

HANS HENDRIKSEN

# HIMACHALI STUDIES

II. Texts

Det Kongelige Danske Videnskabernes Selskab  
Historisk-filosofiske Meddelelser 48,2



Kommissionær: Munksgaard  
København 1979

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### *Synopsis*

This volume (vol. II of the Himachali Studies) contains texts in the Kotgarhi and Kochi dialects (the poetry having an admixture of other Himachali dialects, especially Kyoṅṭhli) accompanied by translations. The introduction deals particularly with the poetical texts. The prose contains, besides a description of village life in the mountains by Mr. Ranjit Singh Rathore, seven folk-tales. The poetical texts consist of 182 couplets (short love-songs which are very popular in Himachal Pradesh and Kullu) and ten longer songs, among them six or seven ballads. A number of proverbs and riddles conclude the volume.

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### Introduction

To begin with it may be as well to point out that the population in the parts of Himachal Pradesh that I visited have no written literature. Among the prose texts that I collected, the following eight have been selected for publication. They are in the Kotgarh dialect except for the last text which is in Kochi. The first, third, and eighth texts were collected in 1952–1953 and communicated to me by Mr. Ranjit Singh Rathore, Mr. Prem Chand Sharma and Mr. Khushhal Chand Azad, respectively. The last two were quite young men then, being about 18 years of age. Mr. Ranjit Singh was in his thirties when, one day in the autumn of 1952, I was pleasantly surprised to receive from him a description, written in the Devanagari script, of life in the Simla hills as known to him. Also the last text, by Mr. Khushhal Chand, is written in Devanagari. All words in these two texts have been checked with regard to their pronunciation. The third prose text was narrated by Mr. Prem Chand and written down by me in the spring of 1953. The remaining texts (nos. 2, 4, 5, 7, communicated by Mr. Gopal Singh Rathore, and no. 6, communicated by Mr. Hams Raj Kamvar) were recorded on tape in 1964.

The tones are only indicated in the first and the last Kotgarhi texts, i.e. nos. 1 and 7 (in Kochi prose texts, as well as in poetry, the tones are on principle not indicated, see Vol. I Preface p. VI). The tones can be easily ascertained by means of the Vocabulary, Vol. I of these studies. Moreover the rules for their occurrence are simple: Only stressed vowels have tones (high level and high falling). High level tone occurs 1) before and after aspirated consonants and the sibilants *ʃ*, *s* (but *not* after the affricate *ts* and after *ʃ*), e.g. *āk:h*, *pōɽ'no*, *bōʃ*, *bāŋō*, *khē:c*, *ʃō:*, *sādzə*; 2) in a few words where at an earlier date an *h* has disappeared after the stressed vowel, e.g. *bō* 'flowed' (MI \*vahoo), *tē:rə* 'his'

(\*tehro). High falling tone is only heard 3) after ʿ, e.g. ʿ:ʃ, bʿʃri, unless condition 1 or 2 is also present, e.g. ʿāt:h, ʿās:i, gʿā: (\*ghāh-).

All the poetic texts are properly songs. They are divided into two sections, the first containing couplets (each couplet as a rule forming a thematic unit of its own), the second section containing ballad-like songs made up of several verses.

*Couplets.* The old Indian literature in Sanskrit, Pali and Prakrit contains collections of independent verses of sexual or ethical content, such as Bhartṛhari's Trīśataka, Amaru-śataka, both in Sanskrit, and Hāla's Sattasāi in Prakrit. Broadly similar kinds of verse or rather song are very popular in Himachal Pradesh and Kullu in the mountains to the west of Himachal Pradesh. They are couplets known under various names (lam:əŋ, dz'ʊri, b'ʊru, naʃ:ɪ, b'əmŋu, dʃe, tʃoʃe; see Vocab.). The couplets, whether lam:əŋ, dz'ʊri, etc., differ in their outer form, having, i.a., different metre and melody, but the verses have on the whole the same, generally sexual, content.

The most common type is that called lam:əŋ, by my informants rendered "A song heard far away" (it would seem to come from Sk. lamba- "long" + gānam "song"). The couplets here published belong with very few exceptions to this type of song. The metre is trochaic, each line having from five to seven feet, most commonly six feet; the first line is often shorter than the second line by one foot. Each verse is to be understood as sung by one person, either by the man, the lover (səŋgɪ; in the Rampur dialect called rilu), or by the woman, the beloved girl (neŋɪ, naŋɪ), in rare cases by a third person, usually a friend. The songs are to be sung in the open, either as an approach or invitation from a man to a woman or from a woman to a man, or as an expression of the man's or woman's sexual yearning, grief or delight. Sometimes themes other than sex are treated.

Quite often, certain objects of nature or human life are mentioned, usually in the first verse-line. These are to be understood as parallels to or symbols of the main theme, or they are in some other way connected with it (in exceptional cases, however, they are only used conventionally without any apparent connection with the theme). Thus plants, often flowers (e.g. v. 15-17, 137, 161); animals, quite often birds (e.g. v. 25, 26, 37, 50, 93, 94);



the moon, the sun and the stars (e.g. v. 88, 106, 109, 110, 120, 122, 135). Symbols of fertility, of woman and sexual intercourse are water (e.g. v. 8, 10, 72, 73, 74, 75, 156); fruits (e.g. v. 9–11, 47, 104); crops (e.g. v. 4, 77, 143); milk (v. 8, 144); the plough and ploughing (v. 80, 182). Hunger and especially thirst express the young man's ardent love (v. 40, 41, 42, 100). A few mythical figures appear, thus Rama, who more than anybody else seems to be the refuge for the loving couple (v. 21, 105); Rama's ally Hanuman (v. 119); Indra and his cowherdesses or fairies (v. 149, 151, 159). Krishna is alluded to in v. 125, where mention is made of Vrindavana, the wood where he passed his amorous youth.

In his introduction, written in Hindi, to Khemi Ram Varma and Bal Krishan Thakur's edition of lamman-songs from Kullu (Lāmaṇ. Ṭhāṇḍe pāṇi re ḍibhṇū), Mr. Molu Ram Thakur mentions on p. 29 that the kūjā flower symbolizes faithlessness. Since Him. kuṛṇ no doubt indicates the same flower, verses 64 and 168 should be seen in this light. Now, it is quite possible that kuv is the same flower, which fact fits in well with the contents of v. 84 and v. 130, where jealousy is obviously expressed, and it can also be understood to be in keeping with the contents of verses 33 and 180. From Old Indian poetry it is well known that there must be a correspondence of the grammatical gender of the symbolical word and the sex of the person to which it alludes, but this is not the case with the feminine kuv and the masculine kuṛṇ in these poems, where such subtleties are unusual.

Among the more characteristic themes may be mentioned: 1. The lover lies forlorn in his room, drawing peacocks on the wall (v. 32–34); he observes an ant licking dirt from the wall, a picture of his miserable state (v. 145); in a dream he kisses the cold wall (v. 160). 2. The newly married woman is discontented with her new home and longs for her paternal home (v. 43, 45, 46). 3. An invitation to descend from the hill ridge into the valley or the ravine (v. 66–70). 4. The lover comes as a guest (v. 111–118). 5. The girl is unapproachable, haughty (v. 132–138, 142–145). 6. Although having to do service for the king, the lover only thinks of his sweetheart, the service is rather a pretext (v. 172–174). 7. Extramarital unions (v. 75, 98, 101, 115, 146). 8. Thoughts about death (v. 19–22).

Most of the verses are in the Kotgarh dialect. Unlike the nor-

malization of "poetical" words in the Vocabulary (see the preface p. VI there), the Ktg. final vowels -o (Vocab. -o) and -i, -ε (Vocab. -e) have been retained. This is also the case in the longer songs (I-IX). The following verses are in the Kc. dialect: 8, 12, 16, 18, 27, 39, 40, 55, 60, 87, 89, 108, 112, 114-118, 120-122, 125, 159, 160, 168, 172-174. A number of verses are in the dialect of Rampur (which is very close to Ktg.): 2, 6, 7, 17, 23, 24, 56, 100, 101, 112, 113. Verse 158 was communicated to me by an informant from Kumharsain (the dialect is very close to Ktg.), and v. 181 was taken down in the village of Chargaon in the Kochi area; the language is a curious mixture of Ktg. and Kc. Verses 59, 65, 78, 178, 179 were found in Hatkotj; they are in the local dialect (the Jubbal dialect).

Altogether I collected 268 couplets, among them 18 dz'uri-songs communicated by Mr. Gopal Singh, which are not included in this collection. Of the remaining 250 verses, 40 are identical to or closely related variants of other verses, which means that 210 different couplets were collected. About thirty of these had to be omitted, either because their contents were not clear to me, or because they were deemed too insignificant.

Regarding my informants, Mr. Ranjit Singh communicated 14 verses to me, Mr. L. C. Stokes 16 verses, Mr. Bansi Lal 22 verses, Mr. Bhalaik (from Thanedhar) 15 verses, Mr. Gopal Singh 10 verses, Mr. Hira Singh 8 verses, Mr. Bal Krishan 6 verses, and Mr. Khushhal Chand 1 verse. Ninety-two of the verses published here were received from these gentlemen. The remaining verses were communicated to me by a great number of people. Everybody in the Simla hills knows some such verses and on all possible occasions when meeting people I took down verses from them. A total of 90 of these anonymous verses is here published.

The verses were often received in a haphazard thematic order. In some instances, however, they formed a short series of interconnected verses, quite often in the form of a dialogue. The series, consisting of two to three verses, are the following: I v. 6-7 (Bansi Lal), II v. 29-30 (Stokes), III v. 31, 32, 34 (anonymous), IV v. 37-38 (Stokes), V v. 39-40 (anonymous), VI v. 47-49 (anonymous), VII v. 90-92 (anonymous), VIII v. 93-94 (anonymous), IX v. 100-101 (Bansi Lal), X v. 102-104 (Stokes), XI v. 112-113 (Bansi Lal), XII v. 114-115 (Bal Krishan), XIII v. 116-117

(anonymous), XIV v. 152–154 (Stokes), XV v. 155 and 157 (Bhalaik), XVI v. 170–171 (Gopal Singh), XVII v. 178–179 (anonymous).

Since the verses were on the whole communicated, as mentioned, in a fortuitous order, I have thought it best to rearrange them as far as possible according to their themes, also forming an additional number of series, namely: XVIII v. 3–5, XIX v. 9–11, XX v. 13–14, XXI v. 19–22, XXII v. 23–24, XXIII v. 25–26, XXIV v. 43–44, XXV v. 56–57, XXVI v. 61–63, XXVII v. 68–69, XXVIII v. 97–99, XXIX v. 105–107, XXX v. 128–129, XXXI v. 149–150. Moreover, I inserted the following verses into the series already communicated to me: v. 28 in series II, v. 33 in III, v. 35–36 in IV, v. 50 in VI, v. 111 in XI, v. 156 in XV.

In the translation, but not in the text, the verses forming a series are placed between horizontal lines, indicating the beginning (————) and the end (————).

There is no doubt that a thematic arrangement of the independent verses cannot but further the enjoyment of them, short and slender as they are. But my attempt to form new, “unauthorized”, series may seem more questionable. However, as I see it, it is in the nature of these verses that they lend themselves to different combinations, according to the intentions and taste of the singer or editor, thus justifying my procedure. At all events, I have indicated above which series were communicated to me and which were arranged by me.

Even if, as mentioned in the opening words, there is a broad similarity between these verses and those found in the old Indian collections, there is very little concrete thematic correspondence, as far as I am able to discern. This is due to several causes. In their outer form there is a quite elementary difference as the verses of the old collections are generally much longer than the Himachali verses. Each contains at least four lines, but generally more, and each line is usually longer. Another difference appears in the fact that in the old collections there is not as a rule the same bifurcation of the verse and parallelism of objects of nature and human surroundings with the main theme; where nature is mentioned, it is either the main theme itself or it is incorporated in it as a poetic means, especially as a simile or metaphor: it is largely unreal. The modern verses describe nature as a reality. In some

of the verses the boy or the girl will even address animals, plants, heavenly bodies, etc. But the main theme is the erotic situation or sentiment, while the other theme is a parallel to it or a symbol of it (this does not mean that, e.g., metaphors are unknown; thus v. 45 "The bird from afar has come here" (o: the newly married young woman has come to her husband's home); v. 67 "Why are you sad on account of the yellow jui-flower"?; the whole of v. 74 is one metaphorical picture, besides being a direct description; in v. 104 the boy addresses the girl, saying "Wick of the lamp", after the girl has declared that she will change herself into a wick). The most important difference, however, is inherent in the nature of the verses: the couplets are direct, naive and outspoken, even bold. In their simplicity (which is, of course, to some extent connected with their brevity, the main theme often occupying only one line), they may verge on the banal. Ordinary, everyday situations and ideas are depicted. The verses of the old collections, on the other hand, generally have extraordinary situations and ideas as themes, they are subtle and elegant. They may sometimes appear laboured. It is striking that hardly any concrete thematic correspondence is found with a work such as Hāla's *Sattasāi*, even if it pretends to give a picture of young people living as villagers. Hāla's village lads and lasses behave, think and, in spite of the Prakrit dialect, speak like courtiers and ladies-in-waiting, in keeping with the noble descent of their creator (whether it be Hāla himself or one of his courtiers). Nevertheless, the spirit of the Himachali verses is truly Indian, reminiscent of *Kāmaśāstra* literature and Indian miniatures.

It is remarkable that among the most beautiful and expressive verses are those that stand isolated (e.g. v. 45, 58, 59, 65, 71, 72, 73, 74, 75, 79, 82, 83, 96, 140, 145, 148, 158, 159, 160, 161, 163, 165, 166, 167). The content of these verses is complete in itself, and they would lose some of their charm if combined with other verses.

Among *the longer songs*, I, II, IIIa, IIIb, IV, V, VI and possibly IX are ring-songs (mā[ar]), sung by men while dancing in a circle. The circle, or rather garland (ma[a]), is not closed, it has a "head" and a "tail". The dancers, forming a curved row, intertwine themselves, each dancer seizing the hand nearest to him of

the dancer to the right and to the left of his two immediately adjoining fellow dancers, passing his arms in front of these in such a way that his right arm is behind the left arm of the dancer on his right and his left arm is in front of the right arm of the dancer on his left. With their free hands, the first and the last dancer in the row hold the right and the left hand, respectively, of the dancer nearest to them. In this manner all the dancers are oriented towards the right, the direction of the dance. Inside the dance ring there is a drummer or other musician, sometimes a small orchestra. The ring moves slowly in an anti-clockwise direction.

During the dance, the dancers sing in two choruses in opposite sides of the ring, alternating at each hemistich. While the leading chorus is still singing the last tone of a hemistich, the other chorus starts to sing the same hemistich in the same tones (apart from ornaments, which are frequent with able singers). In turn, the first chorus starts singing the following hemistich before the second chorus has finished. In the same way each verse is attached to the preceding verse. In this way a ring- or chain-song is executed by the singers, and this also helps to maintain the rhythm of the melody. The melody extends over the two hemistichs, sung twice in this manner. I have seen skilled dancers now and then stop the song and the circling movement and, bending forward, move rapidly towards the centre of the circle and, unbending, move out again, narrowing and widening the circle; when moving inwards they would make a hissing sound. This is done two or three times and thereafter the song and the ring dance are resumed.

Mr. Gopal Singh Rathore and his brother, Mr. Hams Raj Kamvar, sang all the ring-songs (except Maulku), "acting" as the leading and the second chorus, Mr. Gopal Singh accompanying on the tambourine (khandzrī). In addition, they sang the few verses of a wedding song of the type called *lā:ṇī*. In 1952 Mr. Khushhal Chand sang Maulku and Tshupku. I recorded all these songs on tape, except the last two, which were recorded by means of a wire-recorder.

As appears from the above, this way of singing (two singers instead of two choruses) was not authentic, but it will probably be agreed that this was the best way of securing good recordings of the songs. Two choruses of dancing men in the open do not provide recordings good enough for studying the texts. Moreover,

such choruses are not readily found. I had to seize the opportunity after finding two such skilled informants.

The song about the mouse (mʊf:re gi:t), sung by the two brothers, is called a ring-song in the second verse, but if it is, it must at least be said to differ from the other mə]ai songs that were given to me. It does not follow the usual pattern; the second singer does not repeat the melody and words of the leading singer, but merely sings a refrain after each verse (mufa are, "Oh, friend mouse!").

Some of the songs here published are fragments, others would seem to be more or less fragmentary. The wedding song contains only a few verses of what probably is a longer song or a cyclus of songs. I was told that the song about Maulku is an episode of a longer poem. The song about the plague seems to lack some verses. The most interesting part of it is the opening verses, reminiscent of old cosmogonic descriptions in Sanskrit. I have linked the song about Sita Ram with the plague song. The two songs differ with regard to melody and metre and were not associated with each other by my informants, who sang them on different occasions. But since both songs concern the same subject, a plague, the song of Sita Ram describing how it and its consequences are remedied, I found it natural to place them together. Also Daulu seems to lack some verses, especially at the end of the song. Ramu is the shortest of the ring-songs, and at first it was not my intention to include it; it is probably fragmentary. However, on second thoughts, I decided to admit it as, in a few, pregnant words, it tells the story of a grim feud. The vulnerable situation of the outcastes is evident from v. 8 and v. 10.

The best of the songs is that about Chenkhi. This woman belongs in all probability to the Kanauri, who speak a Tibetan (Tibeto-Burmese?) language and consist partly of Buddhists, partly of Hindus. Chenkhi and her family are evidently Hindus. The song depicts an exceptional female character. After she has overcome the shock of the news of her husband's death, she it is, who, despite her relatives, prepares everything for her death on the pyre, where her husband's knife and dagger, brought back from the battle by his servants, will be placed beside her (see the concluding verse of the song in Miṭṭū et alii, Himācal ke lok-gīt, mentioned below p. 14).

The opening verse of the ring-songs is not altogether clear to me. My informants gave various renderings of it. Thus *mule* was taken to be a locative (which I prefer) or a vocative, *mə|aiə* being a possessive and attributive to *mule*. Also the word following the two first words was understood in two ways, either as the postposition, “for the sake of” (*kere*), or as a pronoun, “which kind of” (*ke:ri*, f. sg.). I prefer the latter alternative, except in song no. VII (Tshupku), where the postposition is appropriate.

Some few verses or parts of verses in Himachali dialects, more or less similar to those here published, have become known to me from other publications after I completed my collections:

### Couplets

- Temple, R. C., *Legends of the Punjab*, vol. I, Bombay-London 1884. Section XIII v. 19, *v. 109a + v. 110b* in this collection.
- Diack, A. H., *The Kulu dialects*, Lahore 1896. P. 27 v. 58, *v. 27*.
- Cātak, Govind, *Garhvālī lok-gīt*, 1. part, Dehra-Dun 1956 (contains about 50 couplets in a southern Himachali dialect). P. 114 l.3, *v. 6a*. P. 114, l.4, *v. 151b*. P. 114, *v. 64a*. P. 115 l.16, *v. 89b*. P. 116 l. 15–16, *v. 98*. P. 121 l. 7–12, *v. 102–104*, except the beginning in Catak’s publication p. 121 l. 7, which is like *v. 6a* in this collection.
- Miṭṭū et alii, *Himācal ke lok-gīt*, Simla 1960 (see Bibliography). P. 13 l. 3–4, *v. 27*. P. 74 v. 2a, *v. 80a*. P. 95 v. 5, *v. 106*.
- Census of India 1961, vol. XX (Himachal Pradesh), part VI no. 2 (A village survey of Shakrori), by Jag Mohan, Simla-Delhi 1963. P. 45, 2. column v. 1, *v. 46*. Ib v. 3, *v. 72*.
- In 1964 Dr. N. Ramasubramanian gave me a typewritten collection of 10 couplets with a Hindi translation and commentary. Verse 4 there is similar to *v. 108* in the present collection, although the two lines are reversed.
- Khemī Ram Varma & Bal Krishan Thakur, *Lāmaṇ, Ṭhāṇḍe pāṇī re ḍibhṇū* (“Drops of (or: Dips into?) cool water”), Simla, sine anno (probably 1977) (a collection of couplets from Kullu, with an introduction by Molu Ram Thakur). P. 16, *v. 172*. P. 19, 1. verse, *v. 94*. P. 24, 1. verse, *v. 161*. P. 41, 5. verse, *v. 110*. P. 45, v. 2b, *v. 99b*. P. 84, v. 4b, *v. 159b*. P. 86, 1. verse, *v. 161*.

### Longer songs

Miṭṭū et alii, Himācal ke lok-gīt, Simla 1960. Here eleven verses of the song about Chenkhi are published on p. 68 together with a Hindi translation on p. 69. Verse 1 is similar to *v. 5* in the present Chenkhi song. V. 2, *v. 6*. V. 3, *v. 12*. V. 4, *v. 15*. V. 5, cp. *v. 16*. V. 6, *v. 28*. V. 7, *v. 30*. V. 8, *v. 33a + v. 32b*. V. 9, cp. *v. 38*. Verses 10 and 11 are altogether different from those here collected; *v. 11* runs: dhan terə, ceṅkhiē, si:ṅio 'io, tshurē kəṭare səŋge dzə:ra kiə "You possess, oh Chenkhi, a lioness-heart; together with (your husband's) knife and dagger you performed self-immolation".

Census of India 1961. Vol XX (Himachal Pradesh), part VI no. 3 (A village survey of Gijari) by Ishwar Dayal Gupta. P. 61, 2nd column *v. 1-2*, *Maulku v. 12-13*.

Ib.: p. 63, 2nd column *v. 2*, *Song of the mouse v. 5*.

### Bibliography

- THAKUR, M. R., Pahāṛī bhāṣā, kuluī ke viśeṣ saṃdarbh meṃ (The Pahāṛī language, with special reference to Kului). Delhi 1975.
- VARMA, K. R. & THAKUR, B. K., Lāmaṇ, Thāṇḍe pāṇi re ḍibhṇū (Laman-songs, "Drops of cool water"). Simla, sine anno (probably 1977).



## PROSE

### I. Ranjit Singh Rathore: Village life

merε sōᅅgio. a:dz tum:a le ʒo dōsᅅᅇ tsāu ki 'ām:ε pā:ᅇi lo:g keᅇke rōi. mū: tēb:a tēi inda neī 'ūdᅇ'dō dzeb:a tēi tum:a le ʒo sārī gəl ʒəᅇar na eru.

ēb:'i bᅇ dzēb:'i mū apᅇe graᅇ le ᅇeu, tε mū ek:r duiε d'ēᅇε bās:i ʒē:rᅇ zindəgi b'ul:r ʒau. g'ōrke merε ʒo 'ā:l a ki, bōs, dzeᅇi i: ra:c khūl:r neī, tēb:ε meri iε ʒē:lᅇi lai neī. tēb:ε ʒa: tēb:'iε 'ūdᅇ'ᅇᅇ, neī tε rōa ʒo ᅇᅇ:r ki, dēk:ho bε, ga:l neī tsēi dᅇm:r. ek:r g'ōᅇi a: bε khōrᅇ dzεi, tēb:ε ʒa: 'ūdᅇ'ᅇᅇ.ēb:ε bᅇ gᅇ tēᅇᅇ merε dot:i 'ūdᅇ'ᅇᅇo bəl pᅇrᅇ. dzeᅇᅇ dzeᅇᅇ sōm:ᅇ 'ōa, tēᅇᅇ tēᅇᅇ ʒa: ka:m kᅇrnᅇ. 'ō:l bᅇ ʒa: la:ᅇᅇ, nᅇᅇᅇᅇ bᅇ ʒa:, g'ās bᅇ ʒa: lᅇ:ᅇᅇ. bād:'ε ʒa: bε ʒε ka:m sᅇb'āᅇne. tum:a le pᅇᅇᅇ i: a ki kam:a kᅇrᅇo neī mᅇrdᅇ koi.

merᅇ a g'ōrke ʒo i: 'ā:l ki dōt:hi 'ūdᅇ'ᅇᅇ neī tε ᅇeu dz'ūkhᅇi le a: aᅇu paᅇi puᅇi, tēb:ε khāu kᅇl:r, ek:r g'ōᅇi bēᅇto tᅇbaku ʒ'ūᅇu.

### I. Ranjit Singh Rathore: Village life

My friends! Now I want to tell you how we Paharis live. I will not rise from here till I have told you everything.

Even now, when I go to my village, I forget town life after a day or two. At home it is the custom (lit. "this is the situation for me") that as soon as the night lifts, my mother will call. Then you must immediately get up, or else you run the risk of being scolded (lit. "else there is that fear: scolding should not be given"). For a moment you feel a sort of irritation, but then you must get up. Even now I am in the same habit of getting up early. Each occasion demands its proper work. You must plough, weed, the grass must be mown. You must see to all these activities. You well know that nobody dies from work.

It is my custom at home, as soon as I have risen in the morning, to go for firewood or to fetch water and the like. Then I eat breakfast; for a while I sit smoking tobacco. Thereafter I go to the

tēt:ha ba:d ɖeu khēc:a lɛ. dzv:ŋ kuts bɪ ka:m ʕə, tēu kəru dziua laio. dzēb:ʕi dʕɛɾə ɖʕɔɭdə lag:ə neɪ, tēb:ʕi ja: koi dəpā:rɪ ɡɪn:rɪ aɪ. dze ʕə khēc:a dɪ tɛ ja: bɛ dəpəri tid:i mɪl:rɪ, neɪ tɛ ja: āp:hi dəɾka gae ɖeuŋð. dəpā:rɪ khāro tɛb:ɛ kəru mū: ra:m, tēt:ha ba:d ɖeu təi khēc:a lɛ. dzɛb:ɛ pəndra ēk:hi ʃð: dʕɛɾə ja: rɔɪ tɛb:ɛ au gʕra lɛ. sān:ʕa pəɾni ka pɛ:lɛ tsēi ɖɔg:ɛ ɖɔg:ɛ khv̄ɾa lɛ pɔ:tse, dzʕəktɪ tsēi tsɪrʕu ā: pəɾɪ pɪɾɪ tsēi āŋʕə. ɟə ka:m khɔɾio dʕəu bɛ apɾɛ la:t ā: ʕāt:h. tɛb:ɛ khāu bɛɭɪ. təbaku ɟʕv̄ɾ:io tɛbɛ dēk:hu dze ki: na:ts ʕə; tɛ ɖeu nat:sa lɛ. e:k ɡəl tum:a lɛ, bʕāio, təi dɔs:u, sə a ki dzēb:ʕi nat:sa lɛ ɖeu tɛ ap:u sɔŋgɛ un:rɪ kəŋɖɪ eru zəru:r nie, kil:ɛ ki ɛŋə ʕa ki dze natsŋð na ʕə: tɛ u:n bɪ kat:u ā: ɡit:ɛ bɪ lau ʃv̄ɾɪ. kam:a kərio rac:i ŋi:ŋɟ a: bəɾɪ məziɛ. mandzɛ gae pəɾɪ i: neɪ tɛ mitsia tēb:ʕi āk:hi.

bɛɭi bɛɭi dzv:ŋ natsə ā: ga:ŋeo ʃəki:n ʕa sə pəɾa khɔɭa bil:ɛ dze bā:rʃeo na:ts ʕə. mū: a āp:hi bɪ natsŋeo ā: ga:ŋeo ʃəki:n. bā:rʃee nat:sa dɪ e:k ɡəl a ki tshēuɾi ā: mərd kɔɾ:hɛ nat:sɪ sɔk:a, mɛrə

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fields. Whatever work there is I carry out diligently. As soon as the sun begins to lose height, somebody will bring me my lunch. If I am in the fields, then I get the lunch there, otherwise I have to go (myself) to the kitchen. After lunch I take rest, thereafter I return to the fields. When the sun comes to be at about fifteen ells (*height measured with reference to (either from the top or the base of) a particular object, e.g. a rock, of known height*), I come home. Before dusk, the different kinds of cattle should come to the bottom storey of the house, firewood should be chopped and water fetched. After finishing that work I wash my feet and hands and then I eat the evening meal. Thereafter, having smoked some tobacco, I see if there is a dance on somewhere and then I go there. Yes, there is still one thing I will tell you, my friends. That is, that, whenever I go to a dance, I am sure to take a basket with wool with me, because (it is so, that) if one is not going to dance, then I spin wool and listen to songs. When one has finished work, sleep will come pleasantly in the night. You have hardly lain down on the bed, when your eyes close.

Whosoever is fond of dancing and singing in the evenings will go to the barn, if it is an outdoor dance. I am myself fond of dancing and singing. There is one thing about the outdoor dance, (this namely) that women and men can dance together, I mean:

mətləb a ma|a dɪ. dzoɾi dzoɾiɛ ga: gi:t. e:k dzoɾɪ ʕa tshēuɾiɛ, duɾɪ ʕa mərdɪ. sāt:hi ʕa dʕʕlki ā: ta|ɪ. bā:rə na:ts ʕa bərʕā|a dɪ. bʕɪriə na:ts ʕa mʕərə pōʕ:a ka phāg:əŋa tɛi. ʒe min:ɛ ʕa ʕunde. ʕunda dɪ khēc:ə ka:m ʕndə neɪ. rac:i ʕa lambi lambi. lo:g bōs dui ka:m kəra ʕunda dɪ, u:n katɾɪ ā: tɛ duɾ:ə ʕə natsɿð. kəmre dɪ gēt:hi ʕa bərmʕau nɪ, [hāŋdʕ fɛl]ə bʕul:ia poru. tɛ sōt:hia bōs e:k gəl, sō ki dze natsde lage nde tɛ mɪthɿð, neɪ tɛ məthāuŋð.

bərʕā|i bɛ|i ʕa, tɛ lo:g apɿɛ apɿɛ təŋga dɪ bēʕ:a, u:n kat:a, sāt:hi kōt:ha bɪ ʕuŋa. tum:a lɛ ʒə nu pətə ʕ:ŋə ki gʕra dɪ ɛŋə [hōgtə māŋch ʕa dzu:ŋ kōt:ha dea. mul:ɛ bɪ a:d a ki mū: apɿɪ ma: a: bui a: nan:i ka ʕuŋu tə kōt:ha.

apɿɛ graū dɪ rōio sōb kits ʒa: bɛ dēkhɿð, duɾ:ɛɛ (duɾ:eo?) ʕ:l tsa:l bɪ ʒa: pūtshɿɛ (pūtshɿə?). bərtauŋð ʒa: ʕikhɿð. kēb:ʕi gəm:ɪ ʕa, kēb:ʕi bədanɪ ʕa. sōb gəl:ɛ ʒa: bɛ dzantsɿð ('to look after', cp. H. jācnā). dzō:rɛ deu ʕa pudzŋə sə bɪ ʒa: pudzŋə.

in rings. They sing by pairs, one pair is made up of women, the other of men. Drum and cymbal are played the while. The outdoor dance takes place in summer. The indoor dance we hold from the month Posh till Phagun (*from mid December to mid February*). These are the winter months. No field work is done in winter. The nights are long. People only do two things in winter, spin wool and dance. In the room a big fire will be kindled in the fireplace, cold and frost are forgotten. And only one thing is thought of, this that if you (lit. "they") are dancing, you must do it in a whirl; if not, you must be made (by the others) to do so (*people sit in a ring, singing and clapping their hands, and one or two at a time dance in the middle; this takes place especially in the evening, when the cold is severe*).

On summer evenings people sit on their balconies, spin wool and listen the while to tales. Now, you will certainly know that at home there are such wise old people who can tell stories. I remember listening to stories from my mother, or my father's sister, or my mother's mother.

When staying in your village, you have to see to everything, also to enquire about the health of other people. One must learn to behave. Now there will be a period of mourning, now a marriage will be taking place. Everything must be attended to. Whosoever has a god to worship, must do so.

dzēb:ʿi koi dzatər a tēb:ʿi dzatər bɪ ja: fā:ŋɪ. tum:a lɛ ɟ bɪ dōs:i eru ki dzatər kɛŋkɛ ja: fā:ŋɪ. mul:ɛ sə dūdʿbaɫɪ dzatər dzēb:ʿi mū: pē:li bari gʿɔra kəl:i ek:i dzatra lɛ ɟɛuə kēb:ʿi neɪ bʿuldɪ. mū: bɪ apŋɛ orʃa nəuwe dzvɫkɛ paɪo ā: tɛ guj:ɛ dɪ iɛ din:ɛ ndɛ pēse paɪo ʃhōgrɔ bəŋɪo tsal:i pəɫə dzatra lɛ. gʿɔrka təɪ koi bɪ neɪ aə, mū: i: tə bɛ ʃhōgrɔ bɪ ā: bərtaunɛ aɫə bɪ. apŋɛ graūɛ e:k dui sāt:hi bɪ tɛ lag:ɛ nɛ ɟɛunde, tɛ khū:b gəp:a marda marda ʿəm:ɛ pō:tse bɛ tēu drumŋa dɪ dzi: dzatər lag:i. mərd, tshēuɾi, tshō:ɫu, tambu, ɟo:l, məʃhēii du<sup>l</sup>kanɪ ka sə druməŋ bʿɔrʿuə ndə tə. ʃhāŋi gae dui deū bēɃ:ɛ ndɛ. nat:si maɫa lag:i ndi. ɟʿo:l, nəgare, sərnaɪ, kāuɫi, ʃhōŋkru gɪn:i lo:g natsa dɪ mōst ʿuɛ ndɛ. e:k maɫa tɪ niri tshēuɾiɛ, e:k tɪ niri mərdɪ. gʿɔɾiɛ be:r pō:tsɪo neɪ ʿuɪ tɪ ki teti erɛ sɛ dun:i deū dzʿɛɫɪ. mē: pūtshə loga ka ki “jɛ kil:ɛ dzʿɛɫɛ”. tɪn:ʿɛ bol:ə ki “mɛɫnɪo deū gə pō:tsɪ, tē:rə swagət (“welcome, reception”) ja: kərnə”. teti gə mul:ɛ bɪ duj:i dʿərɫi gae sə mɛɫnɪo deū dɪf:i. tɛb:ɛ gə mū: sōmdzɿ ki kɛ gəl a. cən:ɛ deū ap:u maɛ mɪl:ɛ ā: ek:i gʿɔɾi khū:b nətsauɛ, tēt:ha ba:d bəɃɛɫɛ apŋi apŋi ʃhāŋi gae.

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When there is a fair, you will take part in it. I will tell you how this is done. I shall never forget that fair at Dudhbal when for the first time I went alone from home to a fair. After I had at my own expense (bought and) put on new clothes, and had put the money, which my mother had given me, in my pocket, I set out for the fair, feeling like a (real) grown-up person. No one else came along from my home, so I was certainly a grown-up man and able to manage myself. One or two friends from my village came along and, having a good chat together, we arrived at the glade where the fair was held. The glade was full of men, women, children, tents, swings, and booths with sweets. Two deities were sitting on a platform. Dancing was going on in rings. People were enjoying themselves in the dance along with drums, kettledrums, clarions, trumpets and horns. One dancing ring was made up exclusively of women, the other of men. Shortly after our arrival (lit. “a moment’s time had not passed having arrived”) those two gods there were lifted (from their seats). I asked people why; they answered that the god from the village Melan had arrived and that he must be bidden welcome. Then I caught sight of the Melan god on another hill, and I understood what was going on. The three gods met and for a while they were made to dance

na:ts khū:b tō lag:ə ndə. mē: pē:lē d'ò:l khēl:ə. tēb:í gɪ ar merē  
 bɪ natsɲiē. d̥eʷə ā: tē ek:i ma|a dɪ lag:i gə natsdə. khū:b nat:sə.  
 tēt:ha ba:d ēb:í d'ɔn:i ek:i pɛɾa pɛɾɛ ra:m kərdə bēf:ə i: tō ki teti  
 gɪ pa:ndz tshō tshō:tɪ tshēuɾi sēt:hē ar. a:nda i: tɪn:‘ɛ bād:‘iē merē  
 dzet:i guɾ:ɛ tē moɾi ka b'ɔrē. koi lag:a tɪbʷi, koi lag:a tɪ d'ar, ta koi  
 apɲi dzaɲi pətshēɲi. mē: bɪ lai sē moɾi cakɲi. sē bēf:i mū: phērdɪ.  
 mē: sōt:sə ki ‘‘b'āi, ɟe d̥eʷndi kil:ɛ neɪ tshēuɾi mač bēfdi?’ ‘tēt:hi  
 gɪ tɪn:‘a mač e:k tshō:tɪ khōɾɪ ‘ʋi. apɲi gac:i ka moɾiə mʷd̥əkhru  
 gɪn:i sə gɪ ar merē sēt:ɛ. sə mʷd̥əkhru khōl:ə merē mʷɲd̥a gae,  
 sāt:hi bol:ə ‘‘mul:ɛ məthēi dzatra bās:i dē:ɲi ki pē:lē’’. tēb:ɛ gə mū:  
 sōmdz'ɪ ki ‘‘b'āi, moɾi d'akɾi neɪ, tē tēb:‘iē ɟa: məthēi bɪ dē:ɲi’’.  
 mū: bɪ d̥eʷə ek:i baɲiē kaɛ, tid:a məthēi lei ā: baɲd̥i poru tɪn:‘a  
 mā:. tēb:ɛ, na pūt:sho bē, tēb:ɛ gae tɪn:‘ɛ merē ga:ɲ. tē mē: bɪ kōs:ər  
 neɪ tshāɾɪ, khū:b gae mē: bɪ tɪn:‘ɛ ga:ɲ.

