घोड़ा ।	
घिने वान्दि नाहि पिन्दे पाटेर पाकड़ा ॥	१०
कारो माड़ाल केह ना याय । कारो मुष्कनीर जल केह ना खाय ॥	११

१ । यमे । The usual form for Nom. Sing. in Rangpuri. See my "Notes." Most of the irregular grammatical forms contained in this poem will be found therein, and hence I shall not usually draw attention to them here. ॥ २ । जीभेर आलिसे = जिह्वेर आलिसे । गरासिल = पास करिल ॥ ४ । पसरिया = प्रसरिया । १० । एकतन येकतन = एसन येसन, अर्थात् येसन तेसन । घिने वान्दि = घृणा बान्दिषा, अर्थात् घृणा करिया ॥

भाटि हइते आइल वाङ्गाल लम्बा लम्बा दाड़ि ।	
सेइ वाङ्गाल आसिया मुलुकत् कैल कड़ी ॥	१२
आक्लि देड़ बुड़ि खाजना लैल पोनार गगडा ॥	१३
नाङ्गल वेचाय जोङ्गाल वेचाय आरो वेचाय फाल ।	
खाजनार तापते वेचाय दुधेर काओयाल ॥	१४
रांडी काङ्गाल दुःखिर वड़ दुष्क हइल ।	
खाने खाने तालुक सव कन हइया गेल ॥	१५
छोट रायत उठे वले वड़ रायत भाइ ।	
प्रधानेर वरावर सवे चल याइ ॥	१६
कि आजा वले प्रधान सकल ।	
येत रायत परामस करिया प्रधानेर वाड़ी वैले चैले गेल ॥	१७
केमन बुद्धि करि भाइ केमन समाचार ।	
असति राजा हइल राज्येर भितर ॥	१८
प्रधान वले रायत सकल ए बुद्धि नाइ आमार वरावर ।	
चल याइ सिवेर वरावर कि आजा वले बोला रुहेश्वर ॥	१९
यत रायत परामस करिया गेल सिवेर वरावर ॥	२०
सिव ठाकुर वैले तोले काड़े राओ ।	
घरे क्लि सिव ठाकुर वाहिरे दिले पाओ ॥	२१
सिवके देखिया रायत जन करे परनाम ।	
गले वस्त्र वान्धिया करे परनाम ॥	२२
जीओ जीओ रायत धर्म देउक वर ।	
यत गुटि सागरेर वाला एत आरिखल ॥	२३
केने र रायत सकल आइलेन कि कारन ॥	२४
केमन बुद्धि करि केमन चरिचर ।	
असति राजा हइल राज्येर भितर ॥	२५
धेयाने बुड़ा सिव धेयान कैरे चाय ।	
कय मासेर परमाइ राजार कपाले नागाल पाय ॥	२६

१२। कैल = करिल ॥ १५। कन = उच्छिन्न ॥ १७। परामस = परामर्श ॥
 १९। बोला = भोला ॥ २२। एरनाम = प्रणाम ॥ २३। आरिखल = आयुर्वल ॥
 २६। धेयाने = ध्यान । परमाइ = परमायुः । नागाल is connected with the dhātu
 लग् ॥

मोर कथा कन यदि मयुनार वरावर । कैलाश भूवन मोर कैर्वे नगड भगड ॥	२७
एक सत्य दुइ सत्य तिन सत्य हरि । तोमार कथा यदि कच्यों मद्दा पापे मरि ॥	२८
येत रायत जन परामस करिया । खीकलेर हाठत नागिया यान चलिया ॥	२९
धूप सिन्दुर नेन पातिल भरिया । हांस कैतर नेन खाच्चा भरिया ॥	३०
धओला पांठा नेन रसी साइङ्ग करिया । रविवार दिन निरा थाकिया पारनी गङ्गा यान चलिया ॥	३१
धम्मरे थान गङ्गा किनारे वान्धिया । धओला पांठा देन वालु क्केद करिया ॥	३२
हांस कत गुला देन घाटे उक्करगिया । धूप सिन्दुर देन घाटे ज्वालाइया ॥	३३
अफिन्ना विन्नार घोप आने उपारिया । नांठि चिपिया साप देन छाडिया । ये साप निले अच्चल पातिया ॥	३४
रविवार दिन लोके सांचो दिल । सोमवार दिन राजार ए ज्वरि करिल ॥	३५
मङ्गलवार दिन राजा काहिला पडिल । बुधवारो राजा अन्न पानि छाडिल ॥	३६
विसुदवारो राजा ए गुरु छाडिल । फिर मङ्गलवारो चित्र गोविन्द दफ्तर खुलिल ॥	३७
मानिक चन्द्र राजार क्यु मास परमाइ दफ्तर नागाइल पाइल । वेन्ना मुख ह्येये समन राजाक वलिव र लागिल ॥	३८
असति राजा हइल राज्येर भितर । सेइ राजाक लैया आइस यमालयेर भितर ॥	३९

२९। नागिया = लागिया ॥ ३१। निरा = निरशन(?)। ३२। थान = स्थान ॥
३४। साप = शप ॥ ३५। सांचो = शप ॥

आवाल यमके डाकिवार लागिल । गोदा यमेर नामे चिठि हाओलात कैरे दिल ॥	४०
तोक वलों गोदा यम वाक्य मोर धर । हाते गले मानिक चन्द्र राजाक वान्धिया हाजिर कर ॥ चामेर दड़ि लोहार डाङ्ग नैले गिरो दिया । तखने गोदा यम चलिल हाठिया ॥ कत दुरे येये गोदा कत पाछा पाय । कतक याइते मानिक चन्द्र राजार वाड़ी पाय ॥ क्य मासेर काहिला राजा महलेर भितर । तओत खवर नाहि करे मयना सुन्दर ॥	४१ ४२ ४३ ४४
तोक वलों ये नेङ्गा पात्र वाक्य मोर धर । एइ कथा जानाओ गिये मयनार वरावर ॥ क्य मासेर काहिला राजा महलेर भितर । देखा कैरवार चाय राज राजेश्वर ॥ ए कथा सुनिया नेङ्गा ना थाकिल रैया । मयनार महले चलिल हांठिया ॥ आग दुयारे मयना मति पसार खेलाय । खिरकिर दुयारे दिया परनाम जानाय ॥	४५ ४६ ४७ ४८
केने केने नेङ्गा आइलेन कि कारन ॥	४९
नेङ्गा वले सोन मा सोन समाचार । क्य मासेर काहिला राजा महलेर भितर ॥ देखा कैरवार चाय राज राजेश्वर ॥ धेयाने मयना मति धेयान कैरे चाय । धेयानेर मध्ये यमेर नागाल पाय ॥ आनिल बाङ्गला गुया मिठाभरि पान । ये बाङ्गला गुया काटाइर दिया करे दुइ खान ॥ पानेर वुके चुनेर नेओया दिया । हेट खिलि उपर खिलि माइले तुलिया ॥	५० ५१ ५२ ५३

शोल पुटि ज्ञान दिले खिलित भरिया ।	
पानेर वाटा वान्दिर माथाय दिया ॥	५४
निकलिल मयना मति यात्रा करिया ।	
ऐ राजार महाले उत्तरिल गिया ॥	५५
केने केने महाराजा डाकिले कि कारन ॥	५६
क्य मासेर काहिला राजा महलेर भितर ।	
तत्त खवर ना करेन मयना सुन्दर ॥	५७
मयना वले सोन राजा राज राजेश्वर ।	
आमार सरीरेर ज्ञान नेचो वेल सिकिया ।	
आमार वसेर नदी कन्दे यावे सुखाइया ॥	५८
आमार वयसे वड़ वृत्त यावे मरिया ।	
दुइ जने राजा कि करिम घर जुयान हइया ॥	५९
राजा वले सुन मयना वाक्य मोर घर ।	
एखनि मोर मानिक चन्द्र यमे लइया याउक ।	
ताहातेचो खीर ज्ञान गरवे ना सुनाउक ॥	६०
नारीर ज्ञान देखिया ज्ञाने करिल हेला ।	
ठिक दुपर भाडुया यम करिया गेल मेला ॥	६१
मरन तसा मारिल तुलिया ।	
जल जल वलिया राजा उठिल कान्दिया ॥	६२
जल खोओओ खोओओ मयना सुन्दर ।	
एक भाडि जल दिया प्रान रत्ता कर ॥	६३
एक सत रानी आळे महलेर भितर ।	
तार हाते जल खाओ राज राजेश्वर ॥	६४
एक सत रानीर हस्तेर जल आंस टानि गोन्दाय ।	
तोमार हाते जल खाइले वज्र भाग्य हय ॥	६५

५८ । वसेर = वयसेर । कन्दे = खन्ध ॥ ६० । गरवे = गर्भ ॥ ६१ । दुपर =
दुइ प्रहर ॥

एलाय यदि आमि याइ जलक नागिया । ऐत भाङ्गुया यम तोक लइया यावे वान्धिया ॥	६६
राजा वले सुन मयना वाक्य मोर घर । तैल पाठेर खाड़ा थोओ विक्कानात फेलाया ॥ यखन आसिवे भाङ्गुया यम दैत्त दानव हया ॥ तैल पाठेर खाड़ा दिया फेलासु काटिया ॥ येन मते मयना मति हस्ते भाङ्गि लैल । हांचि जिठि वाधा विस्तर पड़िल ॥ येन घड़ि मयना मति चतुरार वाहिर हइल । सात दिया सात जना गर्जिया सेन्दाइल ॥ चामेर दड़ा दिया वान्धिल । लोहार मुद्गर दिया डाङ्गाइवार लागिल ॥	६७ ६८ ६९ ७० ७१
के मारेन आमाक विस्तर करिया । मयना मति गेके जलक नागिया । एक भाङ्गि जल खांओ उदर भरिया ॥	७२
तोर माइया पाइयाके गोरकनाथेर वर । नागाइल पाइले मयना ना करे कुसल ॥ हाटुया पाड़ि किलाइवे आमाक बेलार दुपर ॥ यमेर माइर सवार ना पारिया । मयना वलिया राजा दिल जीउ काड़िया ॥ ऐ जीउ निले गोदा यम नांठित वान्धिया । सात दिया सात जन गेल चलिया ॥	७३ ७४ ७५
ऐत मयना गङ्गार तीरे गेल चलिया ॥ मयना वले सुन गङ्गा वलि निवेदन ॥ ये राजार पुजा खाइला ए वार वत्सर । एक भाङ्गि जल दिया प्रान रक्षा कर ॥ एक भाङ्गि वदलि वियाल्लीस भाङ्गि लओ । ताह्वाते धर्मि राजा जीउ वदला ओ ॥	७६ ७७ ७८

कार वादे जल निया याओ भाड़ि भरिया ।	
सेत धर्मि राजाक् गेल धरिया ॥	७६
एइ कथा सुनिया मयना रोदन करिवार नागिल ।	
लक्ष टाकार भाड़ि पाकाइया फेलिल ॥	८०
चौद् ताल जलेर मध्ये मयना आसन करिल ।	
कपाले सिन्दुर मइलान देखिल ॥	८१
हातेर सांखा काल देखिल ।	
लक्ष टाकार दुइ सुठ सांखा मस्तके भाङ्गिल ॥	८२
स्यामि हारा हया रे । आर कत दिन रव चायारे ॥ धुया ॥	८३
महलत लागिया मयना चलिल हाटिया ।	
येन मयना मति मन्दीरे सेन्दाइल ॥	
आग प्रदीप पाक् प्रदीप लागाइया दिल ॥	८४
यमालय लागिया मयना चलिल हाटिया ।	
नदीर पारे मयना मति गेल चलिया ॥	८५
नदी देखिया मयना भयङ्कर हइल ।	
क्य मास ओसार नदी वकरत पड़े खेओया ।	
एक एक टेउ उठे पर्वतेर चूड़ा ॥	८६
विधि आमार दुःखेर कपाल । येमन विन्दार गोपाल ॥	
भाङ्गा नौका छिड़ा काक्कि गुरु केमने हवे पाड़ ॥	
यदि आमार गुरु सहाय थाके ॥	८७
धरम हाइल धरे, भाङ्गा नौका छिड़ा काक्कि	
गुरु लाइगाव किराने ॥ धुया ।	८८
परिधानेर साड़ी अर्द्ध खान मयना मती दिल जलत विक्याया ।	
योग आसन धरिल मयना धरम सरन करिया ॥	८९
तुड़ु तुड़ु करिया मयना ऊङ्गार छाड़िल ।	
क्य मासेर दरिया क्य दगडे पार हइल ॥	९०
यमपुरि लागिया चलिल हाटिया ।	
कत्रिस कुटि यम दरवार वसिके ॥	९१

८३। स्यामि = खामी ॥ ८६। वकरत = बत्सरे ॥ ८८। किराने = کناری ॥
 ८९। सरन = स्मरण ॥ ९०। दरिया = دریا ॥

येन मते मयना यमालय खाड़ा हइल ।	
भिता भिति यम पालावार लागिल ॥	६२
यमपुरि याया मयना पातिल धुम ।	
कारो उठिल पेटेर विस कारो माथार घुम ॥	६३
ओभा गुनिक हया विस भाड़िया नामाय ।	
ओसध करिवार आले जन जन पालाय ॥	६४
येन मते गोदा यम मयनाके देखिल ।	
आपनकार महलक लागिया ए दौड़ करिल ॥	६५
आपनकार महले याया घरे नुकाइल ।	
ऐटे हइते मयना मति दिसा हारा हइल ॥	६६
धेयाने मयना मति धेयान कैरे चाय ।	
धेयानेर मध्ये घरत लागाल पाय ॥	६७
ओ रूप थुइल मयना एकतर करिया ।	
माइलानी रूप हइल सुरत वदलाइया ।	
गोदार महले चलिल हांठिया ॥	६८
गोदा गोदा वैले मयना तुलिया काड़े राओ ।	६९
येन मते गोदा यम मयनाक देखिल ।	
टाटि भाङ्गिया गोदा यम ए दौड़ करिल ॥	१००
मार मार वलिया मयना नि याय पिठिया ।	
एक सत हालुया हाल वय निधुया पाथारे ॥	
हरिन वलिया यमक नि याय पिठिया ॥	१०१
ऐठे हइते गोदा यम दिसा हारा हइल ।	
इचला माक् हइये दरियाय भाप दिल ॥	१०२
धेयाने मयना मति धेयान कैरे चाय ।	
धेयानेर मध्ये इचलार लागाल पाय ॥	१०३
तुड़ तुड़ करिया मयना ऊङ्गार काड़िल ।	
वेयाल्लिस भइस हइल सुरत वदलाइया ।	
ऐ दरिया भइस पड़िल भम्म दिया ॥	१०४
खार खाइतेर यमक नि याय पिठिया ।	
मध्य दरियात यमक धरिल ठासिया ॥	१०५

८४ । ओभा = उपाध्यायस्य ॥ ६६ । नुकाइल = लुकायित हइल ॥ ६८ । एकतर = एकत्र । सुरत = मूर्ति ॥ ६९ । राओ = रव ॥ १०१ । नि = लइया ॥

ऐत गोदा यम आटिया वज्जर ।	
डाइन पिड़ेर दख भाङ्गिया उठिया दिल लड़ ॥	१०६
ऐटे हइते गोदा यम दिसा हारा हइल ।	
कैफलां मत्स हइया जलत भासिवार लागिल ॥	१०७
ओ रूप थुइल मयना एकतर करिया ।	
पानकाउड़ि वानोयार हइल मुरत वदलाइया ॥	१०८
पाखार साटते नि याय पिट्टिया	
मध्य दरिया गोदा यमक धरिल ठोकाइया ॥	१०९
ऐत गोदा यम आटिया वज्जर ।	
कैकेया फेलाइया मयनाक दिल लहड़ ॥	११०
ऐटे हइते गोदा यम कोन काम करिल ।	
गचि मच्छ हया कादात मिसाइल ॥	१११
ऐटे हइते मयना मति धेयान कैरे चाय ।	
धेयानेर मध्ये कादात लागाल पाय ॥	११२
तुड़ु तुड़ु करिया मयना ऊङ्गार काड़िल ।	
राजहांस हइया काद जारितेर गोदा यमक नि याय पिट्टिया ।	
मध्य दरियात गोदा यमक धरिल ठासिया ॥	११३
कैकेया फेलाया मयना मतिक पालाइल काड़िया ।	
ओ रूप थुइल गोदा यम एकतर करिया ॥	११४
घुगड़िर रूप हइल मुरत वदलाइया ।	
पातालक लागिया गेल चलिया ॥	११५
पातालक याया मोचड़ाय यम दाड़ि ।	
एखन कि चिनिवे मोक मयना मति साली ॥	११६
धेयाने मयना मति धेयान कैरे चाय ।	
धेयानेर मध्ये मयना घुगड़िर लागाल पाय ॥	११७
ओ रूप थुइल मयना एकतर करिया ।	
तेलङ्गा रूप हइल मयना मुरत वदलाइया ॥	११८
पाताल भुवनत नागिया गेल चलिया ।	
ऐटे याया गोदा यमक धरिल ठासिया ।	
दोनेक दोनेक करिया यमक उठाइल टानिया ॥	११९

