

KUTUBANA / QUTBAN,

MIRIGĀVATĪ, ed. D.F. Plukker

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dhūta' bhuṅgama haū na ḍarāū kayā hōi jiu² tau bharamāū
rākasa bhūta jau re mohī khāhī tau māraga sidhi³ nēga lagāhī⁴
basatī⁵ bana prītama binu lāgai⁶ bhāu paṁtha bana⁷ rahai na bhāgai⁸
prītama lāgi⁹ bahuta¹⁰ dukha sahiai¹¹ dukha kai milai tau re¹² sukha rahiai¹³
dasa nakha kūvara dasana¹⁴ mūha¹⁵ mēlā uhai paṁtha dekharāū¹⁶ duhēla
ohi¹⁷ lagi jīu sākalaṭeū¹⁸ āpana¹⁹ jō bhāvai²⁰ sō hōu²¹
jō jiu dakhinā dījai²² kāhū²³ tē kara kauna marōhu²⁴

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marai ka ḍara' mohi kuchau² na lāgai ehī paṁtha muē pāpa saba³ bhāgai
ehī⁴ paṁtha⁵ lāgi jo re jiu dēf duhū⁶ jaga dharama mōla sō lēf
ohi sata kahahī⁷ rikhsara⁸ dēvā jō jiu mīta lāgi⁹ parachēvā¹⁰
jau pai sata hai tau sidhi hōf durajana dhūta¹¹ kāha kara¹² kōf¹³
sata sāghātī¹⁴ sātha hoi jāhī¹⁵ sata sāghātī sātha baḍa tāhī¹⁶
sata kē¹⁷ sātha jo¹⁸ āeū sata seū¹⁹ lihu chaḍāi²⁰ ehi ṭhāū²¹
sō²² sata āhi sātha²³ baḍa²⁴ mōrē japaū²⁵ tāhi kara nāū²⁶

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karama āju maku āhi' hamāreū² siddha hōi kahā³ gurū hākāreū⁴
sasi re sarada mukha dēkhai pāvaū jarē naina⁵ dui amia⁶ serāvaū⁷
sātau paūri nāghi⁸ jau⁹ āvā bēgara bēgara sāta¹⁰ bhāvā
āgū āi¹¹ jo dēkhai¹² tāhī cāda baiṭha¹³ tāre¹⁴ saba āhī¹⁵
kai janū¹⁶ saraga kacapaī¹⁷ uī . tāla mājha phūlī janū¹⁸ kuī¹⁹
sōna²⁰ sīghāsana²¹ upara²² ujarata²³ bhāna baiṭha²⁴ oī²⁵ dēkha²⁶
jhāra lāgi āisa kahā ghamma²⁷ ēkau bharisi²⁸ na bēkha²⁹

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Line variants

114. Kuara kahā jaṅgama sō *superscr.* E 1) Thus E; dūta D N; bhutā B; see 104.5, n.12 2) jfu hoi N 3) sudha E; sudhī N 4) sira nēgahi lagē B 5) bāsatai E B; bāsa tau N 6) sāga calē N; cf. v.l. N 116.3a 7) bīna E 8) This line reads in N: bhau cītā bīnu raha na bhalē; cf. v.l. N 116.3b; rahai nā bana lagai B 9) Om. B 10) jō re E; paṁtha N 11) sahai E; pātha sahā hōi B 12) Om. B 13) lahai E; hōi B 14) dasau N B 15) mukha B 16) dīkhāva B 17) tehf E 18) In marg. pr. m. altered to na kālapeū D 19) Thus D B; om. E N 20) bhāvau E 21) Thus E; hōi D B; lēu N; cf. 163.6 and 270.7 22) dijā dakhīna E; dachina dijā N 23) Thus D; om. E N; kahu, kahā add. B 24) chōhai B.