ɛb:ɛ gɪ ti: bē dzatər d'ɪl'dɪ lag:i. mē: bɪ g'ɔra lē məthēi khēlʷu

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*gaily (by moving the elastic shafts of their litters up and down),*  
 thereafter they were seated on their platforms.

The dance was in full swing. First I played the drum. Then I too felt like dancing. I went up and began to dance in a dancing ring, and I had a fine dance. After that I sat down under a tree to take rest, when five or six girls and women approached. As soon as they had come near, every one of them filled all my pockets with roasted grains. One of them was my father's sister, another my elder sister (or: cousin), and still another was an acquaintance of mine. I began chewing those roasted grains. They sat down on all sides of me. I thought, "Well, why don't they go to sit among the women?" Then a girl among them rose, took a handful of grains from her waist-band and came with them up to me. She opened her hand over my head and at the same time she said, "Give me sweets after the fair or earlier". Then I understood, "Well, as soon as one receives roasted grains, one must immediately give sweets (in return)". I went to a shopkeeper, bought some sweets there and distributed them among the women. Thereupon, don't ask me (why), they sang my praise, and I would not do less (than them) and sang, on my part, their praise, the best I knew.

Now the fair was beginning to break up. I too, having bought sweets, toys and the like for my home (people), sought out my

enji tsizε lεi laio apnε sāt:hi loʔε ā: tε gʻōra lε aɔ. pō:tsda i: iε pūt:shə  
ki apnə lε məʔhēi məʔhūi bɪ baŋdʒi ti ki kənaũ kərdə ʻuə.

ea dzatəri gəl:a ka merə mətləb a: ki ʃikhŋō ja: ki kεŋkε ja:  
rō:ŋō.

mʻari tshēuʔi bɪ mərda ka kam neī ʻōndi. khēc:a dɪ bʻau gʻōra  
dɪ sε kēb:ʻi nə mərda ka bɪ dzadə ka:m kəra. roʔi sε caŋa,  
paŋi dzʻukhɪ tshē:ŋ sε aŋa, khʻɪ gaʔa, gau phera, dzʻukε dʻəa;  
ʻəd:za, phəʔak:a, gʻūʃ:a. ʔ tε ʻuə bε bʻitriə ka:m. phiri khēc:a dɪ.  
sə a: enə ki niŋdŋō bɪ, gʻās lə:ŋō ā: tε o:r khēc:ə ka:m.

pā:ʔi dzim:ɪ etri ʻāt:shɪ nīt:hi kil:ε ki pāt:hər ʃāktə ʻəa tēt:h. e:k  
gəl bɪ a: ki mʻarε khēc:c na i: bilɔε ʻəa na i: etrε lambε.

dzʻ:ŋ thōʔi dzei gəl:ε mē: tum:a lε dōs:i tēt:ha ka pətə lag:ɪ gə  
ʻə:ŋə ki mʻari ʻələt kε a:. mʻarε εb:ε ʔ sōtsŋō a: ki ʻam:a lε kε  
kərnō a:. mʻarε pōʔnō a:, nəuwə nəuwə ka:m-ka:dz ʃikhŋō tsēi.  
ʻam:a lε bʻōri pēse neī tsēi, ʻam:a lε tsēi ki mʻarε mulka dɪ koi  
gəri:b neī ʻə:ŋə.

εb:ε bʻōri be:r gr ʻōi. mū: εb:ε bintɪ kəru ki dzet:i bɪ pā:ʔi lo:g

comrades and came home. As soon as I arrived, my mother asked me if I had (remembered to) give sweets and the like to my relations, or if I had got a bad reputation.

My purpose with this story about the fair is that one must learn how to behave.

Our women are not inferior to the men. Whether in the fields or in the house, they often do more work than the men. They cook food, they fetch water, firewood, and pine needles and leaves used as bedding for the cattle in the cattle shed; they remove dung, milk the cows, wash clothes, they sweep, dust and scrub (the floor). That was the indoor work. Further, in the fields, there is such (work) as weeding, mowing grass and other tasks.

The Pahari soil is not so good, because there are stones and gravel on it. One further thing is that our fields are neither broad nor very long.

From the little I have told you, it will have been understood what our conditions are. It is now up to us to consider what we should do. We have to study and constantly learn new occupations. We do not need much money; what we need is that there are no poor people in our region.

Now it has become late. I now request you Pahari people, as

tum:ε ī: bēf:ε ndε a: ēt:ha ba:d phēru mam:ε g'ōra dī a:dz bē[i  
nat:sa lε zāru:r ao.

## II. The Emperor Akbar

ek:ī bera 'ōk'bar 'bad'fæ apηε dziu dī sof:hō ki "mē: etrε jōgtō  
kε da:n pun: kiō, dziu kε mul:ε 'ōk'barī 'bad'fai mīl:r". tin:ī dzaηō  
"merε jε mul:ε bōgera ja: putshηε". 'indu dī bol:ī na b'a:ṭ,  
'musōl'man:ε 'ōa ta mul:ε. tin:ī sare mul:ε bed:ε ər sε put:shε. tε  
mul:ε dzv:η sōb as:a tε, sε apηε apηε bed:ε dekhdε lag:ε. tin:'a lε  
koi pōtō ni: lag:ō ɛa gōl:ō. tε bad'fæ 'ukām din:ō tin:'a lε ki "b'ai,  
in:'a sōb'ī dzela lε pao b'itrε". tes:ī bit:hi e:k 'indu pāηdōt tō  
lag:ō nō andō. tet:hi ərō sō dek:hī gāf:a kvηr, bola "b'ai, tu: kv:η  
a?" bola "dzi:, mū: a: bram:əη". bola "ōkbar bad'fa: bed:a tā:".  
bōs, sō əkbar bad'fa: ka: lε bed:io niō. əkbar bad'fæ bol:ō ki "tu:  
bram:əη a:?" bola "ā:". bola "tu: eηō bōtaur sōk:a ki, b'ai,

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many of you as are sitting here, to be sure to come later on (lit.  
"after this") to the dance this evening at uncle Pheru's farm.

## II. The Emperor Akbar

Once upon a time the emperor Akbar was pondering in his mind, "What generosity and merits of such importance did I exhibit (in a former existence) that (lit. "whereby") I (in my present existence) gained my empire (lit. "the Akbar empire")? I must ask the mullahs and the other wise people". Among Hindus, these are called brahmans, but to the Muslims they are mullahs. He called all the mullahs and asked them. Then all of them began to study their holy books (bed:ō "Vedic text, any holy book"), but they could not find out anything about it. Then the emperor gave his servants orders to put them all in prison. By that time (*or*: about there?) a learned Hindu was approaching. There he was seen from above (*i.e. from the palace*) by somebody who asked him, "Friend, who are you?" "Sir, I am a brahman". "The emperor Akbar calls you". Well, he was called and led to the emperor, who asked him, "Are you a brahman?" "Yes", he said. "Can you tell me, my friend, in what way did I acquire this empire of mine?" "Your majesty", he said, "I will see if I

mul:ε dzʊ:ŋ ɔ badʃai mi:l:i ɔ keŋke mi:l:i”. “<sup>l</sup>maa<sup>l</sup>ra:dz” bola, “dekhmu bε, dze kuts mu ka bi pətə lag:o”. sə apŋi pot:hi pətɾi dɾi bed:a dekhdə lag:ə, ta te: le pətə thoɽə bəɽɽə lag:ə. tɪn:i bol:ə “dek:ho <sup>l</sup>maa<sup>l</sup>ra:dz, mu ka neɪ ɛt:hə purə pətə lagdə. inda thoɽi dura gae e:k sad:‘u a beɽ:ə nə, sə ɛa gəl:ə pətə dea tum:a le. ta thare ra:dz-dərbari kapɽe ɟa: kholŋe, sad:‘uə ləbas ɟa: kərnə”.

əkbar badʃa: tid:a tsaldə ‘uə. dzɛb:ε sə teu sad:‘uε neɽi neɽi pə:tsə, sad:‘uε bol:ə ki “əkbar badʃa:, səlamət. kilɛ aə tu:, ke təkli:f pəɽi?” ta sə b‘ari b‘ari ‘ɛ<sup>l</sup>ra:n ‘uə, əkbar badʃa:, ki “ɪn:i merə naŋ keŋke dzaŋə?” “a: bε”, bola, “beɽ”. sə beɽ:ə, bola “mū: et:hi tɛɪ aə ki mū: ɛŋə dzaŋə tsaŋ ki, b‘ai, mul:ε əkbari badʃai keŋke mi:l:i, ke da:n pun: kiə mē: ɛŋə ɟogtə?” bola “at:shə, porɛ d‘ək:h dzə aɽ:ə a:, eu d‘ək:h dzə g‘oɽ<sup>l</sup> ɛa dzan:i gae, ər eu kha, tɛb:ε bəta:mu”. tɪn:i sə aɽ:ə d‘ək:h baɽ:ə buɽ:ə. bəs, tes:i sə khaə pɾə. bola “tum:ε bi khaə”. tɪn:i tid:i garɽhə ər tsha:r kəɽ:hə kiə, bəs, sə khaə, pat:sha pɾə kuts paŋi, tes:i ɽəka:r lei. bola “dek:h bε badʃa:, ɛb:ε gəl ɛŋi a: ki inda phəlani phasle gae e:k

can find out anything”. He began to study the Veda in his books and scriptures, and then he gained just a little further insight. He said, “Look, I do not possess full knowledge about this. But at a little distance from here a sadhu (a holy man) is sitting, he will give you information about the matter. But you must take off your robes and put on a holy man’s garb”.

The emperor set out, and when he was approaching the sadhu, this said to him, “Emperor Akbar, hail! Why have you come, what troubles you?” The emperor was very much astonished, thinking, “How could this man know my name?” “Do come and sit down”, he said. Akbar sat down and said, “I have come for the reason that I wish to know how I acquired my empire, which gifts I have given and what merits of such importance I have possessed”. “Good”, the sadhu said, “Over there is some flour, just mix it a little in water on this stone and eat it, then I will tell you”. He kneaded the flour for some time and then he ate it and drank (some water). “You should also eat”, he said. The sadhu gathered together some charcoal and ashes there and, well, he ate them, afterwards he drank some water and then he belched. Then he said, “Look, emperor, now the matter is like this, at such and such a distance from here another sadhu is sitting, go to him,



duj:ə sad:‘u a bef:ə nə, te: ka: lɛ ɖeu, sə lao ɛa ɡəl:ə pətə’’.  
 “‘at:shə’’. ta tid:a əkbar badʃa: tsaldə ‘uə. dzeb:ɛ ti: bɪ sə pə:tsə,  
 ta tɪn:ɪ duj:ɛ sad:‘uɛ bɪ te: lɛ ɖəŋɖə:t kɪ: bəla “əkbar badʃa:, kil:ɛ  
 aə, kɛ a təkli:f?” “merɛ ʒə ɡəl dekhɪ kɪ mul:ɛ əkbarɪ badʃar kea  
 kərnɛ ml:ɪ’’. bol:ə “‘at:shə, bef bɛ’’. ti: bɪ thoʃə dzə aʃ:ə tə pəʃə  
 nə. bol:ə “‘pɛ:lɛ tu: b’odzən caŋe ər khae, tɛb:ɛ bəta:mu’’. tɪn:ɪ sə  
 tid:i bɪ ɡ’oʃə ɡ’aʃə ər khaə piə. bol:ə “‘tum:ɛ bɪ khao’’. tɪn:ɪ sad:‘uɛ  
 kɛ ka:m kiə ki ʃaktə maʃ:ə paŋi maɛ ol:ə. tes:i khaə piə ər  
 pat:sha ɖəka:r ɡaʃɪ. “‘dek:h’” bəla “‘ɛb:ɛ ɛŋɪ ɡəl a: ki a:dz ek:ɪ  
 ʃɛ:ra dɪ e:k ʃɪk:ə pɛ:də ‘ə:ŋə. tu: dzɛ ta sək:o te: kɛ ml:ɪ tɛt:a ɛrnɪ  
 te:rɛ sə ɡəl tã: kə bətaui. dzɛ na tu: ml:ɪ sək:o tɛ ni ‘am:ɛ bol:ɪ  
 səkde kits bɪ na’’. maara:dz, sə tid:a dəʃə, tid:a tsaldə ‘uə ər teu  
 ʃɛ:ra dɪ pə:tsə.

ʃɪ:k rackɛ ba:ra badzɛ ba:ri nəbəd ‘uɪ ki “‘ʃɪk:ə dzəm:ə, ʃɪk:ə  
 dzəm:ə’’. sə badʃa: bɪ tə tid:i sad:‘uɛ ləbas:a dɪ bef:ə nə, d’u:n:ɪ tɪ  
 dzəʃaurɪ nɪ. tɪn:ɪ bol:ə “‘merɛ ʃɪk:ɛ sa:ba kɛ mlɪŋð’’. ta tid:i dzetɛ

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he may give you some information on this matter”. “Good”, said the emperor Akbar and walked on. When he reached the place, the second sadhu prostrated himself before him and said, “Emperor Akbar, why have you come, what is the matter?” “I want to understand this matter here: Through which act in a former existence did I gain possession of my empire?” He said, “Good, just sit down”. Some flour was lying there too and the sadhu said, “First prepare your food and eat it, and then I will tell you”. He mixed it there also, ate it and drank (some water), then he said, “You should eat too”. What did the sadhu do then? He dissolved some gravel and clay in water, then he ate it and drank and afterwards he belched. “Look,” he said, “Now the matter is like this, to-day a prince will be born in a certain town. If you can meet him, then he will explain this matter to you. If you cannot meet him, then I am (at any rate) unable to say anything”. My friend, he hastened from there, continued on his way, and came to that town.

Exactly at twelve o’clock at night there was a kettledrum being beaten outside (in the town) with the shout, “A prince has been born, a prince has been born”. The emperor was sitting there in his holy man’s clothes, and had kindled a fire with incense. He said, “I have to meet the prince sahib”. But all the sentries who

bɪ ɛt:ɛ tɛ sɔntri santri tin:ʻɛ bol:ɔ ki ʻʻkil:ɛ terɪ mət a marɪ nɪ, eb:ʻi  
 ʻuɔ ʃɪk:ɔ pɛ:dɔ ɔr eb:ʻi mɪlŋɔ tere. ʻam:ɛ ni dɛndɛ ɖɛuŋɛʻʻ. tɪn:ɪ  
 bol:ɔ ʻʻneɪ ta mere apŋɪ dza:n gaŋɪ indi, neɪ ta mũ: mɪlŋɛ deoʻʻ.  
 ta eŋɪ eŋkɛ sɔ pətɔ badʃa: dzv:ŋ tid:i teu ʃɛ:rɔ tɔ te: tɛɪ lag:rɪ gɔ,  
 tɪn:ɪ bol:ɔ ʻʻkoi gəl neɪ, ɛt:hɔ koi bʻe:d ʻɔ:ŋɔ. eu a:ŋɛ deoʻʻ. bɔs,  
 ɔkbar badʃa: ʻub:i ɖɛuɔ. dzɛb:ɛ sɔ tid:i dwara kae ɖɛuɔ, ta sɔ  
 tsho:ʃu tɔ tɪ: bʻɪtrɛ kəl:i, raŋɪ ɛrɪ tɪ du:ɛ rəŋwas:a lɛ gaŋɪ. ta tɪn:ɪ  
 tsho:ʃuɛ bol:ɔ ki ʻʻbadʃa: ɔkbar, səlɔmət, bol:ɔ kil:ɛ aɛ ɔr kɛ:  
 mətɔb a: thare a:ŋɛo? dek:h, mũ: eb:ʻi koi ad:ʻɛ gʻaŋʃɛ dɪ rɔ:ŋɔ  
 dziundɔ, tɛt:ha ba:d mɔrnɔ mũ: poru. dzv:ŋ kuts putshŋɔ tere,  
 phɔʃ:a phɔʃ:a put:shʻʻ. bol:ɔ ʻʻmere ʃɔ ʻi: putshŋɔ ki ɔkbarɪ badʃaɪ  
 mu lɛ kea kɔrnɛ mɪl:rʻʻ. tɪn:ɪ bol:ɔ ki ʻʻdek:h, patsh]ɛ zəmana dɪ  
 ka:] pɔɔ tɔ bɔɔ bʻari sɔkt, ta a:dmiɛ a:dmi lae kha:ŋɛ, dzɛb:ɛ kits  
 na mɪl:ɔ kha:ŋa lɛ. ta ʻam:ɛ tɛ tsa:r bʻai, e:k tɔʻʻ, bola, ʻʻsɔ dzv:ŋ  
 sɔ pɛ:lɛ mɪl:ɔ tã kɛ, e:k dzv:ŋ sɔ du:ɪ phiri mɪl:ɔ ɔr e:k a: mũ:  
 ɔr tsɔt:hɔ a: tu:. tɛ ʻam:ɛ kɛ ka:m kiɔ, ki ek:rɪ bɪl:ɛ gʻɔɔɔɛ tɪ stɔbla  
 dɪ li:d lɪd:rɪ nɪ. tinʻɛ tɛ khaɛ nɛ dzɔ:. tɛb:ɛ ʻam:ɛ sɛ dzɔ: kɔʃ:hɛ kɛ,

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were there said, "Why? Have you lost your senses? The prince was only born just now and at the same moment you have to meet him. We do not permit you to go there". But he said, "If not, I take my life here on the spot unless you permit me to see him". And in various ways the emperor of that town there got to know the news. He said, "No matter, there is probably some secret in this. Let him come". Well, the emperor Akbar went up. When he came to the door there, the child was alone inside, the queen had been taken to some other apartments. Then the child said, "Emperor Akbar, hail! Tell me, why you have come and what the purpose is of your arrival. Look, I will remain alive now for about half an hour, thereafter I will die. Ask quickly, whatever you have to ask" (*see the Vocab. bmdɔ*). The emperor said, "I want to ask this question here: Through which act in a previous existence did I gain my empire?" The child said, "Look, in a former age, a very severe famine broke out, and people began to eat each other as they could not find any food. We were four brothers, one was the man you met first, the second was the man you met next, I was the third and you the fourth. What we did was like this: In a stable some horses had left their dung in one place; they had eaten some barley. Then we gathered that barley, there

e:k se:r ti: tɔ. dzɔa d'oi d'ario fəkhɔi fəkhario a:tə bəŋauɔ. ta tu: tɔ sɔb:r ka maŋthə maŋthə, tu: tɔ lag:ə nɔ khaŋa lɛ caŋdɔ. dzɛb:ɛ pɛ:lɪ roʈɪ tja:r 'ʊi bəŋio, ta bəg'wa:n dzʊ:ŋ a: sɔ dɔŋdʌlɛɛ rup:a dɪ aɔ. sɔ dɛuɔ te: ka: lɛ, dzʊ:ŋ sɔ pɛ:lɛ b'ai mɪl:ɔ tã: kɛ. roʈɪ dɪn:r tɛ: caŋɪ cʊŋio te: kɛ. tɪn:r bol:ɔ ki "merɛ bɪ bəʈɪ b'ari b'uk:h a: lag:r nɪ, kuts mul:ɛ bɪ dɛ:". bɔla "a:! roʈɪ dɛu tal:ɛ, ap:u khau garʈhɛ ɔr swa:?"". bɔla "terɛ sɔmni tɪn:r garʈhɛ ɔr swa: khaɪ ki neɪ?" bɔla "o:". "tɛb:ɛ bəŋɪ" bɔla "dʊj:r roʈɪ. tɛb:ɛ aɔ teu dʊj:ɛ sad:'u kaɛ sɔ dɔŋdʌlɛɛ ɔr ti: bɪ bol:ɔ tɪn:r ki "mul:ɛ bɪ dɛo, mũ: kɛi d'ɛɾɛo b'uk:hə a:, mul:ɛ bɪ dɛo thoʈɔ dzɔ". tɪn:r bol:ɔ "a:! roʈɪ dɛu tal:ɛ ɔr ap:u kɛ faktɔ ɔr maʈ:ɔ khau?"". bɔla "terɛ sɔmni khaɔ tɪn:r faktɔ ɔr maʈ:ɔ?" bɔla "'ã: dzi". "cie roʈɪ dzɛb:ɛ tja:r 'ʊi, sɔ dɪn:r" bɔla "'tɛ: mul:ɛ. bəs, tɛb:ɛ aɔ bəg'wa:n mũ: ka: lɛ, bəg'wanɛ bol:ɔ "mũ: bɪ kɛi d'ɛɾɛ orue b'uk:hə a:, mul:ɛ bɪ dɛo kuts ʈʊkɾɔ thoʈɔ dzɔ". ta mɛ: bol:ɔ "a:! ʈʊkɾɔ dɛu tal:ɛ, ap:u kɛ poru məru?" tɛbɛ mũ: məru bɪ ɔr dziu bɪ, 'at:shɛ rədzwaʌɛ dɪ mũ: pɛ:dɔ bɪ 'ɔu ɔr məru bɪ. dzɛb:ɛ tsət:hi roʈɪ" bɔla "tja:r 'ʊi ta sɔ ti tɛrɛ 'insee. dzɛb:ɛ

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was one seer (*about 2 lbs.*) of it there. After washing the barley and drying it we made flour of it. And you were the very youngest, you were preparing the food. When the first loaf had been baked and was ready, the Lord appeared in the shape of a holy man. He went up to that brother whom you first met. Having made the loaf you gave it to him. The Lord said, "I am also very hungry, give me some too". But he answered, "Ha! If I give you my loaf, must I then eat charcoal and ashes myself?" And the prince added, "Is it not true that he ate charcoal and ashes in your presence?" Akbar answered that it was so. "Then the next loaf was prepared and that holy man went up to the second sadhu and also there he said, "Give to me too, I have been hungry for several days, give me just a little". But he said, "Ha! Should I give you my loaf and eat gravel and clay myself?" Did he eat gravel and clay in your presence?" Akbar answered, "Yes". "When the third loaf was ready, you gave it to me. Well, then the Lord came up to me and said, "I too have been hungry for several days, give me just a small bit". I answered, "Ha! If I give you a bit, shall I then die myself?" And so I both die and revive, I am constantly being born into a royal family and then dying again. When the fourth loaf was ready it fell to your share, and then

sə bəŋi baŋio tja:r 'uɪ tɛ bəg'wa:n tɛb:ɛ t̃a: ka: lɛ aə, bɔla "m̃u: bɪ b'uk:hə a: kɛi d'ɛɽɛ oruɛ ər mul:ɛ bɪ kuts khaŋa lɛ dɛ:". ta t̃ɛ: saləm roɽɪ sə tɛ: kɛ dɪn:i. dzɛŋi bəg'wanɛ sə pakɽɪ ər tal:ɛ bərda:n dzə 'uə tɛ: roɽiə, tɛt:ha kɛ tal:ɛ əkbarɪ badɽai mil:i nɪ".

### III. The jester

e:k tə 'sau'ka:r ər e:k tɪ tɛ:rɪ tsheuɽɪ ər e:k ma:. sə 'sau'ka:r b'əri pɛsɛ aɽə tə. dzɛtrɛ bɪ tɛ: ka: lɛ nə:kɾɪ kərde a: sɛ tɛ: kɛɛ rəɪ na sək:a tɛ. ek:i bɛra ek:i gəp:iɛ pətə lag:ə ki sə 'sau'ka:r kəs:i bɪ tɪd:i rə:ŋɛ nɛi dɛndə. tɪn:i kɛ tərki:b sotsɪ ki "mɛrɛ g'ərke ba:ɽ-bət:sɛ d'acŋa lɛ". sə teu 'sau'kara ka: lɛ nə:kɾɪ maŋgdə dɛuə. tɪn:i 'sau'karɛ bəl:ə ki "m̃u: t̃a: d̃au dzɛ tu: bɛɽa lɛ sarə ka:m kəri d̃a:. dot:i dot:i ta tɛrɛ 'am:a lɛ n'ɛ:ŋa lɛ paŋɪ ja: dɛ:ŋð. tɛt:a pa:kha:ŋɛ khv:ŋa lɛ caŋnð, tɛb:ɛ d'ɛɽɛ e:k kha:r ɽɛɽɛ (*m. pl.*) ja:bə:ŋɛ, sat:hi buɽ:i ma:ta ka maŋkhe ja: ɽaunɛ. tɛb:ɛ bɛɽi khaŋa lɛ caŋɪ cɽŋio d̃a:ŋð, sat:hi dwa:r 'atshkɛ 'ɽɽɪ dɛ:ŋə". tɪn:i gəp:iɛ

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the Lord came up to you and said, "I too have been hungry for several days, give me some food". Then you gave him the whole loaf. Since the Lord took it and you obtained a boon for that loaf, therefore you have acquired your empire."

### III. The jester

There was a money-lender, his wife and his mother. He was very rich. But everybody who came to his house to serve him could not stand staying there. Once a jester came to know that the money-lender could not keep anybody there. Then he made up a plan, thinking, "I have children at home to feed". He went up to the money-lender to ask for the job as a servant. The money-lender said, "I will employ you if you manage to do all the work before evening. Every morning you must bring us water for bathing. Thereafter you have to cook food. Then, by daylight, a *khar* (*grain measure, about 1250 lbs.*) of mustard seeds must be sown, and at the same time you must chase the flies away from my old mother. Then you must cook food for the evening meal and at the same time bolt the door well". The jester listened to

te:ri sari gəl:ε fʊŋi fʌŋio ʼāki. ek:i bera ʼsauʼka:r ər ʼsauʼkari  
 tsheuri se dun:i dzəŋe meʼa dekhde ɖeue. tin:i nə:kre pɛ:lɛ ta ɖəg:ε  
 meʼε, tɛ:t a ba:d tin:i dui bəʼd khec:a lɛ ʼəʼla la:ŋa lɛ niɛ, sat:hi e:k  
 kha:r fɛrʃɛ bi niɛ. tɛb:ε tin:i sə buɖ:ʼi maɪ bi khec:a lɛ aŋi. tɛb:ε  
 gəp:iɛ ʼəʼl la:ŋə laə. dʼɛrɛ dzɛb:ε də: lag:i tɛ se ɖəg:ε jigʼrɛ jigʼrɛ  
 ʼaŋɖi na sək:ε. tɛb:ε teu gəp:iɛ kɛ khja:l aə ki ʼʼɛb:ε tea buɖ:ʼi mai  
 ka maŋkhe ja: ɾaueʼʼ. sə dzɛŋiɛ ek:i dʼura gae pə:tsə, sə tɛ: buɖʼi  
 di e:k e:k chiunɕiɛ lai lag:ə. tin:i sə buɖʼi ta dzʼaŋgi ɛri. tɛb:ε sə  
 bɛʼkɕi dzə gʼəra bil:ε khaŋa caŋdə ɖeue. tin:i tid:i pɛ:lɛ ta a:g  
 dzaʼi, tɛ:t a pa: tin:i kʊkri kaɕ:i ər tɛb:ε sə tea kukri sətɛundə lag:ə.  
 tɛ:t a ba:d sə tʰi khec:a lɛ ʼəʼla landə aə. bɛʼa taʼi tin:i sarə fɛrʃə bəi  
 marə. bɛʼi gʼərke aio tsawəʼl bəŋaur.

tɛb:ε ʼsauʼka:r ər te:ri tsheuri meʼa dek:hio aɛ. tin:ʼɛ te:rə sarə  
 ka:m dek:hio khʊʃ:i ʼʊ. se dun:i dzəŋe te: ka putshde lag:ε ki  
 ʼʼsə buɖʼi kid:i a?ʼʼ tin:i bol:ə ki ʼʼsə a:dz ruʃhʊr ni a: kil:ε ki  
 mɛ: tɛ: ka maŋkhe ɾaueʼʼ. tɛb:ε tin:ʼa lɛ tin:i khaŋa lɛ gaɾə. dzɛb:ε  
 se khandɛ lage ta sə ʼsauʼka:r boldə lag:ə ʼʼco! kʊt:rʼʼ. sə nəkər

every word and consented. Once the money-lender and his wife went away in order to attend a fair. The servant first let the cattle loose for grazing, then he led two oxen to the field for ploughing; along with them he took a *khar* of mustard seeds (there), and then he also led the old mother to the field. Then the jester began to plough. About noon (lit. “when in the day-time noon came”) the cattle could not walk so fast (*on account of the heat*). At that moment the jester realized, “Now the flies must be chased away from the old mother”. When he came to one end of the field, he gave the old one one cut of the whip after the other. Indeed, he killed her. Then, in the afternoon, he went to the house to cook food. There he first lighted a fire, thereafter he slaughtered the she-dog and began to cook it. Then he again returned to the field in order to plough. By evening he had sown all the mustard. He returned home and prepared cooked rice.

At that time the money-lender and his wife came back from the fair. When they saw all the work he had done they were delighted. They asked him, “Where is the old one?” He answered, “She is angry to-day, because I chased the flies away from her”. Then he took out the food and gave them it. When they began to eat, the money-lender said, “Here, dog!” (*The servant now answers*

bol:a “tē: ne g’vʈ:r”. ʼsauʼka:r bol:a “nəukra, ke gəl a?” sə bol:a “kits na, sa:b”. tēb:ε sa:b duʃ:ε phere boldə lag:ə “co! kaŋdʲi”. nəukər bol:a “terε gəʃa bat:i ‘aŋdʲi”. tēŋke sə te: ka putshdə lag:ə ki “a:dz kʊkri kɪd:i a:?” nə:kre bol:ə ki “dot:i sə tuma səŋgε ar ti”. tət:a ba:d ʼsauʼkara lε pətə lag:ə ki “in:i sə bʊd:ʻi bi dz’əŋgɪ erɪ ər a:dz ‘am:a ka kʊkri khεur”.

thoʃi bera ba:d sə te:ri tsheuʈi te: ka ruʃio apŋε peu ka: lε dεur. tin:i ʼsauʼkare teu nə:kra lε bol:ə ki “tea etre ʃig’re aŋ dzenke ʃə pətə lag:a ki e:k ʃa:ŋg oru ər e:k ʃa:ŋg poru”. tin:i nəukre ʃuŋda i: kan:ʻa gae khəʃari pai ər tid:a ka dεundə ʻuə. dzenʃε sə tea te:ri tsheuʈi kaε pə:tsə — ər sə te:ri tsheuʈi təŋgi ʃaʈni gae ʃaŋga ləʈ’aundɪ lag:i ni ti — dzenʃε sə təŋga paʃε pə:tsə tin:i tεi e:k ʃa:ŋg pakʈɪ ər kaʃ:i mari. sə ta ti: raʃi mari marɪo məri. tin:i nəukre sə ʃa:ŋg teu ʼsauʼkara kaε dɪn:i. saukare put:shə ki “ʃə ke kiə?” tin:i bol:ə ki “dzenə tē: bol:ə tə mē: təŋə i: kiə”. eŋke tin:i saukare dzaŋɪ erə ki “e:re mū: bi ek:i d’εʃε dz’əŋgŋə”. tēb:ε te: lε tin:i b’əri pεsε dεio d’εʃia lε tshʊʈ:i dɪn:i.

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*in more or less obscure words, rhyming with the money-lender's words*). The servant said, “You swallowed it”. The money-lender, “Servant, what is the matter?” “Nothing, sahib”. Then the sahib repeated, “Here, Lassie!” The servant said, “She has wandered through your throat”. So he asked him, “Where is the dog now?” The servant answered, “This morning she came with you”. Then the money-lender understood that the servant had killed the old one and had given them the dog to eat.

A little later the money-lender's wife got angry with him and went away to her father's house. The money-lender said to the servant, “Bring her here so fast that it appears that one leg is here and the other there” (*indicating long strides*). As soon as the servant heard that he shouldered an axe and walked off. When he arrived at the wife's place—she was just sitting on the railing of the balcony dangling her legs—he went under the balcony and seized one leg of her's and cut it off. She shrieked and died. The servant gave the leg to the money-lender, who asked him, “What is this you have done?” He answered, “As you told me, thus I have done”. So the money-lender understood that one day he would be killed himself, so he gave him a lot of money and dismissed him for ever.

#### IV. The goat-herd

ek:i bera fīb dzi: ɔr parwəti sɛ tɛ lagɛ ndɛ d̥ɛundɛ, ap̃ɲi lag:ɛ nɛ sɛ:lɪ kərdɛ. ta pɛɲdɛ dɪ tɪn:ʼa kɛ mɪl:ɔ e:k tsho:ʃu. sɔ tɔ lag:ɔ nɔ rondɔ. bəs, fīb dzi: tɛ d̥ɛuɔ agdɪ, sɔ parwatɪ rɔɪ dʼəkh pat:sha. parwəti ɛbɛ—tshɛuʃɔ d̥ziu ʼɔa ɛɲɔ — tɛɛ mən:a dɪ aɪ kuts gʻɪ:ɲ. tɛ: bol:ɔ ki “fīb dzi |ma:|ra:dz, ʃɔ tsho:ʃu kil:ɛ a rondɔ lag:ɔ nɔ, ʃɔ mʼarɛ putshɲɔ”. bola “tsal, dunie dɪ ɛɲɪ ɛɲɪ ʼɔa keia, mʼarɛ kɛ, lɛ, a:ɲɔ e: ka putshɪɔ?”. “neɪ”, bola, “rondɔ ʃɔ lag:ɔ nɔ”. ta fīb dzi oru ʼɔʃ:ɔ. teu tsho:ʃu putshdɔ lag:ɔ bola “tu kil:ɛ lag:ɔ nɔ rondɔ?”. tɛ tsho:ʃuɛ bol:ɔ ki “merɛ gəʃai ndi bakri”. bola “atshɔ, ɛɲɔ kɔrɛ tu:. dzɛb:ɛ gʻɔrɛ lag:ɔ d̥ɛundɔ, tu: tɛ bol:e ɛɲɔ i: ki “hrɔnt”, tɛ sɛ bakri ap̃ɲi a:p ek:i dzʼal:a dɪ ʃacɲi aɪɔ”. bəs, sɛ tid:a poru ʃɔp:ɛ. sɔ rondɔ lag:ɔ tɔɪ, tɪn:i dzaɲɔ dzɛ “ɛb:ɛ bol:ɪɔ kɛ merɛ; bol:i ʃal:u”. tɪn:iɛ bol:ɔ “hrɔnt”, sɔ dzeɲɔ i: bolɲɔ tɔ, ki bakri ek:i dzʼal:a dɪ aɪɔ ʃac:i. tsho:ʃuɛ mɔ:z ʼu. bɛʃi dzɛb:ʼi gʻɔrɛ ʼui bakri ni:ɲɪ, tɪn:i bol:ɔ “klɔnt”, sɛ bakri khul:i. agdɪ tsho:ʃu tsal:ɔ, patsha bakri

#### IV. The goat-herd

Once Shiva and Parvati were out for a walk. And on their way they met a boy; he was weeping. Well, Shiva walked ahead, Parvati remained a little behind. Now Parvati—women’s minds are like that—she felt pity in her mind and said, “Lord Shiva, why is this boy here weeping? We must ask him the reason”. “Come on, there are many things like that in the world. Say, what is the use of our asking him?” “Yes!” (*lit.* “no”, *denying the interlocutor’s words and/or point of view*), “He is weeping”. Then Shiva came back and asked the boy why he was weeping. The boy answered, “My goats are getting lost for me”. “Good, (when that happens) do this: When you begin to go home, then say “Hront”, and the goats will come and get stuck by themselves in a bush”. Well, Shiva and Parvati crossed over (*a river or a ridge*) on their way (poru) from there. The boy began to weep again, he thought, “What do I gain from saying this word? (But) I *must* say it”. He said, “Hront”, and as soon as he said it, the goats came and got stuck in a bush. The boy was delighted. In the evening, when he had to lead the goats home, he said, “Klont”, and the goats were released. Ahead walked the boy, after came

tsali, ni: tin:ı g'ore. teb:ε sō d'eri eri enō kōra. te ti: duj:ε graūa dı nedı te:re ıı fad:ı lai ndı ek:ıε kaε. dzinke sō teu beō d'ero nēzdi:k aō, bōs, tınke se b'ad:ze te: ıε dēnde poru, kil:ε ki sō bōtsarō bōro gōri:b tsho:tu tō. tid:a ıε lag:ıı teb:ε duj:ıı bōra:t a:ndı, te sō fac:ō teb:ε bōro mēzbu:r. tin:ı bol:ō ki "b'ai, εb:ε mū: ke kōrı sōk:u. dzero pōrmıfwōra ıε mēndzu:r 'ōo tenō kōrmu". pē:ıdε dı sō bakri tsardō lag:ō ndō, bōs, tid:a teu pē:ıdε dı aō e:k pōıdōt. sō bı tō lag:ō ndō teu bea ıε dēundō. te:re kōrnō tō ti: 'lōgōn'tsa:r bōgera. te te:re rōste dı ıat:ı ar. bōs, sō tsho:tu tō khōro sōrkı dı, tin:ı bol:ō bola "eu g'oreε gōla:m pakre ek:ıı g'eri, te mū: kōru ıat:ıı". tin:ı bol:ō "'o:, dzi:". tin:ı sō gōla:m pakro, sō 'undi ek:ıı naıa dze ıε ıat:ıı kōrdō dēuō. dzēb:ε ıat:ıı kōrı kario muk:ō te tin:ı apıe thae ııfııa ıε pat:hār dze loıne tsae. bōs, tid:ıı bol:ō tsho:ıue "hrōnt", bōs, se pat:hār fac:ε sōb d'ōn:ıı. dzēb:ε d'ōn:ıı fac:ε te te:re phōj:ıı bōrı muıkil. tin:ı tsho:ıue bol:ō "kea kōra, pōıdōt dzi:". bola "ara, merē thao ııfııō tō apıō te je pat:hār 'ub:ıı neı nik:hōıde".

the goats, and he led them home. Then he did like that every day. And in another village in the neighbourhood there, a wedding was to be held for him in somebody's house. When the day for the wedding drew near, that day they refused to give him (the girl), because, poor fellow, he was a very poor boy. At that time another wedding party was on their way to the place, and he was in a fix and very helpless. He said (to himself), "My friend, what can I now do? But, as it pleases the Lord, thus I will do".