ओ रूप थुइल मयना एकतर करिया ।	
आपनार रूप हइल मुरत वदलाइया ॥	१२०
उपर कैरे फेलेया यमक किलिवार लागिल ।	
किलाइते किलाइते हात हापसाइल ॥	
चितर करिया फेलाइया यमक नेदावार लागिल ॥	१२१
एत गोदा यम आंठिया वज्जर ।	
घड़ानी कैतर हइये सर्गे उड़े गेल ॥	१२२
सिकिरा वाज हइल मयना मुरत वदलाइया ।	
आकास हइते गोदा यमक फेलाइल टालिया ॥	१२३
एटा हइते गोदा यम दिस हारा हइया ।	
सलेयार रूप हइल मुरत वदलाइया ॥	१२४
कठिया तेलीर वाड़ीक नागिया गेल चलिया ।	
कठिया तेलीर माचात थाकिल वसिया ॥	१२५
धेयाने मयना मती धेयान कैरे चाय ।	
धेयानेर मध्ये सलेयार नागाल पाय ॥	१२६
ओ रूप थुइल मयना एकतर करिया ।	
विलाइ रूप हइल मयना मुरत वदलाइया ॥	१२७
एक विलाइर वदली वियाखिस विलाइ हइया ।	
कठिया तेलीर घर लइल घेड़िया ॥	१२८
एक दगड दुइ दगड तिन दगड हइल ।	
सुवेाधिया गोदा यमक कुवेाधिया नागाल पाइल ॥	१२९
माचा हइते गोदा यमक मृत्तिकाय नामाइल ।	
टरकिया याया मयना मती गरदानात धरिल ॥	१३०
एत गोदा यम आंठिया वज्जर ।	
आङ्गलेर सान्दि दिया उठिया दिल लहड़ ॥	१३१
ओ रूप थुइल यम एकतर करिया ।	
वैष्णव रूप हइल यम मुरत वदलाइया ॥	१३२
काकड़ार माठिया लइल चन्दन करिया ।	
साइलेर फल लइल मासा करिया ॥	१३३
एखडार ठाल लइल आसा करिया ।	
सेवार वाड़ीक नागिया गेल चलिया ।	

यत वैष्णवेर मध्यत रइल वसिया ॥	१३४
धेयाने मयना मती धेयान कैरे चाय ।	
धेयानेर मध्ये वैष्णवेर लागान पाय ॥	१३५
ओ रूप गुइल मयना एकतर करिया ।	
मौ माक्कि हइल मयना मुरत वदलाइया ॥	१३६
एक माक्किर वदली वियाल्लिस माक्कि हया ।	
सेवार वाड़ीक नागिया गेल चलिया ।	
यत वैष्णवेर माधार उपर वेड़ाय घुरिया ॥	१३७
वैष्णव सकल वले भाइ सेन समाचार ।	
कोन वैष्णव अपराधी आक्केन सभार माभ ॥	१३८
येन मते गोदा यम माक्कि देखिल ।	
वैष्णवेर कंधार तलत् सन्दाइल ॥	१३९
येन मते मयना मति सन्दान देखिल ।	
उड़ाओ दिया यमेर घाड़त पड़िल ॥	१४०
माक्किर कामड़ सइवार ना पारिया ।	
गोदा यम पालाइल छाड़िया ॥	१४१
माक्कि रूप गुइल मयना एकतर करिया ।	
आपनार रूप हइल मुरत वदलाइया ॥	१४२
एत गोदा यमक धरिल पिट्टिया ।	
एक पांजा एलुया खेड़ आनिल उकड़िया ॥	१४३
वान पुटि कुचनि पाकाय तेपथीत वसिया ।	
मयनार कमड़े यमेर कमड़े वान्दने वान्दिया ।	
हातेर हेमतालेर लाठि दिया नि याय डाङ्गाइया ॥	१४४
मयना वले सुन यम वलि निवेदन ।	
आमार स्यामी धन देखो आर छाड़िया ॥	१४५
तोमार स्यामी धन आमि ना दिव छाड़िया ।	
एटे हइते मयना मति रोदन कैरते नागिल ॥	१४६
आमार पति नाइ घरे रे दीननाथ	
आमि कार लक्षे रवरे नविन वसते ॥ धुया ॥	१४७

१३६ । मौ माक्कि = मधु मल्लिका ॥ १३८ । माभ = मध्ये ॥ १४१ । सइवार = सद्धिचार ॥ १४४ । वान = वाओयान्न = द्वापंचाशत् । तेपथीत = त्रिपथे ॥

तुड़ु तुड़ु करिया मयना ऊङ्गार छाड़िल ।	
यत मनि गनक ऊङ्गारे नामाइल ॥	१४८
पुष्य रथे गोरक विद्याधर ।	
ऐकि वाहने नामिल नारद मुनिवर ॥	१४९
वासायार पिठित नामिल भोला महेस्वर ।	
धनुक वाने नामि गेल खीराम लदान ॥	१५०
पांच भाइ पाण्डव नामिल ठांइ ठांइ ।	
यत सत मुनि नामिल तार लेखा योखा नाइ ॥	१५१
माथार चुल मयना दुइ आध करिया ।	
गोरक नाथेर चरनत पड़िल भजिया ॥	१५२
रक्षा कर रक्षा कर गोरक विद्याधर ।	
आमार स्यामि धन आनिक्के धरिया ॥	
आमार स्यामि धनक ना देय छाड़िया ।	२५३
गोरक नाथ वले सोन सोमाचार ॥	
यत मुनि गन परामर्स करिया ।	
मयनाक आसीर्वाद देय ॥	१५४
या या मयना तोमाक दिलाम वर ।	
सात मासि क्खेले हौक उदरेर भितर ॥	१५५
येन मते मुनिगन आसीर्वाद दिल ।	
सोलार मत आक्खिल सरीर क्रमे भारि हइया गेल ॥	१५६
आठार मासे जन्म उनिस वत्सरे मरन ।	
सिताव करि भजे छाड़ि चरन ।	
ऐ गुरु भजिले ना हवे मरन ॥	१५७
ऐ कथा सुनिया मयना ना थाकिल रया ।	
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कत रङ्गे कर माया सहवार ना परा ॥	२५६
वंस हरि गुरा खाइये दन्त करिले सोला ।	
कथा कहिते ज्वले दन्त गुञ्जरे भमरा ॥	२५७
नारी हवु चाकन चिकन पुरुस केश्या ओड़ा ।	
दस गिरस्त वलिवे अथीत नारी चोरा ॥	२५८
नारी चोरा अथीत वैले गिरस्त ना दिवे ठाँइ ।	
तोर आमार वडुयार वेटि कहिवार सज्जात नाइ ॥	२५९
रानी वले सुन राजा विलातेर नागर ।	
एक निवेदन करि तोमार वरावर ॥	२६०
तोमार नाकान राम खिलिका गलार माभत दिया ।	
तोमार नाकान डोर कपिन वान्हिसु भिड़िया ॥	२६१
दुइ तन वान्हिसु नेले धोरा दिया ।	
कामुर क्यटा दन्त फेलाइमु भाङ्गिया ।	

२५४ । ग्रीस = घीस ॥ २५८ । गिरस्त = गृहस्थ । अथीत = अतीत ॥ २६० । विलातेर = ولایت ॥ २६१ । नाकान = ? न्याय ॥ २६१ । तन = सन ॥

आउ टाक माथार केस मुइ फेलाओ मुड़िया ॥	२६२
हातत तुम्हा गलात केन्हा उदासीनी हमु ।	
तोमार पाक्केर गिया भिन्हा मागि खामु ॥	२६३
स्यामेर वासिरे मन मजालुरे रया रया नयान भोरे ॥ धुया ॥	२६४
राजा वले जय विधि ठेकितु मया जाले ।	
कि आमार प्रेमटा हइलो स्त्रीलोकर सङ्गे ॥	२६५
मोर सङ्गे यावु ना अथीतर सङ्गे यावे ।	
सेटे आक्के वनर वाघ देखिया डडावे ॥	
सेटे आक्के वनर वाघ दुर्जन वाघर भय ॥	२६६
स्त्री आर पुरुसे यदि पथ वइया याय ।	
हेन दुःखे वोनर वाघे स्त्रीक धरिया खाय ॥	२६७
खावे आर ना खावे वाघे फेलाइवे मारिया ।	
केने आर मरिवि तुइ अथीतर लगे याया ॥	२६८
खल खल करिया कन्या हासिवार लागिल ।	
के कय ए गुला कथा के आर पइताय ॥	२६९
पुरुसर सङ्गे गेले कि स्त्रीक वाघे धरे खाय ।	
ओ गुला कथा भुट सुट पालावार उपाय ॥	२७०
खायना केने वोनर वाघे ताक नाइ डर ।	
नित कलङ्के मरन हउक स्यामिर पदतल ॥	२७१
तुमि हवु वट वृक्ष आमि तोमार लता ।	
राङ्गा चरन वेड़िया लमु पालाइया यावु कोथा ॥	२७२
यखन आक्किनु आमि मा वापर घरे ।	
तखन केने धर्मि राजा ना गेलेन सन्न्यासि हइये ॥	२७३
यखन हइतु रुपर नारी तोरे योग्यमान ।	
मोके क्काड़िया हवु सन्न्यास मुइ तेजिम परान ॥	२७४
तोमारे आगे काल यौवन मोर पडुक गड़िया ।	
पाकिले माथार चुल यावेन सन्न्यास हइया ॥	२७५
ए रङ्ग मालतीर घरे लइया पड़े डाल ।	
नारी हइये रङ्ग रूप राखिसु कत काल ॥	२७६

कत काल राखिसु यौवन वान्दिया क्खान्दिया । निरवधि भोड़े प्रान स्यामी वलिया ॥	२७७
आमाक विवाह करिया याओ वल चलिया कान्दो तामार लागि । तोमार आके वाप भाइ मोर अभागिनीर केउ नाइ । आमि केड़े एलेम तोर राजार कारने ॥ धुया ॥	२७८
अदुना पदुना वाक्किया विवाह करिल । भाट ब्राह्मन दिया अदुना नाम युइल ॥ अदुना नाम युइल दासी दिल् सङ्गे ।	२७९
एमन पिरिति घर भाङ्गिसु केमने ॥ कोन दरजाय भिन्ना लये कोन दरजाय यामु । वानिया जाति छेत्रि कुल हेलाते चारामु ॥ आमार नावालक सुन्दर कन्या येखानत देखिसु । भुरिया भुरिया सेइ स्थानत मरिसु ॥ तोमार नाकान सुन्दर कन्या येखानत देखिसु । आगे मा दाओ दिया पञ्चात भिन्ना लमु ॥	२८० २८१ २८२ २८३
हाय हाय स्यामि धन काडिलु काल राओ । चेङ्गडा काले विवाह कैरे युवाय क्खान्दिया याओ ॥ इओ काल थाक ह्हेदे लैया हात । यावत् घुरिया आसि वत्सर पञ्चास ॥ माथा, तुलिया देख राजा डाव नारिकल । हृदय उपरत सोभा करे गुया नारिकल ॥ हाते क्खिडिसु मुखत दिमु गाय नाइ तोर वल । आक्खिल फल ये पुरुस ना खाय चौद् गोण्डा रसातले याय ॥	२८४ २८५ २८६ २८७
राजा वले सुन कन्या हरि चन्द्रर वेटी । कथा भाङ्गि कथा वलिले ओ कथार मान याय ॥ आगे चड़े हस्तिर माऊत पिक्के चड़े राजा । हाटिया देखिन वड़ वाङ्गला पथे अनेक दुर ॥	२८८ २८९

खेये वुभिनु नारिकलर फल पेट नाइ भरे । मिक्के धाकि गिरिर वेटा भेरन खाटिया मरे ॥	२९०
रानी वले सुन राजा रसिक नागर । एक खानि निवेदन करि तोमार वरावर ॥	२९१
याइस ना धर्मि राजा परदेसक नागिया । एकटि क्केले दिया याओ कोलाक नागिया ॥	२९२
नालिमु पालिमु क्केले कोलात करिया । पुत्र धनक देखिया तोमाक पासरिसु ॥	२९३
तोमार माथार क्कत्र दगड पुत्रर माथासु दिया । नया राजार मा वलिया राज्य खाइम वसिया ॥	२९४
क्केलेर कथा वलिले रानी क्केलेर कथा सुनिया ।	२९५
चिनि चाम्पा कला नय जलत माखि खामु । गाकर फल नय क्किडिया हस्तत दिसु ॥	२९६
तोमार कपालत क्केले नाइ आमि कि करिसु ॥ पूर्वकाली गुरुर ज्ञान हृदये जपिया ।	२९७
सात मासि क्केले हइ काया वदलाइया ॥ कोलात वसाइया कन्या आमाक वलिस पुत ।	२९८
फोलाओ रानी हृदयर वसन राजा खाउक दुद ॥	२९९
आमि वलिनु क्केलेर कथा तुमि चाइलेन दुद । विवाहिता स्यामि ह्को केमने वलि पुत ॥	३००
तोमार गरवत क्किल राजा भेड़ा ह्गाल । कडि कडार वुडि नाइ सरीरर भितर ॥	३०१
आम राडी देखिया वधुक राडी करे । वाडीर आगे भातारटि गेले चन्नु पाकेया मरे ॥	३०२
हां हां वडुयार वेटि माक दिल गाली । रनु हय दिन चारिक सन्न्यास हसु काली ॥	३०३
कन्धार पेटा सइवार ना पारिया । दरवार लागिया गेल राजा दुलालिया ॥	३०४

२९०। मिक्के = मिथ्ये अर्थात् वृथा ॥ २९३। पासरिसु = ? स्पर्श करिव ॥

२९८। काया = काय ॥ २९९। दुद = दुग्ध ॥

वार गच्छि गुया तेर गच्छि ताल ।	
तार तले वसिल राजार काचोयाल ॥	३०५
ब्राह्मन सज्जन वसिल सारि सारि ।	
मुखुकर हिसाव देय विर सिं भाण्डारि ॥	३०६
सेनार खाटे थाकि मयना रुपार खाटे पाचो ।	
सुपुत्रर दरवारत गेल मयना मति माचो ॥	३०७
भर काचारि करे डाभ्या डौल ।	
हेन पति खाड़ा हइल मयना सुन्दर ॥	३०८
जननीक देखिया राजा करे परनाम ।	
गलात वस्त्र वान्धिया करे परनाम ॥	३०९
जीचो जीचो राड़ी वेटा धर्मे देउक वर ।	
यत गुटि सागरर वाला एत आरिब्वल ॥	३१०
मुइ वुभ राड़ीर वेटा गेके सन्न्यास हयया ।	
आइज पति आके सुन्दर वधु पायया ॥	३११
सत्य गेल दोया पइल तिरतिया हइले ।	
कलि युग पडे वेटा विवाह सकाले ॥	३१२
कलि काल मन्द काल पइल आसिया ।	
परार धन परे खाय एकेला वसिया ॥	३१३
राजा हइये ना करे राज्यर विचार ।	
पुत्र हइये ना करे पितार उद्धार ॥	३१४
स्त्री हइये ना करे खामीर भक्ति ।	
सीष्ट हइये ना करे गुरर आरति ॥	३१५
चारिटा भाण्ड तार गेल अधगति ॥	३१६
गुर ना भजिले भाण्ड वृगाले ना खाय ।	
अराविष्णु देहा हइले कागा काडि याय ॥	३१७
आगुने पडिले भाण्ड हय काड खार ।	
जलत भासेया दिले मत्सर आहार ॥	३१८
मृत्तिकाय गाडिले भाण्ड पोकार आहार ।	
केन दिया ना देखें तोर भाण्डर निस्तार ॥	३१९