114. 1) mōrē kīai B 2) kuchu E; kīchu N 3) sē N 4) Om. E N B 5) nēha E N B 6) dūvau B 7) kaha E 8) rikhēsara in marg. pr. m. rewritten D; kō dēkhai (kaha dēkhai B) sura N B; vahi saba kāha rakhē sura ed. PG 9) maiṭa laga from misreading *Nasta'liq* script B 10) parachēi N 11) Written as above for dūta D E N; drurfjana duva B; see 104.5, n.12 12) karai N B 13) sēvā N; the lines 2b, 3b, 4b in the order 4b, 2b, 3b N 14) Thus E B; saṅga sagādhi D; cf. 158.1, n.2; satyā sāghāta N 15) hai jāhā N 16) The above line adopted from B; sata sāghāti sāthī baḍa āhī in marg. sec. m. corr. from saṅga sāghāti sāthī bhala hōī D; āhī E; āhi baḍa tāha N 17) sata ke in marg. pr. m. corr. from saṅga D 18) hau E; mai N 19) Thus D B; om. E N 20) lehu choḍae E 21) This half-line reads in N: saba ṭhau linha choḍāi; satau linha choḍai B 22) abahu add. before sō B 23) āhai sāthāhi N 24) Om. N 25) iapata B 26) manu lāi N

211. 1) aha maku aju E; matu ahai K 2) hamārā KN B 3) ka E; kē K; hōna kō N 4) hākārā K N B 5) pēma K 6) The above reading adopted from E; dam. D; ohī āfī K; lai ami N; vohi darisa B 7) bujhāvau B 8) lāghī K 9) kai B 10) satau K N B 11) jāi K; āgē jāi N 12) dēkhtī B 13) baiṭhi N B 14) tārā N 15) This line

in K: tārana mājha caṁdu janu āhī; cf. 45.1b 16) janf E; re N; janau B 17) kakacī D 18) janf E; jast K; jasi phuli N; janau B 19) koi K N 20) sōne K; sōnha N 21) sukhāsana D; see 85.4, n.16 22) para B 23) Thus D; om. E K B; ucharata N 24) baisa K; om. N 25) uhf E; mai K; jo N; unhf B 26) This half-line in marg. pr. m. rewritten, correcting eī to oī D 27) kahā, kō ghamma in marg. pr. m. inserted D; om. E K N B 28) paraga K 29) pēkha E K; the half-line reads in N: ēkau guna nahi lēkhā; paiga bhārī nahī pēkha B.

The Prince Addresses the Ascetic

'I do not fear ghosts and serpents!
If my life were within my body, I'd be afraid!
If a ghost or a demon were to eat me,
I'd gain perfection on the path as my reward.
Without my beloved, life is exile in the forest.
The traveller does not flee from the path of true feeling.ⁱ
For the beloved, one has to suffer many sorrows.
Only after suffering can one enjoy happiness.'
The Prince put all ten fingers in his mouth, a supplicant.
'Show me that path full of sorrows!
I am resolved to give up my life, come what may on the path!
For the one who gives his life up, does any concern matter at all?' [114]

The Prince in the Herdsman's Cave

'I do not fear dying at all. All sins flee
for the one who dies on this path!
Whoever gives up self for the sake of love,
gains the right religion in both worlds!
That is the truth gods and sages extol,
to detach oneself from the self for the friend!
Whoever follows this truth, is perfected.
Evil people, the cunning – what can they do then?
Truth travels as your companion.
The one who journeys with truth is great!
Since I have come here with truth, truth will liberate me from this spot!
That truth is my great companion here, and I shall meditate on its name!' [174]

The Prince at the Palace Gate

He thought, 'Today perhaps my actions will bear fruit,
The guru has summoned me to attain perfection.
I may see the face of that autumn moon,
and slake my burning eyes with nectar.'
He leapt across the seven steps.
All seven had separate meanings.ⁱⁱ
When he came forward, he saw
the moon enthroned amongst all the stars,
like the Pleiades rising in heaven,
or water-lilies blossoming in a lake.
He saw the sun blazing forth there, seated upon a throne of gold.
He was burnt by that sun's glare, unable to carry on in his guise. [211]

(Translated by Aditya Behl)

ⁱ*true feeling*: here the suggestive word is *bhava*, 'being, existence, meaning, purport, emotion.' It is used in literary criticism to signify the feeling or emotion that is the basis

of the *rasa* that permeates a particular passage, poem, or play. Qutban uses the word to signify the path of true love.

ⁱⁱ*separate meanings*: here Qutban uses the suggestive word *bhava*, which can signify ‘being’, ‘meaning,’ or ‘emotion,’ to refer to the steps of spiritual praxis. The seven steps of the previous line suggest both the steps of the palace and the path towards spiritual perfection. For ‘*bhava*’, see also note to verse 114.