He was grazing the cattle on a path; well, then on that path a brahman approached there. He was also on his way to the wedding, he was going to perform the wedding ritual there. And on his way he felt he had to relieve himself. The boy was standing on the road, and the brahman said, "Hold the reins of this horse for a moment while I relieve myself". He answered, "Yes, sahib", and seized the reins, and the brahman climbed down into a kind of ravine to relieve himself. When he had finished, he wanted to find stones to wipe his behind. Well, the boy said, "Hront", and all the stones stuck to the ground; then the brahman was in great difficulty. The boy asked him, "What are you doing, brahman sahib?" "My friend, I was going to wipe my behind, but these stones will not come up". A buffalo's horn was lying there. The boy said, "Wipe (yourself) with this". He began to wipe himself



te ti: tō e:k m'εf:io fɪŋgtō. bol:a "εt:a kε tʃf:ō". sō lag:ō teu m'εf:ε fɪŋgtā kε tʃfdō. bəs, tɪn:i bɪ bol:ō tōi "hront", sō fac:a te:re thae di. tēb:ε na te:re 'aŋd̪ia, na oru poru sō pheri sək:a. "ara, ɹō" bola "kε kōra tum:ε, pəŋd̪ət dzi:". bola "ɹō 'uɪ bəɹɪ muʃkil, ɹō fɪŋgtō fac:i gō merē thae di". bola te "'ub:i ao, mū: bətau εt:hō la:dz". tēb:ε aō sō 'ub:i səɹki lε. bol:ō "maara:dz, εɹō kōro tum:ε, eu g'orεe pundz'ɹa di dεo dandε, bəs, tēb:ε tshvɹ:a ɹō tet:hi". tɪn:i dzaŋō bε "sətsɪ gəl 'əŋɪ". tɪn:i teu dɪn:i pundz'ɹa di dandε. bəs dzi:, tɪn:i bol:ō tōi "hront", bəs, sō fac:ō teu pundz'ɹa di. tɪn:i dzεŋō g'orε di phen:i dəbauɪ, sō g'orō dəɹō ɔɹ te:re bəɹɪ bɪrɪ 'alət 'uɪ. səb ɹaŋgε tʃɪgε dzan:u dzun:u tshol:'uε, te:re lou lag:ō. dzεb:ε sō ned̪i aō teu graũε, bəs, tɪn:i bol:ō "'εb:ε etɹi sɔza e: lε mʊktɪ a". tɪn:i bol:ō tēb:ε "klont", tēb:ε tshvɹ:ō sō tid:a. bεɻi d̪εuō sō tid:i bεa lε. khu:b |lɔgən|phere bɪ lag:ε oru poru 'ondε, sō tsho:ɹu bɪ pə:tsō ti:. bəs, ti: d'ɔn:i pət̪l̪ε dze 'ɔa d̪æ ndε bεa lε. dzetri ti: bərat:u tε aε ndε, sε khaŋa lε khandε lag:ε. khaŋa lε khandā khandā tɪn:i

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with that buffalo's horn, but, well, the boy said, "Hront", again and it got stuck to the brahman's behind. Then he could not move, he could neither turn this way nor that. "Friend", the boy said, "What are you doing, brahman sahib?" He answered, "This is very awkward, the horn has got stuck to my behind". "Come up here, I will tell you a remedy". Then the brahman came up on to the road. The boy said, "Friend, do like this, bite this horse's tail with your teeth, then at the very moment (tet:hi) this thing will be loosened". The brahman then thought, "That is probably right", and he bit the tail with his teeth. Well, the boy said again, "Hront", and the brahman got stuck to the tail. As the boy spurred on the horse with his heels, it galloped along and the brahman got into a very bad state. His legs and knees were scratched all over, and he began to bleed. When the boy came to the neighbourhood of the village, he thought, "Now he has had sufficient punishment", and he said, "Klont", and then the brahman was freed of the horse. In the evening the boy (and the brahman) went to the wedding. The circumambulation round the sacrificial fire was in full swing when the boy arrived there. Well, some wooden stools (for the guests) had been placed there on the ground, (ready) for the marriage. All the guests who had arrived were having their meal. As they were eating, he said again,

tāi bol:ə ‘hrənt’, bəs, tha|tu thu|tu səb tin:‘e ‘at:ha dı pətset:hue ‘ub:i, bola “jə ‘əi gi b‘əri muʃkil, ɛb:ɛ ɛt:hə kuts la:dz kərnə m‘arə”. tm:nı pəŋdʒtɛ bol:ə bola “o:r ni kits na, e:k tsho:tu dzə pɛ:ŋdʒɛ dı ml:ə tə mu kɛ, sə dzaŋa kuts d‘ək:h ɛt:hə la:dz”. bola “ara, teu bed:ə”. tɛb:ɛ bed:ə sə tsho:tu. dzɛŋə əb bol:a “maara:dz, ɛŋı ɛŋı gəl a:, dek:hə, jə tsho:tı tı laı ndı mul:ɛ. a:dz”, bola, “jə laı ndı du:jı dzaga lɛ dɛ:ŋı. dzɛ ta dɛ:ŋı mul:ɛ jə tsho:tı, tɛ ta kəru mū: la:dz. dzɛ ni dɛ:ŋı mul:ɛ, bəs, tɛ ni mū: tsa:ndə”. bola “ara, m‘arə tshaʃ‘ na pıŋdʒ. ɛa tsho:tı tal:ɛ i: dɛm:ɛ”. tɛbɛ tɛ: səŋgɛ ʼlɔgən|phere bəgɛra kəraue, ʃhı:k ʃad:ı ʃud:ı teu səŋgɛ ‘vı. tɛ sɛ dɛue tid:a pələue nɛ dzɛ bətsarɛ g‘əre. bəs, tsho:tu tsho:tı g‘ərke rə:ndɛ bəsdɛ lag:ɛ, apɛ khandɛ dziundɛ lag:ɛ.

### V. The barber’s son and the vizier’s son

ek:ı bera e:k naıə tsho:tu tə ər e:k tə bəzırə, ta tin:‘e ap:u maɛ sotsə ki “b‘ai, grıst ‘at:shı ‘əa ki phəkıı?”. ta tm:nı naıə tsho:tue

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“Hront”, and all the brass plates flew up and stuck to their hands, while they said, “What a great difficulty we have got into, now we must find some remedy for it”. The brahman said, “There is no other help (lit. “there is nothing else”), I met a boy on my way here, he knows just such a small cure for it”. They said, “Friend, call him!” And then he called the boy. As he came, he said, “Friends! The matter is such and such; look, this girl was betrothed to me, but now she is being given to somebody else (lit. “to another place”). If you will give her to me, I will remedy it. If not, then I will not do so”. They said, “Friend, release us! This girl we give to you”. Then they had the circumambulation and the other ceremonies carried out (by the girl) together with him, and a real wedding was celebrated with him. And they (the guests) returned home disappointed from there. Well, the boy and the girl (from then on) stayed and inhabited their house, and lived and ate their own bread.

### V. The barber’s son and the vizier’s son

Once there was a barber’s son and a vizier’s son, and they wondered between themselves whether the life of a householder

bol:ə ki “phəkiri ‘əa ‘at:shı”. bol:a “‘ara, agər phəkiri ‘at:shı ‘əa tē tsal m‘arē d̥eun̄ð”. bəs, tid:a ka sē dun:i dzəŋgla dı pə:tse tē ti: tin:‘ε kē dek:hə ki “b‘ai, indi b‘əri rik:h a”. sē tin:‘a dek:hıo o|d̥e dze khəŋrē rəe. tin:‘ε rik:hē bol:ə “‘a:dz khuf:ie gəl ‘ı ki m‘arē fəka:r mıl:ə”. tın:i naiē tsho:t̥ue bol:ə ki “‘ara, ɛŋı gəl ta neı it:hi. ɛb:ε fart d̥a:ŋı. dzv:ŋ a:dmi ‘aro fartı dı sə kha:ŋə. dze ‘aro tu: tē kha:ŋə tu:, dze ‘armu mū: tē kha:ŋə mū:”. tın:i bol:ə “‘ara, ‘əe, kē fart d̥a:ŋı?”. “ɛŋı fart d̥a:ŋı ki na:k fım‘ŋð. dzv:ŋ dzorē fım:‘ə ər khv:b fım:‘ nikh|ə sə dzit̥ə”. bol:a “‘o:”. ta tin:‘ε ap:u səŋgē e:k d̥eıə pəro:t̥ə bı tə niə nə sat:hi tın:i naiē tsho:t̥ue ta tın:i bəzire tsho:t̥ue. tın:i bol:ə ki “tu: fım:‘ p̄e:lē” teu rik:ha l̄. rik:h lag:ə nak:a fım‘d̄ə. dzəŋg tın:i f̄əŋð: kəraui t̄et:h, neı nikh|ə kits bı na. bol:a “‘atshə, ɛb:ε neı nikh|ə kits bı ŋa. ɛb:ε tu: fım:‘”. t̄eb:ε lag:ə sə fım‘d̄ə. tın:i naiē tsho:t̥ue d̄aə bol:i teu bəzire tsho:t̥u l̄ “dzebi mū f̄əŋð: d̄em:u, tē tebi eu d̄eıə pəro:t̥e m̄erē m̄v̄ŋd̄a gae d̄ale”. tın:i bol:ə “‘atshə”. dzebi tın:i nak:a dı f̄əŋð: d̄ın:i nı, tebi tın:i sə d̄eıə pəro:t̥ə

was best or that of a hermit. And the barber's son said that it was the life of a hermit. Then the other boy said, "If that is so, then come on, let us go". Well, the two fellows left that place there. When they had come to a forest far away, they saw that there was a great number of bears there. Then they stood still a little aside. The bears said, "Happily, we have found prey to-day". The barber's son said (to one of them), "Friend, the matter is indeed not so. Now, let us make a bet. The one who loses it, is to be eaten. If you lose, you are to be eaten; if I lose, I will be eaten". He answered, "All right, what is the wager?" He said, "The wager is like this: one is to blow one's nose. He who blows it most violently and whose snot runs out well, he wins". And the barber's son and the vizier's son had brought with them an earthen pot of curds. The barber's son said to the bear, "Blow your nose first!" The bear began to blow his nose. As he blew his nose noisily (lit. "had the sounds of blowing one's nose made in it"), nothing came out. The bear said, "Well, now, nothing came out. Now, you blow your nose!" Then he began to blow it. The barber's son had told the vizier's son, "When I blow my nose, then at the same moment you must throw this pot of curds over my head". When he was making the sound, the other boy turned

gaf:a pherə, tət:ha ka nikh]ə bəɾə b'ari ʃim:ʻ. tin:ʻe rik:hə bol:ə  
 “əl:a, ʃə a bəɾə b'ari takɾə”, sɛ d̪ərə ər tes:i tid:a b'ag:ɛ. ta tin:ʻe  
 bol:ə ki “b'ai, ɛb:ɛ m'arɛ ʃəg dɛ:ŋə dze 'am:ɛ in:'a ka bətsi jam:ɛ,  
 m'arɛ e:k ʃəg rətsauŋə”. tid:a tsaldɛ 'uɛ, tin:ʻe apŋɛ ʃəg:a lɛ b'əri  
 dze tsawə] (*m. pl.*) ər e:k bəɾə b'ari kəɾa: aŋə, tət sɛ tsawə] caŋŋɛ  
 laɛ. tɛ sə bəzira tsho:ʃu ər sə naiə tsho:ʃu sɛ rəɛ teu peɾa dɪ gaf  
 beʃ:i ər dekhde rəɛ lag:i. tɛ tɛb:ɛ gɛ sɛ rik:h b'əri dzəŋɛ miʃ:hvi ora  
 pora. e:k bol:a “ara, mū: 'uə tə teu bəkte tid:i ta merɛ kha:ŋə tə  
 ɛŋə”, duʃ:ə bol:a ɛŋə i:, bəs tɛŋ-tɛŋkɛ. sɛ dekhde lag:ɛ nɛ gaf:a. sə  
 naiə tsho:ʃu lag:ə d̪ərdə, lag:ə kamdə. bol:a “ara, tu: kil:ɛ lag:ə  
 nə kamdə”, bol:ə “merɛ lag:ə nə d̪ə:r”. “tu: na d̪ərə”. sə d̪ərə  
 gaf:a riʃ'ə 'undi, sə pəɾə teu tsau]ɛ kəɾa: dɪ. tin:ʻe rik:hə dzaŋə ki  
 “ʃɛ bi indi sat:hi ai gɛ” ər sɛ tid:a b'ag:ɛ. dzɛŋɛ dəɾɛ tin:ʻe sot:sə  
 “ɛb:ɛ m'arɛ deuə aŋŋə e:k gəŋɛtə, sə putshŋə ər grauŋə (gə-  
 rauŋə)”. tin:ʻe e:k gʊŋi aŋə, sə tə tin:ʻə gəŋɛtə, sə bəʃɛ]ə b'itre ek:i  
 kəmre dɪ. bol:a “ara, o:r ta ʃao mū beʃ:i, pər merə pundz'əɽ bəɾə

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that pot upside down, and a lot of (what seemed to be) snot came out of it. The bears said, “Oh, this fellow is very, very strong”, and they got frightened and ran away (lit. “by that way”) from the place. Then the bears said, “Now we must make a sacrifice if we are to be saved from them”. They went away from there and fetched a lot of husked rice and a very big frying pan for their sacrifice, and on it the rice was being prepared. The vizier's son and the barber's son were sitting in a tree above, looking on. Then the bears gathered in great numbers from all places. One of them said, “Friends, I was there at that moment and got such food to eat”, the next talked likewise and so on. The boys were looking on from above. The barber's son began to tremble from fear. The other boy asked him, “Friend, why are you trembling?” He answered, “I am afraid”. “Don't be afraid”, (but) he tumbled down from fear and fell on that frying pan of rice. The bears thought, “They have come along here too”, and fled. While they were running away, they thought, “Now we must fetch a shaman-priest (of God), we must ask him and get him (to fall) into a trance”. They fetched a guni-monkey (*see Vocab.* гуні), he was their shaman-priest, and seated him inside in a room. He said, “Friends, (lit. “else”) I would certainly sit down, but my tail is very long. Where shall I put it?” From the room there was a kind

lambə, eu kee:hə pau". tid:a tə ga:ɾ dzə e:k 'undi kholqə, tin:'ε bol:ə "es:i bat:hi pa 'undi", bəs, sə bəziriə tsho:tu sə naiə tsho:tu se rəe toluε kəmre di lʊk:i. tin:'ε rik:hə bol:ə "prəgrə 'ə bε, maara:dz! m'are putshŋə tu:, ɛŋi ɛŋi dəf:a pəɾi 'am:a lε". tin:i sə pundz'əɾ pəə 'undi. tin:'ε duie tof:a din:ə tət:hə gəɾef:ə. se rik:h bol:a "prəgrə 'ə bε". sə kid:a 'əa prəgrə, te:rε gε da:nd du:nd pətsik:hui, sə na bol:a kuts bi na. bəs, tin:'ε din:ə dzo:r dzə, te:rə pundz'əɾ dzəɾ'i ka nikh]ə, pəɾ:huə. te:rε pətsik:hue da:nd, tes:i b'ag:ə tid:a ka ər teb:'i se rik:h bi b'agde 'ue.

mũ aə na oru, se b'ag:ε poru.

## VI. The jackals

ek:i dzaŋgla di b'əri fɛl]tε rəa tε. ta tin:'ε maē e:k fɛl]tə rac:ie b'ag:ə tsoria. tin:i dzaŋə dze "merε khaŋə in:'a ka tsoria a:dz". ta sə ki: pə:tsə? fε:ra di. bad:'ε gε sut:i. tε te: lε kutsh bi khaŋa le ni ml:ə sare fε:ra di. ek:i g'əra di ɟeur ti, tε ti: kε dek:hə tin:i?

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of hole (in the floor) hollowed (ə: leading) down. They said, "Put it down this way". The vizier's son and the barber's son kept concealed in the room beneath. The bears said (to the monkey), "Now, be possessed by the deity, friend! We are going to ask you, (because) we have got into such and such a situation". The monkey put his tail down. The two boys twisted it round from below. The bears said, "Now, be possessed by the deity!" By what (lit. wherefrom) will he be possessed? He ground his teeth and said nothing. Well, they used full strength (when twisting his tail), and it came off at the base, uprooted. The monkey ground his teeth and fled from the place, and at the same moment the bears took to their heels too.

I have come here, they have run away.

## VI. The jackals

In a forest lived a great number of jackals, and one of them ran away stealthily in the night. He thought, "To-day (ə: this time) I will eat, keeping it secret from them". Where did he go then? To the town. Everybody had gone to sleep, and he did not find anything to eat in the whole town. He went to a house and saw

ti: ʿrəŋgʷsazi ti kəʔai ɕai ni aʔ:h dəʃ. sə ek:ɪ kəʔai dɪ pəʔik:ə, duʔ:i dɪ pəʔik:ə, cie dɪ pəʔik:ə, sat:a aʔ:ha kəʔai dɪ pəʔik:ə. sə brag:ʷ khaə pɦirə ʿrəŋgbəʿrəŋgə. bəs, te: ʿe khaŋə na mɪ:ə kits bɪ na. tid:a ɕeʷə tin:ʿe ʃeʎʎe maē ʿe. tin:ʿe neɪ sə pɾeŋʷə inthi. tin:ʿe ori ʃeʎʎe dzaŋə, “ʔə kə ə, bʿai khaio?” dzeb:i tin:ʿe pɾeŋʷə nit:hi sə, tɪ:ɪ bol:ə ki “tʷm:ə kə səmdzʷə ki mū: bəŋəʷə nə ʃe:ra aʎe ʿthaneʿda:r”. bola “ara, tu: bəŋəʷə nə ʿthaneʿda:r, ta ʿam:ə bəŋəʷə nɛ ta ʿnəmbəʿda:r”. tin:ʿe ori ʃeʎʎe kə kiə te: ʿe? aŋə e:k ʃup:ə, ban:ʷə te:ri pundzʷi dɪ. dzeb:ə sɛ ban:ʷi bun:ʷo muk:ə tɛ ti: teʷ dzaŋgla dɪ dui ʃiʿkari (ʃəkari) tshʷʊ:ə nɛ ər dui tin:ʿe səŋgɛ kuk:ər. tin:ʿe kukrɛ sɛ ʃeʎʎe dzɛŋi dek:hɛ ʿo:, sɛ bʿag:ə apŋi apŋi gup:ha dɪ bʿtɾɛ. bəs, sə bɪ lag:ə ɕeʷəndə. tin:ʿe ori ʃeʎʎe bʿtɾa bol:ə bəla, “ʃigʷrɛ ə, ʃigʷrɛ ə, ʿere kuk:ər dʿɛʔa tã:”. ta tɪ:ɪ bol:ə, “ara, mū: ta lag:ə nə a:ndə, ʔə ʿnəmbəʿda:ri ʃac:ɪ mɛrɛ paʔ:ə dɪ patsha, ʔə ni dɛ:ndɪ a:ŋɛ”. tet:hi gɛ sɛ kuk:ər pə:tsɪ, tin:ʿe sə pundzʷi ka pakʔə, dʿɛʔə dʿaʔə tid:ɪ.

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eight or ten dyer's pots standing there. He jumped into one pot, into the second and into the third, he jumped into seven and eight pots. The fool (*see Vocab. sub bräg:ʷ*) became multicoloured. But, well, as for food, he did not get any. From there he returned to (lit. in among) the jackals. The other jackals could not recognize him at all, they thought, “What on earth is this thing that has come here?” (*see Vocab. for the expression bʿai khāio sub kha:ŋə*). Since they did not recognize him, he said, “Do you (not) understand that the inhabitants of the town have made me chief of police?” They answered, “Friend, if you have been made chief of police, then at least we have been made officials”. What did the other jackals do to him? They brought a winnowing basket and tied it on to his tail. When they had finished tying it on, then in that forest there, two hunters appeared and two dogs with them. As the dogs caught sight of the jackals, these fled into their dens. Well, that jackal was following along. The other jackals shouted from inside (their dens), “Come quickly, come quickly, or else (*see Vocab. ʿərnə*) the dogs will flay you”. He said, “Friends, I am coming, to be sure, but this here official-thing sticks to my backside, it does not allow me to come”. At the same moment the dogs caught up with him, seized him from behind and flayed and tore him to pieces on the spot.

kət:ha ʿu khət:əm.  
mũ: aə oru, sə d̪eui poru.

## VII. The brahman and the monkey

e:k tə na bʿāt:ʃ, e:k tɪ tē:rɪ bʿāt:əŋ. sɛ tɛ bətsarɛ bʿɔri gəri:b. b̄əs, tɪn:ʿɛ khā:ŋə la:ŋə kuts bɪ neɪ tə. tɛa bʿāt:ŋɪɛ bol:ə dze ʿbɛʃ:ɪo ni na kits bɪ na bəŋdə, d̪eu tu: bɪ, kuts dɛʃ:a dɪ phɪr ʿər kuts bʿɪkʃa bʿākʃa maŋgɪo āŋʿ. tɛ tɪn:ʿɛ e:k gʿɔɾə bɪ tə. b̄əs, bʿāt:ɛ bol:ə bola ʿʿāt:shə, tɛ mũ: d̪eu, tu: r̄ə indɪʿ. ta bʿāt:ʃ tid:a tsaldə ʿūə. dzɛb:ɛ sə thōɾɪ du:r d̪euə, tɛ tid:i tɪn:ɪ kɛ dɛk:hə, ki e:k tsəŋeə khē:c a. tɛ tē: tsəŋɛɛ khē:c:a dɪ e:k bandər lag:ə nə tsəŋɛ khāndə. tɪn:ɪɛ bʿāt:ɛ bol:ə bola ʿʿara, thōɾɛ dze tsəŋɛ mu lɛ (mul:ɛ) bɪ dɛ kil:ɛ ki merɛ bɪ bʿūk:h a lag:ɪ nɪʿ. bandrɛ bol:ə bola ʿʿfɛi khā tu: bɪ; pər, ara, e:k gəl a, mũ: t̄u gʿɔɾɛ gae dɛ ek:ɪ gʿɔɾɪ bɛʃŋɪʿ. tɪn:ɪ bol:ə ʿʿɛ: gae bɛʃ fɛiʿ. tɪn:ɪ bandrɛ ʿɔkɾɛ dze tsəŋɛ aŋɛ, b̄əs, dɪn:ɛ t̄eu bʿāt:a kɛ. sə ap:u bɛʃ:ə sə bandər t̄eu gʿɔɾɛ gae. tɛ phɪrdə dzə tɛb:ɛ bʿāt:ʃ

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The tale has come to an end. I have come here, and it has gone away.

## VII. The brahman and the monkey

Now there was a brahman (properly, “*a man belonging to the bhāṭ caste*”) and his wife. They were, unhappy ones, very poor. They had nothing to eat nor to wear. So the brahman’s wife said, “Nothing is gained by sitting (idle), you go and wander up and down the country, beg some alms and bring it (back here)”. And they had a horse. Well, the brahman said, “Good, then I will go, you stay here”, and out he set. After travelling a little distance he saw a field of gram (lit. “What did he see? That there was a gram field”). And in that gram field a monkey was eating the gram. The brahman said, “My friend, give me too just a little gram, because I am hungry also”. The monkey answered, “Please eat, you too! But my friend, just one thing: let me sit for a while on this horse”. The brahman said, “Please get up on the horse”. The monkey brought just a little gram, gave it to the brahman and got up, himself, on the horse. Then, walking along, the brahman came too. He said, “Friend, now give me the horse

bi aə. bola “ara, ɛb:ɛ ɛu g’ɔɾɛ dɛ oru, mɛrɛ lag:ɪ nɪ jɪg:’ɔɾ”. ta bandrɛ bol:ə “b’ài, mɛrɛ tsəŋɛ dɛ oru, apɲə g’ɔɾə ni poru”. bola “ara, dɛk:h, jɛ a bɛ b’ɔli kəɾio buri”. bola “tsal, sāt:hi dɛ:mɛ duniɛ. dzid:a tɛi tɛrɛ dɛuŋð mū: bi au”. ta tɛb:ɛ tid:a sɛ dun:i dzəŋɛ tsaldɛ ‘uɛ.

dzɛb:ɛ thōɾi du:r dzɛ sɛ dɛuɛ tɛ tid:i e:k khāndzɾi aɭə lag:ə nə pora a:ndə. tɛ tɪn:iɛ bandrɛ bol:ə bola “b’ài, edzi khāndzɾi bi bɛtsɲi bi tɛrɛ?” tɪn:ɪ bol:ə “’ò: dzi:”. bola “kɛɾɪ kimət a?” bola “e:k ru’pɛiə”. bola “’āt:shə, dəkhɛl̄”. tɪn:ɪ e:k tē: kɛ dɪn:ɪ. tɪn:ɪ bol:ə “ta: lɛ pətə nɪt:hi ki mū: dzəŋglə ɭbadɭfā: a. dəɾɲð ta dōɾɕ, nɛi ta tɛrɛ nək ka:n ɛb:’i kəɾ:u”. sə khāndzɾi aɭə bətsarə dɔrə ɔɾ b’əg:ə poru. tɛbɛ sɛ tɔi dɛuɛ ta ti: tɪn:’a kɛ mil:ɛ sūŋgɾɛ bətsɛ cə:n tsar:ɪ, tɪn:’ɛ sɛ ap:u kɛ gāɭ:ɛ bil:ɛ g’ɔɾɛ gae bəɭɛɭɛ. tɛs:i tid:a ’əŋɭdɛ lag:ɛ. dzɛb:ɛ thōɾi du:r tɔi dɛuɛ, tɛ ti: mil:ə e:k dɛi bɛtsɲɛ aɭə. tɪn:ɪ pūtshə bola “bɛtsɲi dɛi tɛrɛ?” bola “’ò: dzi:”. bola “kɛɾɪ kimət a dzv:ɲ ɟ pəɾð:ɭ tā: kɛ dɛiə?” bola “’ɛt:hə a dɛd:’

back, I am in a hurry”. But the monkey answered, “Brother, give me my gram back and lead your horse away!” The brahman said, “Look, my friend, this is indeed returning evil for good” (lit. “these are evil (things) having done good”, *a word like gəl:ɛ being understood, see Vocab. gəl*). “Listen”, the monkey said, “Let us go together, the two of us; I will accompany you as far as you have to go”. And then the two of them travelled along.

When they had covered a little distance, then a man with tambourines came along there and the monkey asked, “Are you going to sell these tambourines, brother?” “Yes”, he answered. “What is the price?” “One rupee”. “Good, show me them!” He gave one to him. The monkey said, “Don’t you know (poss. “you have (possibly) no idea”) that I am the emperor of the forest? Run away, as fast as you can (lit. “*you must run and (therefore) run!*”), or I will immediately cut off your nose and ears”. The poor tambourine-seller was frightened and ran away. Thereafter they went on again and met three or four pigs. These they took up and placed on the horse together with themselves. From there they continued on their course and when they had gone a little distance again they met a man selling curd there. The monkey asked him, “Are you selling the curd?” “Yes”. “What does that pot of curd, which you carry, cost?” “I ask one and a half rupees



ru<sup>1</sup>peiə”. bola “‘āt:shə, oru de ēu bād:‘ε, indi qa g‘òrɛ gae”. tm:ɪ dēi a<sup>1</sup>ɛɛ sə sāləm pərō:ɬə tēu g‘òrɛ gae bəfɛ̃<sup>1</sup>ə. bōs, bola “kimət kamət kits neī mīdr. ta: lɛ pətə a ki mū: dzəŋglə <sup>1</sup>bad<sup>1</sup>fā: a, ēb:‘i terɛ na:k ka:n kaɬ:u. dōɬ’” bola “inda”. sə bətsarə dēi a<sup>1</sup>ə dərɔ, tid:a ka sə poru b‘āg:ə. tɛb:ɛ sɛ dɛunde lag:ɛ. dzɛb:ɛ thōɬi du:r tōi pō:tɛ, tɛ ti: tīn:‘a lɛ e:k gərɪə rōf:ə mīl:ə dzv:ŋ bəɬə b‘ārɪ lambə tə. tm:ɪ bol:ə tēu b‘āt:a lɛ bola “‘ēu kōɬ:hɛ kərɪo oru āŋ’ ər ī: ēu g‘òrɛ gae qa:nō m‘āre pə”. tm:ɪ b‘āt:ɛ sə kōɬ:hə kiə, gāf g‘òrɛ gae dāə. bɛɬi sɛ bəɬi du:r ek:i dzəŋgla dɪ pō:tɛ, tɛ ti: tīn:‘a lɛ rāc:hua. ti: o:r kits ni mīl:ə.

ta ti: e:k dwa:r dzə tə, gāf:a tə sə tshēə nə. ek:i bit:i tə tēt:hə dwa:r. bōs, sɛ dɛue tid:i, bola “kʊ:ŋ rōa la tum:ɛ indi?” ta ti: tɪ e:k radzɪɛ tshō:ɬɪ. tɛa bol:ə bola “indi a mū:”. bola “dad:iɛ, tu: kɛŋkɛ aɪ ɛt?” bola “mū: ek:ɪ rākɬɛ aŋɪ ɛŋ‘i ɛŋ‘i. ta indi rōa, b‘āio, e:k rākɬ ər tum:ɛ inda poru b‘āg:o, ər neī ta sə tum:a bɪ poru khā:. ori bera ‘u tɪ tē:rɛ mū: dɪaɪ nɪ dz‘āŋgɪ dz‘ūŋgɪo. bɛɬi dzɛb:a a: tə, tɛb:i kəra mū: sə dzɪvndɪ. a:dz b‘ūl:ə sə mū: dz‘āŋgɛ,

for it”. “Good, give all of it to us and put it here on the horse”. The curd-seller put the whole pot on the horse. The monkey said, “You do not get any payment at all. Do you know, that I am the emperor of the forest, now I will cut off your nose and ears. Get away from here!” The poor man got frightened and ran away. Then they continued their journey, and a little further on they came across a very, very long rope of cocoa-kernel there. The monkey said to the brahman, “Roll it up and bring it here, we will put it on the horse”. The brahman rolled it up and put it on the horse. In the evening they reached a forest very far away and there night fell on them; and they did not come across anything else there.

But in that place there was a kind of cave. Above, it was covered (with slates). At one side it had a door. Well, they went there and said, “Who lives here?” And there was a princess there, she said, “I am here”. “Sister, how did you come here?” “An ogre brought me here in such and such a way. Because an ogre lives here, friends. Get away from here or else he will eat you up too. On other occasions he would keep me after having killed me, and when he came back in the evening, he would revive me. To-day he forgot to kill me, to-day I remained unhurt. But I have pity on

a:dz rōi mū: ē: [d]iē, ər merē thāri g'ī:ŋ lag:i ni ər poru d̥eo". tin:i bol:ə "‘āt:shə, koi gəl neī".

sē tid:a d̥eue, ta gāf:ē tshāpra gae bēf:ē dun:i dzəŋe. tid:i kē 'uə ki rākʃ bɪ ə. dzəŋə rākʃ pō:tsə, tin:i bol:ə ki "b'āi, indi a:dz māŋchɪ 'maŋ'chēn: ' lag:i ni. kea gəl a? kʷ:ŋ tə indi?" bola "maŋəch nu mū: a: bē. o:r kʷ:ŋ tə indi?" "neī" bola, "koi ə nə tə indi". bola "tu: dēk:hɪ sōk:a, i kʷ:ŋ tə ə nə". dze sə bətaundə lag:ə tē gāf:a tshāpra ga: sə bandər lag:ə tēa khāndzɪ bədzaundə. sə khāndzɪ bədzaundə bɪ lag:ə, tin:i rākʃe bol:ə bola "ʃə kʷ:ŋ a?" bola tē "ō:, mul:ē kē pətə ē:rə, kʷ:ŋ a?" tin:iē b'āt:ē bol:ə bola "ara, tsup rō, eŋə na tsēi 'uə ki 'ām:ē i: khāē kiē". sə lag:ə tēŋiē tēŋiē dzadə dzadə pətʃkdə, d'apəkə d'apəkə d'apəkə lag:ə kərdə tēth. b'āt:ē bətsarē d̥ərə marē āp:hu dɪ 'ōg:uə 'undi ki "a:dz aɪ bē barɪ ēb:ē, ēb:ē merɪ b'āt:əŋ bɪ tshʉtʃɪ ər ʃə ni mandə".

bōs, tin:iē rākʃe bol:ə ki "kʷ:ŋ a tu:?" tin:i bol:ə ki "mū: a rākʃə nəg:ərdad:ə". "‘āt:shə, rākʃe nəg:ərdad:ē nəʃāni kē a?"

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you. Go away!" He (i.e. the brahman) answered, "Good! Do not worry!" (lit. "it is no matter").

They went off and sat down on the roof, the two of them. Then the ogre came there, and when he reached there, he said, "Oh, there is a smell of human beings here to-day. What is that? Who has been here?" She said, "Now, a human being I am indeed. Who else should have been here?" "No! Somebody has come in here". "You can look who has come in here". When he began to thrash her (*cp. H. batānā* "to tell, to thrash"), then up on the roof the monkey began to play on the tambourine. As he was doing so, the ogre said, "Who is that?" She answered, "Oh, how can I know who it is?" The brahman said, "Friend, keep silent or else we shall be eaten" (lit. "it ought not to happen that we are eaten"). The monkey began to jump about more and more in various ways and to make the sound "dapaka-dapaka-dapaka" (*imitating the sound of jumping*) on the roof. The brahman, poor fellow, shitted in his pants from fear, thinking, "Now I am lost (lit. "to-day my turn has come"), now I will lose my wife; this person here will not yield".