३०६। मुखकर = ملک ॥ ३०७। दरवारत = دربارت ॥ ३०८। ३११। पति = प्रति ॥ ३१२। दोया = द्वितीय ॥ ३१७। कागा = काक । cf. the Braj Bhāshā काग ॥

वाक्का निल कमलेरे केमन कैरे ।
अथीतेर सङ्ग याओ । लोके वलिवे ।
इनि व्हेलेर बुभि माओ नाइरे ॥ धुया ॥ ३२०

सञ्चास करिते राजा कैरे गेल मन ।
चौपथर माभत कन्या जुड़िल कान्दन ॥ ३२१
केमन कैरे येते चाओ परदेस लागिया ।
केमन ज्ञान आके मयनार नेओ परखिया ॥ ३२२
तैल परिच्छा देखो मयनार वरावर ॥
ये परिच्छाय याय यदि उत्तरिया ।
मस्तक मुड़िया तवे याओ सञ्चास हइया ॥ ३२३
एइ कथा सुनिया राजा ना थाकिल रैया ।
दरवार लागिया राजा गेल चलिया ॥ ३२४
दरवारे वसिया राजा वेचरित मन ।
दयार भाइ गोलाम खेतुक डाके घने घन ॥ ३२५

तोरे वलों गोलाम खेतुक वाक्य मोर घर ।
मायूर महलक लागिया याओ वल चलिया ॥ ३२६
एइ कथा सुनिया ना थाकिल रैया ॥ ३२७
एइ कथा वल गिया मयनार वरावर ।
तैल परिच्छा दिवार चाय तोमार वरावर ॥ ३२८
एइ कथा सुनिया मयना हासिते लागिल ।
तोमार बुद्धि नय वधु सकलर चक्र ।
यत बुद्धि सिखिया देय निरासी सकल ॥ ३२९
एक परिच्छार वदल सात परिच्छा दिमु ।
तवु तोर राजार वेटा वाड़ी घर क्काड़ामु ॥ ३३०

तोक वलों भाइया खेतु वाक्य मोर घर ॥ ३३१
आताइला पाताइला चौका नेओ वल आरोपिया ।
तिनटा नारिकोलर फल तेहिरा खिचिया ॥ ३३२

साइट मोन कड़ाइ दिल चौकाय चड़ाइया ।	
आसी मोन तैल दिल कड़ाइत चड़ाइया ॥	३३३
साल काये आगुन दिल सुलकाइया ।	
उपरर क्वावनी मारिल तुलिया ॥	३३४
सात दिन पर्यन्त जाल देय निदम करिया ॥	३३५
एक दिन दुइ दिन पञ्च दिन हइल ।	
सात दिन अन्तरत क्वावनी उठाइल ॥	३३६
तैल गरम हइयाके आगुनर समान ।	
एइ कथा जानाइल खेतु राजार वरावर ॥	३३७
तैल परिच्छा हइल गोलाम वरावर ॥	३३८
कि आच्चा वलेन तुमि राज राजेसर ।	
एइ कथा वल गिया मायर वरावर ॥	३३९
तैल परिच्छा तैयार हइल राजार वरावर ।	
राजा तलव करे मा सीध करे चल ॥	३४०

तेर वापर खांच्योँ ना तेर राजार वापर खांच्योँ ।
तेमार ऊकुमत कि परिच्छा दिवार यांच्योँ ॥ ३४१

एइ कथा जानाइल राजार वरावर ॥	३४२
एइ कथा सुनिया राजा क्रोद्धमान हइल ।	
धरर सेओयाली गामका राजा खेतुक फेलाइया दिल ॥	३४३
ये गामका दिया वान्धिल भिंडिया ।	
मयना मतिक दिल तैलत फेलाइया ॥	३४४
येन मते मयना मति तैले पडिल ।	
धां धां करिया अनल सर्गत देखा दिल ॥	३४५
तैलत पडिया मयना डुविल गला हइते ।	
आञ्जले आञ्जले तैल मुकठिया वसाय माये ॥	३४६
सम्भाट देखिया राजा क्रोद्धमान हइल ।	
गोलाम गोलाम वलिये खेतुक ए गाली पाडिल ॥	३४७
उपरर क्वावनी मायर लखो तुलिया ।	
नखो दिन भरिया जाल देखो निदम करिया ॥	३४८

एक दिन दुइ दिन तिन दिन हइल ।	
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४०४ । विसासर = विश्वेश्वर । ४०५ । तालीम खाना = تعليم خانہ ॥ ४०७ ।
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४६७। सुनाकारत = शून्याकारे ॥ ४७२। उवजील = उपजिल अर्थान् जन्म हइल ॥
४७३। निन = निद्रा ॥ ४७४। नु = पादलाभ ॥

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४६० । सुन्नत = सुन्न्ये ॥ ४६२ । गोस्या = غصه ॥ ४६५ । कमवत्ताक =
 مچھ کعبخت کر ॥ ५०१ । नाकि = न्याय ॥

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एत मयना अज वड़ नाटक ।	
चटकिया धरिल चडकार कतर ॥	७१८
आय २ वाका भोर दुखिनोर दुलालीया ॥	७१९
माथार केस राजार दुइ अर्ज करिया ।	
जननीर चरने राजा पैल भजिया ॥	७२०
मथु नापितक आनिल डाकिया ।	
राजा किरा सुद करिवार लागिल ।	
वामने आसिया नैवद भाना दिल ॥	७२१
संकीर्त्तन राजा करिवार लागिल ।	
सात गोला धान खयरात करिल ॥	७२२
गभीर नेङ्गुल धरिया वैतरनि हइल पार ।	
राजार पिता माता वैकुण्ठे हइल पार ॥	७२३
पञ्च लोटा जले मयना क्विनान करिया ।	
हासियाली घरत सेन्दाइल लहर दिया ॥	७२४

एक भात पञ्चास व्यञ्जन रन्धन करिया ।	
तिन खान लइल अन्वले माजिया ॥	७२५
हाडिर लागिआ मयना ऊङ्गार काडिल ।	
तखनि हाडी आसिया खाड़ा हइल ॥	७२६
प्रथम थाल अन्न दिल हाडीर वरावर ।	
फिर थाल अन्न निले मयना सुन्दर ।	
फिर थाल अन्न दिले राजार वरावर ॥	७२७
हात मुखत जल दिया कौन काम करिल ।	
खी क्य वलिया अन्न मुखत तुलि दिल ।	
एक गास दुइ गास पञ्च गास खाइल ॥	७२८
अन्न जल खाइया तुष्ट हइल मन ।	
भिक्षार भाडीर जले करिल आचमन ॥	७२९
काँचो ठेङ्ग तुलिया राजार मस्तके दिल ।	
कैलासर हाडी कैलासत चलि गेल ॥	७३०
राजार पाट लइल पुस्कार करिया ।	
हनुमान दख क्व वेड़ाइम साजिया ।	
पाट हस्ति आइल साजिया ॥	७३१
राजा कि पोसाक पडिवार लागिण ।	
सुड़ दिया धरिया राजाक कान्धत चड़ाइल ॥	७३२
वाइज वाजनाय पाटत लइया गेल ।	
राजार पाटत परनाम करिल ।	
सुर दिया धरि राजाक पाटत वसाइल ॥	७३३
देड़ वुड़ि कड़ि खाजना साधिवार लागिण ।	
राजार राज्यत सुखमय हइल ॥	७३४

इति ॥

I am sorry to say that the above text was copied out by an energetic *bābu* who had the greatest contempt for the dialect it illustrates. He showed his contempt by carefully *correcting* the text, wherever it differed much from his idea of the *sādhu bhāshā*. I did not discover this until the first two hundred and fifty verses had been printed off; so, thus far, the above must be taken *cum grano salis*. The principal improvements will be noted in the terminations of the genitive and locative. I may point out here, that Rangpurī possesses an instrumental ending in *ए*, which may easily be confused with the Bangālī locative. Thus *हाते* in Rangpurī means "with a hand", while in Bangālī it means "in a hand," of which the Rangpurī would be चातत.

Translation of the Song of Ma'nik Chandra.

1. Think on the name of Ráma, meditate on him with a single mind. If thou utterest the name of Ráma what can Yama do. 2. The wicked man did not utter the name of Ráma in the sloth of his tongue : and even though it was a receptacle of ambrosia, his body was devoured by poison. 3. Who walketh uttering the name of Ráma, along with him goeth a servant of Ráma armed with bow and arrow. 4. The ship that is called by the name of Ráma, hath for its pilot the Holy Master himself. Opening out his arms he crieth out "Come, I will ferry thee across." 5. I have placed the worship of Ráma upon my head. I pause awhile from considering his virtues, and sing the virtues of one who hath accomplished (his path of holiness). By praising him I obtain the accomplishment of my desires.

6. Mánik Chandra was a very pious king in Banga. Each month he used to collect a tax on each plough of seven and a half *ganḍas** of *káoris*. 7. The people paid a tax of seven and a half *ganḍas* of *káoris*, and on the day of the *Ashṭamí píjú* used to bring him a herd of goats. 8. The fuel-seller, who supplied him with fuel, had six months' taxes remitted to him in consideration thereof. 9. The leaf-seller, who supplied him with bundles of leaves, had six months' taxes remitted to him in that consideration. 10. Such a king was Mánik Chandra that his *ra'iyats*' fences were built simply of thin reeds ; the man who lived at hap-hazard, even he had a horse at his door. So proud were they, that not even the maid-servants wore *sáris* made of jute. 11. No one had need to use the foot-path of another, and no one had to drink the water of another's tank.†

12. From the south there came a *Bangálú* with a long beard ; and that *Bangálú*, when he came, made money from the country. 13. Where the tax had formerly been $7\frac{1}{2}$ *ganḍas* he took 15 *ganḍas*. 14. They sold their ploughs, they sold their yokes, and some sold their ploughshares ; through the distress caused by the taxation, some even sold their children at the breast. 15. The misery of the poor unhappy widows became very lamentable ; all through the country the villages became broken up. 16. The little *ra'iyats* said to the big *ra'iyats* "Brothers, let us all go to the *pradháns*."‡ 17. Saying, "What advice will all the *pradháns* give," all the *ra'iyats* after consulting together, went to the house of the *pradháns*. 18. "What advice shall we adopt, brothers, and what course of conduct ? The king within the kingdom hath become unjust." 19. The *Pradháns* said to all the *ra'iyats*, "This advice I have no power to give ; come to S'iva. Let us see what command the mighty Bholáuátha will give us." 20. All

* A *budí* is five *ganḍas* or twenty.

† *i. e.*, every one had his own private path to the *háṭ*, and his own private tank.

‡ The *Rangpurí* term for the village head-man.

the *ra'iyats* after consulting together, went to S'iva's (temple). 21. Calling him "S'iva Thákur," they cried with a loud voice. S'iva Thákur was in the temple, and put his foot outside the door.* 22. When they saw S'iva, all the *ra'iyats* made obeisance. Tying their clothes round their necks, did they make obeisance.

S'IVA SPAKE.

23. "Long may ye live, long may ye live, O *ra'iyats*, may Dharma bless you. May the days of your life be as many as the sands of the sea. 24. Why, why O *ra'iyats*, have ye all come?"

THE RA'İYATS SPAKE.

25. "What advice shall we adopt, and what course of conduct. The king within the kingdom hath become unjust." 26. The ancient S'iva meditated, and after meditating looked up, and found in the fate of the king that the limit of his life was six months distant.

S'IVA SPAKE.

27. "If ye tell this word unto Mayaná she will assuredly destroy my kingdom of Kailása."

THE RA'İYATS SPAKE.

28. "One oath, two oaths, three oaths in the name of Hari. If we speak thy word, may we die in great sin." 29. All the *ra'iyats*, after consulting together, went to S'rikalá háṭ. 30. They filled an earthen pot with incense and vermilion. They filled a coop with geese and doves. 31. They also took a white goat, tying him with a rope. Fasting on a Sunday, they took them to a *tirtha* on the Gangá.† 32. They tied the goat at a place sacred to Dharma on the banks of the Gangá, and sacrificed it there.‡ 33. They offered several geese at the *ghát*, and burnt incense and vermilion there. 34. They rooted up unblown *binná* grass and brought it. And then wringing out his *languṭi*, he (S'iva) gave vent to the curse; and that curse they (the *ra'iyats*) took up in the corner of their garments.

35. On the Sunday S'iva gave the people this curse. On the Monday the fever seized the king. 36. On the Tuesday the king became weak; on

* It is worth noting how entirely the ideas of the author of the poem are circumscribed by the incidents of his village life. Every one, God or man, acts and lives as if he were a simple *Rangpurí* villager. This verse is an instance. When one *ra'iyat* goes out to see another, it is the village etiquette, to bawl out to him, "He! so-and-so," while the visitor is yet a hundred yards or so from the house of him on whom he is about to call. If the latter is "at home," he goes outside his door, and greets the comer. This latter action is called "putting one's foot outside the door." Compare the English expression of "calling on a person."

† By the Gangá, is meant the Brahmaputra. See note to v. 159.

‡ Lit. Dug a hole for the sacrificial post in the same.

the Wednesday he ceased to eat or drink. 37. On the Thursday the king gave up the ghost*: and on the following Tuesday, Chitra Govinda, the accountant of Yama, opened out his account papers. 38. He found in the account papers, that Mánik Chandra had six months to live; and turning his head, he began to speak to Saman Rájá Yama.

YAMA SPAKE.

39. "A king within his kingdom hath become unjust. Bring hither that king within the house of Yama." 40. He began to call for Ábál Yama. He sent a letter (for the king) by Godá Yama.

YAMA SPAKE.

41. "I tell thee Godá Yama, and take thou heed unto my words. Bring Mánik Chandra Rájá here, with his hands and neck tied." 42. He took his leathern rope and his iron hammer, and tied them in a knot; and then Godá Yama started on his journey. 43. Many miles he went, many roads he met. He went a great distance and reached the house of Mánik Chandra. 44. During the six months' illness within the palace, the fair Mayaná did not enquire about the true state of affairs.

THE KING SPAKE.

45. "O Nengá my servant, I tell thee, carry my message: go to Mayaná and tell her about this. 46. Say, 'For six months the king hath been ill within his palace. The King of Kings wisheth to see thee.'" 47. Nengá heard these words and did not tarry. He went off to the palace of Mayaná. 48. Inside the door the Lady Mayaná was playing dice, and through the lattice of the door Nengá made obeisance to her.

MAYANÁ SPAKE.

49. "Why, why, O Nengá hast thou come?"

NENGÁ SPAKE.

50. "Hear, O lady, hear the news; for six months the king hath been ill within his palace. The King of Kings wisheth to see thee." 51. The lady Mayaná became absorbed in contemplation, and, in her contemplation, her eyes fell upon Yama. 52. She took a *bangálá* betel-nut and sweet *míṭha bhari pán* leaf, and divided the nut into two pieces with a knife. 53. In the *pán* leaves she put a little lime, and folded together the *heṭ khili* and the *upar khili*.† 54. She put sixteen scores of charms on the top of

* Or perhaps "lost his power of sensation."

† The little conical shaped parcels of prepared *pán*, which we see in the *bizárs*, enclosing a piece of betel-nut and some lime, are called *khilis*. The outside wrapping is made up of two leaves, of which the lower one is called the *heṭ khili*, and the upper one, the *upar khili*.

it; and put the plate of *pán* on the head of the maid-servant. 55. The Lady Mayaná went out, seeing that it was a lucky time, and arrived at the palace of the king.

MAYANÁ SPAKE.

56. "Why and wherefore did the great king summon me?"

THE KING SPAKE.

57. "The king hath been ill for six months in his palace, and the fair Mayaná did not enquire about him."

MAYANÁ SPAKE.

58. "Hear, O king of kings. Learn the magical arts which I have acquired, and then the river of my life will dry up upon thy shoulder.* 59. In my life time great trees will live and die, and we two shall live together in everlasting youth."

THE KING SPAKE.

