dhúta' bhumaṃga ma ha na ṣarā ṣūtpa hoi jiu'1 tau bharamāu
rākasa bhūta jau re mohī khāśī tau māraga sidhi'1 nega lagāhī'1
basattī' bana prītama bīnu lāgai'6 bhānu paṃtha bana'7 rahai na bhāgai'8
prītama lāgī'9 bahūta'10 dukha sahī'1 dukha kai mīlai tau re'13 sukha rahī'13
dasa nakha kūvaṇa dasana'11 mūha'1 melā uhai paṃtha dekharā'16 duhēlā

ohi'17 lāgi jiu sākalapeu'19 aprana'9 jō bhāvai'10 so hou'11
jō jiu dakhina dji'12 kāhū'12 tē kara kauna marōhu'19

marai ka ṣara' mohi kuchau' na lāgai ehi paṃtha mū pāpa saba'1 bhāgai
ehi' paṃtha' lāgī jo re jiu' dēf duhē'1jaga dharama mūla so lēt

ohi sata kahāī' rikhēsara' dēvā jō jiu mīta lāgī'9 parachēvā'10
jau pai sata hai tau sidhi hōt durajana dhūta' kāha kara' kōt'11
sata sāghātī' sātha hoi jāhī'15 sata sāghātī sātha baḍā tāhī'16

sata ke'7 sātha jō'8 seū sata seū'9 lihu chaḍāi'10 ehi ṭhāū'11
so'11 sata ṣhi sātha'13 baḍā'17 mōre japa'15 tāhi kara nāū'16

karama ḍu maku ṣhi' hamāre'2 siddha hōi kahā'3 guru hākāre'4
sasi re sarada mukha dekhai pāvaū jare nainā'5 dui amīa'6 serāvaū'7
sātau paūri nāghi'9 jau'9 avā bēgara bēgara sētāhū'10 bhāvā
rū'12 jō dekhai tāhī cāda baiṭha' tārē'13 saba mīt'15
kai jana'6 saraga kacapacī'19 uī tāla mājha phūlt jana'8 kū'9
sōna'10 sīghāsana' apra'22 ujarata'13 bāna baiṭha'14 oī'25 dekha'16
jhāra lāgī aśa kahā ghamma'17 ekau bhārisī'18 na bēkha'19
114. Kuara kahā jamgama so superscr. E 1) Thus E; dūta D N; bhūtā B; see 104.5, n.12 2) jtu hoi N 3) sudha E; sudhī N 4) stīra nēghaı lagē B 5) bāsatāı E B; bēsā tāu N 6) sāga calē N; cf. v.1. N 116.3a 7) bīnā E 8) This line reads in N: bhau cīta bīnā raha na bhale; cf. v.1. N 116.3b; rahai na bana lagai B 9) Om. B 10) jō re E; paṁthā N 11) sahāı E; pāthā sahā hoi B 12) Om. B 13) lahai E; hoi B 14) dasau N B 15) mukha B 16) dīkhāvāı B 17) tehī E 18) In marg. pr. m. altered to na kālapeū D 19) Thus D B; om. E N 20) bhāvau E 21) Thus E; hoi D B; lēu N; cf. 163.6 and 270.7 22) dtā dakhfīna E; dachina dijta N 23) Thus D; om. E N; kahu, kahā add. B 24) chūhai B.

114. 1) mōre kīaı B 2) kuchu K; kfchu N 3) sēı N 4) Om. E N B 5) nēhaı E N B 6) dūvauı B 7) kahāı E 8) rikhāsara in marg. pr. m. rewritten D; kō dēkhāı (kahā dēkhāft B) sura B N B; vahi saba kahā rakhāı sura ed. PG 9) maǐta laga from misreading Nastā'īta script B 10) paracēı N 11) Written as above for dūta D E N; drutījana duvā B; see 104.5, n.12 12) karaiı N B 13) sēvāı N; the lines 2b, 3b, 4b in the order 4b, 2b, 3b N 14) Thus E B; sāmga sagādhi D; cf. 158.1, n.2; satyā sāghātaı N 15) hai jahāı N 16) The above line adopted from B; sata sāghātī sāthī bādā iht in marg. sec. m. corr. from sāmga sāghāti sāthī bhala hōft D; aht E; ēhi bādā tāhāı N 17) sata ke in marg. pr. m. corr. from sama D 18) hauı E; maiı N 19) Thus D B; om. E N 20) lehu choṇāıı E N 21) This half-line reads in N: saba ṭhau linhaı choṇāıı; satau līňha chaṇāı B 22) abahu add. before sōı B 23) ēhāı sāthahiı N 24) Om. N 25) iapataı B 26) manu laıı N.
**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.¹
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,
lke 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)

¹*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.

"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.