The ogre asked, "Who are you?" The monkey answered, "I am the ogre's great-great-grandfather". "Good, what token have

tin:ie gāf:a se sūngtue bətse phēŋke 'undi, bola "'i: dēk:ho be, je meri juē a". sō rākŋ dzeŋə dēkhə lag:ə tin:ı bol:ə ki "'o:, etri bəđ:i bəđ:i juē. ɲə ta bəŋə b'əri, mu ka bi bəŋə b'əri a". bola "təi ke nəfāni a tere?" bōs, tin:ı gāf:a 'əri khūŋgə 'əri phēŋkə sə dēiə pərō:ɲə ər kiuw "ha:, indi dēk:ho be, ɲə merə khəŋga:r a". tē sə khəŋga:r, sə dēi lag:ı sārē rə|sōi|khān:a dı 'undi bōio d̄ei. ta rākŋ bəŋə b'əri d̄ərdə lag:ə ki "'ɲə ta bəŋə b'əri a:dmi a, ɲə sōtsia rākŋə nəg:ərdad:ə". bola "təi ke nəfāni a tere?" tin:ı gāf:a sə gəriə rōf:ə 'undi paə. dzēb:ē tēt:hə d̄'è:r lag:ə d'ɔn:i sə muk:ə i: neī. ta rākŋe bol:ə ki "'ɲə ke a?" bola "'ɲə a meri gac:ı dzv:ŋ merē kəmre dı 'əa bān:'ı nı". rākŋe dzaŋə "dze tē:re, b'əia, etri bəđ:ı gac:ı 'əa ē:re kəmre dı bān:'ı nı, ta ɲə ta mu ka bi bəŋə b'əri a". rākŋ d̄əre marē tid:a sīd:ə b'əg:ə.

dzeŋə sə b'əg:ə i: se tid:a 'undi 'ət:ē, b'ə:ɲ bi ər sə bandər bi, tēa radziı tshō:ɲi se pūtshde lag:ē bola "dad:ie, kɪd:ı tu: ās:a?". dēk:ha ki b'itri bəŋə b'əri 'ma:l-mə'ta: b'əŋə nə tēu rākŋe. tin:'e sō tēu g'əŋe gae sārə 'ma:l-mə'ta: lad:ə ər tid:a se cəni dzoŋe oru

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you of (being) the ogre's great-great-grandfather?" He threw those pigs down from above and said, "Look here, these are my lice". When the ogre saw them, he said, "Oh, such big lice! He is indeed very big, even much bigger than I". He asked "What other token have you?" Well, the monkey hawked from above, and at the same time he threw that pot of curd down and said, "Ha, look here! This is my snot". Then that snot, that curd, began to flow down into the whole kitchen. And the ogre became very much afraid and said, "He is really a very big man, he is in truth the ogre's great-great-grandfather". He asked (again), "What other token have you?" The monkey let down that rope of cocoa-kernel from above. When a heap of it was lying on the ground, it had not (yet) come to an end. Then the ogre asked, "What is this?" He answered, "That is my waist-band, which is tied in my room". The ogre thought, "Oh, if he has such a big waist-band tied in his room, then he is certainly much bigger than I am", and he ran straight away from there in fear.

As soon as he had run away, they climbed down, the brahman and the monkey, and asked the princess where she was. They saw that a great mass of possessions had been collected inside (the cave) by the ogre. They loaded the horse with all these

gʻōra bil:ε tsaldε aε sō radzrε tshō:ʃr̥i bɪ sō bʻā:ʃ bɪ sō bandər bɪ. dzɛb:ε ʻō:ʃr̥o tēu tsəŋɛ khēc:a gae pō:tse dzε, bōs ti: tin:iε bandrε bol:ə bola “ʻāt:shə bε, dad:ia bʻā:ʃ:a, εb:ε tu: dɛue mə:zε dɪ ər ta mū: tə bε inda tēʻō sāt:hr̥”. bola “ʻāt:shə, ara, tərɪ bəʃr̥i ʻmē:r ʻbanɪ ʻŋi, tē: mērε bəʃr̥i bʻāri mədəd kr̥:”. tid:a tɪn:i bʻā:ʃ:ε sō radzrε tshō:ʃr̥i tēu radzε ka: lε nr̥:. radzə tea dēk:hɪo bəʃr̥ə bʻāri khūʃ:i ʻŋə, tɪn:i tēu bʻā:ʃ:a lε bʻōri kuts ru ʻpɛiε pεsε nɑ:m kəra:m din:ε. bʻā:ʃ tid:a ə ɔru gʻōra bil:ε.

kōt:ha dɛr̥i pɔru, ta mū: ə ɔru.

### VIII. The miser and the money-lender

e:k tho dalʃi, e:k tho ʻsau ʻka:r. tes dalʃi ro naũ tho rəŋmotsru. seo tho ŋə, dza:ro bɪ rɪ:ŋ gaʃa tho tsae kutsh bɪ laga kebia na dea tho ʻwapɪs. ta tes ʻsau ʻkara ro naũ tho ʻpathər ʻʃɛlu, seo tho ŋə, dzv:ŋ bɪ tɛ:ro rɪ:ŋ nia tho tɛ:re la: tho baba ka bɪ mare marea.

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things and the three people, the princess, the brahman and the monkey, departed from there and returned towards home. On their way back, when they arrived at the gram field, the monkey said there, “Well, brahman my friend, now you go in good spirits; and so I have been your companion up to here (ə: I take leave of you here)”. “All right, my friend”, the brahman said, “You have been very kind and have given me excellent help”. From there the brahman brought the princess to the king; he was extremely happy when he saw her and gave the brahman a lot of money as a reward. And from there the brahman returned to his home.

The tale has gone away and I have come (back) here.

### VIII. The miser and the money-lender

There was a miser and there was a money-lender. The miser's name was Ranmotsru (“Debt-defaulter”). He was such a one (that) from whoever he raised a loan, he would never, whatever happened, repay it. And the money-lender's name was Patharshelu (“Stone-fibre”). He was such a one (that) whoever re-

pathəra ka bɪ fe:l gaɾa tho. eki dina se duia mɪla kəŋtʰ. tabe laga eki eki ka putshde “tu: kʌŋ ‘e”, dujea bɪ putsho “tu: kʌŋ ‘e”. daljia bolo “aũ seo, dzeo dza:ro bɪ rɪ:ŋ gaɾa lo kebia wapəs tes rɪŋa dendo ‘i: neĩ, ʰsauʰka:r tsao ka: i: kəra. mero naũ i: rəŋ-motsru”. teth (*Kc.* teth = *Ktg.* tēt:h) mathi ʰsauʰkara bolo bəla “aũ seo, dzv:ŋ bɪ mero rɪ:ŋ nia lo te:re lau baba ka bɪ mare marea. mero naũ i: ʰpathərʰfelu. aũ gaɾu pathəra ka bɪ fe:l, dze kasi re na gaɾide”. teth mathi tiŋi daljia bolo bəla “atsha, aũ niũ tero rɪ:ŋ. tabe dzaŋu lo tero naũ ʰpathərʰfelu tʰɪ:k ‘e dzabe tu: mu ka apŋo rɪ:ŋ ʰwapis la: lo”. tiŋi ʰsauʰkara bolo bəla “atsha, aũ bɪ tero naũ rəŋmotsru tabe tʰɪ:k səmdzʷu lo dzabe tu: mero rɪ:ŋ kha: lo”. tabe tiŋi ʰsauʰkara deŋo rɪ:ŋ tes dalji khe.

dzabe bʷəri din bite ga tha: tabe seo ʰsauʰka:r dɛbo tes dalji re gʷəra apŋe rɪŋa gra:ŋde. daljia ka: kio? tes khe deŋo tuʰbaku əɾ buʰjaʎo təŋga de. apu lago khintsɽi baŋde. baŋe se khintsɽe. a:g mare febea (*see Vocab.* ʃəuŋð) əɾ ghia məlabea se khintsɽi re

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ceived a loan from him, he would collect it, even if he had to beat his father to give it back (lit. “even from his father beating him again and again”). He would even draw fibres out of stone. One day the two met and asked each other whom they were. The miser said, “I am he, who never repays a loan, no matter from whom he raises it, and no matter what the money-lender does. My name is Ranmotsru”. Then the money-lender said, “I am like this, whosoever raises a loan from me, I will collect it even from his father, beating him. My name is Patharshelu, I can even draw fibres out of stone, which nobody (else) can do.” Thereupon the miser said, “Good, I will take a loan from you, and I will know that your name of Patharshelu is correct if you can get your loan back from me”, and the money-lender said, “I too will know that your name of Ranmotsru is correct if you can raise and keep a loan from me”, and he gave the miser a loan.

When several days had passed, the money-lender went to the miser’s farm in order to collect the loan. What did the miser do? He gave him some tobacco, seated him on the balcony and began to prepare *khintsri* (a dish of rice and pulse). After he had cooked the dish, he put out the fire, and after mixing clarified butter (into it) he left the pot with *khintsri* behind a stone (for cutting up condiments). Then he led the money-lender inside and

pətile tshaṛe jila patshi. tabe nio seo <sup>1</sup>sau<sup>1</sup>ka:r b'itra bəla "atsha, <sup>1</sup>sau<sup>1</sup>ka:r dzi:, aũ abe roṭi caṇu tumu khe". <sup>1</sup>sau<sup>1</sup>kara bolo bəla "caṇ ba". daljia dzaḷe a:g, tabe b'ore d'vṛəs. bofo jila aga, lago tiã pudzde. bəṭi dera basia 'əṭabe se ji:l, dekha khintsṛe bəṇe de khu:b ghia mandz'i. <sup>1</sup>sau<sup>1</sup>ka:r tho lago do dekhde, "eri, ka: kərde lago do eo?" <sup>1</sup>sau<sup>1</sup>kara khæe se khintsṛe. tabe lago tes dalji khe bolde bəla "dzabe tu: mu ka iã jila dea lo, bəs tabe kaṭu aũ bad'o mero r:rṇ". daljia bolo "na, aũ na dendo, mero gu<sup>1</sup>zaro (gəzaro) i: eth mathi. aũ kəru d'jaṭi iṇo i:. 'əe ta, <sup>1</sup>sau<sup>1</sup>ka:r sa:b, mere səb kutsh e: i: ba. atsha, tu<sup>1</sup>ma:ro ja: deṇo. edzi tōia (see *Vocab.* <sup>1</sup>tōi) tuma nio rəṅga". <sup>1</sup>sau<sup>1</sup>kara u<sup>1</sup>ṭhabe se ji:l, dēbo apṛe g'ōra. g'ōra ka duṇe dina səb la: kama ka ər bolo ki "aũ caṇu a:dz roṭi". səb dēba kama ka. dzabe thəkea roṭi khande g'ōra aḷa, tabe ka: dekha? <sup>1</sup>sau<sup>1</sup>kara na caṇo kutsh b'ī na. tiṇi pheṭi pheṭi dzaḷe a:g ər lago tiã jila pudzde. jila patshi tshaṛo e:k tamso. g'ōra waḷa laga bolde ki "ka: kərdo 'əa lo eo, pagəl ta na 'əe go?" dzabe khu:b pudze <sup>1</sup>sau<sup>1</sup>kara ji:l, dekha ki pətile bilkul

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said, "Well, Mr. Money-lender, I now cook food for you". The money-lender answered, "Do it then!" The miser kindled a fire and then he filled a sacrificial ladle. He sat down in front of the stone and started worshipping it. After a long while he removed the stone and sees the *khintsri* nicely prepared with clarified butter. The money-lender was looking on, "Let us see, what is this man doing?" He ate the dish, and then he said to the miser, "If you give me that stone, good, then I cancel all your debt to me". The miser, "No! I will not give it you. My whole subsistence rests on it. I do daily like this. Yes, this stone is everything to me. But alright, I must give you what belongs to you, therefore take it with you, as you please". The money-lender lifted up the stone and went to his farm. There, the following day, he sent everybody to work and said, "I will cook food to-day". All went to their work. When they returned home exhausted to eat, what do they see? The money-lender had not prepared anything at all. He quickly kindled a fire and began to worship that stone and behind the stone he put a vessel. The inmates of the house said, "What can this man be doing? Has he not gone mad, after all?" When the money-lender had worshipped the stone carefully, he sees that the pot is entirely empty. Then he got very angry with the miser,

khali. tabe 'uo bəto nərə:z tes dalji khe ki tiŋi t̄həgo. g'əra wa]ea baŋi teti basia roŋi ər seo gaŋo g'əra ka poru.

↓sau'kara tsujge ji:l kan'a mathi ər pəntso dalji re g'əra ka. lago dalji khe bolde ki "taĩ aũ t̄həgo". daljia bolo "↓sau'ka:r sa:b, aũ tebi na deu tho ki mero gu'zaro (gəzaro) i: eo. pər tebi na mano tumua. mero guzaro ta kio eki baŋi khəra:b, pər abe ji:l bɪ kie ge khəra:b". daljia apne mōna de dzaŋo ki "muĩ seo ↓sau'ka:r t̄həge go, abe seo afa tiā jila kəre (kere) ↓wapis a:dz ja: (Vocab. see a:) kala". tabe suntse daljia duje tərkr:b. deŋo gabi khe tato paŋi, 'əre g'a:s (f. in Kc. as in H.) ər deŋi dui fərp̄hi kha:ŋe khe. ↓sau'kara aga gəŋa de tshai dəri tsadra kambəl. gabia apne gobra are gaŋi se mu:ri ba:ra. tiŋia pheŋi pheŋi d'oi se fərp̄hi, ər aŋo kutsh kha:ŋe p:r:ŋe khe dukani mathre. tabe ↓sau'kara khe khəlabi roŋi. ↓sau'ka:r tho səb kutsh lago do dekhde, tiŋi bolo bəla "rəŋmotsru, tu: mu ka iā gabi de:, bəs tabe kəru aũ səb r:r:ŋ ma:ph ta ka". daljia bolo "sauka:r sa:b, mero ne e: gau gu'zaro i:. aũ kəru d'jaŋi iŋo i:. mere meri bə:ŋi re

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because he had cheated him. The inmates of the house thereafter cooked food and threw him out of the house.

The money-lender shouldered the stone, came to the miser's farm and said, "You have cheated me". The miser said, "Sahib money-lender, I would not give it to you then because it represents my subsistence, but you would not agree at that time. On the one hand you destroyed my subsistence (*by removing the stone*), but now you have destroyed the condiment stone too". The miser thought in his secret heart, "I have cheated the money-lender, now he will come one of these days on account of the stone", and then he thought out another plan. He gave a cow hot water and fresh grass to eat and two gold coins besides. In front of the money-lender he spread carpets, cloths and blankets in the farm-yard. The cow voided those gold coins together with her droppings. The miser quickly washed the coins and brought some food and drink from the shop and gave the money-lender food. The money-lender was observing everything and said, "Ranmotsru, give me this cow, then I let you off the whole debt". The miser said, "Sahib money-lender, this cow is my whole subsistence. I do daily like that. My livelihood and that of my wife is this cow. We must die of hunger from to-morrow if we give it to you. Sahib,

dziu<sup>1</sup>ηaij e: gau. amu ja: lo b'okha morno kala poru dzabe iā tumu ka dei la. <sup>1</sup>sau<sup>1</sup>ka:r sa:b, iā gabi na dendo, tsae kutsh bɪ laga le. tuma mere ji:l ta kie khəra:b, abe kəra la iā tōa''. <sup>1</sup>sau<sup>1</sup>kara na mane e:k bu:f na tes dalji re. "atsha <sup>1</sup>sau<sup>1</sup>ka:r sa:b, tuma <sup>1</sup>zəbər<sup>1</sup>dəst. pər e:k ba:t 'e ki, dzabe tuma khu:b khu:b kapra tshā: la d'oni ər tato paŋi 'ore g'a:s dea la kha:ŋe khe, tabe tumu ka dea le o:r bɪ dzadi ʃərphi. aũ gəri:b, neɪ atsha kapra, edzi tōa na dende dzadi ʃərphi mu ka: 'e ta, tuma mere dziu<sup>1</sup>ηaij nie lae''. <sup>1</sup>sau<sup>1</sup>kara khuʃi khuʃia nie se gau apne bia. g'ərka pəntsea duje dina <sup>1</sup>sau<sup>1</sup>kara tsha: khu:b khu:b makhməla ra kapra d'oni, gabi khe deŋo tato paŋi ər 'ore g'a:s. gabia apne gobra kere caŋa sara kapra khəra:b. dui, cia dina de kio tiŋi iŋo, pər kia dea gau apne gobra are ʃərphi? sara g'əra graũa waʃa 'ua tes khe nəra:z ər gaŋo g'ərka ba:ra bəla "eo go puro pagəl bəŋe. sara kapra kie ga khəra:b ər pə:li bere bɪ tshaŋa iŋi səb b'okha''.

<sup>1</sup>sau<sup>1</sup>ka:r niklo g'əra ka ba:ra ər tsalo dalji re g'əra, sathi nie se gau ɖakea. dalji re the teti khe duje tərki:b suntse de. <sup>1</sup>sau-

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whatever happens, I will not give it you. You destroyed my stone, now you will destroy this cow also''. The money-lender paid no regard to any of the miser's words. "Well, sahib money-lender, you have the upper hand. But one thing: If you spread several fine cloths on the ground and give the cow hot water and fresh grass to eat, it will give you still more coins. I am poor, I have no good cloths, therefore it does not give me so many coins. All right then, lead my livelihood away!" The money-lender was happy and led the cow to his house. After he had come home, he spread on the following day a number of fine velvet cloths on the ground and gave the cow hot water and fresh grass. The cow destroyed all the cloths with her droppings. Two, three days he did it, but where does the cow give gold coins along with her droppings? All the inhabitants of the farm and village got angry with him and threw him out, saying, "He has gone completely mad. All the cloths have been destroyed, and last time he left everybody hungry".

The money-lender left his farm and took the cow with him, driving it along. For this case, the miser had devised another plan. The money-lender arrived at his farm and said to him, "Look here, man, how (lit. "in what different ways") you have cheated



<sup>1</sup>ka:r pəntso te:re g'ɔra ɔr lago tes khe bolde, "dekh mərda, taĩ kiŋo kiŋo tħəgo aũ. səbi g'ɔra wa|e ri ga|ĩ fʃuŋe gi muĩ taũ patshe". dalʃi <sup>1</sup>sau|kara re iŋe bolŋe mathi lago tes <sup>1</sup>sau|kara khe bolde ki "aũ ta: khe tebi na bolu tho ki tu: na nio iã, tebi na tu: apu mando, abe e: de mero ka: kəsʊ:r 'e? gau the mere dziu|ŋaĩf, ebi ge taĩ khəra:b kərea aŋe. mero tho gu|zaro (gəzaro) i: iã mathi. tu: iŋo pə:le ta na mando apu, abe basia bad'ĩ bədnami dea mere muŋɖa mathi, abe tu: bi bol ka:ro kəsʊ:r 'e". <sup>1</sup>sau|ka:r rə: tsu|tu:k. teti basia lago seo dalʃi apŋi bə:ti khe tʃa:lide ki "oru aʃ, <sup>1</sup>sau|kara khe roʃi ʃa: caŋni". se the paŋɖa de to|ĩ bria, tiã na fʃuŋo i: neĩ. dzabe seo tsəu pandza bere tʃa:l'uo ɔr tiã neĩ fʃuŋo tabe po tsuŋgo ɖaŋgro ɔr se the lage de bauʃi khe aʃde. dalʃi re the se fəkhebe de ki "tu: iŋo iŋo kəre". tiã re gə|e de tshaʃo pə|a:ts poʃa b'ita ban'e. dziŋɖi seo dalʃi tiã aga pəntso tiŋɖi tiŋia lae tiã re gə|e de ɖaŋgrea ɔr se pəʃe səg'aʃi ka 'undi paŋɖa khe. <sup>1</sup>sau|ka:r tho lago do dekhde, tiŋi bolo "le dalʃia, taĩ ka: kio iŋo? taĩ ta apŋe tsheuʃe kaʃe ge". dalʃia bolo "<sup>1</sup>sau|ka:r

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me. I have had to listen to the abuse of all the people on my farm because of you". To these words of the money-lender, the miser answered, "Did I not tell you several times the other day, not to take this cow with you, but at that moment you (yourself) did not listen; now what fault (kəsʊ:r, *lw. H. kusūr*) of mine is there in this? The cow was my livelihood, now you have brought it back after destroying it. My very existence depended on it. Thus, first you did not listen, and now afterwards you put the whole blame on my head. Now say whose fault it is?" The money-lender remained silent. Thereupon the miser started calling his wife. "Come here, cook food for the money-lender". She was underneath in the (storey called) *pand* and did not hear. After he had called four or five times and she did not hear, he seized a small axe, as she came up into the living-storey. (Now) the miser had instructed her how she should act and had tied a bag (made of an animal's stomach) with goat's blood to her throat. As soon as the miser was in front of her, he struck at her throat with the small axe, and she fell from the staircase down into the *pand* storey. The money-lender was looking on and said, "Say, miser, what is it you have done (like this)? You have indeed cut your wife down". The miser answered, "Sahib money-lender, I am fed up

sa:b, iã gaŕe ge mere g'ae. d'jaŕi kōra ŋo i: e:, edzi tōia aũ maru iã kaŕea. mu: ka e:k ŋo alo, se:ŧh sa:ba, dzeth kōre iã kōru aũ dziunde". <sup>1</sup>sau<sup>1</sup>ka:r 'ε<sup>1</sup>ra:n. tiŋi dzaŋo ki "eo dalji dz'vŧho bola". daljia gaŕo sōduka ka dōmru ōr ligo badzde apŋi tsheuŕi re ŧaŋga muŋda ka. se vŧhe khōŕe ōr afe bauŕi khe. <sup>1</sup>sau<sup>1</sup>kara dzaŋo "w<sup>1</sup>akei es dalji ka ne bōŕe kimti tsi:z 'e. dekh, iŋi tsōŧ kie ge apŋe tsheuŕe dziunde. e: ne mōre de a:dmi na kōra dziunde". dalji ri tsheuŕia teti basia caŋi roŧi ōr khōlabi tes <sup>1</sup>sau<sup>1</sup>kara khe. tabe ligo <sup>1</sup>sau<sup>1</sup>ka:r bolde "dekh daljia, tu: es dōmru abe muka de. mere tsheuŕe ŋe i:, dzebi b<sup>1</sup> tiã khe tja:li se neŧ ŧuŋde i: neŧ. mukhe bola the ŋo po phāre:dz ki "tu: 'ōe go pagəl". aũ b<sup>1</sup> tiã g'ōrka dēea kaŧu dzabe se neŧ ŧuŋa le. tabe tseŧ mere eo dōmru". daljia bolo "dekh mōrda, aũ .o:r deu lo sōb kuts, pōr es po na dendo. tu: tiũ pē:lki buŧa a:d kōr. tabe bādna:m dea mere muŋda mathi, tsi:z b<sup>1</sup> aŋa khōea, mero b<sup>1</sup> kōra nuk<sup>1</sup>sa:n. edzi tōia aũ na dendo. eo laga mere apŋe kama. dzabe kebi mere apŋe bō:ŧe kaŧhue roŧa mathi, eo dōmru 'uo ta: ka, tabe ka: kōru? tu: afa

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with her (lit. "she has pulled out my loathing"), she always behaves that way, therefore I (usually) cut her down. I possess such a tool by means of which I will revive her". The money-lender was amazed, he thought that the miser was telling a lie. From a box the miser took out a small drum and began to beat it near his wife's legs and head. She got up and came up into the living-storey. The money-lender thought, "Really, this miser has a very valuable thing. Look, he has all at once brought his wife back to life. This thing here evidently revives a dead person". The miser's wife then cooked food and gave it to the money-lender to eat. Then this said, "Look here, miser, now give me that drum! My wife is just like that, whenever I call her (lit. "whenever there is called for her"), she simply does not listen. The day before yesterday she kept on telling me that I had gone mad. I will go home and cut her down when she does not listen. Then I need this drum". The miser said, "Look here, man, I will give you everything else, but *this* I will not give you. Bear those previous matters in mind! On those occasions you laid the blame on me, and besides you brought the things back in a damaged state and caused me much harm. Therefore I cannot give it. I need it myself. Whenever I kill my wife in anger, this drum will be with

lo es khəra:b kərea pə:lko dzeo. tabe ka: kəru aũ?”. <sup>1</sup>sau<sup>1</sup>kara kie dalʒi re bəɽe ku<sup>1</sup>famət ər dzitia nio seo dəmru tes dalʒi ka manʒea. <sup>1</sup>sau<sup>1</sup>ka:r dziŋdʒi apɲe aga pəntso tiŋdʒi lago apɲi bə:ɽi khe tʃa:lɪde ki “oru aɟ”. tiã neɪ ʃuŋo, tiã dzaŋo ki “eo go a:dz-kali pagəl ‘əe”. <sup>1</sup>sau<sup>1</sup>kara tsuŋg dʒəŋgro, ma:r se kaɽea. səb lo:g kəŋtʰ ‘ua kɪ “iŋi eo ka: kie go? iŋi ta apɲe tsheuɽe kaɽe ge”. lo:g ər g‘əra wala laga putshde kɪ “kela kaɽe?”. seo dzwa:b dea ki “tumu ka: pəɽe? e: kaɽe muɪ apɲe tsheuɽe, iã kəru aũ ebi dziunde”. lago tes dəmru badzde, kebi badza tʃəŋga aga, kebi mʊnɟa aga. dekha, kia ‘əa se dziunde. dzabe kuts na bəŋo, tabe tsalo ba <sup>1</sup>sau<sup>1</sup>ka:r dalʒi re g‘əra.

dalʒi re bɪ tho dzaŋo do ki “abe afa seo <sup>1</sup>sau<sup>1</sup>ka:r apɲi tsheuɽi kaɽea”. tiŋi ka: kio? apɲe tsheuɽe tshaɽe paŋɟa de tsore ər apu caŋo mutshe de pɪtʰe ro a:dmi dzeo ər tshaɽo kəŋɟa (kənoda?) de kapɽe ər do:ɽu b‘ita. <sup>1</sup>sau<sup>1</sup>ka:r afo ər lago bolde ki “dekh mərda, muɪ kaɽe ge apɲe tsheuɽe, se na eth badzea dziunde na ‘ənde”. dalʒia bolo “dekh sauka:r, taɪ go eo khəra:b kie. mere bɪ

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you. What am I to do then? You will bring it back after destroying it like previously. What shall I do then?” The money-lender did his best to flatter him and he took that drum with him after beseeching him for it. As soon as he came home, he called to his wife, “Come here!” She did not listen, she thought (like this), “He has gone mad these days (lit. “to-day, to-morrow”)”. The money-lender suddenly lifted an axe and killed her. All the people assembled and said, “What has this man done? He has indeed killed his wife”. The people and the inmates of the house asked him why he had killed her. He answered, “Does it concern you? I have cut my wife down and now I will revive her”. He began to beat the drum, now at her feet and now at her head. He looks to see whether (lit. “where”) she has been brought to life. When nothing happened, he went again to the miser’s farm.

But the miser had (already) realized that he would come after having killed his wife. What did he do then? He kept his wife concealed in the *pand*-storey and then he (himself) made some kind of human figure out of kneaded flour and put it in a corner (wrapped) in clothes and blankets. The money-lender arrived and said, “Look man, I have cut my wife down, but she does not become alive when I beat this drum”. The miser answered, “Look

‘i:dz aʃo ro:ʃ, muĩ bɪ mare apɲe tsheuɽe kaɽea. dekh, kəŋəda de bʻita do:ɽu de ləɽpeɽe (ləpeɽe) de. es ɽəmru ro na tshaɽo muĩ khja:l i: neĩ ki eo ta: ka deŋo do. taĩ ɽəmru kie go khəra:b. abe taũ patshe mere tsheuɽe ge məre”. dalɽi lago le:rde tsintia əɽ ʻsauʻka:r bɪ lago lərde ki “mere tsheuɽe bɪ ge məre”. dalɽia bolo “sauka:r sa:b, abe lerea ka: bəŋa? ama ge duia a:p apɲe bə:ɽe kaɽe. tsalo, abe iũ dzaɽi ta la”. ʻsauʻkara bɪ əɽ dalɽia bɪ duia nia apɲi apɲi tsheuɽi ra məɽa əɽ aɽe paɽe tabe lai dzaɽne khe jali mathi. dalɽia dekho ki piɽho lage go siɽde. tabe bolo “ʻsauʻka:r sa:b, ama iũ apɲi tsheuɽi patshe bʻəri bʻəri ta pəsa khəɽtse. teth ka phaido ta uʻɽhabi la ebi. dziŋɽi siɽa aũ bɪ khande na lago do. səbi admia bəkta ro phaido tseĩ uʻɽhabo”. ʻsauʻkara bɪ kio tiŋo i: dziŋo dalɽia kio. dalɽia ta khao siɽo do piɽho pəɽ ʻsauʻkara khæ apɲe tsheuɽe.

dui dina basia aʃa pulis waɽa əɽ laga putshde ki “tiũ duia kela dzʻaŋgi apɲi tsheuɽi?” dalɽia bolo “muĩ neĩ kaɽe bɪ neĩ apɲe tsheuɽe. se gʻəra ka təkɽe”. ʻsauʻkara re na bolʻuo kuts na əɽ nio

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here, you have destroyed this thing; I too got angry yesterday and killed my wife. Look, she is (lying) wrapped in blankets in the corner. I did not realize that this drum had been given to you. You have destroyed the drum, and now my wife is dead and it is on your account”. The miser began to feign tears and also the money-lender began to weep, saying, “My wife is dead too”. Then the miser said, “Sahib, what is gained by weeping? The two of us have killed our wives. Come on, we will now burn them”. The money-lender and the miser, both of them, carried their wives’ dead bodies, and placed them to this side and to that on the pyre in order to burn them. The miser watched when the flour began to cook. Then he said, “Sahib money-lender, on account of our wives here we have indeed spent a lot of money, let us now derive advantage therefrom. As soon as it cooks, I for my part will start eating. All people must take advantage of the (right) moment”. The money-lender, for his part, did as the miser. The miser then ate the cooking dough, but the money-lender ate his own wife.

Two days later some policemen came there and asked, “Why have these two people killed their wives?” The miser said, “I have not killed my wife, she is at home safe and sound”. But the money-lender could not say anything and was put in prison by

pulsa wa|ea keda khe. dzabe b'ori b'orfa basia |sau|ka:r keda ka tshuʔo, tiŋi na manŋo aŋo rɪ:ŋ tabe bɪ na. tiŋi pakɾa ka:n kɪ “e: ro naũ tʃɪ:k ‘e rəŋmotsru”. tes re ɖɔra tho tabe nama ka bɪ kɪ “ebi ta kio tiŋi eti. dzabe bolu lo aũ tɔia aŋe rɪŋa khe tabe na tʃeu ka: kɔra lo”.

kaiŋ tia, aũ ia.

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the policemen. When many years later he was released from prison, he did not even then demand the return of his loan. He stopped his ears (with his hands) (*thereby expressing that he would hear no more talk of the matter and that he admitted defeat*), saying, “This man’s name Ranmotsru is correct”. He was now afraid even of his name, because he thought, “On that occasion he did so much. If I talk about my loan again, then there is no knowing what he will do”.

The tale is there, I am here.

## COUPLETS

1. dz'ura dz'urie giũ lai, naŋiɛ, tharɛ.  
d'oni foʃe daɕti, beʃi ʃuŋe lamŋa m'arɛ.
2. ʃili naʃii buʃiɛ, tʃ kaʃu ekiɛ gae.  
d'oni beʃiɛ naŋiɛ, buʃɛ gɔmɛ gand'iɛ lai.
3. piũʃi tsiʃiɛ, biɛ kənɛɛ luka.  
dziu lagi laltsa, akhie na nɔdra ɕʃa.
4. kodɔ pakɔ kepuɛ, kauŋi pakɔ dɛa dzəl'arɛ.  
tsita mɔna ori kɛ, dziu pətɛu, tsiʃiɛ, m'arɛ.

1. You are mowing wheat (lit. "wheat is being mowed for you") with a strident sound, beloved girl! / Throw the sickle to the ground; sit down and listen to my laman-songs.  
*Possibly "you have mown your wheat" (if lai is pret. in -i). "With a strident sound" according to my informant. Or "With wavings" (about the corn), cp. H. jhur-juri f. "quivering". But Mr. Molu Ram Thakur, Senior lecturer in the Department of Languages and Culture, Simla, suggests to me in a letter, "beloved" (see Vocab. dz'uri).*
  2. I fell you, tree of the cool ravine, with one (final cut). / Sit down, girl! We will talk together to our hearts' content.  
*gɔmɛ, irregular 1 pl. fut. of the auxiliary ja:ŋɔ. My informant was from Rampur.*
- 
3. (He) Yellow bird! You hide, (now) at the front, now at the back of the terraced field. / Desire has seized my mind. I do not lose sight of you (lit. "the sight of my eyes is not interrupted").
  4. (He) The kodo-grain ripened in (the village of) Kepu, the ripe millet is waving. / My mind and thought are with somebody else. Appease my mind, oh bird!

5. more ai ka:lɪ, tsakurɛ a:ndɪ kanɖɪ.  
baʃ, ranɖɛ kɛndɪɛ, tshatɪ pʰɪra kroda rɪ tʰanɖɪ.
6. terə merə, nanɪɛ, ʻɔkni bera kə satha.  
khakhu dɛɛ tʃkɪɛ, bubu dɛɛ la:nɛ ʻatha.
7. khakhu na tʃkɪɛ, khakhu ʻəa loga rɛ dzʊtʰɛ.  
bubu tʃkɛ, rilua, bubu ʻəa dudʻuɛ mɪtʰɛ.
8. paɳɪ ka patɭo dudʻa ka kutsh na cɪto.  
bʻaba ka gərtə ɡʊ:l na ʃakra mɪtʰo.
9. dʻara gae bʊtɪ lambɛ dɛa dzəlʻarɛ (dzəlʻanɛ?).  
nimbu pakɛ tshatɪɛ, mʻarɛ nɛɪ mildɛ kha:nɛɛ.
10. nɛdɪɛ khatɭɛ dui səgetɭuɛ tʰanɛ.  
mɪtʰɪɛ buɳɪɛ pʰəl nɛɪ mildɛ kha:nɛɛ.

*For kodə (= kodrə), see note on v. 143 (translation).*

5. (He) The peacock has got its crest, the partridge is getting its hairy neck-ring./ Sing, wretched (in a kindly, bantering sense) kendel-bird, (so that) my angry mind may be cooled.  
*Is there a pun on ka:lɪ “depression of the mind”? tsakur is the red partridge (perdix rufa).*
6. (He) Your and my union, girl, dates from childhood./ Let me bite your cheeks, let me put my hands on your breasts.
7. (She) Do not bite my cheeks, my cheeks are polluted by other people./ Bite my breasts, lover, my breasts are milk-sweet.
8. Nothing is thinner (more subtle) than water nor whiter than milk./ Molasses is not more pleasant nor sugar sweeter than love.
9. (He) On the hill the tree is swaying from side to side (lit. “gives long swayings”)./ The lemons of your bosom are ripe, I do not get them to eat.
10. (He) In the river valley there are two police posts from Suket./I do not get the fruits of the sweet plant to eat.  
*The best fruit grow in river valleys. The river valley is*

11. 'ore nimbui kea lai, səŋgia, ʒai.  
sulɛ dɛ pakɲɛ, tɛbɛ nɔdz'ɔriɛ khaɛ.
12. sərlɪ səɾki kho:dz laga, naŋiɛ, tere.  
maɲɛ b'ɪ tswal'ue, dzeba de pa:ɲɛ mere.
13. khoɲiɛ naŋiɛ, khoɲɔ bərtau kilɛ.  
maɲɔ tsuŋgɛ ɔndɪ, 'atha kərə surdza bilɛ.
14. tɛrɛ kəru kəsma, deue kəru dəroi,  
tã ka dzɔ, naŋiɛ, o:r na gərtɔ koi.  
*gərtɔ is m., because o:r, when not being attributive, is m.*
15. miɲɲɪ dɔlɲɪ, dz'otɔ ka dɔa:ɲɪ baɲɪ.  
dzeti 'ɔa bɔdɲɪ, teti era loguɛ dzwaɲɪ.
16. tu te, naŋiɛ, mere bər'osɲɛ ɲogɛ.  
rumbe ne buɲɲɛ eba kela pəɲɲɛ logɛ.

*also a symbol for fertility; the meaning of the two police posts is not clear.*

11. (She) Why do you haste for the green lemons, lover?/ Let them ripen in peace. Then you can eat them at your leisure.
12. On the short-cut I am searching for you, girl./ I have picked up earth (from the road) to put in my pocket.  
*He wishes to swear to his faithfulness the moment he meets her. See the following verse.*
13. Why this false behaviour, you faithless girl?/ Pick up earth in your cupped hands and lift them towards the sun.  
*In order to swear to her faithfulness.*
14. I swear to you, I give vows by God,/ that nobody else, girl, is dearer (to me) than you.
15. (He) Lovely is the plant, a fence must be placed for (protection of) the root./ The bigger it grows, the more it will be spoiled by people.
16. You were, girl, of my own age and destined for me./ Why is a plant, after having been planted (and taken root near me), to be uprooted by other people?