60. "Hear, O Mayaná: let Yama carry off me, Mánik Chandra; but nevertheless let not the knowledge of a woman be heard by me."† 61. The king, although offered the arts of women, neglected them; and at exactly midday Cuckold‡ Yama started. 62. He brought the thirsts of death and struck him with them. The king arose crying "Water, water. 63. Give me, O give me water, O fair Mayaná. Give me one vessel of water, and save my life."

MAYANÁ SPAKE.

64. "There are a hundred queens in thy palace. Drink water at their hands, O king of kings."

THE KING SPAKE.

65. "Water, at the hands of even a hundred queens, would smell of fish. It is when I drink at thy hand, that I find great solace."

MAYANÁ SPAKE.

66. "If I go now to bring thee water, that cuckold Yama will bind thee and carry thee away."

* *i. e.* thou wilt live as long as I.

† Lit. my womb.

‡ The word *Bháḍḍuyá* is an abusive term, and means, more correctly, a man who makes money by the sale of his wife's person.

THE KING SPAKE.

67. "List O Mayaná. Take heed to my words. Place the knife for sacrificing goats upon my bed. 68. When that cuckold Yama cometh, like a Daitya, or a Dánava, him will I strike and slay with the sacrificial knife." 69. As soon as the Lady Mayaná took the vessel in her hands, many men were heard to sneeze,* and many death-watches sounded. 70. Just as the Lady Mayaná passed outside the house, seven men from the seven quarters came in with a noise like thunder. 71. They tied him with leathern thongs, and with an iron mallet they began to beat him.

THE KING SPAKE.

72. "Who beateth me so often? The Lady Mayaná hath gone to fetch me water. Let me fill my belly with one vessel of water."

THE YAMA SPAKE.

73. "Thy wife hath got a boon from Gorakh Náth. If Mayaná meet us, little good will it bode us. She will kneel upon us, and beat us this very midday." 74. Being unable to bear the beating of Yama, the king gave up the ghost, uttering the name of Mayaná. 75. That ghost took Godá Yama and tied it up in his *lanquṭi*, and to the seven quarters went off the seven men.

76. But Mayaná went to the banks of the Gangá† and spake "Hear, O Gangá, I make known unto thee my petition." 77. There is a king whose worship thou hast enjoyed for these twelve years; give one vessel of water and save his life. 78. For one vessel of water thou shalt have forty-two vessels; therefore do thou restore to life a pious king."

GANGÁ SPAKE.

79. "For whom thou art taking thy vessel full of water; that pious king hath himself been taken away." 80. On hearing this Mayaná began to weep, and hurled away her vessel worth a *lákḥ* of rupees. 81. Mayaná dived fourteen fathoms beneath the water, and sat in contemplation, and saw that the vermilion on her forehead had become discoloured. 82. She saw that her shell bracelets had turned black, and she broke on her head the two bracelets worth a *lákḥ* of rupees.

THE BURDEN OF HER SONG.

83. "I have lost my Lord. How many days must I wait and watch for him."

84. Mayaná walked to the palace. When the Lady Mayaná entered the temple, she lit both the front and the rear lamps. 85. Mayaná walked

* Sneezing is a sound of ill omen.

† See note to v. 159.

to Yama's abode; the Lady Mayaná arrived on the banks of the dread river. 86. When Mayaná saw the river she became fearful. It is a river six months wide. The ferry-boat finishes its voyage in a year. Each wave seems vast as mountain peak.

THE BURDEN OF HER SONG.

87. "My fate hath become a lot of misery, as Kṛiṣṇa was of Bindá. The boat is broken and the ropes are worn; how can I pass over, O my guru. That is, if my guru is by me to help me. 88. I will hold the rudder of virtue. O my guru, the boat is broken, and the ropes are worn, but I will cross over."

89. Half her scarf she spread upon the water, and thinking upon virtue, she took her magic seat. 90. Mayaná uttered the words "*tuḍu, tuḍu,*" and the journey of six months was accomplished in six quarters of an hour. 91. She walked to Yama's palace, where thirty-six *krors* of Yamas were sitting in the hall of audience. 92. As soon as the Lady Mayaná stood in Yama's abode, on this side and on that side the Yamas began to run away. 93. When Mayaná came to Yama's palace, she spread great alarm; some got colic and some got pains in their heads. 94. She became a Muhammadan doctor and a Hindu doctor, and extracted the poison from their bodies; but when she came to give them medicine every one ran away. 95. As soon as Godá Yama cast eyes on Mayaná, he ran away as fast as his legs would carry him to his own palace. 96. He went to his own palace and hid himself in a room, and from where she, the Lady Mayaná, was, she lost sight of him. 97. The Lady Mayaná went into contemplation and gazed about, and in her contemplation she saw him in his room. 98. Mayaná collected herself together, and laid aside her own proper form. She put on the appearance of a gardener's wife, and went into the palace of Godá Yama. 99. "Godá, Godá", Mayaná cried to him with a loud voice. 100. As soon as Godá Yama saw Mayaná he burst through the *táti* walls of his palace and ran away*. 101. Mayaná cried "*már már*" and chased him through a treeless field, where a hundred ploughmen were ploughing. Like a deer did Mayaná chase Yama. 102. Thence Godá Yama lost his senses and turned himself into a prawn, and jumped into the sea. 103. The Lady Mayaná went into contemplation and gazed about, and in her contemplation her eyes fell on the prawn. 104. Mayaná uttered "*туру туру*" with a terrible cry, and changed herself into forty-two buffalos, who jumped into the sea. 105. Eating cress she chased Yama. In mid-sea she caught Yama by the neck. 106.

* Compare note on v. 21. All the houses of the peasantry in Rangpur are built of *táti* (mat) walls. When a thief is caught in such a house, he attempts, usually successfully, to escape by bursting through these flimsy obstructions.

There Godá Yama, mighty as the thunder-bolt, burst the staff she held in her right hand and fled. 107. Thence Godá Yama lost his senses and he became a minnow and began to swim in the water. 108. Leaving her former shape, Mayaná concentrated herself and became a *Pánkáuri* and *Vúnoyár*,* by a change of her form. 109. With flappings of her wings she chased him, and in mid-sea she snapped up Godá Yama in her bill. 110. Then Godá Yama, mighty as the thunder-bolt, thrust Mayaná off, and ran away. 111. Thereafter what did Godá Yama do? He became an eel, and hid himself in the mud. 112. Thence the Lady Mayaná went into contemplation, and her eyes fell upon him in the mud. 113. Mayaná uttered "*tuđu, tuđu*" with a terrible cry, she became a swan; pecking at the mud she chased Godá Yama, and in mid-sea she seized Godá Yama by the neck. 114. He thrust off the Lady Mayaná and fled away. He cast aside his former form, and Godá Yama concentrated himself. 115. He took the form of a maggot and went off to Pátála. 116. When he arrived at Pátála, Yama twisted his beard (boastfully). "Now, how will the *śyáli*, the Lady Mayaná, recognize me." 117. The Lady Mayaná went into contemplation and gazed about, and in her contemplation her eyes fell on the maggot. 118. Leaving her former shape Mayaná concentrated herself, and became an ant by a change of her form. 119. She went to the world of Pátála, and, seizing Godá Yama by the throat, gradually pulled him up out of the ground. 120. Leaving her former shape Mayaná concentrated herself, and became her ownself by a change of form. 121. She threw him down on his face, and began to belabour Godá Yama. She continued belabouring him till her hands were weary. She then turned him on his back, and began to kick him. 122. Then Godá Yama, mighty as the thunder-bolt, became a house pigeon and flew off to the sky. 123. Mayaná changed her shape, and became a falcon and a hawk, and she pecked at him and cast Godá Yama down from heaven. 124. Thence Godá Yama lost his senses, and became a mouse changing his form. 125. He went to Kaṭhiyá the oilman's house, and hid himself under his *máchá*.† 126. The Lady Mayaná went into contemplation and gazed about, and in her contemplation her eyes fell upon the mouse. 127. Leaving her former shape Mayaná concentrated herself, and became a cat by a change of form. 128. She changed herself from being one cat into forty-two cats, and surrounded the house of Kaṭhiyá the oilman. 129. One *daṇḍa*, two *daṇḍas*, three *daṇḍas* passed, and the ill-natured woman caught good-natured Godá Yamá. 130. She made him descend from the *máchá*, and with a sudden leap the Lady Mayaná seized him by the neck. 131. Thence Godá Yama, mighty as the thunder-bolt, slipped out between the interstices of her claws and fled.

* Two kinds of fish-eating birds.

† A bamboo bench.

132. Yama left his former shape, and concentrated himself. He became a *Vaishṇava* and changed his form. 133. He used the earth castings of crabs instead of sandal-wood paste, and made his rosary of *Sáil* seeds. 134. Hopefully he took a branch of a castor-oil tree (for his stick), and going into a *Vaishṇava pújá* house, sat himself amongst the worshippers. 135. The Lady Mayaná went into contemplation and gazed about, and in her contemplation her eyes fell upon the *Vaishṇava*. 136. Mayaná gave up her former shape. She concentrated herself, and took that of a bee. 137. In the place of one bee she became forty-two bees, and set out for the place of worship, and she flew around the heads of all the *Vaishṇavas* there. 138. All the *Vaishṇavas* said, "Brothers, hear the news. What sinful *Vaishṇava* is in this assembly?" 139. As soon as Godá Yama saw the bees, he slipped under the quilts of the *Vaishṇavas*. 140. As soon as the Lady Mayaná found out where he was, she settled down upon Yama's neck. 141. Not being able to bear the stings of the bees, Godá Yama ran away from the place. 142. Mayaná laid aside her bee-shape, and, after concentrating herself, took her own form. 143. She seized Godá Yama, and plucked up from the ground an armful of *eluyá* grass. 144. Fifty-two times sixteen scores of ropes she twisted, sitting at a place where three roads meet,* and tied her own waist to that of Godá Yama. Then she carried off Godá Yama beating him with a rod of cane.

MAYANÁ SPAKE.

145. "Hear, O Godá Yama, while I make my petition. Set free my husband, who is my only wealth."

GODÁ YAMA SPAKE.

146. "Thy husband I will not set free", and thereupon Mayaná began to weep.

THE BURDEN OF HER SONG.

147. "My husband is no longer in my house, O lord of the unhappy. For whom shall I abide in the days of my youth?"

148. Mayaná uttered "*tuḍu, tuḍu*" with a terrible cry, and all the Heavenly Munis came down on hearing her voice. 149. In a chariot of flowers, came Gorakh the Vidyádhara. Riding upon a flail, came Nárada

* The fact that a place, where three roads meet, is considered especially favourable for performing magical rites, is worth noticing. I need hardly draw attention to similar customs obtaining in Europe. In Tirhut,—it is customary, when a person is sick, to cast away at midnight at a place where three roads meet, an offering of some yellow cloth, a fowl, and some condiments, over which some charms have been recited. It is believed that the disease will then leave the sick man, and seize upon the wayfarer who first comes across the offering in the morning.

the best of munis. 150. On the back of Vásoyá came Bholá, the lord of the world. Riding on a bow and arrow came Ráma Chandra and Lakshmana. 151. The five Páñḍava brothers came down here and there; there is no counting the number of munis who came from heaven. 152. Mayaná parted her hair in two, and fell at the feet of Gorakh Náth.

MAYANÁ SPAKE.

153. "Help, help, O Gorakh the Vidyádhara. He hath carried off my husband, who is all my wealth. He will not give back my husband, who is my wealth."

GORAKH NA'TH SPAKE.

154. "Hear my words. All the munis have taken advice, and have blessed thee, Lady Mayaná. 155. Go, O Mayaná, we give to thee a boon. Let there be a fetus developed for seven months now within thy womb." 156. Even as the munis blessed her, her body which was as light as *solá* (pith) gradually became heavy.

THE MUNIS SPAKE.

157. "In eighteen months, it will be born, in its nineteenth year it will die. But, if it worship a Háḍi's feet with steadfast mind, it will not die." 158. On hearing this Mayaná delayed there no longer. She started for her palace and arrived there in safety. 159. She took nine *káorís* in her hand, and departed to the banks of the Gangá.* 160. With the nine *káorís* she bought a piece of land, and then returned to her own palace. 161. She broke up the old house and made a bier, and with it went some firewood on litters on men's shoulders. 162. Oil, *ghí*, mustard, and sesamum began to go. She called all her relations, and she cut some fresh bamboos and made a bier. 163. She took the pious king away upon the bier she had prepared, and the Lady Mayaná herself was carried off upon the door of the house. 164. Mayaná began to sing the Song of the Excellence of Hari. She began to praise him as she was carried to the river's bank. 165. She built a funeral pyre running north and south, she buried posts and made a platform. 166. By the side of each post she set a jar of *ghí*. Beneath each of them she set a jar of oil. Mustard seed and sesamum she scattered over the pyre. 167. Mayaná uttered the words "Guru, Guru" with a terrible cry, and Gorakh Náth came there and stood visible.

MAYANÁ SPAKE.

168. "Protect me, O protect me, O Gorakh the Vidyádhara."

* It must be noted, that throughout this poem, the word Gangá does not refer to the river commonly known as the Ganges. It always refers to the Brahmaputra.

GORAKH NÁTH SPAKE.

“Go forth Mayaná, I have given thee a boon. Within the fire thou shalt perceive the cold of Mágha. 169. Mayaná began to spread vermilion all over her forehead. 170. She put on a silken scarf. She took a golden knife and a mango branch in her hand, and she laid out the king towards the north and south. 171. Mayaná laid the king’s head on her right hand, and she put her own head on his left hand. 172. In each household a citizen gave one piece of firewood. The pile of firewood almost touched the sky as well as the earth. 173. Water and sandal-wood did Chandra, the merchant, scatter upon the pyre. Not a single near relation was present to set it alight. 174. One who lived near the door of the king,—a bráhmaṇ *guru*,—stretched forth his hand and applied the torch. 175. Each relation cast one vessel of water on the pyre. Together they lustrated the pyre, once, twice, and five times. Saying “*Hari bol*,” they set it alight. 176. E’en as the fire smelt the smell of the *ghí*, it blazed up with a great roar. 177. For seven days and nine nights Mayaná stayed within the blaze, and even her apparel though offered to the flames did not take fire. 178. Mayaná burnt the body of the pious king, and placed the ashes in her lap. There sat Mayaná, like a *Gosvámí* in his house. 179. Mayaná burnt the body of the pious king and the smoke rose up to heaven. There sat the Lady Mayaná like unmelted gold. 180. The little relations said to the big relations, “Brothers, thrust at her. Let all the relations thrust at her.” 181. The Lady Mayaná is sitting within the fire. She cries: “Hear, O relations, I have a child of seven months in my womb. Let not all the relations thrust at me.” 182. The little relations said to the big relations, “Brothers, let us go to Chánd the merchant, and ask his advice. 183. Ye know Chánd the merchant from childhood. Let us see what answer he will give.” 184. Behind the door sat the merchant playing dice; and through the lattice, did they make reverence to him.

CHÁND SPAKE.

185. “Why, O relations, why and wherefore have ye all come?”

THE RELATIONS SPAKE.

186. “For seven days and nine nights Mayaná hath been in the fire, and yet the Fair Mayaná hath not been burnt.”

CHÁND SPAKE.

187. “This Mayaná hath obtained a boon from Gorakh Náth. Fire doth not burn her, nor doth she sink in water. Were the three worlds to come to an end, she would not go to Yama’s abode. And yet, O relations, ye wish to slay her. 188. Sit ye in a place where three roads meet, and

twist of grass fifty-two *krors* of ropes; carry ye off a stone weighing twenty-two *mans*. 189. Thrust her forth from the fire, and tie ye the twenty-two *man* stone upon her chest. 190. Cast ye Mayaná and the ashes of the fire away on the stream, that they may float away. Then bathe ye and return to your homes." 191. On hearing this the relations no longer stayed. They carried away the stone of twenty-two *mans*. 192. They thrust the Lady Mayaná forth from the fire, and tied the stone of twenty-two *mans* on her chest. 193. They cast her and the ashes upon the stream, and bathed and returned to their homes.