17. bata ri tulji goda ka tsilue khai.  
 Ելի Բաղկի տօղի Էբէ Կէլի Ընդլի Ժ'ար.
18. dz'ala ri kak'ji dzor'ia lagi phəla:nde.  
 Բ՞ղբ Գ'՛րա րի Եղիա, ԳԵ ԿԵԼԱ ՆԱ ԳԱՐԵ ԵԱ:ՆԵ.
19. 'asio khelio dziu m'are kərnə radzi.  
 ԽԱՐԻ ՎԵՍԻ ԵՍՄԵՐԻ, ԽԱՅԵ Վ'ՕԼԿՅ ԲԱԺԻ.
20. 'əri drub'ji jakə 'eri batshue tsəri.  
 Ե՞ժ քստա ԵսմԵՐԻ, ԿՅԱ ԱԵ Ժ'ՐՄԱ ԿՅՐԻ.
21. dzei seka dzind'ji, tei seka rama rə radza.  
 ԺԵԻ ՄԿԱ ԺԻՆԺԻ, Վ'ԱԿԻ ԽԱԵ ՏՕԼԱ ԲԱԺԱ.
22. tambeo d'olkə badzdi badzdi g'ura.  
 ՆՍՍԵ ԽԵԻ ՄԱՐ'ՍԵ, ՎԱԼԻԵ քաղկիս ԺԺ'ՍԵ.

*The girl has married somebody else.*

17. The roadside tufts of grass have been eaten from the tree trunk by the bird of prey./ Such a beautiful girl, how can I now (bring myself to) call her "sister".

*Because the girl married another man, he must now use the respectful form of address d'ar "sister".*

18. Kakri-fruits of the bush have started flowering in pairs./ Beloved girl of a rich family! Why do you not go along to your father-in-law's house?

*A bitter remark to his former sweetheart. Or a kindly, jocular indication of her reluctance to leave him.*

19. Laughing and playing let us be happy (lit. "make our mind happy")./ When after death we go to the abode of the dead (Yamapuri), the copper drum will be beaten.
20. The green grass field has been cropped by the young calves./ Yama asks in Yamapuri, "Which duties have you performed before coming here?"
21. So long as life flourishes, so long will Rama's reign flourish./ When life is finished, even sixteen drummers may play.  
 tsae, lit. "you may wish". Rama's reign: the reign of love, cp. v. 105 and introduction p. 7, l. 6 foll.
22. The copper drum, being beaten and beaten, resounds./

23. 'ubie gɛ:rɛ ʃ'ak-ʃɔɽɛmu bʊʃa.  
putshu, rilua, baɔo b'au kɛŋkɛ cʊʃa.
24. b'au na la:ŋɔ, b'au 'ɔa dziu dzɔr'a:ndɔ.  
dzebi gɛɔ laui, tɛbɛ na cɔɽnɔ ʃa:ndɔ.
25. rɛiɛ reuŋdʒɛ lagɪ pɔɔaʃɪ rɔndɪ.  
b'auri naŋiɛ, kilɛ nɛi diʃŋɪ 'ɔndɪ.
26. mo:r dz'aŋgɔ mərəriɛ, paŋkhɽu biɔzna baŋɔ.  
b'au lagɔ nɔ:gri, tumɛ na bɔrtɪ dzaŋɔ.
27. 'idzke bəkto, raŋdʒɛa, 'i:dz kɛi na ao.  
b'a:t caŋo kaɔi begma ro, aʃue olŋa khao.
28. mūa rɔ dzɔbna nai gɛɔ d'arʃi poru.  
ciŋɪ na ʃʊŋ'dɔ, bedɪ na a:ndɔ oru.

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Young should we die; (even) the birds of the twigs are longing (i.e. even they know what it means to long) (or: "the birds will be longing (for us)").

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23. (She) In the thicket above, the trees have differing sizes and shapes./ I ask you, lover, how does youthful love cease (lit. "is broken")?
24. (He) One should not fall in love, love is heart-distressing./ If one falls in love, one cannot put an end to it (lit. "break it").
- 
25. (He) In the fir's top the pheasant has started calling (lit. "crying")./ Beloved girl, why are you not to be seen?
26. (He) The peacock has been killed by the hawk, the bird has lost its life./ I fell in love in (your) town (i.e. fell in love with you), (but) you did not care.
- 
27. (She) Yesterday, oh yesterday, why did you not come, bad man?/ I prepared a meal of black begam-rice and ate it with tear-sauce.  
raŋdʒo (Kc.) "widower, bad man" (see Vocab. ra:ŋdʒ, raŋdʒo, raŋdʒu).

29. ka|ɪ b'ɪɪ paktɪ, ʃuklɪ b'ɪɪ gacɪ.  
dura lagɪ d'ɪʃdɪ dʒɛɪɪ kagdɪ paɪ.
30. d'artɪ ləŋg'da d'ɪʃɪ gɛɪ d'aʃɪɪ mɪkɦɪ.  
dəʃa guɲtɦɪ ɔrdza d'ai g'ɔɪɪ indie tʃeke.
31. də: lagɪ tsɪlka, kaɲdɛ dɪ tsəŋka mɔra.  
m'arɪ paɪ bɪsɪɪ, tumɛ kie səŋgəɲ 'ɔra.
32. nəɪ paɪ bɪsɪɪ, nəɪ kie səŋgəɲ 'ɔra.  
tharɪ tɛɪ, səŋgɲɛ, b'ɪtɛ lɪ:ɲɛ mɔra.
33. kvɪ ʊtsɪ b'ɔrɛ, makhɛ ʊtsə khəɲɔra.  
m'arɪ ʊtsɛ ruɛ b'ɪtɛ lɛ nɛ mɔra.

28. (He) The youthful face (lit. "the face's youth") has passed on to the other side of the ridge./ Being called, she does not listen; being invited, she does not come over here (lit. "on calling, there is not listened (by her); on inviting, there is not come (by her)"; cɪɲɪ and bedɪ are gerunds).
29. A black woollen gown has she donned, the white loin-cloth she has put on./ Afar, something like a sheet of paper (i.e. the tip of her head-cloth) comes into view.  
*At long last he has overtaken her:*
30. While (I was) crossing the ridge, the tip of the head-cloth came into view./ With my joined hands I entreat you (lit. "with my ten fingers' entreaty"): Wait here for a while.

31. (She) The sunshine has come, the first rays of the sun. On the hill top the peacock woke up with a start./ You have forgotten me, you have got another sweetheart.  
*m'arɪ, a word like gəl f. "matter, cause" is understood.*
32. (He) I have not forgotten you nor have I got another sweetheart./ On account of you, I will draw peacocks on the wall.
33. (He) The bumblebee has sucked the wild rose, the bee has sucked the chestnut flower./ My soul has sucked the peacocks drawn on the wall.  
*The bumblebee is a symbol for the lover and the flower for the girl. For the wild rose, see introduction p. 7, l. 12 foll.*

34. na likhe b'ıtıe, b'ıtıe mərde fe|ε.  
ki likhe tshatıe, ki likhe dud'ue pe|ε.
35. fıkke na fəndri, lae na bam|a ba|ı.  
talē bola rau|a, mule bola ran|a rı kha|ı.
36. lao na lam|a m'are dukhde dila.  
rē:ndıe tsı|ıe, rē:ndıe rē:ndıe mila.
37. ka|deε kəthra, neu|ε mereε g'ol'a.  
rē:ndıe tsı|ıe, tshatıe bu|ıdı ko|'a.
38. ka|deo kəthra bı|ıo kumb|ı tsəra.  
tu: so|ha, na|ıe, terı tē bə:te məra.

34. (She) Do not draw them on the wall, on the wall they will die from cold (lit. "cold (adj.) they will die")./ Draw them on my bosom or on the pero-dish (made of sugar and milk) of my breasts.

*In Gitagovinda XII Radha asks Krishna to paint on her breasts.*

35. (She) Do not practise the shaundry (a certain musical instrument), do not talk nonsense!/ You they call an idler, me a whore's food (i.e. "despicable whore"; if he is a good-for-nothing, she, being his sweetheart, must be considered a whore).
36. (He) Do not sing any lamans while my heart is smarting./ Flying bird, you meet me flying, flying.

*The second line of this verse alludes to her fickleness.*

37. (She) Oh musk-deer of the mountain peak! My wild goat of the valley!/ (He) Flying bird, you weave a nest in my chest.
38. (He) The musk-deer of the hill top browses on the sprouts after (first) selecting them./ Do you think, girl, that many men die for your sake?

*Finally he pretends to be as fastidious as the musk-deer and intimates that she is conceited.*

39. d'ɔn dei maɕia m'are defa ro b'oga.  
d'oi khai tsau[a. kiŋa bəsa d'ɔtri loga.
40. es defa de koi nei tsətura naŋe.  
b'ukha re dea na ce:le, khəɕi dea na ciŋa ro paŋi.
41. tarea ɕukra, molmi merea radza.  
b'au ri b'ukh[ɪ ciŋ ɔne na paŋie b'adza.
42. thare graũe dzaŋi nei praŋi.  
ciŋe phvɪ kakri, mu le na mildə paŋi.
43. dopta-darna piŋio khai khənəra.  
'ame ge b'ul'ur, ebe na b'ulie ora.

39. (She) Wealth, the food of my place (the girl's paternal home), is given by the soil./ We eat washed rice. How do other people live in this world?

*By "washed rice", the best kind of food is meant. The question means, "Other people live miserably". The girl is proud of her home, but the boy finds that it is deficient in a certain respect:*

40. (He) In this place there is no charming girl./ For hunger, it does not give (even) light food, nor water for a violent thirst.

41. (He) Oh star Venus! Oh my country Molmi!/ Love's hunger and thirst are stilled neither by food nor by water.

42. (He) In your village I neither know nor recognize anybody (meaning that *she* is not there)./ My stomach has (almost) broken from thirst, I do not get any water to drink.

*Lit. "there is not known nor recognized (by me)"; nei belongs to both verbs. Кс. praŋi (instead of Ktg. preŋi) because it rhymes with paŋi.*

43. (She) In Dopat-Daran they grind wild chestnuts in order to eat them (lit. "after grinding, chestnuts are eaten")./ I made a mistake (in coming here), may other girls not make the (same) mistake now.

44. teri akhuṭi mī:ṇa mārtsiē dane.  
rʊfi na rō:ṇō m'arē gərība rē dzanē.
45. g'ōra rē g'ōrnu jē na kechiē ja:ndē.  
pantshī ai dura rī, in'a laga kōrne tshandē.
46. °mithiē buṭiē° (°saūi maṇḍiē°), pəd'ri meri səgetē.  
d'ana paṇi ra rizka, m'arē kilē ai tō etē.
47. jaṭe pakē jaunē, b'ōdre pakē g'ē:  
dze: tsiza maṅgu tō, sō tsiza asa ki neī.
48. asdi tsiz]ε na:na, səṅgiā, kōru.  
b'ōr-dzwanīe pe:t rō gərb'ō ḍōru.
49. tu mū, naṇiē, biṭ'ie gēṇiē tare.  
pe:t rē gərb'ē jē na tek'de m'arē.

*The miserable conditions of the girl's new home, after her marriage, are depicted. The boy answers:*

44. (He) Your eyes are (like) the small grains of red pepper (i.e. her eyes or the pupils of her eyes are red from anger)./ You should not remain angry with us poor people.  
dzanē, *postpos.* "with regard to" (*Vocab.* dzana, dzanē).
45. (She) These inhabitants of the house do not go anywhere./ The bird from afar (ō: the newly married wife) has come here. She has got to entertain these people (i.e. the people of the village).  
*The girl's husband's family never leave the village and never see guests from other places.*
46. (She) °Oh sweet tree° (°oh my flat Mandi°), oh my plain of Suket!/ There is a (good) livelihood of rice and water (there). Why should I come here?  
*The girl is longing for her paternal home.*
47. (He) The apricots are ripe in July, the ghen-fruits in August./ The thing that I have been begging for, can I have it or not?
48. (She) The things which are there I refuse you, lover!/ I fear pregnancy of my womb in my early youth.

50. ʃue ləŋgʻə ʃɪmlə, kaguɛ ləŋgʻɪ dɪlɪ.  
tshati khohɪ bəʃhŋə, səndɪ rəə səndɪɛ mɪlɪ.
51. sotsɪ sotsɪo kitsh na andə bɛɾɛ.  
poʃɪ məraui raci, dzeʃtʃɛ məraue dʻɛɾɛ.
52. dʻəŋka rə mirgu gʻəŋɪ lagə əʃue ro:ndə.  
likhə na tʃɔdə, suntsə na mənə rə ʻəndə.
53. soʃhŋə na suntsŋə, nɛŋɪɛ, na əʃue ro:ŋə.  
loga məɛ pəɾə rə:ŋə, manda ʃa: tʃəgɾɪ ʻə:ŋə.
54. khəɾɪ kwaʃɪɛ lagə, Nərəŋə, ro:ndə.  
bʻudzə na dzəmdə, suntsə na mənə rə ʻəndə.

49. (He) You and I, girl, are (like) stars in the clear sky./ An embryo (lit. “embryos”) will not be placed in your womb by me.
50. (He) The parrot crossed over to Simla, the crow to Delhi./ Baring your bosom, sit here. We will meet with every joint of our bodies (lit. “joint is meeting joint”).  
*“Baring your bosom”, thus my informant. Or, “opening your heart?” The despised crow symbolizes a male relative of hers, e.g. her uncle or husband, who has gone away to Delhi, while the parrot would seem to be another relative of hers.*
51. Even if I ponder and ponder, nothing comes into my brain./ The December nights and the May days have I wasted.
52. The deer of the mountain slope is shedding bitter tears./ What is destined to be (lit. “what is written”) will not be avoided; what the mind thinks will not happen.
53. You should not think or ponder, beloved girl, nor weep with tears./ You have to live among people, you must accept things and be wise (sensible).
54. On the steep ascent you began to weep, Narayan./ Parched (grains) will not germinate, what the mind thinks will not happen.

55. dz'ore na korne, dz'oria jai le more.  
nobe afa b'orfa, bikh laga paule 'ore.
56. dzoth laga tsandri, rilu 'arda bar'e ne t'oga.  
akhi mara sanku pañi le na:ñõ s'oga.
57. teri gacie arfu, meri gacie pitlõ dabu.  
dziu bola duni'e, ebe dekhe ariõ kabu.
58. °bar'ue t'oga° (°utsh'i t'oga°)di nani 'arda g'umku g'er'e.  
cutõ tsei t'ogru, p'ri tsei °mut[h]e° (°molde°) mer'e.
59. g'ora g'onde bar'ie bangla cana.  
tu tsei the thore, 'ã: tsei tha b'ido a:na.
60. b'adze ge tumte, 'e ge tsakma-tsura.  
sula bofe, neña, amu ja ðeuñe dura.

55. Do not grieve, from grief one will die./ A new year will come and the tree will have green leaves.
56. (She) The moon is hanging silvery, the lover walks on the railed balcony./ His eyes are sending winks that we should walk together for water.
57. (He) In your loin-cloth there is a mirror, in mine a small brass box./ We are both of one mind (lit. "the minds of both of us speak"), now you should test your steadfastness (probably bantering her kindly).
58. (He) °On the railed balcony° (°on the highest balcony°), the girl walks undulatingly./ The balcony should collapse and she should fall °into my hands° (°into the lap of my overcoat°).
59. (He) In front of my house the carpenter has built a bungalow (where you should stay)./ You should fall ill (from love) and I should come as your doctor.
60. (He) The pot made of a gourd has been broken, it has fallen to pieces./ Live in peace, girl, I have to go far away.  
*The water pot used as a symbol of love?*



61. san<sup>‘</sup>a san<sup>‘</sup>ie san<sup>‘</sup>ke pəɽe bərura.  
tume beʃo idri, m<sup>‘</sup>are ja naʃŋõ dura.
62. dzani gae tsakura ʒə tsuŋa lambie keru.  
a:dz lagri ber<sup>‘</sup>də, °milmə duʒie beri<sup>°</sup> (°b<sup>‘</sup>au lame duʒie beri<sup>°</sup>).
63. khoɽ<sup>‘</sup>ue pathra laŋkɽe, səŋgia, bira.  
ɖeunda beria khantsi dende tshatia tira.
64. kuʒə phulə baʃi, nogri tshvɽə basa.  
teri nei <sup>‘</sup>ardə, dzei dzaũ dziundə sasa.
65. nanje, ʃetaganɖa ri phəri  
dzəbe <sup>‘</sup>endi thi <sup>‘</sup>əʃki, sathi ninda tha dzebə di kəri.  
dzəbe “when, if”, cp. *Vocab.* +kəbɽe “when” (*interrogative*). Same metre as in v. 174.

61. (He) At dusk, the powder (dust) of the twilight has fallen./  
You stay here! I have to go away.  
san<sup>‘</sup>a san<sup>‘</sup>ie seems to be a repetition (san<sup>‘</sup> first in the oblique, then in the adverb form) of the same nature as echo repetition, indicating a broad aspect of the concept: “about the time of dusk”. The powder or dust of the twilight indicates the fading out of the light.
62. (He) On the rock, this partridge is pecking (grains) with outstretched neck./ Now it has become late. °We will meet another time° (°we will make love another time°).
63. (She) The stones are marked with (pictures of) Lankra Bir (a form of Shiva), oh my lover!/ When you leave, you scratch arrows on my bosom.

64. (He) The kujo-flower (white wild rose) flowered in (the village of) Bali, its scent slipped (right down) to (the village of) Nogri./ I will not fail you (lit. “your (cause)”, a word like gəl being understood), as long as there is living breath (in me).

*For the kujo-flower, see the introduction p. 7, l. 12 foll.*

65. Oh girl! If you were as light as the musk-deer’s thigh muscle,/ I would put you in my pocket and take you with me.

66. d'art'i na beʃn̄ð, d'art'i pəɽ'ue khobe.  
 'undi ao naʎa le, ʃanɽɽe eu paŋie lob'ε.
67. piũli jua tu kile lagdɔ dukhi.  
 m'are phule бага di bas lae, səŋgia, b'ogt.
68. khəɽe dəpa:re dɔɔ pəɽɔ ləg'arə.  
 ʃanɽɽi beʃo tshεiε, mū: phira 'oɽe kaʎɔ.  
 ləg'arə *m. 'a thing which comes suddenly, force'.*
69. tsambə phulə urʃu, phulə gələba.  
 mulə ae, naŋie, ori le dæ dzwaba.
70. khəɽe dəpa:re dɔɔ pəɽɔ bəɽ'angə.  
 ʃanɽɽi beʃo tshεiε, ʃa:tu kəre ʃəʎangə.
71. gai ai dəpa:re, batsʃu ban'ne baɽe.  
 taũ nəuwə b'au la:ŋə tsari kənarə.

66. Do not sit on the ridge, on the ridge there are holes./ Come down into the ravine, from greed for this cool water.
67. Why are you weeping for the yellow jui-flower (jasmine?)?/ Come and enjoy the scent in my flower garden, lover!
68. (He) In the violent midday-heat the sudden blaze of noon-tide has set in./ Sit down in the cool shade, (or) your face will turn black with freckles.
69. (He) The tsambo-flower flowered in Urshu and so did the rose./ Come to me, girl, decline (invitations from) others (lit. "give others the answer").
70. In the violent midday-heat the blaze of noon has set in./ Sit down in the cool shade, and cool your heart (lit. "place coolness in your heart").
71. The cows have come (back home) at noon, the calves should be tethered in the pen./ Meanwhile let us enjoy renewed love to the full.  
 tsari kənarə "to the four sides (directions), in every way".

72. [ħaŋd̥ea paŋia, a:nda d̥eunda pɪ:ŋə.  
indi ʃotə səbiɛ, tsakie n̥i kəs̥iɛ nɪ:ŋə.
73. [ħaŋd̥ea paŋia, ʃəŋʃəŋa:ndea tshoa.  
ʕiz tə n̥mʃə, a:dz kʊŋɪ paɪiɛ khoa.
74. ga:ɾ bəi khadʃɪ, bəi d̥əɾeʊ sule.  
riŋg, merea gʕɾʃa, cʊʃe na, baʃiɛ kule.
75. ga:ɾiɛ gʕɾʃe d̥o:rɛ lagɛ pəŋʕera.  
akhi lagi mildi, khondɛ lagɛ sərəʃa.

72. Oh cool water! One must drink you while coming and going./ Here you are left by everyone. Nobody can lift you and carry you away.

*Informant: About spring-water and life, which one cannot carry away. But probably also about love as something inviolable.*

73. Oh cool water! Oh purling waterfall!/ Yesterday you were clear. Which sinner has spoiled you to-day?

*Used about the girl and love.*

74. The brook flows muddy, the river flows slowly./ Turn round, my millstone! Do not break away, dear canal!

*bəi is pret. (with the poetical ending -i) in inceptive function: "has started flowing". The verse, besides its literal sense, evidently alludes to coitus.*

75. (He) A double canal leads to the water-mill of the brook./ Our eyes met and we disregarded (lit. "spoiled") your father-in-law's family.

*ga:ɾiɛ, possess. of +ga:ɾɪ f. (Vocab. gā:ɾ). The flour is brought to the mill in the evening, so it is customary to make an assignation there. The girl is married to somebody else. A double canal is a canal having two inlets united to one in order to give more force.*

76. If the sky is overcast, the sky will shed water./ If the lover gets angry, he will beat his girl.

76. ɣe:ŋ ɣəŋ'ɛr'ui, ɣeŋɪe a:ŋə paŋi.  
səŋgi ɣəŋ'ɛr'ʊə, səŋgiɪ ɸiŋi naŋi.
77. tsɪɾi 'ɔri dɛuɾi kauŋi khai.  
roʃɪ rəe, naŋiɪ, məni tshaɾi d'ŋki lai.
78. 'ebi ni dzəpdi, 'ebi b'ɔr'ui kope.  
ɾi:ɾ ləkhu la ori ri, dz'ʊri mare li dz'urio təbe.
79. ʃimlii səɾki 'ɔri dzəʃa piŋli bati.  
eki məne suntsia, naŋiɪ, səŋge 'aŋdŋð sathi.
80. laɾu dzəʃa ʃimle biɾi ɣeŋɪe tare.  
d'ɛɾɛ kaɾɛ khuɾiɪ, raci neɪ kaɾhdi m'are.
81. girdzeɪ mədana dɪ ɣaɟ diɟi 'aɾui d'are.  
paŋkh diŋe nde tsɪɾiɪ, ɣ'ɔre tə a:ŋə m'are.

ɣəŋ'ɛr'ʊə “overcast” (in this sense poss. derived from Sk. *ghanah* m. “cloud”); “angry”. Combined with this homonymy a contrast is expressed: The sky is kind enough to give rain, the young man thrashes his girl.

77. (He) The green bird went away after eating the millet./ You (just) remain angry, girl, I have ceased pinning my faith on your mind.
78. (He) *Now* you will not speak, *now* you are full of wrath./ (But) when I pass (the hill of) Ori, then you will be longing, longing.  
təbe is a *Kyõŋhli* form (J. *tabé*). ko:p “anger”, lw. ultimately Sk. *kopah*.
79. On the road to Simla, blue and yellow lights are burning./ Do we agree (lit. “is it thought with one mind”), girl, to go there close together?
80. The lights are burning in Simla, (like) stars of the clear sky./ The days have been passed joyfully, I can hardly pass the nights (because I am longing for you).
81. In the church square (in Simla) the ridge (in pl.) of (the

82. paŋi dzəɾaŋiɛ dzʰəltu paɾiɛ tɪpɛ.  
du:r khaɛ laltɕɛ, phʊɾɛ na, baɭiɛ ʿike.
83. baɭea ʃa:tua, haɭɛ lau tətʰaɭɛ.  
ɕiŋi niu sərɣɛ, ɖali pau pɛiɛtalɛ.
84. dziu khəɟəɭʰu mɪ:ŋa, maɪɛ, sutrə rɛtu.  
dzʰala ʃacə kuɪɛ; kiu, maɪɛ, ʰundrɛ mɛtu.

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hill) Hattu is seen above./ If I were given bird's wings, I would go home.

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82. During the rains the drops fall from the bushes (lit. "the drops from under the bushes"; paɾiɛ is possess. of paɾi 'under')./ I feel a violent longing (being) far away (from you) (lit. "I am devoured by craving"). Do not burst, my young heart!
- du:r khaɛ possibly: "I have been eaten up (lit. "far away"), completely devoured". The first line indicates that the rainy season has started, which prevents the loving pair from meeting each other.
83. (He) Oh my young mind! I put you hither and thither (my informant gave the comment, "I try to chase away my melancholy")./ I make a building leading to heaven (lit. "constructing I lead it to heaven"), and I hurl it down to hell.

*Cp. Bhartḥari v. 189 (Barbara Stoler-Miller, Bhartrihari: Poems. New York & London 1967): "You descend to the nether worlds, you traverse the sky, you roam the horizon with such mobility, my mind!" But the continuation shows that the stress is on the intellectual mobility of the mind and that the verse does not allude to erotic feelings: "Why do you never, even in error, stumble on what is pure and part of yourself, that Brahman, through which you would reach your final bliss?"*

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84. My mind has got entangled, oh my aunt, like a ball of fine thread./ It has got stuck in a wild rose bush. By which device (properly "skill"), oh my aunt, do I roll it up?

85. d'ara gae, debiē, teri deuri untsi.  
d'ɔdza deu piũli, merɔ kərə mənə ri suntsi.
86. san'a san'ie deþhu ke pəti fadio.  
b'ɔlɔ kərə, deþhua, burɔ neĩ kəsi kiɔ.
87. 'aʃa ri durga, de maŋga, devia, bəra.  
b'ai re tsei tha b'ɔcɽu, mule ʃaurero g'ɔra.
88. dzotha ag'uo tara dea dzəl'are.  
bol, baŋke tarea, kɔ: səŋgɛ rizka m'are.
89. 'ɔ] bae 'a]ia, de °kənaria° (°kuda]ia°) бага.  
an mɪla d'ɔea, °neŋe° (°maŋu°) mɪla apŋe b'aga.

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*reþu m. "ball or tangle of thread". The young man might seem to be speaking because the speaker refers to a flower. On the other hand, confiding in the aunt seems rather to point to the girl as speaker. Does the wild rose mean she has a rival? See the introduction p. 7, l. 17 foll. about the kui-flower.*

- 
85. Oh goddess! On the hill is your lofty temple./ I give you a yellow flag. Do (for me), what I think in my mind.
- 
86. At dusk I lie invoking the god./ Do good (to me), oh god, I have not done harm to anybody.
- 
87. Oh Durga, goddess of Hatkoti! Grant me the boons which I beg./ My brother should have sons and I a father-in-law's house.
- 
88. In front of the moon a star is twinkling./ Tell, beautiful star! Together with whom shall I share my daily life?
- 
89. Ploughman! Plough and make drains °in the corner of the field° (°with the spade°)!/ Food is given (only) after hard toil, a °girl° (°family, wife and children°) you will be given in accordance with your fate.
- 
90. (She) I have not understood, man, why you (wish to) go

90. mē na dzaŋə, maŋua, tu: kilē g'ɔra lē ja:ndə.  
moŋi dəu ti tsivŋi, beŋio 'əwai di kha:ndə.
91. a:g lagɪ b'au rɪ b'ite dzə[di 'ɛ.  
kilē caŋɪ mo:bta, kilē 'amē pɛda kiē.
92. moŋiē maŋua, tu: na səmdz'ə kēi.  
ta: lē caŋɪ mo:bət, tu: caŋe dzəbti tēi.
93. ka|ea kaua, meri həlandiē jae.  
tsɪ|hɪ dəu lɪkhio, səŋgiē mʊ|h|ē pae.
94. kaua na tshaŋnu, kaua dəndə cugli par.  
mama tshaŋo b'ɔra, mənə dəndə mənə kē lar.
95. jaŋeo gu|tu rɪŋ'ɪ dʒeə rəndra seri.  
din 'uē bə:tē, gəl na khəbra teri.

home./ I was giving you roasted grain and parched rice. Sit down and eat them in the (open) air.

*Roasted grain (moŋi) are given by a woman to a man or, more rarely, vice versa, as a token of friendship or love.*

91. (He) The fire of love has broken out inside my breast./ Why was love created, why were we (was I) born?
92. (She) Man with the roasted grains! You have not understood anything./ For you love has been created. You should make love as long as youth (dzəbti, Sk. yauvata-) lasts.
- 
93. (She) Black crow! Fly to my height (i.e. not too high up, so that she can confide in it)./ I will write a letter. Put it in my lover's hand.
- Somebody, probably a female friend, gives her the following advice:*
94. Do not send the crow! The crow will make an intrigue./ Send uncle bee, he ties mind to mind.
- 
95. (She) Apricots have fallen on the terraced field of Ronder./ For many days there was no message or news from you.

96. bala ri pipli kha:ŋa lɛ ʿɔa pərəri.  
dʿɛɔ laga ɔɾdɔ, a:d lagɪ a:ndɪ tɛri.
97. ʃaɾɛ khaɪo dɪli pɛɛŋkɪ pɑruɛ gɔɪ.  
tʊmɛ tseɪ sɛŋʿuɛ, ʿamɛ tseɪ nɔuɛ rɔɛ.
98. khakhu pɔɾɪ loŋi, dudʿu ɖɛwɛ gaciɛ bɔɪ.  
bɔsɔ kɔre ʃaure, mʿare na kamkɛ rɔɪ.
99. kɔ:ru mɔ:ru reuʃɛ pɔɾʿui ɬaŋkɛ (ɬaŋgɛ).  
sɔda neɪ nɔuɛ, sɔda neɪ rɔ:nde baŋkɛ.  
ɬaŋkɔ ‘rod, stick’, see CD ɬaŋka-<sup>3</sup>, N. ɬāno ‘rod’.
100. gʿɔŋɔ grauŋɬu buɬa ʃɛndra diʃa.  
tɛɪɪ laga bɛdɔŋ pɑŋiɛ bərəbərə ciʃa.  
bərəbərə, see bərəbər in *Vocab.*

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*The first line indicates the approach of the rainy season, when people return home from travelling. The girl is impatiently waiting for her sweetheart.*

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96. (He) The chilli-fruits of the river-side field are pungent in taste (lit. “for eating”)./ The sun is setting and the memory of you appears (to me).  
*The lover remembers how at nightfall he used to go with his sweetheart to the field near the river to eat fruits.*
97. (He) After eating the apricot, the stone has been thrown on the farther (flower-bed)./ You just grow old, I should remain young.
98. (He) Wrinkles have appeared on your cheeks, your breasts flow down to your waist./ Remain in your father-in-law’s house. I do not need you.
99. (She) Rods of holly and the reush-tree are lying (on the ground)./ We do not always remain young, not always beautiful.  
ɬa:ŋk (ɬa:ŋg?) “rod, stick”, CD ɬanka-<sup>3</sup>. *Is kɔ:ru echo-repetition with inverted word order?*
100. (He) A densely populated village is visible between the trees./ I feel such a pain like thirst for water.



101. g<sup>ʕ</sup>ŋə grauŋtu, makhi lɛ neɪ səb<sup>ʕ</sup>a.  
 iɛ dzwanie kɛŋə laga mɛca rəa.  
*Rampur dialect; iɛ 'this' obl. sg. f., cp. Kc. ĩa; rəa poss. for rəea (gerund.), or is it the a-form in the old function of pres. ptc.?*
102. arʃa parʃa ʃa:tu kəra mələpa.  
 nɛdi neɪ, naŋie, təphdi, nɛdi baɽ<sup>ʕ</sup>uə dəita sa:pa.
103. dəita sapa ri muŋdki ʃotmɛ kaɪr.  
 tu: tseɪ, ara, dɪwə, mū: tseɪ, ara, dɪwɛ ri batt.
104. dɪwɛ ri batie, tu: ʃa:ndɪ, naŋie, dz<sup>ʕ</sup>ɔɪ.  
 mū: tseɪ, naŋie, b<sup>ʕ</sup>ɪrə, tu: tseɪ tsambɛ ri kəɪr.

*The lover sees no possibility of meeting his girl in the densely populated village.*

101. (He) The village is densely populated, there is no room (even) for the flies./ At this young age, how do you feel living in your parents' house?  
*The woman would seem to be married to somebody else, since mɛ:ca means "in the wife's father's house", where she is staying at the moment. Or can the word also indicate the unmarried woman's home? Cp. v. 146.*

102. *The boy and the girl are sitting on either bank of a river. The boy sings:*  
 (He) From both sides we desire to meet./ (But) the river cannot be crossed, girl. A snake demon has forced himself into the river.
103. (She) We will cut off the snake demon's head and throw it away./ You should become a lamp, oh my friend, and I should become the wick of the lamp.
104. (He) Oh wick of the lamp, you will burn up, beloved girl!/  
 (No), I should be the bee, girl, and you should be the chambo-flower's bud.

105. (He) I wander in the light of the moon, I wander in the

105. dzothē ‘aṇḍu dz‘ōmkē, bidzliē ‘aṇḍu dz‘āwē.  
terē ‘aṇḍu asrē, ḡiri ‘aṇḍu rama rē naūē.
106. dzotha d‘aie, bəḍə kəru asrə terə.  
loguē deḡa dī dziu dwasuə merə.
107. dziu dwasuə, ḡa: ḍauə ḡaṇi paci.  
keṇē kaṭi dīnṛu, keṇē b‘ēṇi raci.
108. aḡki bərḡa ao grəa ro phero.  
o:r suntsa ori ro, aū suntsu, səṅḡia, tero.  
ori ro, tero; *a word meaning ‘thought’, e.g. so:ts (J sóch m. ‘thought’), seems to be implied.*
109. tsanda, surdza, geṇiē bitshṛē tarē.  
səṅḡi bitshṛa səbie, bō:te bitshṛē m‘arē.
110. biḡ‘iē geṇiē g‘əṇē nikle təṇ‘uē tarē.  
‘amē tumē na bitshṛē, kərmē bitshṛē m‘arē.

flashes of lightning./ I wander in trust in you, I wander in Rama’s name.

*For the reference to Rama, cp. note on v. 21.*

106. Oh sister moon! I desperately seek refuge with you./ In foreign people’s land, my mind is depressed.
107. My mind is depressed, my soul exists (now only) (lit. “has been placed”) on the leaves of the branches (i.e. he is about to give up the ghost)./ How should the days be passed, how should the nights turn into days?
- 
108. (She) This year brought a number of worries./ Somebody else thinks of another (o: let other people think of others), I think, my lover, of you.
- 
109. The moon, the sun, the stars of the sky are separated./ Friends of all people are separated, but many have been separated from me (lit. “for me”).
- 
110. In the cloudless sky the stars have come out, gathered (here) and scattered (there)./ You and I are not separated, (although) our fate has separated us.

111. ʿiũ diw ʿikuŋe, paŋi aʷ damni dʿare.  
gʿora-bəŋa tshaŋio ʿame ae satha le thare.
112. əɽw dusɽu, tshɛi naŋhi gʿora re phere.  
miŋhə caŋe bʿodzən, ʿame ai paunɛ tere.
113. sanʿa re paunɛa, tumɛ nao apɛe gʿore.  
tshandɛ na kəria, bʿai, bʿraudzi re dərə.
114. rachuo thachuo, abe ma:re kindia ja:ŋo.  
dɛro de, nəŋia, se:r ma:re pale ro kha:ŋo.
115. dɛro na dindo rifu es maŋu re dərə.  
patho deu tsauŋa, khae baŋe apɛe gʿora.  
*dindo is the pres. ptc. involitive.*

111. (He) Snow has fallen on the mountain, rain came on the grassy ridge./ Having left home and household, I have come to be in your company.
112. (He) The sun has set, the shadow surrounds (lit. “has come round”) the house./ Prepare a tasty meal, I am coming as your guest.
113. (She) Twilight guest! Go to your home./ I cannot entertain you, friend, from fear of my brother’s wife.  
*By using the quite unemotional address bʿai the girl seems to give him the cold shoulder. See note on v. 170–171.*

114. Night has fallen, and I have come to a halt. Where shall I go now?/ Give me shelter, girl. I have a seer (unit of weight) of unhusked rice (with me) to eat.
115. I cannot give you shelter from fear of this jealous man./ I give you a patho (unit of weight, about the double of a seer) of husked rice. Prepare and eat it in your own house.

116. (He) At dusk-fall food is cooked in one house after the other./ Nobody invites me, foreigner as I am.

116. san ʕi pəɽea gʕə:r gʕə:r paka rəsoi.  
pakhle ma:re maŋu ra tshanda na kərda koi.
117. ʕaʕa ro baŋa putshe go məŋgla bara.  
tsətra, səmdzʕe, naŋia, ama aʕa paunə thara.
118. səŋgi paunə kuŋi pərdesia aŋə.  
gʕiu neɪ gʕərea, mə: neɪ makhia caŋə.
119. adʕi gɛ:ŋ badʕi, adʕi ʕeri tareɛ gʕeri.  
laŋka moi ʕŋue, kuŋi moi dzindʕi teri.
120. dzuna agia taro niklo badʕu.  
a:dz ge milʕe, abe dzɛŋi miŋa kadu.
121. səŋga kh dzʕuria, satha kh wədəna laga.  
deʕ deo mərne, es defa la:ŋe aga.

117. (He) I asked (the god) Ban of Hatkoti (last) Tuesday (whether it was opportune to visit you)./ You must understand, shrewd girl, that I have come as your guest.
118. Which foreigner has brought my lover as guest?/ There is no ghee in the house, the bees have made no honey.  
*The meaning of the first line would seem to be: "Which foreigner has come together with my lover, who is of course the real guest". The second line expresses the girl's unwillingness to entertain the foreigner, too.*
119. (He) Half the sky is cloudy, half of it is covered with stars./ Hanuman ensnared Ceylon. Who has ensnared your heart?  
*The first line expresses vacillation between hope and despair. According to my informant the meaning of the second line is: Hanuman conquered Ceylon; have I a chance to conquer your heart?*
120. In front of the moon, one more star has appeared./ To-day we have met. Now, I wonder, when will we meet (again)? (lit. "is it now known . . .").
121. We are longing for unity and suffer for being together./ Let

122. tsəndra surdza dzuna grə:ŋa laga.  
səbi pəʃa wipta, səbi ʿəa əra bʿaga.
123. tere mere keŋe ʿue əre bʿaga.  
sathi tseī mərʿuə, eki tseī ʿe[ɪe dagʿa.
124. tē mē, naŋiē, eki səkoʃiē dzae.  
sathi tseīe mərʿuə, eki tseī ʿe[ɪe lae.
125. gʿoʃo druŋi ro dʿacŋo, <sup>1</sup>bindra<sup>1</sup>bəŋa ro ʿathi.  
sedzo bʿau la:ŋo, məʃo dzə[la masti sathi.
126. gʿasɪ drubʃɪ səda rəa ʿəriē ʿəri.  
səŋg cʃta naʃio, bʿau cʃta mərio porɪ.
127. ʿəre bəŋa ʿirŋa, kadzli bəŋa dɪ ʿathi.  
pakə deo dʿərma, duʃe tseī ʃuga lē sathi.

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the neighbourhood perish, may this place catch fire! (lit. “fire should be attached to (or: thrown, put on) this place”).

122. The moon and the sun have their eclipses (lit. “to the moon, the sun, the moon(light), eclipse attaches”)./ All are hit by ill luck, all have an imperfect fate.
123. How unfortunate was your and my destiny./ We should die together and be burnt on one and the same pyre.
124. You and I, beloved girl, were born at the same time (lit. “in one (period of) childbirth”)./ We should die together and be burnt on one and the same pyre.
125. The horse of the pasture should be reared (like) the elephant from Vrindavan./ Love should be such (lit. “that love should be had”), (that) the (husband’s) dead body burns together with his wife.  
*Vrindavan (Vṛndāvana) is the forest where Krishna lived in his youth, tending the cattle grazing there together with the cowherdesses.*
126. The grass field always remains green, green./ Friendship is severed by parting, love will be broken (only) after death.
127. In the green forest there are deer, in the dark forest there are elephants./ Give (me) a proper promise. We need it together for the next age of the world.

128. ցղիիe կայցիյ յգա լե ձեյ նոյան.  
pake dee d'ormā dzei' tēi dvyi na a:ni.
129. tsandie kaygii, pandra pa:ne pə[ɛ]fɛ.  
ki deo d'ormā, ki nio apne defɛ.
130. կաղժե փսլի sumnā, neu[ɛ] phsli kvi.  
kəni ցղիիe կայցիյ dziu dzər'aundi 'vi.
131. baie d'aglu kvii sənarue g'ərɛ.  
bvd' [ɔ] raŋdku pərɪ geə, naɲie, gə[ɛ].
132. sāui seri ka g'ə:r dhifɔ, naɲie, terə.  
'vɔ nə dvarɥu, dziu dwasuə merə.
133. tu phira, naɲie, ʃaŋglu gaeə ʃaɲə.  
ru: dmi bəg'wanɛ, begi ni: sərge ʃa:ɲə.

128. (He) The ring should be given as a token (lasting) for an age of the world (i.e. for eternity)./ Give proper vows, till I marry another woman.  
*Probably jocular, rather than scornful. The girl answers appropriately:*
129. (She) Of silver is the ring, fifteen windings should be put (on it)./ Either you do what is right, or you marry in your own place.
130. On the hill top the jasmine flowered, in the valley the wild rose./ Her little-finger ring troubles my mind.  
*For the wild rose, see the introduction p. 7, l. 12 foll.*
131. Which goldsmith has made the arm-rings?/ An old husband (or "widower") has fallen on your neck, girl (the girl has a rich, but old, husband).
132. (He) From Sanvi Seri your house is seen, girl./ The door is bolted, my mind is depressed.
133. You become, beloved girl, the lock on the door chain (i.e. you are unapproachable)./ Beauty has been given by God. Do not reach too high in the air (in your haughtiness).

134. naŋiɛ, gɛi na ja:nɔ̄, tɛbɛ ʻikɽu mareo ɔɽu.  
tɛbɛ ja:nɔ̄ meri tɔ̄i ja:ɽu dɛi ɔru.  
*gɛi, pret. ptc. f. sg., is prob. used for the sake of emphasis.*
135. aɣɛ aɣɛ surdza, patsha tsalɔ tsəndərbʻaŋɔ.  
dze: ʻaɽi baŋkɔ kappu, tɛt lagɔ laori jaŋɔ.
136. bandri tsoɽiɛ bila pa:nɪ seuŋɪ ʻɔri.  
səb ʻɔa nɔuwɛ, tumɛ phələŋɣia bʻɔri.
137. aɽuɔ əndɫa gobie dino ləpɛɽ.  
ʻamɛ dzʻuri tɛ tuma lɛ, tumɛ ɽɛuɛ sɔrgɛ sɛthɛ (seti?).  
*əndɔɫ is m. here, like Sk. añjaliḥ.*
138. dʻɛɽɛ ɔɽda surdze dinɔ swaŋɔ.  
dzʻurda dzʻurda begi neɪ sɔrga ja:nɔ.

134. Beloved girl! Do not leave by any means, (because) then I will beat my heart to pieces./ Go (only) then, when you have given your soul away (lit. "hither") for my sake.
135. (He) The sun is wandering ahead, after comes the moon./ The shop that contains beautiful clothes is locked with a Lahore-lock (probably of a very strong type).  
*For the lock as a symbol, see v. 133. Does the shop symbolize the girl?*
136. On the monkey-brown bodice should be put a green seam./ All (of us) are young, (but) you are very conceited.
137. (He) The cabbage has wrapped itself in the potatoe-plant's anjali-greeting (i.e. its leaves formed like an anjali, i.e. the two hands joined with the palms up)./ I was longing for you, but you ascended (in your haughtiness) to the sky.
138. At sunset the sun has formed a staircase (casting a shadow on the mountain slope)./ While I am constantly longing (for you), you should not reach too high in the air (in your haughtiness).  
*For "staircase", cp. v. 141.*

139. d'a:n khaə pakhr̥iɛ, giũ khaɛ zəribɛ.  
def khaə, naŋiɛ, teriɛ patʃi dzib'ɛ.
140. kərə na, naŋiɛ, piũʃi d'aʃtə ban'ə.  
batɛ 'aŋdɛ niũɛ, logɛ laə bɛ:ma kha:ŋə.
141. raŋwɛɛ pura ka nəugri surdzɛ diŋə swaŋə.  
pura kərə d'ərma, defɛ tseĩ duniɛ dzaŋə.
142. g'asɛ b'ər'ui g'asŋi, rupri b'ər'ui d'anɛ.  
bə:ŋ b'ər'utə mɪrgɛ, naŋi b'ər'ui gəmanaɛ.
143. ekɪ seriɛ kodrə, duʃi 'əndə seriɛ d'ana.  
'amɛ dz'uri tuma lɛ, tumɛ kaʃa bəʃə gəmana.
144. g'ə:r ɛŋɛ nəuwɛ, dud'a lɛ bisri tiri.  
m'arɛ ti gərti, aphie niŋguri phiri.

139. The paddy has been eaten by the pakhri-insects, the zarib-insects have eaten the wheat./ The neighbourhood has been eaten, beloved girl, by your sharp tongue (lit. "thin tongue").

140. Do not (every now and then) tie your yellow head-cloth, girl!/ Walk humbly on the path! People have started suspecting you (of being vain or in love).

141. From Rampur (up) to Nougri the sun has formed a staircase (casting a shadow on the mountain slope)./ Do your full duty! (People of) the neighbourhood, (nay) the world ought to learn about it.

*For "staircase", cp. v. 138.*

142. The grass field is full of grass, the rice field is full of paddy./ The forest is full of deer. The girl is full of haughtiness.

143. (He) In one field there is kodro, in the other field there is paddy./ I am longing for you, but you display great haughtiness.

*The kodro, a coarse species of grain, eaten by the poor, symbolizes the boy, the paddy the girl.*



145. ka|ɪ khɪmbɪɪ b'ɪtɪə mɛ|a tsaʃa.  
 ɛɪɪ dzaɲɪ tɛ nɪŋgɪɪ, θari nɛɪ tɛ 'aɲdɔdɛ bata.
146. təŋga paʃɪ, səŋgɪa, kilɛ 'aɲdɔa ʊʃɪ kɛrɛ.  
 dɛndɪ na mɛɛɪ, aphi na auə mɛrɛ.
147. tɛrɛ dziwa rə bəɔdə tsuŋ'ʊə tɪnə.  
 d'ɛʃə b'adzə kaʃhdə, kidi rəɛ bərʃa mɪnə.
148. d'ara gae bagura, na|a dɪ phɪrdɪ kɪʃa.  
 gɛnə dzə|a tshatɪɛ, lʊpɪ nɛɪ pəgɪɪ dɪʃa.
- 
144. I have built a new house, but I have forgotten the tiri-  
 window for the milk./ You were dear to me, but you in  
 yourself (on your part) have become merciless.  
*The tɪɪɪ is a narrow window or niche where milk, etc.,  
 can be kept cool. Milk is a symbol for love.*
145. (He) The black ant licks dirt from the wall./ Had I known  
 you were (so) merciless, I would not have followed your  
 path (i.e. I would not have trusted you).  
*The boy is lying forlorn in his room. Cp. v. 32-33 (pea-  
 cocks drawn on the wall), v. 160 (kisses the cold wall).*
- 
146. (She) Why do you walk (up and down) under the balcony  
 with your head bent, oh my lover?/ My family do not per-  
 mit me (to meet you), and I could not come alone (lit. "my-  
 self" instead of "alone").  
*The young man is impatiently awaiting the girl; at long  
 last she comes in the company of somebody else. The  
 question is, as often, meant as a request, "Do not walk  
 up and down any more". The use of mɛɛɪ probably in-  
 dicates that the woman is married to somebody else.  
 Cp. v. 101.*
147. (He) A great longing for your heart has seized me (lit. "a  
 longing has been picked up")./ The day has failed to be  
 passed, what should I (then) do with the year and the  
 month? (lit. "Where should be year and month?").
- 
148. (He) The wind whirls on the mountain ridge, the cold whis-

149. koł'ε sutr kendl[a indra radzie pəri.  
dziuε ar ka:lɪ, maŋu dε pε:dε kəri.
150. koł'ε sutr kendl[a pəlǵε radzε rɪ raŋɪ.  
ka:lɔ mənə ni kərnə, poru beʃa dʲvɥǵε dɪ paŋɪ.
151. koł'a rɪ kendl[a indra radzie gopɪ.  
kəʃɪ dεu gacɪε, khunɟɪ dεu tsakto popɪ.
152. g'əra 'undi serie tshenɟe la:ŋe tshəŋoʃe.  
ekɪ khæ teri liuri akhɪε, duʃe lebrε 'oʃhε.

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ties in the ravine./ A fire burns in my chest, but its flame does not come into view.

- 
149. (He) In the nest the kendel-bird has fallen asleep (like) a fairy of king Indra./ To my mind has come depression. Let me be reborn as a human being (or: "as a man").

*The speaker hopes to have more success in love in a coming life. "A fairy of king Indra" means an apsaras, cp. v. 151 (indra radzie gopɪ), v. 159. The girl is likened by him to an apsaras, because the god Indra is supposed to send his apsaras (or nymphs) to ascetics to disturb their penance, i.e. the boy feels like an ascetic in his downcast mood.*

150. (Somebody giving advice). In the nest the kendel-bird sleeps (like) the queen on her luxurious bed./ You should not disquieten your mind. The water will collect in a deep hollow (ə: it will turn out all right).

- 
151. (He) The kendel-bird of the nest is (like) one of king Indra's cowherdesses (i.e. "is like an apsaras", see note on v. 149, 159)./ I will grasp (lit. "tighten") your loincloth, I will lift your nose ring and kiss!

- 
152. (He) On the field beneath the house, heaps of leaves (used as bedding for the cattle in the cattle sheds) should be collected./ I am consumed partly by your roguish (or: greedy) eyes, partly by your red lips.

*ekɪ, duʃe are in the oblique: "for one, for the second"; khæ pl., 'amε "we, i.e., I" being implied.*

153. d̥ugi meriē d̥ibriē paŋi b'ɔrnə tumbē.  
teri tshatia kadzlu kadzlu kuŋi rəsīē rumbē.
154. neī rumbē jē rəsīē, neī rumbē gware.  
aphi rumbē mē, baba ri bejīē, biŋ'i geŋiē tare.
155. t̥hoku t̥hokuē tsho:tu gē nərəi.  
sukhē sute, baŋd'īē, phusi gae 'ath̥lu lar.
156. 'undiē ni:l̥i d'uiē b'ɔr'uē khagē.  
du:r sute, naŋiē, tsuŋu khubdē lage.  
*'undiē is the possess. of 'undi.*
157. d'ɔni tshēi do|a, gaŋa pai tsadra ciŋi.  
bai pai ʃər'ēŋi ni:ŋ̄ laga b'au ri miŋhi.

153. (He) From my deep well, water should be poured into a gourd flask./ Which libertine has pricked the tattoo marks on your bosom?
154. (She) No libertine has pricked them, nor has any brute./ I myself, my father's daughter, have pricked them (like) stars of the clear sky.  
*V. 152–154, communicated by L. C. Stokes, were said to belong to a poem called Tulsi Ram. Gitagovinda XII 17 Krishna paints on Radha's breasts.*

155. The boy has tired from repeated copulation./ Sleep soundly, barren girl, putting your hand over your genitals.
156. In the low-lying water meadow the rivulets are filled with mist./ Sleep away (from me), girl, your breasts are pinching me.
157. Below, the quilt has been spread; above, the white sheets have been laid./ Putting the arm on the pillow, a dream of love comes sweet.
158. Crushing my bosom, you nibbled my lips. You did not let me sleep the whole night./ On account of you, lover, I was about to die on my way (home) to-day (lit. "there was about to be died").

158. 'ikuṛi coriē 'oṭṭu tsaba, sutiṅe neī dimi sariē rata.  
teri tōi gə, səṅgia, mər'ur adzi bata.  
adzi is the possess. of a:dz; gə mər'ur is impersonal with  
mere understood.
159. kaṅḍe sue kəṭhra indra tsənda re gope.  
nēṅe mile s:ṅe, sare bauṭ tope.
160. naṅia, tere dziwa ro ḍobu.  
rati mile suṅe, feḷi deuo b'iti de khobu.
161. naṅiē 'atha di 'ore gəlaba rə phula.  
raci mila supṅe, d'ēṅe meri akhriē dz'ula.
162. tu b'ī ti, naṅiē, kōḷi maṭiə bəḷu.  
lambī takī bərdzi, gaci gae cṭṭi ḍəru.

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*The girl has returned home after a night together with the boy.*

159. On the mountain ridge a musk-deer gave birth (like) an apsaras (lit. "Indra's cowherdess")./ My beloved girl met me in a dream and I searched the whole baur groping (for her).

bāuṭ f. "the storey where people live". Indra tsə:nd "the great Indra" (notice the use in Hindi and Sanskrit of candra as the second compound member in the meaning "excellent, illustrious"). For apsaras and Indra, see v. 149, v. 151.

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160. Beloved girl! It is the choice of your mind (i.e. it is up to you to decide)./ In the night we met in a dream and I pressed kisses on the cold wall (lit. "a kiss was given . . .").

- 
161. In my beloved girl's hand there is a flower of the blue? (yellow?) rose./ At night she meets me in a dream, in the daytime she undulates before my eyes.

- 
162. You (on your side) were, girl, (like) the bolu-grass (growing) on soft soil./ You are seen to have grown (so) tall, (that) I fear you will snap at the waist.
-

163. dzoth lagɪ tsandɪɪ, toɭi lagɪ pɪpɭɪ paŋgɪ.  
dzʻʊɪ lagɪ cʊɭɪ, bʻɪte lagɪ kaldzu ɖaŋgɪ.
164. bʻau lagɔ, naŋiɛ, ɖʻɪlɛ tɛrɛ kamru mathi.  
ʻɔndɔ tɔ paŋkhɪu, ɕɛɔ ɖɛundɔ tɛri sathi.
165. dzɛ soɭhu, naŋiɛ, ɖʻɪli gaciɔ ɭhaŋɔ.  
bʻɔɪ tshʊɕa tsilma, khɔɕɪ tshʊɕa bʻʊkhiɛ khaŋɔ.
166. ɕaɕɕi gaeɛ tɛri gʻolʻa rɛ ɕiŋga.  
bʻau ri taiɛ akhiɛ badɭa riŋga.
167. sambʻɭu, nɛŋia, tɛrɛ gʻjaũɭɛ bʻaɕa,  
ɕaŋga phira ʻɔɭki, mũa phira do:ro sasa (or ɕaɕa, see ɕā:).
168. rati khabɕi dɔndualɕɛ ɕɛtɛ.  
gʻɪ:ŋ laga lɛ naŋi rɛ, kuɕɛ rɛ phulɕu rɛ dzɛti.

163. The moon hangs silvery, the branches of the fig tree dangle down./ The beloved girl bends down, doubling up (at the waist). A pang passes through my heart.
164. I have been seized by love to you, girl, on account of your loose waistband./ If I were a bird, I would fly to (be in) your company.
165. When I think, beloved girl, of the hang of your loose waistband,/ I forget my filled pipe-bowl (lit. "the filled pipe-bowl is left aside") and in spite of violent hunger I forget my food.
166. (He) On your balcony-beam there are horns of the wild goat./ Clouds are circling before my eyes for love of you.
167. When I remember, girl, your buttersweet speech,/ my legs move lightly and in my mouth revolves a twofold respiration.
168. In her red mouth is a row of white teeth./ I entertain as tender feelings for the beloved girl as for the kujo-flower.  
*For the kujo-flower, see the introduction p. 7, l. 12 foll.*
169. Your teeth are made of ivory, your lips have been made by

169. danta g'ǝɽɛ dantue, 'oɽɽu g'ǝɽɛ sənare.  
dzɛɽɿ g'ǝɽɿ murta, dziu dzər'aundi m'are.
170. dzəa ləɔ serie kodrə paə.  
ɛa serie kodrə 'amɛ nɛi kebie khaə.
171. tshandɛ tsepeo m'are nɛi defɛ bwara;  
dzv:ŋ ao b'itrɛ, te: lɛ khulə dwara.
172. dewa radzea, sewa sa:ba tere.  
lamŋa re faŋge kərə badzɽɛ mere.
173. es defa re b'uĩ na ba:ŋɛ mere.  
kama afo radze re, lob'a afo, naŋia, tere.

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the goldsmith./ Such as your figure has been shaped, it distresses my mind.

170. (He) The barley has been mown (lit. "after mowing the barley"), kodro has been planted in the field./ The kodro of this field I have never tasted.
171. (She) In our parts it is not customary to invite (people)./ He who comes inside, for him the door is open.  
*kodro* "a coarse species of grain, eaten by the poor".  
V. 170–171 were given as a series by my informant, who also indicated v. 170 to be sung by the boy and v. 171 by the girl. Even if other interpretations are possible, I would, with some hesitation, suggest the following: Unlike v. 112, the young man is prepared to eat poor food in the girl's humble home, if she will receive him, and, again unlike the situation in v. 112–113, is rewarded with the girl's willingness to see him. In any case, v. 170–171 properly belong to the group v. 111–118.

172. (He) Oh King my Lord! I do service for you./ My throat produces a laman melody.  
*badzɽɛ f., poet. dimin. of ba:dz. Although having to do service for the king, the lover only thinks of his sweetheart (the same is the case in the following two verses).*
-

174. 'amare radze ro piṭlu d'ola.  
teu pae phugla, dzeu ma:ro mənṛu bola.
175. keṇi 'ui dzatər, keṇe nətsauri deu,  
keṇi baṇḍi misri, keṇe khole mōna re kheu.
176. teri nəugri kutsh neī 'asī tōmasə.  
ki tseī deuṭhi, ki tseī radzeo basə.
177. m'ari meṭnō paca gaeo paṇi.  
o:r tō ramṛə, bai sukha nauṇa paṇi.  
gaeo *is the possess. of gae 'on'*.
178. a:dz ḍeu le nəugri, ka:l rāwe pura.  
*For nəugri cp. v. 141.*

173. (He) I am not going to plough the earth of this place./ I have come here in the king's service and for love of you.
174. (He) I will beat our king's drum./ You should think over, what my mind is speaking.
175. How was the fair? How did you let the god dance (see nətsauriḍ in the Vocabulary)?/ What sweets were distributed, and how were the yearnings of your heart stilled?
176. In your town there is no laughter, no entertainment./ What you need is either a temple or a king's residence.  
*A temple or a royal palace give opportunity for holding fairs and festivals.*
177. The water in our (village) Melan is (only) on the leaves (ə: there is no water)./ In tanks and wells the water is drying up, (but) otherwise it is all right.  
o:r tō "otherwise"? (tə = H. to?). Or: "otherwise (ə: formerly) it was all right".
178. To-day we will go to Nougri, to-morrow to Rampur.
179. Going to Rampur, great troubles befall (us)./ Beneath, Nougri is seen; above, the blue sky.

179. rampura d̥eundie b'əri pəɾa li dz'əri,  
 'undi difə li nəugɾi, 'ubi difə li gəiŋa 'əri.
180. nəugəra nirta ul̥ti bəa li kula.  
 radza bəfa:rə suti kui rə phula.
181. tshə masa 'iunda sv̥ti bofio khaə.  
 khəɾi ja, dəfia, logue paltə laə.  
 bof- "to sit", and the voc. sg. f. -a in dəfia are Kc.  
 features, the rest is like Ktg.
182. bana rə °'ə[ɬu° (°'ə[ɬa°), mə:ru: la:ɾi t̥ewi.  
 ra:m ra:m tuma l̥, 'amɛ gɛ g'əra l̥ d̥eui.

180. In Nouger and Nirat the canals flow opposite one another (the Nouger canals water the Nirat fields and vice versa)./ The king of Bushahr is (like) a flower of the sleeping wild rose (i.e. he does not see to his country; when the kui-flower at night closes its petals, it is particularly sweet-scented. For the wild rose, see the introduction p. 7, l. 12 foll. Here the king's unreliability seems to be hinted at).
- 
181. For six months during winter you have been sleeping and have been sitting and eating./ Stand up, girl, people have started the work of the season.
- 
182. The plough (the plough pole) is of oak-wood; the peg of mauru-wood should be fixed (in it)./ May you live in peace. I have started for home.  
*After ploughing, the plough is made ready for home-transport by removing the wooden peg (t̥ewi), which fastens the yoke on to the plough (by being passed through a perforation in either), and inserting it into a hole in the plough.*



## LONGER SONGS

- I. cɛŋkkie gi:t.
  1. mule ma<sup>l</sup>aiɛ ke:rɪ ma<sup>l</sup>ai.  
cɛŋkhi bəʃtʌŋiɛ m<sup>ʼ</sup>arɛ ernɪ gar.  
*A word for song, e.g. gi:t f., is understood in the 2. line.*
  2. ʃri sərə:nɛ radziɛ kaɡɪ ai.  
ʒə ta dzaŋi kaɡɪ dauɪ lɛ ai.  
bantsɪ buntsio kaɡɪ ʈopue pai.
  3. ʃri sərə:nɛ radza lɛ kədiɛ na tshaɾu.  
tere dɛu radza lɛ bakri khaɾu.
  4. esi bera dauɪ lɛ tshaɾu na tshaɾu.  
daŋɖa b<sup>ʼ</sup>ɔru radza lɛ baɾɛɛ khaɾu.  
*na has the function of two negatives, negating both verbs;  
the repetition of the verb has emphatic function.*
- 

### I. The song about Chenkhi

1. In the first ring-dance (we ask) (or: "Oh leading dance ring, (tell)") "How is the ring-song (that is to be sung)?" / About the bisht's (ɔ: vizier's) wife Chenkhi are we to sing a song.
2. From the king of Sarahan (the residential town of the high-land state of Bushahr) a letter came. / "This letter has come, it seems, (preparing) for war" (probably said by the bisht). / After reading it, he (the bisht) put it in his cap.
3. (Chenkhi) "I will never let you go to the king of Sarahan. / To your king I will (rather) give goats and rams".
4. "This time I will by no means let you go to war. / As a fine, I pay to the king the rams of the pen."  
*The bisht goes to war.*

5. ‘aṭui pəṭi ṭira gaʃe lumbṭui d‘ui.  
kaḷie raṇḍe badḷie kədie na mu.
6. ṭundzi məru ṭundzi gaʃa ‘aṭua re ṭira.  
kədru atsha maṭie pwario bəzira.
7. kədru laga maṭie aṅktu təra.  
ləḷdi bera dekhi tshaṭə tə biʃta rə g‘əra.
8. kədru laga maṭie aṅktu sewa.  
biʃti ‘əndə piṭhi le khəra:ṇa rə dewa.
9. koṭa gae cəṅkhi kəra surdza le su.  
maṭie pərmisra, na pantsa ri ‘ui.
10. beʃdi ḍeu cəṅkhi ague thaṭe.  
noṭi aē ‘adzru dui koṭe ri bati.

5. Over the mountain top of Hatu rests a thick mist./ (Chenkhi) “You wretched black cloud! Will you never die?” (lit. “never did you die”).
6. “I am dying (from) perpetually staring at the mountain top of Hatu (gaʃa, lit. “from above”, indicating the direction from the high mountains, where Chenkhi’s native village is situated, towards the plain; toḷa “from below” indicates the opposite direction)./ When, oh Earth, will the vizier from Pwari come?” (Pwari was the bisht’s native village).
7. “When, oh Earth, will the rope bridge be fastened at Angtu?/ At my tender age I have just had occasion to see the bisht’s home” (one has to pass the river Sutlej in order to travel to Bushahr, where Chenkhi is staying at the moment in her parent’s house; Chenkhi, who is very young, has spent very little time with her husband in his home, because he is constantly taking part in battles).
8. “When, oh Earth, will the bridge be fastened at Angtu?/ May the god of Kharahan protect the bisht”.
9. On the mountain ridge of Kot, Chenkhi bends down before the sun./ “Oh Earth and You the Supreme Lord! I have no advisers”.

11. *noṭi aē ‘adzru dui koṭṭe pori.*  
*tshurə kəṭarə tshaṭə mə:ruē tsori.*
12. *ḡəṅgi in‘a ‘adzru ka ḡ‘a:l na pai.*  
*louə geə maṭiē paṅi d‘wai.*  
*d‘wai either from d‘wəuṅḡ ‘to cause to be washed’ (‘my blood has been (caused to be) washed out’) or from a verb meaning ‘to run out’, cp. CD \*uddhāvati ‘runs away’.*  
*louə is prob. an extended poetical form of lōu. geə is the pret. ptc. of ḡa:ṅḡ.*
13. *ḡ‘ala ri, ceṅkhi d‘aiē, bisər ‘vi (= bisr‘vi).*  
*seṅe ma:radza ri kəru dəroi.*
14. *baṅni mathe ceṅkhi pəṭdi vṭi.*  
*ḡ‘a:l na pai ḡəṅgi ka kiṅgra cvṭi.*
- 
10. Chenkhi went and sat down on the nether veranda (“nether”, i.e., facing the downward slope)./ In a pair, two attendants approached on the Kotla road.
11. Two attendants appeared beyond Kotla./ (The bisht’s) knife and dagger they stealthily kept in a holly (if the body of a fallen man could not be brought home, his weapons would be carried back. The attendants do not want to break the sad news immediately).
12. The attendants from Shaung (?) did not salute her in the ceremonious way (ḡəṅgi is unclear to me; it was variously rendered by three informants, “from Shaung”, “comrade” (= səṅgi), “simultaneously” (= səṅg‘i); I leave it untranslated in v. 15 and v. 17)./ (Chenkhi) “Oh Earth, my blood has been washed out as water” (in the case of a death the relatives are not saluted in the customary way, i.e., by a low bow and the salutation ḡ‘al “shield”, i.e. “may your shield always protect you”).
13. (The attendants) “We have forgotten how to salute in the ceremonious way, dear Chenkhi!/ We swear by the old kings (that the message, we bring, is true)”.
14. Chenkhi broke down (fell down) over the railing./ When the attendants did not salute her, (it was as if) her back broke.

15. ƒəŋgi lai ʿadzrua dauļie nəkhi  
kʷ:ŋ bɪ æ sare nire, kʷŋɪ dzindʒie mokhi.
16. ka ta lau, cəŋkhiɛ, dauļie nəkhi.  
kʷ:ŋ bɪ æ sare nire, biʃtɛ dzindʒie mokhi.
17. ƒəŋgi dzəle ʿadzrua tsupəkʃue daɾʿɪ,  
biʃta pwarie mere galie na mare.
18. bʿari bərindʒue garʿui roi.  
ləɫɪ cəŋkhi dʿai mʿare dzandɪ na ror.
19. khəɭa ri bʿriŋɫi beʃhe dʿolua ri noɫɪ.  
bʿitri kəro khəbra sətɪ a ki khoɫɪ.
20. noɫi eki admie khəra:ŋa le ʒao.  
duni dewɛ badzŋɛ turət məŋgao.  
məŋgao, *see Vocab.* məgaunɔ̃.
- 
15. “Attendant! Bring news about the fight!/ Whosoever has returned safe and sound, who lost his life?”
16. (One of the attendants) “What news about the fight do we bring, Chenkhi (ə: “we have only sad news to bring”)?:/ Whosoever has returned safe and sound, the bisht lost his life”.
17. (Chenkhi) “May the beard on your chin burn, you attendant! (tsupəkʃue “on the chin”, dim. form with -ʃtu, see Vocab. tsupku)./ Do not talk evil about my bisht of Pwari!” (lit. “do not beat the bisht with insult”).
18. All the relatives lamented aloud./ “Our young sister Chenkhi does not understand how to weep”.
19. On the stone fence round the threshing-floor two drummers sat down./ (They said) “Let us know, (you) inside (the house), whether it is true or not” (the drummers are to spread the message about the death; being low-caste people they cannot enter the house).
20. (Chenkhi) “Go two people to Kharahan/ and promptly bring the musical instruments of the two gods!”

21. noṭi eki admie bəroli lē jao.  
oḍa teu babri jigre ṣədao.
22. oḍa aḷo babria taṭio bənaṇi.  
kəre kərəra juḡo, gaṭhə na caṇe.
23. dekhe dekhe ceṅkhiē kərigra rē kama.  
terē liu juḡa dī ləṭshməṇa rama.
24. dekhe dekhe ceṅkhiē kərigra rē n'ēṇa.  
terē liu juḡa dī mu bīṣṇu nərəṇa.
25. edze boli daṭiē kərigra rē 'ia.  
terē liu juḡa dī mu rama sia.  
*'ia, obl. of 'i; see Vocab. 'i.*
26. oḍa bolu baḍ'ia, terə mərdo peṭo.  
gaṭhə caṇo juḡo merə, b'əmpḥəra keṭo.
27. dēe na ceṅkhiē peṭe ri gaḷi.  
baṅga pəraṭa dēu basie gaṭi.
28. b'aia bolu mədnua soṭhia ke terē.  
oru gaṭe kapṭe, dzəḷnō merē.

21. "Go two men to Baroli/ and quickly call Babri the carpenter!"
22. Babri, the carpenter, servant of the house, came./ "Build my bier, build it not too narrow!"
23. (The carpenter) "See, see, Chenkhi, the artisan's work!/ On your bier I write (the names of) Lakshmana and Rama".
24. "See, see, Chenkhi, the artisan's chisel!/ On your bier I write (the name of) Vishnu Narayana".
25. "This is called, my lady, the artisan's ingenuity (mind)./ On your bier I write (the names of) Rama and Sita".
26. (Chenkhi) "Oh carpenter! I say: May your kin die!/ My bier you have built too narrow, too tight for the shoulders".
27. (The carpenter) "Do not, Chenkhi, curse my kin!/ With my adze I remove all uneven places".

29. b'āia d̄ewe m̄odnua ap̄ηε b̄oḍ'are,  
dz̄o]n̄ε r̄ε kap̄r̄ε asa ki m'are.
30. kea lai c̄e]khīe dz̄o]n̄ε r̄i r̄ai.  
bas̄o d̄eu koḥa-d'aru d̄u:ηa l̄e gai.
31. k̄ore na c̄e]khīe et̄r̄o k̄hoḥa.  
koḥa-d'aru bas̄o d̄eu, d'ōηε r̄i roḥa.
32. be]ηa ter̄o b'āia umbra t̄eī.  
bi]ḥta p̄warīe g'at̄i r̄o:nd̄i neī.
33. koḥa-d'aru bas̄o mere t̄seī na t̄seī.  
te]ηε m̄as̄oḍi bi]ηa dziundīo neī.
34. g'ōr̄ε d̄āηeuḥue kurḍ̄i t̄shei.  
bi]ḥta p̄warīe g'at̄i lagḍ̄i na ]̄ei.
35. e]ηε ga]ru kap̄r̄ε nr̄:]a r̄i tsiza,  
agīe na dz̄o]a, pa]ḥi bagur̄e na b'īdza.
- 
28. (Chenkhi) "I say, Maudnu my brother, what are you thinking of?/ Take forth my clothes, I shall be burnt".
29. "Go, Maudnu my brother, to your treasure-room/ (to see) if there are clothes for me in which I can be burnt".
30. (Maudnu) "Why do you insist on being burnt, Chenkhi?/ I give you an estate in Kotdharu and cows to milk".
31. "Chenkhi, do not do so wrong a thing!/ I give you an estate in Kotdharu, fields in Dhauna".
32. (Chenkhi) "May your words live long, my brother!/ But without the bisht from Pwari I cannot live" (r̄o:nd̄i is invol.; the fem. has impersonal function).
33. "An estate in Kotdharu in no way do I want./ I cannot exist without such a perfect (?) man" (dziundīo is invol. pres. ptc. of dziu]ḥō).
34. "A ridge-pole has been stretched on my (native) house in Daneutu./ Without the vizier of Pwari I do not find peace".
35. "I take forth such clothes, things from the plains,/ that are not burnt by fire nor moistened by water and wind".

36. *enē gaṛu kapṛē māsru dārei.*  
*bɪʃta pwarie gʻaṭi rā:ndi nei.*
37. *ari aē samtu pari rāka[a.*  
*kɪdɪ rudʻe bʻaio mau[ε gəŋa[a.*
38. *mandzʻi aē dʻara dɪ mau[ε gəŋa[a.*  
*ari aē samtu, pari rāka[a.*
39. *ḍuma badze dzəmblua bə[ʃəŋɪ naṭɪ.*  
*ʃɪkə lukə lae mukhe, bʻɪɾɪ dē gaɪ.*
40. *ḍuma dēe dzəmblua ḍʻola dɪ khe[ə.*  
*sultə badze badzə, dēu natsəa lē pherə.*
41. *ba[ə mere belra pao khədzuri.*  
*bɪʃta səŋge rə[ʊ aɾɪe indra puri.*

36. "I take forth clothes, striped Mausru cloth./ Without the bisht from Pwari I cannot live".
37. "Here are people from Samet come, there people from Raik./ Where were you delayed, friends, you people from Gahan being my mother's brethren?"
38. "Right in front on the mountain-ridge my mother's brethren from Gahan have come./ Here are people from Samet come, there people from Raik".
39. "Oh dom Dzaumblu, let the Balsain melody be played"/ (Addressing a female relative) "Place the bindi mark secretly on my forehead. Let me put on my scarf" ("secretly", because, being a widow, she cannot wear the bindi mark. Chenkhi speaks as if she is going to be married).
40. "Oh dom Dzaumblu, play gaily on your drum./ Play the auspicious instrument (melody?). I will dance one turn round".
41. "Arrange the braid of my hair and the plaits,/ I am to meet with my bisht in heaven (Indrapuri)".
42. Chenkhi the widow's bier was carried outside the ring-wall./ She placed the mark of her hand on her brother Maudnu's

42. cɛŋkhiə ɡaɾə ʃuɡə raŋdɔ mandzŋi porɪ.  
e:k tshapa laə dada mədnui khoʎi.
43. de:ʈhua bolu ʃɪfra mu thari dzar,  
dzəʎdi ɡɪ mərdɪ mu indri ɛ aɪ.
44. soʎa bolu sauŋio merio mao,  
agiɛ lu:rbe lage, 'athʎu pao.