194. At the expiration of eighteen months and eighteen days Mayaná became filled, and then the (future) pious king turned himself in her womb. "I die, I die," said Mayaná, and she began to weep. 195. She brought into use her magical art called *kharupá* (the art of cutting), and by it she cut open her fifty-two *krors* of ropes. 196. "I die, I die," said Mayaná, as she landed at the foot of a *Ním* tree; and as she ascended, a sound was heard like unto the roaring of heaven in the intermediate quarters. 197. The Maharája fell upon the ground amid the after-birth and birth waters; and he began to cry, saying "*omyá* and *chomyá*." 198. The little relations said to the big relations, "Brothers, let us go and see whose child is crying thus." 199. They took one step, and they took two steps, and they arrived at the spot. Mayaná said unto them. "Hear, O relations and mark my words. 200. Decorate the *pálki* of the old king and bring it here, and take this child-king to the palace." 201. They decorated the *pálki* of the old king and brought it, and they mounted the pious king within it. 202. Big drums, and little drums, guitars, and cymbals sounded in all directions. Cymbals, side drums and kettle-drums sounded in all directions. 203. There was firing of guns and a thick darkness caused by the smoke. Father could not recognize son; he only could call for him. 204. There was a poor man who had a child in the kingdom, and he could not give it food and water in his own house. 205. So he cast it down at a place where three roads meet, amidst its after-birth and birth waters. 206. That child did Mayaná also take up into her bosom, and carry to the palace.

MAYANÁ SPAKE.

207. "I say unto thee, my maid-servant, pay attention to my words." 208. The maid-servant went and called the wet-nurse and brought her. 209. The wet-nurse cut the navel strings of both the children. She took all the presents that Mayaná gave, and went to her own house. 210. What with to-day and what with to-morrow seven days passed, and during the seven days the king caused a concert of flutes and drums to be made. 211. What with to-day and what with to-morrow, ten days passed, and after ten days the king held the first *śrāddha* after his father's death. 212.

On the thirteenth day the king held the final *śrúddha*, and held a concert of drums and cymbals, and all the relations came and sacrificed. 213. He gave a feast to all his relations, and at that hour the Lady Mayaná first touched fish. 214. What with to-day, and what with to-morrow, a year passed, and after one year another day came. 215. What with to-day, and what with to-morrow, five years passed, and she gave him to be taught by a *guru*. 216. He taught the king to write in four lessons. What with to-day, and what with to-morrow, seven years passed. 217. The king was then named. Mánik Chandra Rájá's son was called Gopí Chandra. 218. And his younger (foundling) brother was called Lankeśwar "Found in the Field."* 219. What with to-day, and what with to-morrow, nine years passed; and then, what did the Lady Mayaná do? 220. She spake as follows to the *Guru* bráhmaṇ.

MAYANÁ SPAKE.

221. "Go, go, O *guru* bráhmaṇ, pay attention to my words. Go quickly before the king Harís Chandra. 222. He has two daughters in his palace, named Aduná and Paduná. Arrange a marriage between them and my son, and return." 223. The Reverend Bráhmaṇ on hearing these words did not delay. But hastened to the palace of king Harís Chandra. 224. He cried out with a loud voice "Ho! King Harís Chandra."† The king was in his house and he stepped out. 225. The reverend and learned Bráhmaṇ made salutation. 226. The king gave him a god-like throne to sit upon, and after supplying him with camphor and betel, enquired as follows. 227. "Why and wherefore, O *guru* bráhmaṇ, hast thou come so great a distance?"

THE BRA'HMAṆ SPAKE.

228. "Mayaná hath sent me to thy presence. In thy palace are two damsels named Aduná and Paduná. The fair Mayaná wisheth to form a marriage with them. 229. Mayaná hath a son within her palace, and to him doth she wish to give them."

THE KING SPAKE.

230. "Go, go, I consent," and ordered him away. And the Bráhmaṇ on hearing this returned to Mayaná. 231. They took a load of betel nuts and a load of *pán* leaves. And five bráhmaṇs began to cut the betel and the *pán*. 232. They cut the betel and *pán* and searched for a

* He is also called Khetu, or Khetuwá, and appears to have become Gopí Chandra's servant. He took over his concubines when the latter went on his pilgrimage. See also note to verse 290.

† Compare note to v. 21.

lucky day, and then did they fix the time of the marriage. 233. On the Saturday, Mayaná fasted, and on the Sunday, she made arrangements for the marriage. 234. They planted five plantain trees in King Haris' Chandra's palace, and they lit the golden lamps and the censers on the day fixed. 235. They then sent for five singing women, and cries of "*ulu, ulu*" were heard around. 236. He gave Aduná in marriage, he gave Paduná, and he gave a hundred maid-servants to wait upon them. 237. He gave as wedding-presents a hundred villages, and a hundred elephants. 238. He gave as wedding presents a hundred horses and a hundred cows. 239. After giving them in marriage he allowed them to depart. And immediately afterwards the Lady Mayaná sent an invitation to all the kings of all the kingdoms. 240. From that time that pious king was called Gopí Chandra.

241. After eighteen years, at the advice of his aged mother he became a *Sanyási*. 242. A hundred beautiful damsels, weeping, fell at his feet, "O pious king, do not depart and leave us."

THE QUEEN SPAKE.

243. "Nay, nay, thou shalt not go, my King, to a far country. For whom but thee, have I built up this cold dreary house (of my life). 244. I built a humble* dwelling, nor yet is it sullied by old age. Why art thou leaving me in my youth, and turning my bridehood into vanity? 245. In my dreams shall I see my king. I shall throw my arm on the couch; but the wealth of my life will not be there. 246. Behold, every† mother and sister of a man of modest wealth shall have her master to sleep upon her bosom, while I, unhappy one, will remain weeping in an empty house. 247. When a house is empty and the doors are closed, men come and kick the walls outside. In the time of her youth all voices cast scandal at a widow. 248. Therefore shalt thou take me with thee. I am the life, the wealth of thy life; let thy damsel go with thee. 249. In the time of thy hunger I will cook thy food. When thou art thirsty I will give thee to drink. 250. In mirth and laughter will I pass the night. 251. If we have a long field to traverse, I will wile away the time in talk. When we approach the dwelling of a householder, there will I reverence thee like my *guru*. 252. A cool mat‡ will I spread for thee; on a pillow shalt thou rest thy feet. Laughing and joking will I shampoo thy body. 253. When I hurt thy hand I will shampoo thy feet, and amidst our sport and laughter, I will devour thy bosom, and thou shalt devour

* Lit. pent-roofed.

† Lit. ten. This use of "ten" for "every," is of frequent occurrence in Rangpur. Thus *Das'jan ki kay?* is the stock expression equivalent to "What do people say?"

‡ *Vulgo. Seetul-pat.*

mine. 254. In the hot season will I fan thy countenance with a palm leaf. In the cold month of Mágha I will nestle into thy body for warmth, 255. In the cold month of Mágha I will cook for thee spiced viands.* Indra's favourite sweetmeat, the lap of a hundred wives, will I alone cause thee to enjoy."

THE KING SPAKE.

256. "List, O daughter of king Harís Chandra. In many varied ways art thou displaying thy charms, nor can I bear them. 257. Thy teeth are white as the *solá* pith, from eating the *Vansa Hari* nut. When thou speakest, they glisten (like white flowers), and the bees come humming towards them. 258. If thou goest with me, thou wilt be a woman of fresh and fair appearance, and I will be a man clad in one rough blanket. When they see us, all the people will say—'There goeth a pilgrim, but he is a stealer of women.' 259. And if they say this, no householder will give us shelter. In thy word and in mine, O daughter of a prince, will they put no trust."

THE QUEEN SPAKE.

260. "Hear me, my King, thou loved one not to be deceived.† One petition, and no more I make unto thee. 261. Like thee will I put around my neck a Ráma rosary. Like thee will I wear nought but a single tight and scanty cloth. 262. My two breasts will I tie up in tattered clothes. I will break six of my front teeth. My tresses which hang down unto my knees, them let me cut and cast away. 263. I will take in my hand a hollow gourd. I will cast a rough blanket round my neck. I too will become a pilgrim. Following thy footsteps will I beg for alms."

THE BURDEN OF HER SONG.‡

264. "O! the pipe of S'yám. My mind whirls. My eyes flow with tears."

THE KING SPAKE.

265. "O mighty fate. I am encompassed amidst a net of charms. What love is this which I have for a woman. 266. If thou goest with me, thou wilt be going with a pilgrim. There there are tigers of the wood, and when thou seest them thou wilt be afraid. There there are tigers of the wood, and great is the fear of them that be mighty. 267. When a

* Lit. curries made of cold weather chillies.

† Lit. "English."

‡ This *Duyá* forms the first verse of a song in honour of Kṛishṇa, which is given in the appendix.

man and a woman, in such plight as thou and I, go along the road ; the tiger of the wood seizeth the woman and eateth her. 263. Whether the tiger eat thee or eat thee not, he will assuredly kill thee. Why therefore wilt thou kill thyself because thou wouldest follow an ascetic."

269. The damsel began to laugh freely.

THE QUEEN SPAKE.

"Who sayeth these words? and who believeth them? 270. What tiger slayeth and eateth the woman that goeth with her husband? These words are but to deceive, and a pretext for thy flight. 271. Let the tiger of the wood devour me, I fear him not. It is better to die at the feet of my husband than to lead a life of perpetual disgrace. 272. Thou wilt be my banyan tree, and I will be thy creeper. To thy feet will I cling, and then whither wilt thou flee? 273. When I was in my father's house, O pious king, why didst thou not then become a pilgrim? 274. Now I have become a comely woman, and worthy of thee. If thou leavest me and becomest an ascetic, I will surely die. 275. Let the stream of my youth fall down before thee. When the hairs of my head turn gray, then do thou turn pilgrim. 276. The branches of fair jasmynes bend down to the ground (with age). I am now a full grown woman, and how long shall I retain my comeliness? 277. How long shall I keep my youth, e'en though I bind it and tie it down. For continually my heart weepeth for my husband."

THE BURDEN OF HER SONG.

278. "Thou hast wedded me, and thou art going. I weep for thee. Thou hast thy father, and thy brethren; but I, unhappy one, have none. I have left them all for thee, O king."

279. He had chosen Aduná and Paduná, and had married them. A *bhāṭṭa* bráhmaṇ had named her Aduná. 280. He himself had called her Aduná and given her maid-servants.

THE KING SPAKE.

"How can I break such love in my house? 281. I will take alms from one door, and will go to the door of another: easily will I lose my Kshetri birth and my Baniyá caste. 282. Where'er I shall see a woman like thee, my youthful lovely wife, there weeping will I lay me down and die. 283. Where'er I shall see a woman like my lovely wife. First will I address her as 'mother,' and then will I ask for alms."

THE QUEEN SPAKE.

284. "Alas, alas, my own husband, thou hast uttered a black word. Thou hast married me in my childhood, and thou desertest me in my youth."

THE KING SPAKE.

285. "Now also wait thou with thy hand upon thy heart. Until I return after fifty years have passed away."

THE QUEEN SPAKE.

285. "Lift up thy head, O king, and see a pair of juicy cocoa-nuts over my heart. The pair of cocoa-nuts shine forth with lustre. 287. I will open the nuts and put them to thy mouth, thou hast not strength in thy body (to pluck them). It is a fruit, which if a man refuse, he will suffer the pangs of hell four times fourteen times.

THE KING SPAKE.

288. "Hear me, O lady, daughter of Harís Chandra. When a secret hath been divulged, the meaning of its words become plain. 289. In front rideth an elephant's *mahánt*, behind him the king. Far have I gone, and (I have learned that) the great house of my pilgrimage is at a far distance. 290. I have tasted the fruit of the cocoanut and my belly was not filled. In vain have I, a householder, suffered* in my servitude."

THE QUEEN SPAKE.

291. "Hear me, my king. My pleasant loved one, one petition have I to make unto thee. 292. "Do not, O pious king, go to a far country. Give me one little child, that I may keep him in my lap. 293. I will keep him and nurse him in my lap, and I will touch thee when I see my darling child. 294. I will place the sun-shade and staff of thy royalty over my child's head. I will be the mother of the king and will enjoy the kingdom." 295. The queen spoke of a child, and the king heard her words and said,

THE KING SPAKE.

296. "What thou desirest is not a *chíní chámpá* plantain, that I may mix it with water and give it thee to eat. It is not the fruit of a tree, that I can pluck it, and place it in thy hands. 297. Fate hath not given thee a child. What can I do? 298. I will repeat the charms of the *gurus* of old, and will become a seven months' child within thy womb. 299. Thou shalt call me 'son.' Thou shalt open the covering of thy breast, and shalt give me milk."

THE QUEEN SPAKE.

300. "I spake to thee of a child, and thou speakest to me of milk. Thou art my wedded husband, how can I call thee 'son.' 301. I knew

* Lit. Died. A popular song makes Gopí Chandra charge his wives with intriguing with Khetuwá Lankes'var as a last resource for getting away. But this is not borne out by any copy of this poem which I have seen.

not, O king, that there were but a sheep* and a jaekal within thy heart. Not one *káorí* of sense hast thou in thy body. 302. (Thy mother) because she is a widow, wisheth to make her daughter-in-law a widow too. Even if my husband pass her house, (jealously) doth she turn her eyes upon him."

THE KING SPAKE.

303. "Ha! thou daughter of a vile one; thou hast abused my mother. I might have stayed a few days, but I will go to-morrow." 304. He could not bear the childishness of the damsel, and so the fair king went to the place of audience. 305. (There was a grove) of twelve *supári* trees and thirteen *tál* trees, and in its shade sat the king's son. 306. The bráhmans and the relations all sat in a row, and Bír Simh, his Bháñdári, gave him the accounts of the kingdom. 307. On a golden seat sat Mayaná with her feet on a silver stool. The Lady Mayaná went to the audience of her good son. 308. The full cutcherry hummed with the noise of the crowd, and there the fair Mayaná stood. 309. When the king saw his mother, he made obeisance; as he made obeisance, he tied his cloth around his neck.

MAYANA' SPAKE.

310. "Long live the widow's son. May Dharma bless him. May the years of his life be many as the sands of the sea. 311. I thought the widow's son had gone to be a pilgrim; but lo, till to-day he is here with his fair wife. 312. The Satya Yuga is passed, we are in the second Yuga, the third Yuga will come. But in the Kali Yuga sons will marry early. 313. The Kali era is a foul era, and hath now approached. Each sitteth alone and enjoyeth another's wealth. 314. Kings will no longer do justice in their kingdom, and sons will no longer offer sacrifices for their fathers. 315. Wives will no longer be faithful to their husbands. Pupils will no longer reverence their teachers. 316. Behold, four miscreants went to destruction. 317. The miscreant who doth not reverence his teacher, him even jackals will not eat. Even crows will not touch the body of a Vaishnava. 318. Let a miscreant be cast into fire and he becometh dust and ashes. Let him float upon the water and he becometh food for fishes. 319. He is buried beneath the earth and he becometh food for worms. No where do I see salvation for a miscreant."

THE BURDEN OF HER SONG.

320. "My darling blue lotus, how canst thou become an eremite? Men will say there goeth one who hath no mother." 321. The king made up his mind to be a pilgrim, and at a cross-road his queen began to weep.

* *I. e.* That your heart contained nothing but cowardice and treachery.

THE QUEEN SPAKE.

322. "How canst thou wish to go to a far country? Oh wait and pass the charms of Mayaná through an ordeal. 323. Oh put her to the test of burning oil. If she survive that ordeal, then shave thy head and go forth a pilgrim." 324. The king heard this and hastened to the hall of audience. 325. He sat in the audience chamber, and could not make up his mind. Often and often he called for his servant Khetu, his younger brother.

THE KING SPAKE.

326. "My servant Khetu, take heed unto my words. Go* unto my mother's palace." 327. On hearing this, the servant did not delay. 328. "Say this to Mayaná—('Thy son) would put thee to the test (of burning oil')." 329. Hearing these words, Mayaná laughed. "This is not thy thought, but a conspiracy between thy wives. All the thoughts they teach thee, will become barren. 330. Instead of one ordeal, I will pass through seven, and then will the Prince leave his house."

THE KING SPAKE.

331. "I say unto thee, Khetu, and take thou heed unto my words. 332. Build thou up a furnace deep and wide. Strip off the three fibres of three cocoa-nuts, and place the bare (nuts round the furnace as supports for the cauldron)." 333. Khetu set a cauldron holding sixty *mans* upon the furnace, and into the cauldron he poured eighty† *mans* of oil. 334. He cast upon the flames fuel of *śál* wood, and set it blazing. Over all he placed a cover. 335. For seven days he ceaselessly added fuel. 336. One day, two days, five days passed. After seven days he lifted the cover. 337. "The oil is hot, even as fire," such words did Khetu speak unto the king. 338. "Thy servant was ordered to make (preparations for) the ordeal by oil. 339. What command hath the king of kings for his servant?"