## II. ɔəʎvi ɡi:t.

1. mʊʎɛ məʎaiɛ ke:ri məʎaɪ.  
ɔəʎu ɔəɡroʈa ɛ:ŋə b'arət ɡaɪ.
2. para kəm'arʃəŋa kaɡʎɪ aɪ.  
ɔəʎu ɔəɡroʈɛ tmi bantsŋɪ laɪ.
3. bantsio dzaŋi kaɡʎɪ ʈopue paɪ.  
'ʃə ta dzaŋi kaɡʎɪ kəm'arʃəŋa aɪ'.

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entrance gate (it is well-known from other parts of India, e.g. Rajasthan, that widows, when being brought to the pyre, would make a handprint in wet plaster at the entrance gate).

43. (Chenkhi) "Dethu and Jishar, I, your daughter, speak./ To burn and die I have come here".
44. "You sixteen Kali goddesses, you my mothers!/ The fire's flames have seized me, extend your hands (over me)" ("sixteen Kali goddesses" means sixteen idols of the goddess in the district and as many incarnations).

## II. The song about Daulu

1. In the first ring-dance (we ask), "How is the song that is to be sung?"/ About Daulu Dagrot a song should be sung.
2. Over there from Kumharsain a letter came./ Daulu Dagrot set about reading it.
3. Having read the letter he is known to have put it in his cap./ (Daulu) "This letter seems to have come from Kumharsain".



4. “bυd’ie piʃe mauɾie b’er̥na le daŋə.  
le:ŋa le b’er̥ie, kəm’arʃəŋa ja:ŋə.”
5. “bυd’ie caŋe mauɾie pɛŋdɛ le roʃi.  
dɛuŋə kəm’arʃəŋa b’er̥səra doti.”
6. “bɛlki ‘sa roʃie ʃɛli ʃəʎata.  
dəe caŋu tsɪkɪe kəʎua rə b’ata.”
7. ja:ndə geə bə:ndə kəm’arʃəŋa jaɪ.  
ʃhakura erə ra:m siŋg’ɛ putʃŋə ɪaɪ,  
“kɛŋe geə, dəʎua, karuə aɪ?”  
karuə, *possess. of karu* “*work, commission*”.
8. “mū: aə, ʃhakura, pɛra rə bəndə.  
dzɪɪɪ le dɛ:ndə ‘ukma, tɪɪ le ja:ndə.”
9. “kɛŋə sutə, dəʎua, g’əra rɛ sukhe?  
doti doti kuʎuə d’ʊkə le mu kɛ.”

4. (Daulu) “Dear old mother! Grind grain for a bheran-paste/  
for taking it at daybreak, I am to go to Kumharsain”.
5. “Dear old mother! Bake a loaf for the journey./ I am to go  
to Kumharsain tomorrow morning”.
6. (The mother) “From evening bread (ə: bread baked in the  
evening) you will catch chill colds./ At the first rays of the  
sun (lit. “in the sunshine, at the first rays”) I will cook (for  
you) a rice meal of kaulu rice”.
7. Walking step by step he came to Kumharsain,/ the Thakur  
Ram Singh proceeded to ask him,/ “With which commission  
have you come, Daulu?”
8. “I have come, Thakur, as your servant (lit. “slave of your  
foot”),/ where you order me, there I will go”.
9. (The Thakur) “How did you sleep, Daulu, in the peace of  
your house?/ Every morning the Prince of Kulu has pene-  
trated my country” (lit. “penetrated towards my place”, le  
mu kɛ = mu kɛ: lɛ).
10. (Daulu) “Keep sitting, Thakur, on your bungalow’s veranda./

10. “beḥi ræ, ʈhakura, ʱbaŋgule ri dʱapi.  
kuʎue sɔŋge sutra caŋmu aphi.”
11. teue geə ʿundre khekra ʃai.  
kuʎue sɔŋge erə tɪni dʿorma lai.
12. “ebi dʱee, kuʎuea, aŋe gʿore.  
ʿame mamble bətaume agʿue ʃore.”
13. ʿɔʈio geə dʱɔʎu kəmʿarʃəŋa ai.  
ʈhakura erə ra:m siŋgʿe putshəð lai.
14. “o:r bi ʃuŋə, ʈhakura, terie ʃerə  
biɖza geə tsheuʃie ʿɔi gʿora rə nʿerə.”  
ʃerə *m.*, see *Vocab.* ʃe:r *f.* “request, urge”; terie = tere  
“for you”.
15. ʈhakur dea ra:m siŋgʿ kagdue kara.  
“meri khele piʈhi khunda khəʃie re ʿara.”
16. teue geə ʿundre gʿora le ai.  
nəkhɪ ʃuŋi baŋʈhəŋ dəŋeʊʈur dzai.

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With the Prince of Kulu I myself will arrange a settlement”.

11. With that ingenious thought, he went to Khekar./ With the Prince of Kulu he made an agreement (on behalf of the Thakur).
12. (Daulu) “Now go to your home, Prince of Kulu!/ Next autumn we will talk the matter over”.
13. Returning, Daulu came to Kumharsain./ The Thakur Ram Singh proceeded to question him.
14. (Daulu) “Otherwise I have, Thakur, listened to your request (lit. “the request for you”)./ Without a wife my house suffers a loss” (lit. “a loss of (ɔ: for) my house has come to be”).
15. The Thakur Ram Singh gives him a written privilege./ “With my support you can perform (lit. “play”) an abduction (of a girl) (even) on a Khund of the Khaush caste” (see khu:nd in the *Vocab.*; re has, as often, relational function: “for”).

17. ʈhɪrʃu khəra:ŋa rɛ ʰmʊŋg[ɛ-ʰbare  
de:ʈhʊɛ gʷuma gʷera dɪ dzoʈɪ nɔgare.
18. ʈhɪrʃu khəra:ŋa rɛ mʊŋg[ɛ budʷɛ  
ʷathʃu dʷoi thaʃi sabŋɛ, m̄: gaɪɛ dudʷɛ.
19. baɪɛ la:ndɪ dʷagʃu, kanɛ dəroʈu.  
“ʈhɪrʃu khəra:ŋa rɛ kədiɛ na ʃoʈu.”
20. bʷɪʷɪ geə bamʷɪ laŋka rə ʷŋu,  
gacɪɛ paə dʷaŋgru, ʷatha dɪ dʷŋu.
21. kaʃi la:ndə suthŋi, ratə dəsələ.  
bʷɪʷɪ dzaŋi bamʷɪ ʈhɪrʃu ɛ tsələ.
22. ʈhɪrʃu khəra:ŋa rɛ ʃa:ŋɛ lai.  
“mʊŋgla para bathi kv:ŋ a tsheuʈɪ aɪ?”

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16. With this ingenious thought, he came home./ (There) he heard of an unusually beautiful girl from the village Daneutu (the woman, Dogri, is married, as mentioned later in the song; see dzai in the Vocab.).
17. At the fair in Kharahan on Tuesday/ a pair of kettledrums resound (lit. “move”) in (the god) Dethu’s temple courtyard (probably in order to announce the fair).
18. For the fair in Kharahan on Tuesday and Wednesday/ he washed his hands in a dish with soap, his face with cow’s milk.
19. On her arms she put bracelets, ear-rings in her ears./ “The fair in Kharahan I will never miss”.
20. He dressed and equipped himself (like) Ceylon’s Hanuman,/ in his loincloth he put a dangru (small axe), in his hand a bow.
21. He put on black trousers and a red scarf (suthŋi from suthŋɪ, see sut:həŋ)./ Having dressed and equipped himself, he is known to have set out for the fair.
22. He started taking part in the fair of Kharahan./ (Daulu) “Who is the woman, who has come over there from the Mungal region?”

23. “kaɫɪ ʻɔndɪ pakɫɪ, ʃukɫɪ gaɪ,  
rəθɫɪ dʒɪ dʻʊla para muŋgla bathi.”
24. ʃhɪɾʃu khəra:ŋa rɛ lagdə paŋɪ.  
mandzʻui beʃɪ tsəriɛ dogɾɪ naŋɪ.
25. ʃhɪɾʃu khəra:ŋa rɛ guvɫɪ guŋa.  
“dʻurɛ dɪ lagə natsdə, maïɛ, kʊ:ŋ a.”
26. “dʻurɛ dɪ lagə natsdə dʒɫɪ negi.”  
ʃhɪɾʃu khəra:ŋa rɛ ʻəa tɛ begi.
27. deua nətsaunda dʒea do:rɛ phɛrɛ.  
“jə i tseɪ, ɲɪʃra, bə:ɫu mɛrɛ.”
28. ʃhɪɾʃu khəra:ŋa rɛ guɾku gʻura.  
“a:ndə tə seɫɾɛ, dɛ:ndɪ ʻathɪ muɾa.
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23. “Black is her gown and white her waist-band./ She is swaying like a deity’s litter over there in the direction of Mungal”.
24. At the fair in Kharahan, the rain poured down./ The pretty girl Dogri sat down on the middle of the platform.
25. At the fair in Kharahan, the dove coos./ (Dogri) “Who is the man dancing at the head of the dancing-ring, my aunt?”
26. (The aunt) “At the head the negi (caste name) Daulu is dancing”./ The fair in Kharahan was growing bigger and bigger.
27. Letting the god dance (by moving the shafts of the litter up and down, the god being carried in procession) he (i.e. Daulu) walks twice round (the temple; lit. “in a double circle”)./ (Dogri) “This man ought to be my husband, oh Jishar!”
28. At the fair in Kharahan, thunder rumbles./ (Dogri) “If he came closer, I would give him muro-grains with my (own) hand” (muro-grains (see Vocab. moɾə, muɾə) are given by a woman to a man as a token of love; -ɾɛ in seɫɾɛ has comparative function, as in bəɫɾə, maɫɾə, ʻəkɾə).
29. Walking stealthily, he came closer./ Then the two of them

29. sikda səlakda geə setrɛ aɪ.  
tɛbɛ tinɛ dunie bolɪ bətaɪ.  
“pampa ri tseɪ r'ɛli lɛ, dogrɪɛ, aɪ.”
30. g'ɔra pae pampia rɛla tɔ b'aŋga.  
“dɛu, raŋdɛ, r'ɛli lɛ, coɾmu ʃaŋga.”
31. tɛbɛ tinɛ dunie bolɪ bətaɪ.  
ɔd'li dzeɪ racie cəɾne ri laɪ.
32. de:ʃhua, bolu, ɲɪfra, kimbliɔ kifa  
dʒaɲie paci 'ala, safa a:nda na difa.
33. tanu 'aŋdʒa cɛbliɔ ɔre ki pɔre.  
coɾni b'edzi dʒɪkuli muʃliɛ dzore.
34. “ʃha:ra biɛ rakʃa ʃɔktɔ kv:ŋ a?”

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talked together./ (Daulu) “You should come to the rhaili-fair, Dogri” (see Vocab. r'ɛli).

30. Behind the house Pampi (Dogri's husband) was cutting hemp./ “If you go to the rhaili-fair, mean woman, I will break your legs”.
31. Then the two talked together./ About midnight they fled.  
*Dogri's husband goes to the temple and calls upon the god to help him.*
32. “God Jishar! I say: The little creature of the ant/shakes on the leaves of the branch; coming, it is not clearly seen, (or: is not clearly seen to come?)”.  
*My informants gave no convincing interpretation of this verse. Does it refer to the invisible mystic powers which are to help him gain revenge?*
33. Tanu from Chebli (Dogri's father-in-law) walks up and down./ He causes a small stick to be broken by means of a small club (as a token of divorce, according to my informants).
34. (The god speaks) “Among eighteen scores of demons, who is the most powerful?”

35. səbri ka 'əndə ʃəktə bənu kəʃu.  
bɪ'ɛ rɛ dʒɛ bədʌ ɡ'waca lɛ bəu.
36. "b'agiɛ, khodzi, baŋa, ɡ'waca rɪ bata,  
kəʃhʃə bəʃaurə, kəʃhʃə ɡ'waca?"
37. "jə 'əndɪ, ɟɪfra, ɡ'waca rɪ bata,  
'undʃə bəʃaurə, ub'ʃə ɡ'waca."
38. laʃə bɛʃə rakʃa ʃɪ'ɛ dz'otɛ.  
"ʃəni dɪ 'əndɛ dʃəʃuɛ bakrɛ mətɛ."
39. kilɛ kəŋa, dʃəʃua, kakhɾɛ bɛŋɛ.  
khobʌ b'ərə dogɾɛ, tsakur ʃɛ:ŋɛ.  
*Notice the irregular pret. ʃɛ:ŋɛ.*
40. bɛʃi sutə, dʃəʃua, b'ogɛ bər'asɛ,  
doti lagə 'udz'də alɛ tsəŋkɾɛ ɡafɛ.
41. de:ʃhua, 'əndɛ, ɟɪfra, ɟɛ tɛrɛ pwaɾɛ.  
khɪʃa rɛ dʒaŋi bəʃd ɟɛ bauɾɪ lɛ kwaʌɛ.
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35. (The demons) "The most powerful of all are Bainu and Kalau./ Like clouds of the clear sky we will fly to Ghwach" (Daulu's village; bɪj:'ə is here a substantive, "the clear sky", like Sk. vīdhram).
36. (The god) "(God) Ban of (the village) Bhagi! Trace the way to Ghwach!/ Where is Batouro, where is Ghwach?"
37. "This, Jishar, is the way to Ghwach./ Below is Batouro, above Ghwach".
38. The demon Lato ("the dumb one") sat down at the foot of the staircase (leading to the veranda)./ (Lato) "In the cattle-shed Daulu has fat goats".
39. Why, Daulu, do you murmur harsh words?/ Dogri filled (the pot with) wheat balls, partridges flew out.
40. In the evening you fell asleep, Daulu, on a fine bed (or "sheepskin coat"?)./ In the morning you woke up on a raw hide.
41. God Jishar! These are your miraculous feats./ The oxen of

42. tshapra bathi pəɾɪ lage tsitʃu sapa.  
dogɾɪ bola dʒɔʃu ɛ “merea bapa!”.
43. khʊɾa rɛ bəʃda bauɾi ɛ æ.  
dʒɔʃu bola dogɾɪ ɛ “meriɛ mæ!”.
44. dzaŋue caŋe dʒu:ke dei gʻeuʃi ke gʻia.  
tebe pəɾɪ rəza laʃe rakʃa rɛ dzia.  
dei is the gerund of dɛ:ŋð.

### IIIa. məriɛ gi:t.

1. mule məʃaiɛ gau ke:ɾɪ məʃaɪ.  
gi:t mʻarɛ məriɛ raŋdʃɪ ernɪ gaɪ.
2. maiɛ, bolu, durgɛ bʻa:ʃa dɛ laɪ.  
bʻa:ʃa phəreŋeə dəu bakru taɪ.

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the bottom storey are known to have been made to ascend to the top storey (where people live).

42. White-and-black-coloured snakes began to fall down through the roof./ Dogri says to Daulu, “Oh my father!”
43. The oxen of the bottom storey came up to the top storey./ Daulu says to Dogri, “Oh, my mother!”  
*Daulu seeks the advice of a priest, who suggests that Dogri prepares a huge portion of porridge for the demons, especially Lato who has been particularly active here at the end.*
44. (The priest) “With your knee make hollows (in the porridge) and pour ghee into them with a pot”./ Then (at last) satisfaction came to Lato the demon’s mind.

### IIIa The song about the plague

1. In the first ring-dance (we ask), “How is the song, we are going to sing?”/ We are to sing the song about the infamous plague.
2. Mother Durga! We say, “Reach us a melody!/ In return for the melody we give you a goat” (phəreŋeə, possess. dir. sg.

3. ba:ra bɛ ʃogɲiɛ sutra caɲɔ.  
indi neĩ rɔ:ɲɔ̃, pwaɽa lɛ ja:ɲɔ̃.
4. ɖaktɔra sa:ba, ʃɯɲɛ kanɽu lai.  
mɔria rɔ b'arta m'are ernɔ gai.
5. pɛiɛtalɛ ga:ɲɔ m'are baʃgu naga.  
dzɔla ga: d'ɔtri diuɔ bɔla tsɛraga.
6. tsɔu bɛ kɔnareɛ gau loɛ rɛ kɔɲila.  
dzɔla gae d'ɔtri ga:ɲi deua bɔdra ʃila.
7. cɯɽi pɯɽi d'ɔtri deue apu lɛ caɲi.  
tsɔnda gaũ surdza pɔɲɛ paɲi.

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m. of phərəuɲɔ̃, is attributive to bakru, lit. “a goat of (ɔ: for) returning (the melody)”. My informants rendered b'a:ʃa here and in the next song (Sita Ram) v. 1, “rāg, rāgiɲi”, notice Sk. bhāṣā “name of a ragini”).

3. Twelve scores of witches conspired./ “Here we will not stay, we will go to the mountains”.
4. Doctor sahib, lend us an ear and listen./ We are to sing the song about the plague.
5. We will sing of the serpent king, Vasuki, in the lower world./ On the water, the earth burns like the light from a candle.
6. We sing about the iron nails in the four sides (of the earth)./ We should sing about the earth on the water, God’s mighty rock (the m., instead of the usual f. gender of ʃi:l, probably has augmentative function, “big stone, rock”).
7. The earth, broken to pieces, God created for himself./ We sing about moon and sun, wind and water.

V. 5–7 are vaguely reminiscent of the ancient Manu’s Law-book (*Mānava-dharmaśāstra*), I v. 5 ff., where the creation of the world is depicted. With v. 5 here compare Manu I v. 9, “That seed (in the waters) became a golden egg, in brilliancy equal to the sun”, and with v. 7 compare Manu I v. 12–13, “The divine one resided in that egg during a whole year, then he himself by his thought (alone) divided it into two halves”,



8. aɪ ɡɪ, məɾiɛ ɾaŋdɛ, ʃɪmlɛs bəzara.  
bo:rɛ baŋiɛ dɛuɛ dʻəŋkɛ dɪwərə.
9. aɪ ɡɪ, məɾiɛ ɾaŋdɛ, dzau dzərola.  
dekhi ɛɾə məɾiɛ ɾaŋdɛ ʃhakurə nəɾoɭa.
10. aɪ ɡɪ, məɾiɛ ɾaŋdɛ, kuni pənoli.  
bolɪ laɪ, məɾiɛ ɾaŋdɛ, mirgi boli.
11. ba:ra biɛ koʃgurue ɡaɾʻui roi  
mʻarɛ nɛɪ, tsətra-mukha, deuʃhu koi.
12. ba:ra biɛ koʃgurue mare phəkara.  
deua la:ndə tsətra-mukha loeo baɾa.
13. eti dzaŋɔ maʃiɛ ʻamɛ bʻarta dzɛə.  
ɾəkhɪ dzagɪ kərdə aphɪ ɟɪʃra deu.

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*v. 13 “And out of those two halves he formed heaven and earth, between them the middle sphere, the eight points of the horizon, and the eternal abode of the waters” (G. Bühler’s translation “The Laws of Manu” (The Sacred Books of the East, vol. XXV), Oxford 1886).*

8. You came, infamous plague, to Simla’s bazaar./ The merchants and shopkeepers went away to the mountain peaks and the caves.
9. You came, infamous plague, to (the villages) Dzau and Dzarola./ You (even) saw, infamous plague, the prince’s harem.
10. You came, infamous plague, to (the villages) Kuni and Panoli./ You caused them (the inhabitants) to speak the speech of wild animals (from horror and pain).
11. Twelve score of Kotghar inhabitants burst into tears,/ “We have, oh Tsatarmukh, no god”.
12. Twelve score of Kotghar inhabitants uttered invocations,/ “Oh God Tsatarmukh, may an iron fence be set up” (in order to stop the plague; it is actually said to have ceased at Kotgarh; la:ndə (i.e. lā:ndə) is involitive).

IIIb. sita rama khəzantsie gi:t.

1. mula ri məlaiē ga:ŋi ke:ri məlai.  
de:θhu bolu ɲifra tu: b'a:fa dɛ lai.
2. ɖaktəra sa:ba ʃuŋe kanɽu lai.  
gita m'arɛ khəzantsie erni gai.
3. poru dzaŋi khəra:ŋa ka kagɽi ai.  
sita ramɛ khəzantsie bantsŋi lai.
4. bantsi buntsio kagɽi kaɭɛ ɽopue pai.  
ɲə ta dzaŋi kagɽi khəra:ŋa ri ai.
5. ɛa likha kagɭiɛ pharɽi gredzi.  
sita rama khəzantsi khəra:ŋa lɛ bedi.
6. b'aia tsake məlkua merə nəreɭa.  
ɖeunɔ̄ khəra:ŋa lɛ, pa:ŋi na bera.

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13. So much have we learnt, oh Earth, for a song./ May God Jishar (the god of heaven) himself grant us protection and safeguard.

### IIIb The song about the treasurer Sita Ram

1. In the first ring-dance (we ask) "How is the ring-song that is to be sung?"/ God Jishar! We say, "Reach us a melody!" (regarding b'a:fa, see note on IIIa, v. 2).
2. Doctor sahib, lend us an ear and listen./ We are to sing the song about the treasurer.
3. From Kharahan a letter is known to have come./ The treasurer Sita Ram began to read it.
4. Having read it, he put it in his black cap./ (Sita Ram) "This letter seems to have come from Kharahan".
5. "In this letter he (i.e. the prince) writes in Persian and English:/ We call the treasurer Sita Ram to Kharahan".
6. "My friend Maulku! Carry my hooka!/ We are to go to Kharahan, lose no time!" (lit. "delay should not be made").

7. b'aia tsake malkua do:ru merə.  
koθhia rε tɛŋga dɪ ʿəa bagəra fe]ə.
8. b'aia tsake malkua do:ru ]alə.  
sita ra:m khəzantsɪ khəra:ŋa lε tsalə.
9. sita ra:m khəzantsɪ əɔ sutra rɪ gaŋ]ha.  
gafə pa:ŋɪ dənauli ka məria rε phaŋ]ta.
10. kɪdɪ paɪ khəzantsia etɪ bera.  
be]hu lao in'ə bəsŋa lε purε purε sera.
11. sita ra:m khəzantsɪ əɔ kujε rɪ kə]ɪ.  
kholi ag]fε g'era, bitse mandzŋa də]ɪ.
12. mandz'ε be]ə khəzantsɪ aphɪ sutra rə d]ora.  
orε porε kumb]ɪ be]ɪ tsəkora rɪ kora.

7. "My friend Maulku! Carry my blanket!/ On the temple treasury's balcony there is a cold wind" (lit. "cold of the wind").
8. "My friend Maulku! Carry my blanket, my cloth!"/ The treasurer Sita Ram set out for Kharahan.
9. The treasurer Sita Ram arrived, (he was like) a ball of thread (informant: "he was as smooth as cotton"; perhaps, since sut:ər also means "plan, settlement", referring to his resourcefulness)./ (The treasurer) "Beginning with (the village) Danauli above (in the mountains) the temple store should be distributed (lit. "placed") against the plague" (the distribution starts in Danauli and is carried out in the direction of the lower mountains; məria rε is relational, "for (ə: with regard to) the plague").
10. (The prince) "Where were you delayed for so long, treasurer?/ Bring full seer-measures (of corn) to the small farmers and tenants".
11. The treasurer Sita Ram came (to the temple), (he was like) the kujo-flower's bud./ The court-yard of the temple opened in front, in the middle the surrounding wall split (magic powers open the way for the treasurer).

13. nōtu eu [hə]thartu lē 'a|ɪ lē:ŋɪ cəŋɪ.  
d'ola g'ɔɹni kau|ɪ m'are ŋuga lē nəfanɪ.
14. məriō mərəŋŋə m'are tolŋɪ pɪma.  
tsari kəfauri ai g'imni g'ima.
15. tanua bəḍ'aria, gaɹe koθhie kətaba.  
tsari kəfauri ai, kəri lē:ŋə saba.
16. pɪma befə toldə aphɪ sukh das gəsēɪ.  
məriō mərəŋŋə m'are turtə tseɪ.
17. gafa pəɹa kəθha ka raŋḍa ka|ɪō bəkheɹə.  
dud'ba|ɪ dzatər 'əa kumb'iarə me|ə.
- 
12. In the centre the treasurer himself sat down (like) a rope of thread./ To this side and that (like) a flock of partridges the crowd (of people) sat down.
13. (The treasurer) "For the coppersmith Nautu a workshop should be built./ He shall make drums and trumpets for us, as a pledge for an age of the world" (the instruments are to be used in honour of the deity in the fair, which is being prepared, see v. 17).
14. "As a collection against the plague we must weigh (the portions of) opium (given to the temple)" (opium functioned as a means of investment and payment)./ (People from) the four Himachal-provinces came in great crowds.
15. (The treasurer) "Tanu, store-keeper (of the temple)! Take out the storehouse account-books!/ (People from) the four Himachal-provinces have come, the accounts must be made up!"
16. Sukh Das Gaseɪ himself sat down to weigh out the opium (this man, having a brahman name, is probably a priest)./ (He said) "We need a rapid collection against the plague".
17. From the high mountains, from Koth (where a temple for Kali is found), the throng (tumult) of the accursed Kalis tumbled down./ The fair of Dudhbal is like a Kumbh fair (as magnificent as it, see Vocab. kumb'iaro. The "accursed

18. tshoʃtʷe tshewʃiɛ budzʰ na bʰeu.  
sune tshɛia tsandɛ mʰare mɛ[nɔ] deu.
19. dzogʃɛ bəragʃɛ ʰnde əkliɛ muŋdʰa.  
deua bedo tsətra-mukha, kholŋɛ kuŋdʰa.
20. eti dzaŋə maʃiɛ bʰarta dzɛə.  
rəkhi dzagi kəra aphɪ ɟɟra deu.

IV. ʃərməʃi ʃandɛ gi:t.

1. mule mə[aiɛ ke:rɪ mə]aɪ.  
ʃanda mʰare ʃərməʃɪ ernɪ gai.
2. toʃa aɪ ʃimlɛ ka likhɪo karura,  
ʃanda mʰare ʃərməʃɪ kərnɪ zərura.

Kalis'' are probably the witches who caused the plague and who reigned as a sort of false goddesses as long as it lasted (see IIIa, v. 3). They are now forced to leave the mountains on account of the rites performed).

18. (The men) "Children and women have not grasped the secret./ With gold and silver we deck the god from Melan".
19. (The men of) the dynasties Dzogte and Baragte are (have) wise heads./ (They say) "Call the god Tsatermukh, the oblation holes are to be opened" (so that the ritual and the fair can start; see Vocab. kŋŋdʰ).
20. So much is known (to us) for a song, oh Earth!/ God Jishar himself lends protection and safeguard.

**IV The song about the Sharmal fair**

1. In the first ring-dance (we ask) "How is the ring-song that is to be sung?"/ About the fair in Sharmal are we going to sing.
2. Up from Simla came a written proclamation (likhɪo is gerund, lit. "having written")./ "We really must observe the fair of Sharmal".

karura, *transformation of kara* “*declaration*”, to make it rhyme with zərura?

3. bōla bəzira sukhtseŋa aŋi zəbanə,  
fanda lagi fərməli, m'arə khəlŋe khəzanə.
4. beŋhu, kaŋo, beŋhuo, bəɖə gədama.  
d'ara lagə fərməli fandiə kəməma.
5. noŋi ekɪ admie katshli lə ɟao,  
naga teu katshliɛ fiŋ're fəɖao.
6. noŋi ekɪ admie dzəlthi lə ɟao,  
ɖuma teu dzəlthiɛ fiŋ're fəɖao.
7. naga tsalə katshliə d'ətriə danə,  
ɖuma bi dzəlthiə fandi lə aə.
8. noŋi ekɪ admie mɛlni lə ɟao,  
deua teu mɛlniɛ fandi lə fəɖao.
9. tshəŋi gaŋo tsəre d'upue dən'ere.  
nami kaŋi bad'ə tsalə bamŋa pədzere.

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3. The vizier Sukhtsain says with his tongue (i.e., he gives the information himself, not through others),/ “The fair of Sharmal takes place, we must open the treasure-houses”.
  4. “Copyholders! You build (by cutting) a big store-house”./ On the Sharmal hill preparations for the fair took place.
  5. “Go, two people, to Katsli/ and quickly invite the Naga god of Katsli”.
  6. “And go, two people, to Dzailthi/ and quickly invite the Dum god of Dzailthi”.
  7. The Naga of Katsli, the demon of the earth, set out/ and also the Dum of Dzailthi came to the fair.
  8. “Go, two people, to Melan/ and call the god of Melan to the fair”.
  9. “Set forth the procession-sticks, the fans of chamara-hair

10. noʃi eki admie deori ɛ ʃao,  
ʃhakura eu mogʻtsɔnda ʃandi ɛ ʃɔdao.
11. ʃandɛ gɛ bə:ndɛ prə]iɛ mathe,  
mundzrɔ kɔra radzɛ ɛ dakhŋɛ ʻathe.
12. ʃhakurɛ ɛrɛ mogʻtsɔndɛ putshŋɛ lai,  
kɛŋɛ gɛ, ʻadzruo, karue ai.  
karu “*resolve, commission*”.
13. ʻame aɛ sa:ba niundru thare.  
ʃanda lagi ʃɔrmə]ɪ, kɔrni ti: mʻarɛ.
14. ebʻi dɛo, ʻadzruo, nɛt]ɛ dɛrɛ.  
bʻɛŋi ao dotiɛ mundzrɛ ɛ merɛ.
15. tsari tsali ʃhɛ:ri pandzi kɔroa.  
ʃhakura tsalɔ mogʻtsɔnd sun:ɔ tsɔdoa.

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and the incense cups”./ The worthy temple servants, all the brahmans and temple-priests went away.

10. “Go, two people, to Deori (place-name? It was said to be the name of the prince’s palace),/ and invite the Thakur Moghchand to the fair”.
11. Step by step they come to the gate (of the palace)./ With their right hand they salute the prince.
12. The Thakur Moghchand began to ask them,/ “With which commission have you come, attendants?”
13. “We have come, Sahib, carrying an invitation to you./ The Sharmal fair takes place, we will observe it there”.
14. (The prince) “Now go, you attendants, to your warm quarters,/ and come tomorrow early in audience with me”.
- 
15. From all quarters (lit. “in the four quarters”) the five groups of people (ɔ: people from five districts) advanced (to the fair)./ The Thakur Moghchand advanced, (he was like) a golden tsado-flower.

16. d'are šamukhri pəɽi mukunde tambu.  
sarə 'alə šərməla paŋia rə lambu.  
mukunde is the pres. ptc. involitive, a *Kyōŋthli* form, of mukŋō, together with the gerund giving a sense of termination.
17. turia badzi əklua do:ri drage.  
dɪŋgru tsalə munʃi sutra dɪ age.
18. dɪŋgru tsalə munʃi mo:re dɪ age.  
ʃhakura tsalə mog'tsənda piŋli page.
19. ʃhakura səŋge tsali pəɽe 'ədzri bənoʃtu.  
'aŋdɪ badza biʃuʃi, beʃto dən'oʃtu.
20. d'are šamukhri kiə mualə.  
ʃikə kəŋeʃuə ʃandɪ le tsalə.
21. d'are šamukhri lagi 'ula-məʃtula.  
ʃikə kəŋeʃuə sunearə phula.
22. d'are šamukhri tshəbərtshəŋa badzi.  
'əi geə b'aio kəŋeʃuə radzi.

- 
16. On the Shamukhri hill tents had been pitched./ All Sharmal rocked (like) a big water vessel.
17. The musician Auklu sounded the double drums./ The scribe Dingru advanced ahead in the row (of dancing men).
18. The scribe Dingru came ahead in the first row of dancers./ The Thakur Moghchand advanced in his yellow turban.
19. Along with the Thakur, his bodyguard, people from the village of Banot, arrived./ Walking they play the flute, sitting they play the danhotu (a string-instrument).
20. On the Shamukhri hill fireworks were let off./ The prince of Kaneti came (at that very moment) to the fair.
21. On the Shamukhri hill there was a gay throng./ The prince of Kaneti is (like) a golden flower.
22. On the Shamukhri hill a flourish was sounded (in honour of the prince)./ The Kaneti prince, oh friends, was pleased.



23. gopa:l siŋg'ε 'ās radzε dinə b'arta gar.  
 ɖakʃərə sa:bε kae dinə ʃəŋar.
24. eti dzaŋə maʃje b'arta dzεə  
 rəkhɪ dzagi kərə aphɪ ʃɪfra deə.

V. ramuɪ gi:t.

1. mule ri məʃaie ga:ŋɪ ke:ri məʃar.  
 ramu dei khəʃieo b'arta gar.
2. maie kəru durgε ebe teri d'war.  
 b'ula dei bisra surni dɪ lae.  
 d'war, *J dohái f. "exclamation", H. duhāi f. "outcry,  
 entreaty for help, loud proclamation".*
3. oʃε gae beʃɪ gə dzalma bəɖ'arɪ.  
 oru kheʃe, 'ərmədia, sarɪ bəʃhaɪɪ.

23. Gopal Singh and Hams Raj have sung the song./ At doctor sahib's place they let it be heard.
24. So much is known (to us), oh Earth, for a song./ The god of heaven (Jishar) himself lends protection and safeguard.

### V The song about Ramu

1. In the first ring-dance (we ask), "How is the ring-song that is to be sung?"/ About Ramu, the Khash, we will sing a song for you.
2. Mother Durga, now I make an appeal to you:/ If we make a blunder or forget something, lead us on the right path (bisər "oblivion" (see bis:ərnō) and surnɪ "right path" (from suta-ṛaṇa-, suparaṇa- or sukaraṇa-?) not in the Vocab.).
3. On Oto, the treasurer Dzalma has settled down./ (Dzalma) "Call hither, you harmadi (see Vocab. 'ərmədɪ), the whole (village of) Bathari".  
*After the inhabitants of the village have arrived:*

4. oru aḡo, beḡhuo, tumε daca khəḡari.  
 ɔobe pore kaḡnə m'are ramuə kəraḡi.

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  5. ḡuḡɔua l'warḡua, taḡiə bənaḡi.  
 kaḡnə dzalma merε, ɔaḡḡri de caḡi.
  6. teri pəḡi ɔaḡḡriε ratı rətiḡa.  
 sedze kaḡe a:dmi dzv:ḡ nədrı d'ḡiḡa.
  7. teri pəḡi ɔaḡḡriε ratı rətana.  
 kita məro bəri, kita dzanıε kəḡaḡa.
  8. a:rḡa dı beḡiə roa ḡuḡɔu rı l'warı.  
 'ere, d'əḡia ramua, teu dzalma na mare.
  9. poru məro, ḡuḡḡiε raḡɔε, paḡḡra terə.  
 keḡε maru dzalma soḡə mauḡə merə.  
 ḡuḡḡi *prob. dim. f. of ḡuḡi 'ape'*.
- 

4. (Dzalma) "Bring hither, copyholders, sickles and axes!/ Over there in (the field of) Dobo we will cut down Ramu's (crop) on his field" (kəraḡi, not in the Vocab, was rendered H. banjar, jaḡgal, khet; is it connected with Ktg. kja:r m. "irrigated paddy field"?).

*After Dzalma's order has been executed:*

5. (Ramu) "Tuldu, you blacksmith! You are our family's banani (see Vocab. bənaḡi)./ I will kill Dzalma, make an axe for me".
6. (Tuldu) "On your axe I have put a red mark./ Cut down (with it) that man (i.e. each man) who appears to your sight".
7. "On your axe I have put a red drawing./ Either your enemies will die, or they will be put to death".
8. Sitting in the smithy, Tuldu's wife is weeping./ "Listen, Ramu my master! Do not kill Dzalma".
9. (Ramu) "May your brother perish, mean bitch!/ How can I kill Dzalma, my own mother's brother?"