THE KING SPAKE.

"Go and say this unto my mother. 340. 'The ordeal by oil is ready before the king. The king doth summon thee; O Mother, come quickly'."

MAYANA' SPAKE.

341. "Do I eat at thy fathers' hand, or at the hands of the fathers of the king. At thy command, what ordeal shall I pass through?" 342.

* Note the force of वल्ल here, and in vv. 328 and 332. It has entirely lost any special meaning of its own; and is used as a pure expletive to add strength to an imperative.

† Sic in original.

These words Khetu told the king, who heard them, and became furiously enraged. 343. The king took his evening towel for washing his body, and flung it to Khetu. 344. And Khetu shook that towel, and with it bound tightly the lady Mayaná, and cast her into the oil. 345. Even as the lady Mayaná fell amid the oil, the flames rushed up with a roar to heaven. 346. Mayaná sunk into the oil up to her neck, and, as she did so, she took the oil into her hands and patted it into her head as if she were bathing. 347. Seeing calamity (approaching) the king became furiously enraged. He called Khetu, calling him, "Slave, slave," and began to abuse him. 348. "Lift up the cover and place it over my mother, and for nine days continuously, do thou add fuel to the flames." 349. One day, two days, three days passed away. But Mayaná concentrated herself and took the form of a grain of mustard. 350. After nine days, Khetu lifted up the cover and when he could not see the queen, he began to cry. 351. Thus did he say unto the king. "Thy mother is dead, and gone to Yama's abode. 352. Wherefore dost thou keep thy *págarí* on thy head? Behold (I am unclean) and the assembly of bráhmans will not drink water at my hand." 353. The king cried "Mother, mother" and began to weep.

THE BURDEN OF HIS SONG.

354. "Fate hath made me motherless, O lord of the unhappy. Such was written in my destiny. No longer will I see my mother." 355. He took a handful of twigs in his hand and began to search amidst the oil. 356. Once, twice and thrice he searched. At the third time of searching he fished up the towel. No trace of Mayaná's body was within the fire. 357. Sixteen men took the cauldron on their shoulders, and they flung out the oil at a place where three roads meet. 358. With a loud roar the flames rose to heaven, but Mayaná in her form of a mustard seed remained hidden in the *Dub* grass. 359. Suddenly Khetu began to weep, and when she heard the sound of his weeping, Mayaná felt pity for him.

MAYANA' SPAKE.

360. "Weep not, weep not, Khetu, my servant. Cease thy tears. I am Mayaná. I have not been burnt within the furnace." 361. He took up the sixty-*man* cauldron in his hand and brought it before the king. 362. Mayaná in fact underwent seven ordeals, and passed them all.

THE KING SPAKE.

363. "Hear, O lady Mayaná, my mother. From what *siddha* hast thou learnt thy magic arts?"

MAYANA' SPAKE.

364. "Thou askest me from what holy man I have learned my arts. I have learned them from Gorakh Náth himself. 365. I tell thee, learn

thou thy knowledge from Kholá the Háđi." 366. When the king heard the name of a Háđi, he stopped his ears with his hands. For she had uttered an impious word with her tongue.

THE KING SPAKE.

367. "A Háđi is of a vile caste. He cleanseth privies and doth not bathe. Shall I, a king, make obeisance to a Háđi for twenty-two *daṇḍas* !

MAYANÁ SPAKE.

368. "Hear me, my child, speak thy words in a whisper, so that the Háđi may not hear. If he cursed thee, thou wouldest die at once. 369. Thy subjects feed their lamps with oil and ghí : but that Háđi feedeth his lamp with merely Gangá water. 370. As many lamps as there are in the houses of thy subjects, so many hath that Háđi in his little hut. 371. In whosoever house he eateth, to whosoever house he goeth, simply at the word of his mouth he causeth the sea to stop its motion." 372. The king sat in his audience chamber and could not make up his mind. Repeatedly he called his servant Khetu, his younger brother. 373. "Where hast thou gone, my brother ? First would I eat *pán*,* then I would have the *paṇḍit* of the days of my father come to me." 374. Khetu heard these words and made no delay. He hastened towards the *paṇḍit's* house. 375. "I say unto thee, O reverend *paṇḍit*, and pay thou heed unto my words. The king would see thee in his palace. Haste thee to the hall of audience." 376. He dressed himself in a *dhutí* of modest kind. Loosening out his brahmanical cord, so that the threads appeared in pairs, he passed it round his neck. 377. He took his papers relating to the Almanac under his arm, and proceeded to the king's hall of audience. 378. The hall was full, the crowd gave forth a confused noise. At this time did the *paṇḍit*, the son of a *paṇḍit*, present himself. 379. "Incarnation of justice" he said and made obeisance. "Tutelary Deity of my family" said the king making obeisance in return. 380. He called him "Reverend Brother," and made him sit upon the couch. "O reverend Sir, thou art the crest-jewel among prophets. 381. What day will the king sew for himself a beggar's wallet and quilt ? What day will the king shave his head ? 382. What day will the great king besmear himself with ashes ? What day will the pious king pierce his two ears ? 383. What day will the pious king wear nought but a *languṭi* ? What day will I carry a beggar's platter in my hand ? 384. What day will I start for a far country ? Read me aright, and prophesy me this." 385. Taking every precaution to ensure good luck, he produced his Almanac. Such power was there in that Almanac that it could speak itself.

* That is to say, "immediately." Chewing *pán* is such a mechanical and continuous action with a Rangpurí man or woman, that the phrase "to do a thing after eating *pán*", means to do it at once. Cf. vv. 398, 553 and 692.

THE BOOK SPAKE.

386. "On Tuesday will he sew his wallet and his quilt. On Wednesday will he shave his head. 387. On Thursday will he besmear himself with ashes. On Friday the king shall pierce his two ears. 388. On Friday the king shall pierce his ears, and on Saturday shall he put on a *lanḡuṡi*. 389. On Sunday the king shall take in his hand a beggar's platter; on that day the king shall set out for a far country. 390. He will take thee from thy home and will give thee advice and hope. For some days he will distress thee in the midst of the forest. Other sorrow will he give thee in the sandy waste. 391. Other sorrow will he give thee in the city of S'rikalá. He will pawn thee for food in the house of Hírá the Harlot. 392. The Harlot's dress will be a linen *sári* bright as fire. Thy dress, O king, will be a knotted rope. 393. Unsifted rice will she give thee and *brinjals* full of seeds. She will give thee *brinjals* full of seed, and thou wilt burn them and eat them. A pitiless harlot is she; thou wilt be forbidden oil and salt. 394. The harlot will seek the privy, and it wilt be thou who wilt cleanse it. Thou shalt close thy eyes, and proffer her the water of her sin.* 395. Early in the morning shalt thou rise, and she will beat thee with a broom. Thou shalt lift up the bed of her sins, of countless, countless sins. 396. *Bhángi* ropes will she give thee and a *bhángi* stick and two water jars. Twelve loads shalt thou measure out every day."

THE KING SPAKE.

397. "Hear, Reverend Sir. Happiness and misery are written in our destiny. Methinks, I see death written by the Creator in my fate. 'Tis not in two syllables and a half that it can be cancelled." 398. Brother Khetu, where art thou gone? First would I eat *pán*. Then would I give the Bráhmaṇ a present and bid him good speed." 399. He gave him a present and bade him speed. "Make present the barber of my father's time." 400. He went to the *nápit* and called him to the king, saying "Brother, fetch thy razors and come." 401. The hall was full. The crowd gave forth a confused noise. At this time did the barber, the son of a barber, present himself. 402. Even as the pious king saw the barber, he descended from his throne†; and as he did, the theatrum of the temple, and other walled buildings fell to the ground. 403. The forest trees, and the shrubs, the very leaves of the trees began to weep. The forest deer bent their heads

* Not a literal translation.

† The word used is "*pát*". A *pát* in Rangpur is the term used for one of those solid blocks of masonry found here and there in the district. Kings of the olden days are said to have sat upon them, and there to have dispensed justice. One of them, however, (*Haris' Chandra Rijár Pát*, see fig. 3), is almost certainly a tomb.

and wept. 404. At the *ghát* of the *Ghátwál* there were twenty-two *káhans** of ships, and they all wept. Twenty-two *káhans* of ships wept and twenty-three *káhans* of boatmen, and amongst them *Vis'ves'var* the boatman also wept. 405. The deer-park wept and the children's summer-house. Even the school of harlots wept. 406. The *Ṭiṭiyá Manjar* wept within its cage. And nine *budis*† of dogs wept as they were hunting. 407. The hospital and the *toshá-khána* wept at intervals. Water-houses, summer-houses and cow-houses‡ (?) wept in countless number. 408. In the elephant stalls, the elephants wept. In the stables, the horses wept. In the throne-room, all the dresses were wet with tears. 409. A hundred cows wept, throwing their tails round the king's neck§; and nine *budis* of dogs wept at his feet. 410. A hundred queens rolled upon the earth and wept. *Aduná* and *Paduná* clasped his feet and wept.

ADUNA' AND PADUNA' SPAKE.

411. "Alas, alas, my husband, my wealth. Thou art deserting me. Who now will protect me, and bring me *ghí* and rice to eat?" 412. The king's mother wept with tears falling from her eyes, and they brought a jar of *Gangá* water. 413. They brought a leaf of a *Newáij* tree, and they poured water on him from a golden cup. 414. As they poured water on the head of the king, the royal throne quaked. 415. The barber grasped his razor and gazed around. But he received no order to shave the king.

MAYANA' SPAKE.

416. "O barber, towards whom art thou looking? Scorn not thou to shave the head of my darling. Diamonds will I give thee and mounted work; pearls will I give thee as a token. 417. Shave off all his hair, leave only one crown-lock. If thou shavest it off, thereby wilt thou lose thy quilt and wallet." 418. He took his razor in his hand and for a hundred days the king's hair fell upon earth. It became a hairy *Gangá* and began to flow away. 419. *Mayaná* uttered "*Tuḍu, Tuḍu*" with a terrible cry, and sixteen hundred *Munis* came down on hearing it. 420. In his chariot of flowers descended *Gorakh* the *Vidyádhara*. On a flail came riding *Nárada*, best of *munis*. 421. On the back of *Vásoyár* descended the mighty *Bholánáth*. On bow and arrow came down *Ráma* and *Lakshmaṇa*. 422. In different directions descended the five *Pánḍava* brothers. There

* A *káhan* = 16 *pans* of 20 *ganḍas* or 1280.

† A *budí* = 5 *ganḍas* or twenty.

‡ The meaning of *gokula* here is unknown to every one whom I have consulted.

§ I know of no other flight of poetry equal to this in the whole poem. I have tried hard to persuade myself that the translation is incorrect; but in vain. The words are too plain to admit of any other meaning.

is no counting the number of Háđi *Siddhas*, with their ears cut. 423. A Háđi hid his face with the dust of cow-dung fuel; and seeing danger at hand, Mayaná began to weep.

THE BURDEN OF HER SONG.

424. "The apple of his mother's eyes. Alas, my child! Who took my own away?" 425. They snatched the razor from the hands of the *nápit*, and gave it into the hand of the ear-cutter. 426. Even as the ear-cutter took the razor in his hand, he cried "*Rám, Rám*" and cut both the ears of the king. 427. They fastened to the king's ear an ear-ring of crystal. They clothed him in a cloth covered with holy symbols. 428. Five Vaishnavas came and dressed the king in a *languđi*. A *languđi* with a string did they put upon him. 429. They placed round his neck a *Ráma* rosary. They put into his hand a gourd-platter. 430. A torn quilt, a torn *languđi*, a torn (heart at) departure. All the followers of Chaitanya were collected near the door. 431. Holy Chaitanya and Nityánanda, also Ráđhá, Sítá, and the High Priest of the Vaishnavas sang the Holy Lay. 432. The king's son began to weep, and cried for alms. His servant Khetu gave him alms: elephants, horses, his royal staff and umbrella. Those alms he placed with reverence at the feet of his *guru*.

THE GURU SPAKE.

433. "Depart, depart, O king, I give to thee a boon. Thou shalt go to the three corners of the earth, but shalt not go to Yama's dwelling-place." 434. As the king turned his head to one side, all the heavenly *Munis* returned to heaven. 435. Mayaná bathed herself in five *lođas* of water, and glad in heart she entered into her own home. 436. In a moment,* she cooked a dish of rice and fifty curries. She touched it, and placed it in a golden dish. 437. She filled a golden vessel with water. "Eat, eat my darling. Happy and light of heart, go thou on thy pilgrimage." 438. When he saw the rice in a (golden) plate, he struck his forehead with his hand, and wept.

THE KING SPAKE.

439. "When I was lord of my kingdom, O my mother, then did I eat rice in many a golden dish. 440. Now I am a beggar, not worth a single *káori*. I cannot eat from a golden plate." 441. He took a plantain leaf and cut it. Thereon he placed a little rice. 442. He took the shell of a broken gourd and from it he drank a little water. 443. He washed his face and hands with water. Then what did he do? He uttered the words "S'ri Krishna" and ate the food. 444. One mouthful, two

* Lit. at a stroke.

mouthfuls, five mouthfuls he ate. Then he looked towards the water, which was trickling out of the broken gourd. 445. He put his face to the earth and sipped up the water, and as he did so Deví's brother S'ani* came over his destiny. 446. S'ani and Ketu took up their abode in the king's heart. And all his body became defiled. 447. Then Mayaná wept in pitiful accents.

THE BURDEN OF HER SONG.

448. "My son is all my fortune. Who will make us meet again. 449. Thou art going to a far country. Thou wilt dwell in the house of a strange woman. First the householder will eat and then he will think of thee. 450. When thou seest an Atíta or a Vaishnava do not thou despise him. With thy head touching the ground reverence thou him who weareth a rosary. 451. When thou shalt see the mustard plant scanty, and the *dub* grass thin; then wilt thou know that thou art in a far country."

THE KING SPAKE.

452. "If I see a flower, I will not pluck it. If I see a bird, I will not fling a stone at it. 453. If I see another's wife, I will not smile at her. First I will call her mother, then will I ask for alms." 454. She put sixteen *kahans* of *káorís* in his wallet. "See that thou tellest not thy guru about these *káorís*." 455. "In dust and ashes will I spend the money. Following the Háđi will I go to Yama's abode."

456. The hundred queens went to Khetu. But Aduná and Paduná went to their own palace. 457. In that palace, there were guards in twelve places, and thirteen *thánás*. No Atíta or Vaishnava was allowed to enter that house. 458. And e'en as the two damsels entered their dwelling-place, the doors of virtue shut themselves without keys. 459. They set themselves to play at dice in silence.

THE QUEEN SPAKE.

460. "What day the dice will fall from my hands in disorder, I shall know that that day my husband is dead."

461. The burden of the kingdom remained in the lap of Mayaná, the king's mother. And the Háđi and the king started for a city in a far country. 462. One *kroś*, two *kroś*, five *kroś* he went. And the king's feet were cut and covered with blood.

THE BURDEN OF HIS SONG.

463. "Alas! Fate, sitting in a lovely place, hath written misery on my destiny." 464. One day, two days, seven days passed. Night and

* S'ani and Ketu of course mean ill-luck. If, however, by "Deví" is meant Durgá, she is certainly not S'ani's sister.

day he journeyed on. 465. So the king left his home and went to another country, and the Háđi said, "Glory to fate. This is the fruit of my destiny."

THE HA'DI SPAKE.

466. "A proud word did the king speak concerning me. Verily, in a short space, I will bring him into trouble." 467. "*Tuđu, Tuđu*," cried he, with a terrible voice; and in the atmosphere that wondrous Háđi created a forest. 468. They passed through a small forest, and came to a great one. The spittle in the king's mouth was dried up, nor could he speak. 469. In the vacant atmosphere the Háđi went along. While the king toiled slowly along, thrusting the *jangal* aside with his hands. 470. Prickles pierced him and thorns pierced him. His blood poured forth in streams. He could not travel further, and (in despair) the king struck his forehead with his hand.

THE BURDEN OF HIS SONG.

471. "To whom shall I tell my woes. Even my guru hath become pitiless." 472. More pangs he gave the king. He took him through a sandy waste. At the king's tears the Háđi's heart was touched, and he created a pleasant Kadamba tree upon the road. 473. The king went to a place deep (under the foliage) by the foot of the tree, and sleep came upon him in handfuls.

THE KING SPAKE.

474. "What with ploughing through water, and what with ploughing through sand, I have undergone great hardships. Place thy left thigh upon the ground, that I may rest awhile. 475. The Háđi laid his left thigh upon the ground, and the king rested his head upon it and fell asleep. 476. The Háđi cried "*Tuđu, Tuđu*" with a loud voice, and summoned an hundred Yamas.

THE HA'DI SPAKE.

477. "Hear, O ye Yamas, take heed unto my words. Build ye a road from hence to Daryápur, seven cubits broad and chest high." 478. The Yamas heard his words, nor did they delay. They departed to build the road. 479. From thence to Daryápur they built the road, seven cubits broad and chest high. 480. "*Hanumán*" he cried with a loud voice, and made them plant trees at intervals along the road. 481. He smote the king with a slap like a thunderbolt, and crying "Guru, Guru" the king arose, weeping.

THE HA'DI SPAKE.

482. "I have built a road with great labour. Give me twelve *káorís*, that I may buy happiness and enjoy myself. 483. I would buy and eat

twelve *káorís* worth of *gánjá*: then will I take thee on to Ghádapur." 484. When the pious king heard these words, he closed his ears, and cried "Rám, Rám."

THE KING SPAKE.

485. "I know nought of such a thing, O father guru. He who goeth with such a transgressor, will surely die. 486. Nay, nay, there is no need of binding me. Instead of twelve *káorís* take twelve *káhans*, and return unto thy house." 487. The Háđi was in contemplation and suddenly started. 488. He went into contemplation and gazed about, and in his contemplation his eyes fell upon the sixteen *káhans* in the king's wallet.

THE HA'DI SPAKE.

489. "His mother excelleth me in charms. She hath put sixteen *káhans* of *káorís* in his wallet." 490. He cried "*Tudu, Tudu*" with a loud voice, and took the sixteen *káhans* of *káorís*, and flew up into the sky. 491. He created two stones weighing half a *man* each, and put them into the wallet. And the pious king took his *bhát* and began to eat. 492. "Give me, give me the *káorís*," he began to coax. But after saying so twice or thrice, he became angry. 493. The king opened the wallet and became amazed. Wonderful thing! No *káorís* were within the wallet.

THE BURDEN OF HIS SONG.

494. "Why do my eyes dance in my head? I know not what is written in my fate. 495. Why, why, O father guru, hast thou wrongfully given up pity? In my wallet there are no *káorís*. Give me, unhappy one, in pawn for the *káorís* I have promised." 496. Immediately the Háđi called his mother-earth to witness. "I call thee to witness, that he himself hath offered himself in pawn. 'Tis not the Háđi who hath given him." 497. He put the pious king in his wallet, and took him to the city of Dar-yápur.

THE HA'DI SPAKE.

498. "A man for pawn, a man for pawn. Take him, O mother, thou seller of milk. I would pawn him for twelve *káorís*. I wish to get twelve *káorís* to eat *gánjá*."

THE GOWÁLÍNÍ SPAKE.

499. "See, see, we would see what kind of pupil this is of thine." 500. He pulled the king out by one hand, and the king arose radiant in person.

THE GOWÁLINÍ SPAKE.

501. "I perceive that he is of beautiful form and accustomed to eat royal food.* Can such as he eat in the house of a Gowáliní? 502. Fill up my milk-pail with money, and fill up thy wallet again. Leave my quarter of the town, and go thou elsewhere." 503. He seized the king by the hand, and wandered about amongst the shop lanes. 504. "A man for pawn, a man for pawn, O mother, thou seller of crushed rice" and as soon as the crushed rice-seller saw the king, she upset her stall of crushed rice. 505. She clasped him round the waist, saying, "I die (of love for thee)"; and with great difficulty the king separated himself from her. 506. "A man for pawn, a man for pawn, O mother, thou seller of turmeric. A man for pawn, a man for pawn, O mother, thou seller of *ság*. 507. A man for pawn, a man for pawn, O mother, thou seller of vetch. A man for pawn, a man for pawn, O mother, thou seller of pease." 508. And as soon as the seller of pease saw the king, she immediately called her own husband her father. 509. She upset her stall; she caught the king by the waist exclaiming "I die." 510. The crushed rice-seller arose and said to the pease-seller "You get away. Let go the waist of the king. I first caught hold of him." 511. They both caught him by the waist and began to pull; and of a sudden the king began to weep. 512. The Háđi felt pity at the tears of the king, and called on Indra with a loud cry. 513. With great noise, hail began to fall in the *bazár*. And they let go the king's waist, and every one went to her house. 514. "Don't stop up the door, don't stop up the door, O sister, seller of pease. Don't you see that I'll catch my death out here in the wet"? 515. And when the seller of pease heard that word, she made a great fuss, and left the door free for passengers. 516. The Háđi took the pestle for pounding pease, and with it began to pound the king. 517. He cut the king's nose, and his hair, and made proclamation by beat of drum. He put his hand upon the king's neck, and pushed him out from that *bazár*. 518. He left that locality, and went to Vijaya the ploughman, and stopped before him. 519. "A man for pawn, a man for pawn, O house of a *halwá*." 520. "Outwardly† he is of comely form. How can he eat in the house of a ploughman? 521. Fit for him is the house of Hírá, the harlot; but how wilt thou go within her house? 522. She hath hung a pair of drums by her door, and if the king of any quarter come to her abode, 523. And if he strike the drum one blow, she will demand a thousand rupees at the door." 524. Vijaya went away with them, and showed them the harlot's house. 525. He took down the stick and smote the drum, and by its sound his arrival was made known in the house of the harlot. 526. She

* Lit. "a king over his *bhát*."

† Lit. over the vessel.

began to call to her maid-servant. "The king of what country has now come? Allow him to enter, and fan him with a *chámara*." 527. The maid-servant heard her, nor did she delay, but went into the presence of the Háđi.

THE MAID-SERVANT SPAKE.

528. "Why, Reverend Sir, hast thou come so far a distance? Why hast thou left thy throne, to lie upon the earth?"

THE HA'ĐI SPAKE.

529. "It is not bamboo oil vessels, nor *bazár* cups that I carry in my wallet. Herein have I a pupil. 530. I would pawn him for twelve *káorís*, to buy *gánjá* that I may eat. 531. Will Hírá, the harlot, take him in pledge?"

THE MAID-SERVANT SPAKE.

"Let me see, let me see what sort of pupil he is." 532. He pulled him forth by one hand, and the king arose radiant in person.

THE BURDEN OF HER SONG.

533. "On seeing his beauty, my eyes run with tears." 534. The maid-servant told the harlot what she had heard. "The king is more beautiful in his feet than thou art in thy face. 535. The king for whom thou hast been offering sacrifices these twelve years; him thou hast found at thy very door." 536. On hearing this, the harlot did not delay, but went before the king.

THE HA'ĐI SPAKE.

537. "Hear, oh harlot, what I have to say unto thee. A good pupil is this whom I would pledge with thee. 538. I would pledge him for twelve *káorís*, that with them I may buy *gánjá*." 539. On hearing this, the harlot did not delay, but sent to the *bazár* for a *sáud* banker. 540. She collected the paper and pens and counted out twelve *káorís*. 541. In a clear voice, the Háđi told the banker to write, and he wrote the year, the date, and the word *S'ri* on the paper. 542. He wrote the name of Hírá, the harlot, on the paper and also the twelve *káorís*. 543. He wrote the name of Dharma on the paper, and threw the pen to the Háđi. 544. And when that mighty Háđi took the pen in his hand, he uttered the words "Rám, Rám" and made his signature. 545. She counted out the twelve *káorís* and gave them to the Háđi, who on his part made over the king to the harlot. 546. And from the day that the Háđi gave the deed into the harlot's hand, the king lay pawned with her. 547. The Muni Háđi tightly tied up the passions of the king and made him neither a woman nor a man. 548. When Hírá, the harlot, turned her head to one side, he

buried the twelve *káoris* in the earth. 549. And when the pious king turned his face away, he turned himself into a golden pumpkin and went to the regions of Pátála. 550. Beneath fourteen fathoms of water he took his magic seat, and for twelve years he stayed there in contemplation. 551. When the king turned round again, and could no longer see his Guru, he began to weep.

THE HARLOT SPAKE.

552. "O king, why dost thou weep? For thy sake I have been doing penance these twelve years. 553. Where art thou gone, my maid-servant? Bring me *pán* to eat* and then bathe the king, and make him put on all the radiancy he can." 554. The maid-servant brought the king after bathing him. The harlot well knew how to spread a bed. 555. Over a coarse mat she spread fine mats as high as the chest, and over all she laid an *indra-kambal*.† 556. She made ready cloves, nutmegs and camphor for eating: so much, that there would be no counting the number of times the king would spit. 557. As soon as the pious king entered into the room, she took him in her lap, and sat him on the bed, and offered him a vessel of *pán*. 558. "Eat a *khili*‡ of *pán*, and eat a single betel-nut, O king. Lift up thy head and gaze upon this luckless harlot." 559. The king was pleased in his heart when he saw the cloves, nutmegs and camphor, and at one time she gave him four or five *khilis*. 560. Once, twice, and thrice he bruised the *khili* in his fingers, and then the warning of his mother came into his remembrance. 561. "Thou art going to a far country. Thou wilt dwell in the house of a strange woman. First the householder will eat, and then he will think of thee. 562. When thou seest an *Atíta* or a *Vaishṇava* do not thou despise him. With thy head touching the ground, reverence thou him who weareth a rosary. 563. If thou seest a flower, thou shalt not pluck it. If thou seest a bird, thou shalt not break its eggs. 564. If thou seest another's wife, thou shalt not smile at her. 565. When thou shalt see the mustard plant scanty, and the *dub* grass thin, then wilt thou know that thou art in a far country." 566. When the words of his mother came into his mind, the king cried, "Rám, Rám," and flung the *khili* of *pán* away. 567. Thereupon the harlot became angry, "Why, O king of kings, dost thou not eat the *pán*? For thy sake I have been doing penance these twelve years." 568. She took five *khilis* in her own hand, and put them in the pious king's mouth, but he cast them out, saying "thú, thú." 569. As the king moved

* See note to v. 373.

† A kind of blanket.

‡ See note to v. 53.

from place to place and sat down, the harlot followed him and sat close up to his body. 570. She began to scatter white and red sandal-wood over his body, but the king began to call her "Mother, mother"; and she replied "My heart doth not let me, O king, be called 'mother' by thee." 571. The harlot placed the king's hand upon her heart, but he called her mother, and asked her to suckle him. 572. Once, twice, and thrice the king became angered. He even three or four times abused the harlot.

THE BURDEN OF HIS SONG.

573. "I tell thee the words of thy heart. Unholy is such love. Vainly hast thou lit thy wax candle, and passed a waking night. I am blessed by Ráma; and Kubujá was not (loved by Krishṇa) as Rádhá was. 574. A harlot hath no loveliness within her, her beauty is nought but copious locks of hair. She is but a gift fit for a barber, like the *dhaturá** flower. 575. I see a harlot's dealings to be like a ferry-boat. Men pay *káorís* at the landing-stage, and pass over. 576. I see thee, O harlot, to be like traffic in things of no value. Thy beauty is like that of a dark well. Low caste *hádis* and *doms* as well as bráhmaṇs, bathe (to wash off the defilement) after touching thee." 577. For four watches, the harlot argued, but still the pious king addressed her as "Mother." 578. Once, twice, and thrice did the harlot become angry, at last she kicked the pious king off the bedstead. 579. She called for her maid-servant, who turned the king out with her hand on his neck. 580. The harlot's dress was a linen *sári* bright as fire; but the king's became a knotted rope. 581. Unsifted rice and brinjals full of seeds she gave him; brinjals full of seeds, and he burned them, and made chutney of them. A pitiless harlot was she; she forbade him salt and oil. 582. In the cold month of Mágh, she gave him an old tattered *sári*, and a goat hut to live in. 583. *Bhángi* ropes she gave him, and a *bhángi* stick, and two water-jars. Twelve loads of water did he measure out the livelong day. 584. If one amongst the twelve was not supplied, in payment for it seven men would beat him. 585. He took *bhángi* ropes and a *bhángi* stick and two vessels of water; and he went to fill them at the Karátóyá river. 586. One, two, or three loads he filled. The whole day the Mahárája was carrying the twelve loads. 587. Seven vile men seized the king and laid him on his back and then the harlot would put on her feet golden pattens. 588. Hírá, the harlot, after bathing would laugh gleefully, and proudly stand upon the king's chest. 589. After bathing her body, she shone with excessive brilliancy, and she took off her wet clothes, and put on a dry linen *sári*. 590. The wet clothes she would wring out over the king's face. At midday the king would cover his face and

* Fair to look upon, but has no scent.

weep. She then would seize him by the neck and thrust him out. 591. What with to-day and what with to-morrow twelve years passed. 592. He took *bhángi* ropes and a *bhángi* stick and two water-jars, and went to draw water at the river Karátotyá. 593. On the bank of the river, the king became giddy and fell into the river. "Alas! I heard not the words of Aduná and Paduná, and have lost my life through attending to the voice of an old mother."

594. Even as the pious king mentioned the names of the damsels, the dice fell from their hands in disarray. And lamentably they began to weep. 595. "Twelve years have passed and my husband doth not let his voice be heard, and now the thirteenth year has come. 596. To-day why have the dice fallen in disorder? Of a surety my husband is dead and gone."

THE BURDEN OF HER SONG.

597. "My love, how may I go forth? To-morrow at dawn and in a lonely place will I tell thee the tale of my woes. He playeth his pipe in Vrindávana: and my heart saith unto me, let me go and see Kṛishṇa." 598. The two sisters went out to the theatrum of the temple in tears. And a jay and a parrot from their cage heard them weeping.

THE JAY SPAKE.

599. "O parrot, my elder brother, let us see why our mother weepeth." 600. They united their strength and burst the bars of their cage, and through the broken walls they flew away. 601. After resting* for a moment on the straw of the thatch, they each alighted on the arm of the damsels. "Why, why, mother, art thou crying in the theatrum?" 602. This damsel said, "Listen to me, ye two dear birds. Your father should have returned according to his agreement after twelve years. It is now the thirteenth year and he hath not come. 603. Why did the dice fall in disorder from our hands? Of a surety I believe that your father is dead and gone." 604. "Mother, let us two loose. We will search where our father is." 605. "Speed ye, speed ye, my pretty children, to a far country, and find out where your father is." 606. The birds made obeisance at the feet of their mistress, and flew away in a southern direction. 607. For seven days the birds flew, but found no trace of the king. 608. On the banks of the river there were a banyan and a píppal tree, and the birds flew and rested on a branch of the banyan tree. 609. The birds flew from the western branch to the eastern branch, and underneath them passed the king bearing his burden. 610. He descended into the water and cleansed his teeth, and over his head the birds began to hover.

* Lit. Scratching.

THE BIRDS SPAKE.

611. "Art thou the king Gopí Chandra? We two brothers have come for news of thee." 612. He stretched forth his arm, and the two birds settled down upon it. 613. The eyes of the king flowed with affection, as he commenced the tale of his woes. 614. He plucked the leaves of some wild plants (that grew by), and with his teeth he mended a reed pen. 615. He cut his left thigh with his little finger, and wrote a letter with the blood. All his woes he wrote within it. 616. "If thou art a good mother, thou wilt rescue me. If thou art a bad mother, thou wilt leave me in sin." "This letter give ye to your grandmother." 617. The birds made obeisance to the king and flew off to Mayaná's abode. 618. They made a hole in the roof and threw in the letter "See, see, oh Grandam, see if thy head* is in this? 619. If thou art a good mother thou wilt rescue him." 620. She opened the envelope and began to read: and lamentably the birds began to weep.

THE BURDEN OF HER SONG.