10. ba: kaʃɪ dzalma rɛ murʃa rə ɖaʎa.  
sata dɪnɪ b'ʊɪ ka koʎi nərme tshaʎa.
11. gopal siŋg'ɛ hās raʃɛ dɪnə b'arta gar.  
rəkhɪ dzagɪ kərdɪ aphɪ durga mar.

VI. məlkuɪ gi:t.

1. mule ri məʎaia 'o le ke:re məʎæ.  
saio, məlku rama 'o le kere məʎæ.  
*In the second line kere is a postposition, "for the sake of, concerning".*
2. pari ɖ'əŋka, məlkuə, baʃa titra kol'o.  
tue dziba ra kəpʃa laga, 'ama dziba ra b'oʎa.
3. tsulu paka, saia, ʃaʃ'o re mɪne de, patsa b'adre aru.  
kinda kəre sedza satha ra sadzŋo, ad'i nəi ra taru.

*Ramu's words are untrue. He breaks into Dzalma's house (evidently a fortress-like building with a gate tower) and –*

10. He cut off Dzalma's arm (like) the stem of the sugar-cane./ The koli Norma jumped from the seventh storey (lit. "from seven storeys").  
*See Vocab. koʎɪ.*
11. Gopal Singh and Hams Raj have sung the song./ Mother Durga herself lends protection and safeguard.

## VI The song about Maulku

1. In the first ring-dance (we ask) "How will the ring-song be?"/ Friends, about Maulku Ram will the ring-song be.
2. (The girl) "Over there on the mountain slope, oh Maulku, the partridge has built its nest./ I feel you are deceitful of mind, (but) I am honest of mind".
3. "The apricots are ripe, oh my lover, in the month sharh (ə: from mid June to mid July), the peaches become ripe in the

4. pari d'aro de malkua rama tshai namde dāri.  
iṅgi afe tere lob'a re laltsa, khule ṣṛka pāre.
5. koṭhi kāmra, malkua, lage loe re ṣaṇe,  
ṣi:dz kie taī dzano ka gārte, a:dz bāire caṇe.
6. koṭhi kāmra, malkua, lage loe re dzande.  
kāṇe papia pēida kia mare dzindṛe khande.  
dzande, *see Vocab.* dzāndo; khande, *rhyiming with*  
dzande, *instead of* khanda.
7. ro:ṛu bago ri pipḷi ṣukhi, rampura ri dakho.  
teri dz'oria ṣukhde laga ṣukhe b'ṣfo re paṅkho.
8. 'ōri tsāria, piuḷi tsāria, kol'e baṛde lage.  
teri taīa, malkua, bāṇe bari re dage.

month bhadro (ṁ: from mid August to mid September)./  
What is one to do with (lit. "where should one put") that  
lover (lit. "friend of friendship") who deserts one midway in  
the stream" (lit. "helping to cross (only) half the stream";  
taru must here function as a substantive since it governs the  
preceding word in the possess.).

4. "Over there on the hill top has Maulku Ram spread blankets  
and carpets (to dry in the sun)./ By this way I have come, out  
of infatuation and greed for you, (even if) there is a spacious  
road on the other side (of the hill)" (lob'are laltsa "due to  
greed of infatuation").
5. "To your bungalow and its rooms, oh Maulku, iron locks are  
fastened./ Yesterday you called me dearer than your life (lit.  
"I was made dearer"), to-day you treat me as your enemy"  
(lit. "you have made me an enemy").
6. "To your bungalow and its rooms, oh Maulku, iron bolts are  
fastened./ Which sinner let you be born, you that devour my  
heart".
7. "In the gardens of Rohru the chillis are dry, and so are the  
grapes in the gardens of Rampur./ From longing for you the  
ribs of my dry lungs are withering away".

9. dzabe sam<sup>ʃ</sup>u, mǎlkua, teri akhi re mote,  
rati lago na nidra mere, adhe khaeo tsǎlothe.
10. ka<sup>ʃ</sup>i meria kuk<sup>ʃ</sup>ia, tu khae tse<sup>ʃ</sup>i bǎrag<sup>ʃ</sup>a.  
dzabe a: lo mero mǎlku sa<sup>ʃ</sup>i, tabe b<sup>ʃ</sup>ukde laga.
11. pa<sup>ʃ</sup>ni ri pǎ<sup>ʃ</sup>ar<sup>ʃ</sup>ia, pa<sup>ʃ</sup>ni b<sup>ʃ</sup>orde dola.  
e:k lo<sup>ʃ</sup>ru ci<sup>ʃ</sup>fo ra dinde tere d<sup>ʃ</sup>orma <sup>ʃ</sup> la.
12. e<sup>ʃ</sup>te merea mǎlkua, e<sup>ʃ</sup>te merea <sup>ʃ</sup>hi<sup>ʃ</sup>nda.  
pa<sup>ʃ</sup>ni bǎa lo kha<sup>ʃ</sup>o de mukto, tinda ke na pinda.
13. pa<sup>ʃ</sup>ni ri pǎ<sup>ʃ</sup>ar<sup>ʃ</sup>ia, rǎe rǎste kha<sup>ʃ</sup>e.  
ki <sup>ʃ</sup> le tu de<sup>ʃ</sup>fo re tsǎ<sup>ʃ</sup>tue, ki nǎkhre b<sup>ʃ</sup>ǎre.
14. ne<sup>ʃ</sup>i, sa<sup>ʃ</sup>ia, a<sup>ʃ</sup>ũ de<sup>ʃ</sup>fo re tsǎ<sup>ʃ</sup>tue, ne<sup>ʃ</sup>i nǎkhre b<sup>ʃ</sup>ǎre.  
pa<sup>ʃ</sup>ni <sup>ʃ</sup>ukho, sa<sup>ʃ</sup>ia, ba<sup>ʃ</sup>ur<sup>ʃ</sup>ia, sula b<sup>ʃ</sup>ǎr<sup>ʃ</sup>ue g<sup>ʃ</sup>ǎ<sup>ʃ</sup>e.
- 
8. "Oh green bird, oh yellow bird! You are building your nest./  
On account of you, oh Maulku, I have received a wound for  
life" (da:ge, f. "wound").
9. "Maulku, when I think of the pupil of your eye,/ I cannot  
fall asleep in the night, and my tsalothé-bread is (only) half  
eaten".
10. "Oh my little black dog, may the leopard eat you!/  
When my friend Maulku comes, then you start barking".
11. (Maulku) "Oh thou woman carrying water! You fill your  
bucket with water./ If you give me a jug of water, you will  
do a deed of merit".
12. (The girl) "Look, my Maulku, look, my idler!/  
Water flows in sufficient quantity in the ravine. Why do you not drink  
from there?"
13. (Maulku) "Oh thou woman carrying water! You stand (just  
there) on the road (without trying to help me)!/  
Either you are the (most) faithless girl of the country or full of coquetry!"
14. (The girl) "I am, friend, neither the (most) faithless girl of  
the country, nor am I full of coquetry./ The water has dried  
up in the tank, oh my friend! Only slowly are my pitchers  
filled".

## VII. tshupkuᵛ gi:t.

1. mule ma|aia ʿo: le kere ma|ae.  
 duᵛi ma|aia ʿo: le tshupku re t|hae.  
 tshupku are (tshupkua re?), tshupku re t|hae, tshupku are.  
 mule . . . ma|ae *belong together*; ma|aia *is governed by*  
 kere. *My informant took are (related to re, Sk. ārya-?)*  
*to be an independent word.*
2. tshupku ri bakri tsəra ʿori piu|ᵛi ka|ᵛi.  
 keu d|ebi se gaᵛia ri tshoᵛi lambe dzulfu wa|ᵛi.  
 tshupku are, lambe dzulfu wa|ᵛi, tshupku are.
3. teri təᵛga de dudʿa re loᵛre, meri təᵛga de gʿəre.  
 teri təᵛga khe tshupku deu tho, bʿaga uᵛe na pəre.  
 tshupku are, bʿaga uᵛe na pəre, tshupku are.
4. e:k tshupku aᵛe deu la, duᵛa deu la d|ʿa|a,  
 ciᵛa tshupku iᵛia deu la, maᵛi caᵛu khəᵛa|a.  
 tshupku are, maᵛi caᵛu khəᵛa|a, tshupku are.  
 khəᵛa:| “*mudhole*”, *cp.* khəᵛa|nō “*to stir up mud*”.
5. rupᵛi khe bakra deu la, supᵛi khe khaᵛu,  
 tere poᵛto khe gaᵛha deu la, ʿore bano ra laᵛu.

## VII The song about Tshupku (a jesting ballad)

1. The first ring-dance (and -song) will be for the sake of the ring-dance (itself)./ In the second ring-dance (and -song), mention will be made of Tshupku./ Oh Tshupku.
2. Tshupku’s goats graze, dark (bluish), light brown and black./ Where have the village lassies with long curls gone?
3. (Tshupku, addressing a girl) “On your balcony there is a small jug with milk, on mine a pot./ I was jumping on to your balcony, by my good luck I did not fall down”.
4. “I will make one jump here, the next jump in (the village of) Arhal./ The third jump I will make in such a way that I make a hole in the earth” (Tshupku is jesting or boasting; Arhal is situated at a high altitude; the first jump will be made in the surrounding, lower-lying part of the country).

tshupku are, 'ore bano ra laḍu, tshupku are.  
gaṭha = garṭha, *see Vocab.* garṭhə.

6. rəktəŋo ri bakri tsəra, dzəktəŋo re goru.  
teri mao mere chikṭe nie the, tiã deo meri oru.  
tshupku are, tiã deo meri oru, tshupku are.
7. rəktəŋo ri bakri tsəra, məiṣi ra dz'ota.  
a:p apṇa sōkheo, dadio, ladza 'əa tsao moṭa.  
tshupku are, ladza 'əa tsao moṭa, tshupku are.  
ladzo "shy, weak", *Sk. lajjā* "shame, bashfulness",  
*lajjitaḥ* "bashful"?

### VIII. la:ŋɪ.

1. tere aŋŋe, babua, ku:ŋ a təpi beṣe.  
in'ə təpi, babua, b'itre ṣədae.
2. sərgə putsha biṣŋu nəre:ŋ.  
kida tsalı miṭhe d'upuri basa.

- 
5. "To (the goddess) Rupne I will give goats, to (the goddess) Supne I will give rams./ To your stomach I will give charcoals, burning charcoals of the green oak".
  6. "The goats from the village Rokten are grazing and so are the cattle from Dzokten./ Your mother took away my basket, give it back to me!"
  7. "The goats from Rokten graze and so do the buffalo calves./ Oh grandmothers! Look after your own (offspring), they may be weak or strong!"/ Oh Tshupku.

### VIII Wedding song

1. (Sita) "Who are the holy men, father, sitting in your courtyard?/ Let these holy men be called inside, father!"
2. In heaven Vishnu Narayana asks,/ "From where does the fragrance of sweet incense come?"

3. matalogε dui kware,  
tin'ε fīre g'īwa daleo tela.
4. 'iz n'ε[u ti, mamua merea,  
'iz bε[i kilε ni aə.
5. 'iz bε[i neī auə, b'aηdze merie,  
'iz dεuə 'a[iε bəzare.
6. 'a[i bəzara ka, mamua merea,  
keā tē sə:də khəridə.
7. a[ha pəri fəa rə, nəa pəri zara rə  
b'aηdza le sə:də khəridə.
8. kuηiε aηi bedi fadto,  
kuηiε niundrə dinə.
9. babue aηi bedi fadto,  
ijie niundrə dinə.

- 
3. (Somebody answers) "In the world of human beings there are two unmarried young people./ Pour ghee and oil on their heads".
  4. "Yesterday I was waiting for you, oh my mother's brother./ Why did you not come yesterday evening?"
  5. "Yesterday evening I could not come, my niece./ Yesterday I went to the shops and the bazaar".
  6. "From the shops and the bazaar, oh my mother's brother,/ what goods did you buy?"
  7. "For eight hundred and nine thousand/ I obtained and bought goods for my niece".  
*Is pəri gerund of pərnō, so that the literal translation would be, "Goods for 800 and 9000, having fallen (to my share), were bought?" Or is pəc or pəri a certain coin?*
  8. "Who has, after calling (the priest), brought him wedding money,/ who has sent invitation?"
  9. "Your father has, after calling (the priest), brought him wedding money,/ your mother has sent invitation".



10. juǵε dʒiueo gʻɔri graũi  
dzvɪɪ kiə bea rə səmeə.
11. ba:re nikh|e, ijiε merie,  
beʃə terə bea ɡɪmi aə.
12. iʃi putsha beʃε eu apɪε,  
keə diɲə ʃaureε daɲa.
13. pɦvʃə nə diɲə tha|ʃu, ijiε,  
tɛth mere kɦauə na kɦaɲa.

## IX. mʋʃie ɡi:t.

*The first verse is in Hindi.*

1. ʃε:d pɛ makhi beʃhi paɲkh ɡea lipət ʻi, uɾne ki samərth na  
rɛi,  
laləts buri bala ʻei.  
*H. balā f. 'calamity'.*
2. mʋʃə ri mə|aiε ke:ri ɡa:ɲi mə|ai.  
ɡi:t mʻare muʃε ri erni ɡai.

- 
10. "May they live an age of the world, the inmates of the house,  
the villagers,/ who have arranged (prepared) the marriage".

*The bridegroom comes home together with the bride.*

11. "Come out, mother/ your son comes after wedding" (lit.  
"with wedding").
12. (The mother) "Your mother asks this son of hers,/ What was  
given you for dowry by your father-in-law's family?"
13. (The bridegroom) "A broken (brass) plate was given me,  
mother,/ I could not eat my food on it" (said in joke).

### IX The song about the mouse

1. If the fly alights on honey, its wings will get stuck (lit. "the  
fly alighted, its wing got stuck"); it will not be able to fly./  
Greed is (leads to) a bad calamity.
2. In the leading dance-ring (we ask), what kind of ring-song is  
to be sung?/ We are to sing the song about the mouse.

3. *sə ʿi ʿuɪ pɛ:lɪ ʿa:dmaʿlɪ*.  
muʃə ɡɛə apɪi ɡʿasɪi kɛ ʃaɪ.
4. *ɡʿasɪi dɪ muʃa ɡʿeri dɛnda pɛri*.  
kʊ:n dʒɪ ɡəʃɛ:rɪ ɡʿasɪi dɪ mɛri.
5. *maŋkɛ rɪ bəiŋ, tsəŋkɛ rɪ dzai*.  
ʃaurɛ tɪ kikhɪə rɛ khəɾu kɛ laɪ.
6. *terɛ kikhɪə ra pɔra məro la bʿai*.  
terɛ dɛu bɪʃtɪ apɪɛ dɛʃə dɪ laɪ.
7. *ʿɪɾʿɪ ra kilʈu mundzi rɛ katshu*.  
kɛthɛ lau bɪʃtɪ, ʿəɾɪ pəɾa patshu.
8. *ɛbɛ lɛ:nɪ bʿaio tsheɾɪ aɪ*.  
tsari bʿai muʃɛ məθrɪ caɪ.

3. This was the opening verse of the ring-song./ The mouse went up to his grass field.
  4. On the grass field, the mouse walks round and round./ “Who is the woman that cuts grass in my grass field?”
  5. (The she-mouse) “Manko’s sister, Tsanko’s daughter./ My husband the lizard’s family sent me for fodder” (see Vocab. ʃāurə).
  6. (The mouse) “May your lizard’s brother die./ I will bring you a marriage offer in my own neighbourhood”.
- The mouse sets out in order to find a suitor for the she-mouse, but soon changes his mind.*
7. (The mouse) “The basket (kilʈu, carried on the back and used for provisions on tours) is of the hirh plant (cane, reed?), the straps are of munja-grass (saccharum sara or munja)./ I do not see any sense in obtaining an offer of marriage” (lit. “where do I bring an offer of marriage?”). He came back.
  8. (The mouse) “Now, my brothers, I will marry a woman”./ The four mice brethren made up a plan.

9. tsari b'ai muʃe laɣe dziʋɲe re d'andɛ,  
tsauɔ re kəŋki re bəɖɛ khandɛ.
10. pargi g'asɲie muʃə ɖe:nda toli.  
noʋi pai d'aglu ri muŋgɽi ri dzoʋɽi.
11. khe:l kəre muʃa d'ɔgɽe re ɖobe.  
adzɽi ni tsheuɽi muŋgɽi re lob'ɛ.
12. pargi g'asɲie muʃə ɖe:nda toli.  
noʋi deʋ d'aguɛ ri, muŋgɽe ri dzoʋɽi.
13. pargi g'asɲie muʃə de:nda phere.  
kikhɲə de mərne, tu pori tsale mere.
14. tu: 'ɔnda muʃa bəɖa kərinda,  
pe:le tɔɽi bəɲɲ, ebe dzɔɽa ni:nda.  
tɔɽ- *not in Vocab, in the meaning 'to call'; poss. related  
to tɛ:ɽnɔ 'to call'?*

9. The four mice brethren made preparations for their livelihood, / (consisting of) big wall-boxes of rice and wheat.
10. On the farther grass field (i.e. the grass field of the she-mouse) the mouse descended (into the mouse-hole of the she-mouse) / and put two bracelets and a pair of ear-rings (there).
11. (The she-mouse) "You just amuse yourself, mouse, in Dhogre-ro-dobo (fictitious place name, meaning something like "Scoundrel's field"). / A woman does not come (for marriage) (solely) out of a desire for ear-rings".
12. On the farther grass field, the mouse descended (into the she-mouse's mouse-hole) / "I give you two big bracelets and a pair of big ear-rings" (-ɔ, -ɽə have augm. force).
13. On the farther grass field, the mouse walked round. / "Let the lizard die and come over (lit. "away") to my (house)".
14. (The she-mouse) "You are, mouse, a big manager! / First you called me sister (which indicates a respectful approach), now you are intent on marrying me".

15. asa tə muʃŋiɛ etra nəsasə.  
g'ərnu ri təi kʰoi kərdə sakʰə.
16. tsupɛ tsupɛ, tʃheɽuo, pəeo na roʃa.  
səi tsala serie muʃŋi ra ɖoʃa.  
səi is the f. obl. of +səũo.
17. tu: 'ənda muʃa əkli ra ʃaʃa.  
teri 'ənda ɖəŋiɛ ʃakɽa maʃa.
18. ʃakɽa maʃa 'edziə na kəru.  
eŋi dzɛi baŋʰəŋ ɖeunɽi ɖəru.
19. muʃɛ ri ɖəŋiɛ natsŋɛ ra kʰaʃa.  
bɛʃi aŋa dzəŋglə bəŋə ra ʰaʃa.  
kʰaʃa poss. connected with Vocab. khāḍ m. "hole in the earth"; rendered by informant "place, centre".
20. ba:rə gaɽi tʃhətri, ʰa:rə gaɽi laʃə.  
sau in'a miɽa ri tʃhoɽi (coɽi?) lai kʰaʃə.

15. (The mouse) "I sighed so heavily (for you), she-mouse!/  
(But) for the sake of a household (ə: wife and children) one  
(easily) spoils (one's relations with) one's family" (referring,  
i.a., to the fact that the parents have a decisive say in the  
matter of choosing a spouse).

*In the end the she-mouse gives in to the persistent wooing of  
the mouse and she marries him. The she-mouse's entry into her  
new home and the subsequent festival are depicted.*

16. (The mouse) "Keep quiet, children, don't make a noise!/  
On the flat field the she-mouse's marriage-palanquin is coming".
17. (The she-mouse) "You are, mouse, very stupid./ In your  
mouse hole there are pebbles and clay".
18. (The mouse) "I will sweep out the pebbles and clay./ I hope  
such a beautiful woman will not go away".
19. In the mouse's hole there was a recess for dancing./ For the  
evening-meal he brought (served) the grasshoppers of the  
waste land and the common pasture.
20. Out he took twelve mushrooms and eighteen pieces of flesh/

21. baṅṭhəṅ ni aṅni tshəuri, aṅni pə kaṷi.  
roṽi caṅə patṷi, b'ulke ri ḍaṷi.
22. baṅṭhəṅ tshəuri kərn̄i kindi.  
d'aṽu maṅgə ṽoṽu, mathe ke bindi.
23. tere 'ondi muṽa lambi lambi dandi.  
nəu aṅi bə:ṽi ḷukhiē b'adz̄i kha:ndē.
24. eth, merē muṽa, eth, merea moṽ'a.  
kōṷa ta sōṷa una ra dzēa goṷa.
25. eth, merē muṽa, eth, merea kanta.  
ḷō: b'əri pundz'ṽa, n'ēṅa b'əri danta.

---

and entertained his relatives and friends splendidly (the general meaning of the last line is evident, but tshoṽi (lw. H. choṽnā) or coṽi is unclear; it was indicated to mean, together with khafa, "to grant a wish"; lai from la:ṅō "to bring" can at all events be supposed to mean "grant (a wish)" and need not be an auxiliary).

*The mouse, who seems to have had too much to drink, starts to exchange views on womenfolk with the male guests:*

21. (The mouse) "Do not marry a beautiful woman, rather marry an ugly one./ She bakes thin loaves (chapatis, thin chapatis are considered a delicacy) with vegetable stalks".
22. "What is one to do with (lit. "where should one put") a beautiful woman?/ She demands a kerchief and hat and a bindi-mark on the forehead".
23. (The guests) "You have, mouse, fine long teeth./ Take another wife and refuse to eat unseasoned food" (lit. "having refused", etc.).
24. (The she-mouse, giving the mouse something to eat) "Here, my mouse! Here, my brave!/ You are soft and smooth like a reel of woollen yarn".
25. "Here, my mouse! Here, my love!/ Your tail is an ell long, your teeth are as big as chisels".

b'əri, indicating size ("long, big"), has here the same meaning as *Ktg. Kc.* b'ari, whereas *Ktg. Kc.* b'əri indicates quantity.

26. *tāi lai*, *muḥḥiḥ*, *amlō ri ʿōri*.  
*apḥi ni sui ʿondi*, *duḥe kōs re pōri*.  
*ʿōri* ‘request’, see *CD \*haḥ-*, *Sk. haḥaḥ m.* “violence, obstinacy, necessity”, *H. haḥaknā* “to long for”; *tāi*, *instr. of tu:*, *tāi lai* “by you should be brought”.
27. *tāi lai*, *muḥḥiḥ*, *amlō ri tōi*.  
*ore dei ḍora*, *khaḥa aḥu le tōi*.
28. *gʿōre giḥe*, *muḥa*, *tsari rʿeue dapu*.  
*tēbe bʿōru ḍora*, *pe:le ḥʿapu apu*.
29. *dilō ri dilki*, *muḥa*, *tē: neḥ dzaḥi*.  
*gʿōre pandō riḥki tsipli paḥi*.
30. *ku:ḥ dzō dʿōgra rōsiō ki luḥḍa*.  
*bōḍa ḥoḥa ḥilḥa*, *tshunḥa ta muḥḍa*.  
*tshunḥrḥō* ‘to crush’, see *Vocab. tshūḥḥō*.
31. *tere beō ke bōḍa ʿua khela*.  
*mōn dzōḥa pipḥi ra*, *paia tela*.
- 
26. (The mouse, mollified) “Tell me (lit. “produce”), she-mouse, what you desire in your heart (lit. “the request of your addiction”)./ (True), I do not possess milch cows, (but) who else will care?”
27. “Tell me, she-mouse, the craving of your heart./ Give me the pot, I will bring (you) sour milk back”.
28. On the pitcher you put, oh mouse, your four paws./ (The mouse) “Later I will fill the pot, first I will satisfy myself”.
29. You have not understood, oh mouse, the affairs of the heart./ Your slippery shoes slid on the pitcher.
30. (The mouse) “Who is that scoundrel, libertine or rogue?/ He threw a big stone, it was about to crush my head”.
31. (The guests, on leaving) “At your marriage there was great entertainment./ A maund of chilli was prepared (lit. “burnt”) and a pai of oil” (maund and pai are units of weight).

**PROVERBS, SAYINGS, RIDDLES**

1. bɛ|kə paʊŋə bɛ|kə paŋɪ kədi nɛi ʔtɔ̄.  
“An evening guest and evening rain never depart”.
2. dui dziu khitsɪ gʻiʊ.  
“Two hearts are (like) (the rice dish called) khitsri and clarified butter” (indicating complete harmony).
3. rɪŋɔ̄ tʊŋɔ̄ dzʻəkɾɛ,  
dāɾʻi a|ɛ pakɾɛ.  
“The beardless puppies (ran away) to the bush,  
the bearded (mature) men were sent for” (thus according to my informant; another possibility is: “The bearded men were arrested”).
4. bɛɾɪɛ tərnu sɛ:sɾɛ mərnu.  
“Crossing (the stream of life) in boats (means) dying by the thousand”.
5. pōt:hi kɛ kəra dzʊ:ŋ thōt:ɪ kəra.  
“Can a book do what the mouth does?” (the mouth is a better means of communication than a book).
6. bōd:ʻɔ̄ ɔ̄ʻɔ̄|ɛ, khāɔ̄ mərə.  
“Having grown, fall! Having eaten (and lived), die!” (the first part said to a tree, the second part to man).
7. ag:ɛ ʻəkɔ̄ŋɔ̄, māndzʻɛ gʊ:ŋ,  
ɛa phēni pəradza kʊ:ŋ.  
(About an itch under the foot and what it foretells) “(If it is at the front, (it means) a hike; (if) in the middle, (it means that somebody) is praising you (lit. “virtue, praise”); (if) here on the heel (lit. “on this heel”), (it means that) somebody is speaking ill of you”.

8. ara bɪ dzʰãɾə  
 para bɪ dzʰãɾə,  
 māndzʰ gā:ɾa dɪ  
 lãɾ:hɛ marə.  
 ara bɪ dzʰul:ə  
 para bɪ dzʰul:ə,  
 māndzʰ gā:ɾa dɪ  
 bəɟʰiur phul:ə.  
 “On this side it was hewn,  
 on that side it was hewn.  
 In the middle of the stream  
 it was beaten with a pole”.  
 “On this side it swayed,  
 on that side it swayed.  
 In the middle of the stream  
 seed came into bloom”.  
 The verses evidently describe copulation.
9. tat:ə paŋɪ tshāp:ər neĩ dō:ndə.  
 “Hot water does not scald the roof” (family quarrels should  
 be kept inside the house).
10. apŋə ɬʰŋka ga:lɛ ni:, ʰundi neĩ phēŋki.  
 “You may lead your relative up to the steep mountain slope,  
 (but) do not throw him down”.
11. kuɭuə laə bʰɛt:hu bʰai,  
 lət:i phōt:i ɬeuə khāɪ.  
 “He made friends with a man from Kulu; he (the Kulu man)  
 went away, having squandered all his possessions”.
12. bəɭd aŋi bāio, bō:tɪ fāio.  
 “An ox should be taken after ploughing, a wife after (proper)  
 examination”.
13. a: meri kaŋi; pa: nəre[ə dɪ paŋɪ;  
 ləga ri bāŋtʰŋi du:r phətka:ŋi.  
 “Come, my one-eyed (wife), and pour water in my hooka;  
 to hell with other men’s beautiful wives!” (a man, having an  
 ugly one-eyed wife, came to a fair, where he saw many beauti-  
 ful women; after coming home he said the above words.



Voc. sg. kaŋi, instead of the correct kaŋiε, on account of the rhyme; du:r phəʔka:ŋi, lit. “should be flung far away”).

14. dʰə:ŋ na paŋgər, tshara bʰərə tsaŋgər.  
“(He had) neither wife nor brats, he filled (smeared) his buttocks with ashes” (he posed as a holy man; of persons without responsibility or duties; the negation (na) refers both to what precedes and to what follows).
15. ʰə:l na tāt:shuə, tāt:shɪ ʃəmeɪ.  
“The plough (i.e. the ploughshare, which is properly called ʃā:ŋj) could not be sharpened, so he sharpened the yoke” (the ploughshare is made of harder wood than the yoke).
16. tshēuʔiə rūʃhŋō kilʔeo rīʔnō.  
“A woman’s anger (lit. “being angry”) (is like) the rolling of a kilto-basket” (it comes and goes (fluctuates) like the rolling of the conical kilto-basket).
17. bʰət:ə bəʔd ʰəʔa lə na khəʔa lə.  
“The brahman’s ox is neither for the plough nor for the threshing-floor” (about good-for-nothings; regarding the negation, see proverb no. 14).
18. sənara re ʔak ʔak, lʰwara re e:k.  
“If the goldsmith strikes many small blows, the blacksmith strikes (but) one” (lit. “for the goldsmith (the sounds) tack, tack, etc.”).
19. tere məa ka khəʔjo atsho.  
“Resin is better than your honey”.
20. dze apu na sukhi se paŋe na dinde.  
“What one does not like oneself, one should not give to one’s guest”.
21. putshea pəth.  
“After asking, the diet” (ə: whatever the patient asks for, he will have to take the diet).
22. gəʔe dzəũ gəŋga, teti ʰubi gʰo:r.  
“It is Ganges up to the neck, above that it is darkness” (informant: there is forgiveness only to a certain extent).

23. dza sɛŋa kha: khəʔɛa, ta tʂoʔa kha: natsea.  
 “If the grown-ups eat standing, the children will eat dancing”  
 (to remind people to sit down while eating).
24. bʰoʔe ri bria soʔa.  
 “At the side of (ə: in support of) the honest and unsophisticated man (there will always be) sixteen (ə: many)”.
25. suntsea cəpəʔno, cakea kha:ŋo.  
 “Think before talking, chew before swallowing”.
26. dalʒi re khintsɕe khae, pundzʰi a:g lae.  
 “Eat a miser’s dish of rice and put fire to your tail” (the miser will demand disproportionately much in return).
27. kv:l dekhea tʂeuɕe aŋe, mu:l dekhea pɛ:ŋo paŋi.  
 “Examine the family before marrying a woman, examine the source before drinking the water”.
28. dziŋe ma: tŋe dʰi:, dziŋo tʂopəʔ tŋo gʰi:.  
 “Like mother, so daughter; like butter, so ghee” (clarified butter; gʰi: a loan-word from Hindi, Him. gʰu).
29. ali ro dzagro, fali məra bɛ:dz ni:ja.  
 “Ali is holding a dzagro (a nocturnal religious ceremony), Fali (his neighbour) is on the point of dying for want of sleep”.
30. sa:t bəʔɛʃi tʂəpka dʰara  
 e:k bəʔɛʃe muʃa mara.  
 “Seven cats will (only) jump about.  
 One cat will kill the mouse”.
31. ʈopi bʰitri mʌ:ŋd kvŋdŋo.  
 “To shave the head inside the cap” (to try to do something impossible).
32. age age ləbra:n, patshe patshe ləgi.  
 “The brave and rich man always (walks) ahead, the weak and poor man (follows) after”.
33. age ʰaŋdʰu na ba:t tʂaɕu.  
 “I will neither walk ahead nor clear the path (for those following)” (regarding the negation see nos. 14 and 17 above).

34. tsundzʔe d'oni, pundz'ʔe khəʔe.  
 "The beak (the nose) is down, the tail is up" (about people who will never accept an unpleasant truth; referring to wrestling).
35. d'oea baŋ[h]ŋa, udz'ea lamba kebia na bəŋda.  
 "By washing, one (lit. "they") never becomes beautiful, by straightening one's back one never becomes tall".
36. apŋi ma: khe dʒa:g koi na boldo.  
 "Nobody calls his own mother a witch".
37. tsalde ro bo:l balo, ori ro mũ: ka|o.  
 "The successful man's speech is (considered to be) excellent, other people are disgraced" (lit. "their face is blackened"),
38. dzŋe khe tŋo, bamŋa khe nai.  
 "It is tit for tat (lit. "for which kind it is this kind"), (as) it is the barber for the brahman" (o: the barber is the brahman's equal, i.e. the brahman cannot do without the barber, who carries out the ritual shaving of the brahman).
39. dzida dekho təʔo pəra:t  
 tida bətabe sare ra:t.  
 "Where he saw a cooking plate and a plate (for kneading dough), there he would spend the whole night".
40. duje re koʃʔe khob|o bəʔo.  
 "In the vessel of another, the ball of wheat is (always) big".
41. sa:p dɛbo ʃəgra de, ləki:r kela pɪʔa.  
 "The snake has crept into its hole, why do you then beat its track?"
42. oru thu'tsuk, poru thətsɾa:  
 "For yourself (lit. "to this side") a small slap, for others (lit. "to that side") a big slap".
43. ubi thuko, pəʔo apŋe mũa de.  
 "If you spit upwards, it falls on your face" (a warning against criticizing prominent people).
44. belo nai kukra kuŋdʒa.  
 "The idle barber will cut the hair of a dog".

45. kebi fukhi rukhi, kebi bakru bja|i.  
 “Sometimes (you have) rough dry food (cəpati implied, i.e. chapatis without any spices), sometimes goat’s flesh for the evening meal”.
46. faṭha re lakṛe, eki ro bo:ɽʻ.  
 “Sticks for sixty men, for one a load”.
47. ori khe gja:n, apu khe gəri|ʃtu.  
 “For others (one has) good advice, for oneself dung”.
48. deu bola tsherea,  
 seŋo bola ‘erea.  
 “The god speaks after obsession (of somebody).  
 An old, wise man speaks after consideration (of the matter)”.
49. nəe aʃa patshe,  
 ‘əɽʻ natsa age.  
 “The river comes afterwards, the tree-trunks dance in front”  
 (used about the premature breaking of news).
50. rŋɖa ro sa:th  
 goru re ba:ʃ.  
 “Consorting with libertines (is like the) cattle path” (tortuous and dirty).

*Riddles*

51. para oru əɔ rū:|u rā:|.
   
tē:re mʋŋɖa dɪ e:k ʃəra:|.
   
“From afar Rulu Ral came hither.
   
On his head there was one hair”.
   
Answer: A spindle, hanging from the woollen thread; para oru probably refers to the walk of the man carrying the spindle; but the words may also refer to the circling movement of the spindle (“from there to here”, i.e. “round”), cp. no. 55 below.
52. ‘āt:hə ʃōt:ə, mʋŋɖə gēt:hə.
   
tsal, re bab:a, kɪdɪ bēt:hə.
   
“In the hand a stick, on the head a fireplace.
   
Well, my father! Where do you sit?”
   
Answer: A man sitting with a hooka, holding its pipe in his

hand; the head is that part of the hooka, called tsiləm, in which tobacco is put.

53. para oru aə dand-pətsik:əʃ.  
apɥɛ bab:a lɛ bəl, bā:rɛ nīk:həʃ.  
“From afar somebody came hither grinning and grinding his teeth.  
Tell your father to come out (to see the sight)”.  
Answer: An idol, being carried in procession, especially the mū:rə “the head and neck (made of metal) of the idol”; the face often wears a broad smile.
54. parɛ dʻŋka dɪ sūŋgər gəraŋə.  
pa:ndz dɛuɛ, duiɛ aŋə.  
“In (a cave on) yonder slope a swine grunted. Five went away, two brought him”.  
Answer: The nose (the mountain slope is the face) and the fingers used for blowing the nose.
55. para oru aə liŋdʻə bʻɛʃə.  
tē:rə ʻŋg:ə khā: ba:b tɛrə.  
“Round (lit. “from there to here”) came the tailless sheep.  
Your father eats his excrements”.  
Answer: A millstone. Is the word bʻɛʃə (Vocab. bʻɛ:ʃ) “sheep” used on account of its similarity with bʻɛrə “round stone used for grinding”?
56. sōrga ka tshvʻɪ lōre lāt:h,  
dʻŋn:i mərə ʃɔ: ʃāt:h.  
“From above an iron bar has fallen, below die one hundred and sixty”.  
Answer: A pestle (mūəʃ) and the rice grains.
57. mərɪdɪ gāŋʃɪ tshēuʻɪ khōl:a.  
“The woman unties the man’s knot (or: knob?)”.  
Answer: The key (tsab:ɪ, f.) and the lock (ʃāŋə, m.).
58. khā: ʃat:a bīt:hi, ʻŋg:a pɪʃ:hi bīt:hi.  
“It eats through the mouth and relieves itself through the back”.  
Answer: A carpenter’s plane (rəndə).

59. ʒrɪ drʊbrɪ bāundɪ neĩ.  
 reuʃɪ chĩũ tsāg'dɪ neĩ.  
 dūd'ɔ da:m dʒ:ndə neĩ.

"One cannot plough the blue grass field.

One cannot lift the whip made of the reush-plant.

One cannot domesticate the white-spotted ox".

"The blue (ʒrə means both "blue" and "green") grass field" is the sky, "the whip" is a snake, and "the white-spotted ox" is a leopard. Taken as a proverb, the words may indicate something utterly unrealistic. The verbs bāundə, tsāg'dɪ and dʒ:ndə are pres. partic.'s in the involitive.

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