621. "My son left me in the morning. I fear that he hath died in the fierce heat of the sun." 622. Mayaná went into contemplation and gazed around, and her eyes fell upon the Háđi sitting beneath fourteen fathoms of water. 623. She brought into play her magic art called *kharupá* (or cutting), and she cut away the Háđi's seat of contemplation and himself. 624. He began to float away through the cold sea; but Mayaná seized him by the hair and pulled him on land. 625. She struck him a slap forcible as a thunderbolt; and the Háđi who was still in contemplation got up with a start. 626. In his contemplation the Háđi gazed around, and his eyes fell upon Mayaná. 627. "O sister, I am going to the king. I will first rescue thy son, and then will I eat my *gánjá*."

MAYANA' SPAKE.

628. "If I find that my son hath learned only a few charms, I will burn thee, O Háđi, to ashes, and send thee to Yama's house." 629. The Háđi started, and arrived at the *ghát* where the king was sitting. 630. As soon as the king saw the Háđi's face, he laid down the two water-jars and broke them. 631. He divided his hair in the middle and fell at the feet of the Háđi. 632. Thereupon the Háđi put him into his wallet and carried him off to the harlot's house. 633. When he arrived there, he uttered a loud cry, and the whole city began to quake with a rumbling noise. 634. The harlot said to her maid-servant "Daughter, see who it be. If it be a beggar, send him away." 635. The maid-servant hastened to the door and when she saw the Háđi she returned to her mistress. 636.

* *i. e.*, if this concerneth thee.

She said unto the harlot, "It is not an Atíta, but the Háđi the lord of Lanka." 637. When the harlot heard this, what did she do? She went inside the house and hid herself. 638. The harlot said to herself "I am hidden." But the mighty Háđi saw her by his power of contemplation, and grasped his staff. 639. "I tell thee my staff, and pay thou heed unto my words. Bind Hírá, the harlot, and bring her forth." 640. The staff received one order as if it were a thousand, and with a roar it entered the harlot's house. 641. It thrust the harlot forth, and then the Háđi took up the twelve *káorís*. 642. The harlot brought forth the deed executed twelve years ago, and he counted into her hands the twelve *káorís*. 643. She gave the deed into his hand, and the Háđi said, "Rám, Rám," as he tore it up. 644. The Háđi brought a cauldron of Ganges water, and seven vile men seized the harlot and threw her on her back. 645. He put on the king's foot pattens weighing twenty-two maunds, and stood the king upon the harlot's breast. 646. As he swayed upon her in mounting, he crushed the harlot's thirty-two ribs into small pieces. 647. As soon as the Háđi sprinkled water on the king's head, saying "Rám, Rám," all his sin was put away from him. 648. After bathing his body, he shone with excessive brightness, and he took off his wet clothes and put on a dry linen *dhuđi*.

THE HA'DI SPAKE.

649. "O prince, pay heed unto my words. For twelve years the harlot hath done penance in her house. Do thou fulfil to some extent her desires. 650. Go forth, O Hírá the harlot, I give to thee a boon. Become a bat within the kingdom." 651. The Muni's word was not spoken in vain: she became a bat, and flew up to heaven. 652. He caught hold of the harlot in his left hand, and divided her into two parts. 653. The forepart flew up to heaven, but he cast the rear-part into the sea. 654. As she fell into the sea she cried "*dohái*."

THE HA'PI SPAKE.

655. "Go forth, O Hírá, thou harlot, I give to thee a boon. Become a minnow, and dwell within the water. 656. Go forth, go forth, O Chápái, thou maid-servant, I give to thee a boon. Become a harlot, and live within the kingdom. 657. In thy youth earn thy living out of the work of thy caste; and in thy old age, take a *páik* for thy husband. He will beat thee and kick thee and break thy thirty-two ribs. 658. Go forth, O wealth of Hírá, I give to thee a boon. Come into the town of Kholáháđi, and be a petty *bazár* made of tiles." 659. He utterly destroyed Hírá's house, and then took the king away to teach him magic arts.

THE HA'DI SPAKE.

660. "I say unto thee, O king, and take thou heed unto my words. Go thou into the market and beg for alms. Let us sit together, as *guru* and disciple, in the town of Pardá."

THE KING SPAKE.

661. "I am a king's son, and have become a Brahmáchári. How can I beg? I know not how to do it." 662. So the Hádi gave him three or four directions, and the king took a platter in his hand and went to beg.

THE HA'DI SPAKE.

663. "Victory to fate, this is the fruit of my works. I have in my house a pupil, beautiful in every limb. He will drive the daughters-in-law and the daughters of the householders mad. 664. He changed himself into Nengadi the *Koṭwál* and went about fastening the door bars in every house. 665. He is bending forward entreating for alms, and they are setting the dogs at him. He will not get any alms, and will return to the Hádi." 666. The king went about begging, but the Hádi cried out with a loud voice. 667. And from heaven there came down at his call five damsels, who placed five dishes of food before him. 668. He ate his own share, and put aside that of the king with care, and in it he put two and a half times sixteen scores of charms. 669. He mixed it with spittle and phlegm, and added to it the juice of refined* sugar. *Sául* seeds, *kellá* seeds and *durrá* seeds he added to the mess. 670. Meanwhile the pious king went about crying for alms. 671. He bent forward entreating for alms, and they set dogs at him. He was unsuccessful in his quest, and returned to the presence of the Hádi.

THE KING SPAKE.

672. "O guru, the people of thy country I have seen to be pitiless and stony-hearted. They gave neither alms nor charity, and set the dogs at me."

THE HA'DI SPAKE.

673. "Thou hast not obtained alms. It mattereth not, my son. Accept the leavings of my food. I met a pious woman on the road. 674. She gave me a little rice. I have eaten my share, and carefully put some aside for thee." 675. With tottering steps the king drew near the food. And when he saw it, he struck his forehead with his hand. 676. A rice which my dogs would turn aside from; such have I, a king, come to eat. 677. "*Tudu, Tudu,*" said the Hádi with a great voice; and the king felt an-hungered as if he had fasted for twelve years. 678. He took

* Lit. covered.

his first mouthful with expressions of disgust, but it came to his taste like sweet ambrosia. 679. When again he put forth his hand to take a mouthful, he snatched at it, thrusting aside the Háđi's hand, and took two and a half mouthfuls at once. And therefrom he learnt two and a half times sixteen scores of charms. 680. By his charms in his meditation he bound up his top-knot as a woman ties it, and embraced the mother of Godá Yama. 681. By his charms, in his meditation, he tied up his top-knot as a man ties it, and lamed Godá Yama himself. 682. The Háđi uttered the words "*Tuđu, Tuđu*" with a loud voice and thereupon the affairs of his home came in the king's remembrance.

THE KING SPAKE.

683. "Give me leave, O guru, and let me journey forth in the bark of virtue. Travelling in a chariot of light, would I see my wife and home, and then return to thee." 684. He placed his staff in the hands of the king, who thereupon fell at the feet of the Háđi. 685. The king carried the stick over his shoulder (although it weighed) eighty maunds; and started off for his own home. 686. The mighty Háđi laughed aloud, and the king left him and started on his journey. 687. He reached his palace, and cried "*Tuđu, Tuđu*" with a roar like a lion. The damsels were asleep but now awoke. 688. Without being struck, the gongs at the gate sounded; and without fire being applied, milk and rice began to boil. 689. In all the little *bazárs* the lamps began to blaze. The king began to float in a sea of delight.* 690. A swarm of bees flew up around his head. The king saw the delights of holy Vřindávana before his eyes. And all pregnant women gave birth to their offsprings.

THE QUEEN SPAKE.

THE BURDEN OF HER SONG.

691. "A pilgrim hath come, and standeth in my door. 692. Where is the maid-servant. I would first eat *pán*,† and then (would I enquire) whence the pilgrim hath come, and dismiss him." 693. The maid-servant made ready alms. 694. "Take alms, O reverend pilgrim, I am the maid of a householder, and would return within the house."

THE KING SPAKE.

695. "I am a pilgrim from the south: I call myself a Brahmáchári. I cannot take alms from the humble hands of a maid-servant. 696. If a lady give me alms, then this pilgrim's son can take it."

* Lit. coldness.

† See note to v. 373.

THE MAID-SERVANT SPAKE.

697. "Wait awhile, O pilgrim, thou who sittest and beggest shamelessly. Long will it be before thou obtainest alms, even though thou criest for them." 698. The maid-servant went weeping to the damsel. "He is a pilgrim from the south, and calleth himself Brahmácharí. 699. He taketh not alms from the hands of a maid-servant, but saith, 'Let the ladies give me alms.'" 700. When the two damsels heard this they took alms and arose. Behold, without a key the door opened of itself. 701. Aduná and Paduná went out with the alms. "Take alms, take alms, O reverend pilgrim. We are the daughters-in-law of a householder, and would return within the house."

THE KING SPAKE.

702. "I am a pilgrim from the east. My name is Brahmácharí. I cannot take alms from the hand of a woman. 703. If the umbrella* that shadeth thy head can give me alms, then can this pilgrim's son accept them." 704. The ladies pointed out the ring upon his finger. "We see a woman's ring upon thy hand. 705. Thou art the umbrella of my head. Thou art a pilgrim, and I am a pilgrim, pupils of one guru."

THE KING SPAKE.

706. "One evening I stopped at a house, and they gave to a man *thákari kálái dái* and *áus* rice. 707. He ate it greedily, and was attacked with cholera and died. 708. First one man took something† off his body, and then another; and as my share they gave me these two rings."

THE QUEEN SPAKE.

709. "Where is my maid-servant? First will she eat *pán*.‡ Then shall she cut the rope which ties the elephant. 710. If this be my husband, he will recognize him. If he be a pilgrim from the south, he will trample him to death." 711. She cut the elephant's rope, and the elephant came from a distance. 712. While yet afar off he made obeisance to the king. And when he approached, he lifted him on to his shoulder with his trunk. 713. The elephant awaited awhile and stood steady, that the damsels might approach. 714. The king descended from the back of the elephant, and the damsels took him by the hand and led him within the house. Amid laughter and jokes, they began to speak familiarly with him.

* *I. e.*, thy husband.

† So explained to me. It means literally, "First one gave a blow, and then another gave the last blow."

‡ See note to v. 373.

THE QUEEN SPAKE.

715. "How hath the Guru taught thee magic arts? Let us see how thou wilt approach thy mother." 716. He changed himself into a golden bee, and flew to his mother's palace. 717. He appeared in Mayaná's house, and, uttering a loud cry, made her spinning-wheel fly up into the air. 718. But Mayaná also was skilled in charms, and with a jump she seized the spinning-wheel by its head.

MAYANA' SPAKE.

719. "Come, come my son, the darling of an unhappy one." 720. The king divided his hair and fell at the feet of his mother. 721. He sent for Mathu the barber. He began to clear off his vow,* and the Bráhmans came, and collected materials for sacrifice. 722. The king began to perform the celebration of the office of *sankírtana* and gave away the contents of seven barns in charity. 723.† He himself crossed the Vaitarani on the tail of a cow, and his ancestors crossed (the river of life) into paradise. 724. Mayaná bathed herself with five *lotas* of water, and laughing returned quickly‡ into the house. 725. After cooking a dish of rice and fifty different curries, she cleaned three (brass plates) with tamarind juice. 726. Mayaná summoned the Háđi with a loud voice, and he immediately came and stood before her. 277. The first plate she gave to the Háđi. The second she took herself, and the third she gave to the king. 728. After washing their hands and mouth, what did they do? They uttered the holy name of Kṛishṇa, and, beginning their meal, ate one, two, and five mouthfuls each. 729. After eating and drinking, their hearts were glad, and they washed their mouths with water from a golden vessel. 730. Then the Háđi, who came from paradise, placed his feet on the head of the king, and returned to his own place. 731. They cleaned the king's throne; and Hanumán took the staff and umbrella of royalty, and marched about; and the throne-elephant approached dressed in his trappings. 732. The king clothed himself magnificently, and the elephant mounted him on his shoulders by his trunk. 733. He took the king to the throne, accompanied by the music of drums and trumpets; and bowed himself down before it, and with his trunk placed him upon the seat. 734. Then the king immediately fixed the land revenue at one and a half scores of *káorís*, (as it had been in old days) and ever since reigned happily within his kingdom.

* By cutting his nails and hair which he had allowed to grow.

† This is most essentially a "*Satya yuger kathá.*" What does it mean?

‡ Lit. At a bound.

APPENDIX.

The following are the lines referred to in the note to verse 264. I give them as an example of the very peculiar nature of the dialect. It is difficult, and requires a very literal translation, which I give.

The word for "fresh butter" appears in two forms,—ननि and नवनि ; and it is worth noting how the latter has remained almost unchanged from the time of the *Aitareya Bráhmaṇa*.*

श्यामर वांशीरे मन मजालुरे ।

रघा ९ नयान भोरे ॥

माय वल्लेरे यादु उत्तरे ।

गभिन पुष्पर पालङ्क ।

पेय्ये पार कत निन्द ॥

मायूर वचने यादु उठिया वसिल ।

मेलिते ना पारे आंखि घसिते लागिल ॥

यादु गेल द्विनाने यशदा रल घरे ।

रखिना नवनि वाटे घरे ९ ॥

द्विनान करिया घरे नागि याय ।

उत्तम सिङ्गसन वसिते दिल माय ।

आनन्दित हया यादु चिर ननि खाय ॥

चिर ननि खाय यादु तुष्ट हलो मन ।

उत्तम भिङ्गार जले करे आश्रवन † ॥

O the pipe of Śyám (Kṛishṇa). My mind whirls, my eyes continually run with tears. The mother said "O Yádu, how art thou sleeping on the deep bed of flowers in the north?" Hearing the mother's voice, Yádu sat up ; he could not open his eyes, and began to rub them. Yádu goes to bathe ; Yasódá remains in the house, and divides out this rice-milk and fresh butter.

After finishing his bath, he goes towards the house—his mother gives him a grand throne to sit upon ; being pleased, Yádu eats the milk, and the fresh butter.

After eating the milk and fresh butter, Yádu's mind becomes satisfied ; and he washes his mouth with water in a grand golden pot.

* Ait. Br. I. 3. नवतीतेनाभ्यङ्गन्ति ॥

† रखिन = र चिर ॥ ‡ आश्रवन = आचमन ॥



SUPPOSED TO REPRESENT VASU DEVA
SON OF MANICK CHANDRA FIG 2



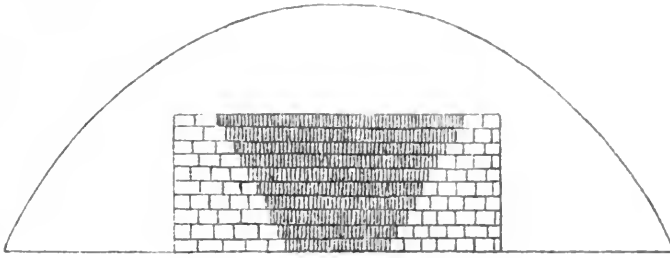


Fig: 3.
Haris Chandra Raja's Tomb.

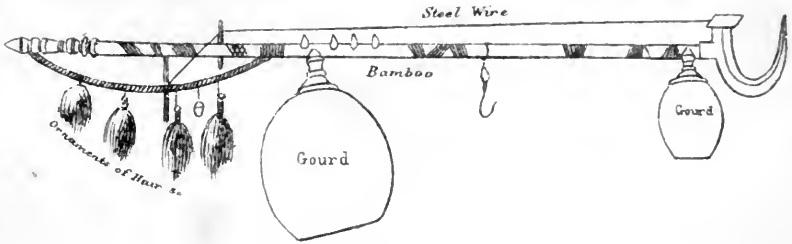


Fig 4
Sarunga or Tambura

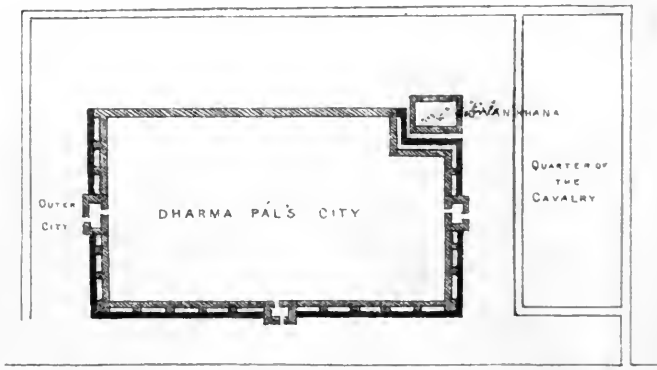


Fig: 1





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The song of Mānik Chandra



