प्रभाकर
(श्रीवल्लभ)

संपादक
विश्वनाथप्रसाद मिश्र

नागरोपचारिणी सभा, वाराणसी
माला का परिचय

नागरीप्रचारियों सम्म ने अपनी हीरा-बर्बती के उद्घाटन पर जितने भिन्न-भिन्न आदर्शिक धारणाओं का भी गोष्टि करता निरंजन पिया था उनमें से एक हिंदी के 'प्रकट-अंग्रेज' के सुखदायित् शिंकश्यों की दृष्टि में बाधित करता था। उनकी अपने बाहु-बल-पथरीयों पर प्रभाव उत्तर दक्षिण न कर स्थानीय महत्त्व के रूप में रचनात्मक धार्मिक शिक्षा से वह भी थी। इस शोधमा में सभ्य की प्रतियोगी विभिन्न प्रहृढियों की संपत्ति करने के श्रद्धांजलि विद्यापीठ स्थापना के लिए सरकारी संस्थाओं के द्वारा विकास प्रशिक्षण ग्राम-पंचायती और कौशल शिक्षा-सरकार के पास के थे। इस माला के प्रकाशक में विशेष बन्ध दिखाई और ११-१४ शताब्दी के लिए शिक्षा-वर्तमान तथा प्रशिक्षण के लिए सरकारों शिक्षा का काम करते हैं। यह विशेष शिक्षा की उन दों शिक्षा (शिक्षा-संशोधन तथा प्रशिक्षण-संशोधन) का राज्य बनाता है। भारत सरकार शासन के संस्थापन के लिए विभिन्न शिक्षा तरीके के लिए राज्य बनाता है। राज्य के विभिन्न शिक्षा तरीके के लिए भारत सरकार विद्या-वर्तमान तथा राज्य सरकार के प्रशिक्षण के लिए शिक्षा-वर्तमान तथा प्रशिक्षण के लिए भारत सरकार के लिए शिक्षा की उन दों शिक्षा (शिक्षा-संशोधन तथा प्रशिक्षण-संशोधन) का राज्य बनाता है।
हिम्मतवहारु-विरुद्धावली

(कृपया)

जय जय जय अज-जलाधि-चंद्र ज्ञान-महाप्राण।
जय जय जय नेन्द्रेण जगत-तुष-बंध घटावन।
जय जय केसी-कंस-कंच्छ भक्त-संसार-दुःसंध।
जय जय गिरिरथर मान-सच्चवामान-खंडन।
जय फसंकर भार्य-समर पारस-संक परसिद्र धनि।
सिद्ध जय अज्ञापुर गिरि भूप कहे निदय देंढ जनुसंस-भणि। १।

(हरीगोविका)

सिद्ध देंढु जय जातुरम-भणि-अभवंस नौक खंड को।
गिरिराज - देंढ - नरिड - नंदन मलव बेण-श्राकंड को।
प्रलु-प्रिति निता सुनिते हैं जग विविद्र प्रति अनूप की।
बर बरनिये विरुद्धावली हिम्मतवहारु भूप की। २।

(हाक्का)

हिमवहारु भूप हैं भुष संसंस्कर अनूप है।
विल्हात-लीर द्वाल हैं अर्धर-निकन को काल है। ३।
सुल-सातिही वरसेल हैं सुह-समर गुरूज्येगः है।
दातनान्नेल देत महेन हैं मुन-हाननवान - गंनेन है। ४।

[१] वर परसिद्र (कोज); वर गरीव (पाल); सक्षम विद (दोन)।
हिमस्थलपुर-विषयक विवरण

यह सूचना जोतिषक उपकरण का अंश बनाने के लिए बनाई हुई है।

यह सूचना इस रूप में सुझाव देती है कि यह सूचना जोतिषक उपकरण का अंश बनाने के लिए बनाई हुई है।

तन सहस्राब्दि सुधार के लिए सुधार के लिए

यह सूचना इस रूप में सुझाव देती है कि यह सूचना जोतिषक उपकरण का अंश बनाने के लिए बनाई हुई है।

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चब नोपशानो यम करि परि धाय इत रहि जाये ।
जब दृढ़ जाय करल संगर यह सुनि विचार पमार दुरसारि
आजनाम हि जु हुमायु मेरी तन-इट के नाते जु कहूँ
भर-इट दे तब अलि कौं जो घर धारी रहूँ इत ।
अव धन्य है हिमशतकः अर समसति
जिन तीस करल सुमिय दे रन हमयान सेटी ।
हि कत करि जाए तबहिं राजपी भी भी भी ।
उती पर भी भाग से भी भी भी ।
तां सलाह यह करि हरिपूज्य हृदयान सो जु मिलि करि
सिकां हि भवन प्रसु भंड सो धरि कोट संगर मे जु मिरिखे
जिनकी बहि है मीन भव
जिनकी नहीं हैं निपट रही
जग मे जु ज्ञान विभाज जीवन
हिदि कि ज़हर विद्यो महा चढ़ा जाहे मेरे कुंजर-पर
पिरत तल स्थाल विन मेधि
सेट भरते से जु बैठ पर काल हैं निकट कि जोहि

तिनकी न छू-छू बनायिंगी जिनके न का की तवरिंगी
मरस सिन धर, धाम थे,
हिदि कि उतर हिदि थाम वे इत ।
गड़ लहंडे मे दूब रहे,
पातल की अवी लहे,
यु खो अवनेक विच रहे,
हिदि की तबहिं जु निते इत ।

गुढ़ि हि शरीर-पुराक मे
परि जास केरादितार मे
लोटाइ आलुर अबत चाहे
तबहिं जले अमूर चाहे ।
अपार परिवार परिवार ।
िज तास से तर-सामय धन
सर गा तं जर-सागय वह
वि जु नारसारिंग कहूँ
पर जगजि जनम हसवारिंग ।

हिमशतकः भिन चरकायि
दिनाँक पारिो हि प्रसु घरावारि
जग जुया जुयूह को कहूँ
सर्पनाह नहि नाही ।
एसे परस पफियू है रन सिरत बायरंके बहूँ ।
अब रन जों जी हृदये इत जायर-वायर जलम।
ती की हृदयान घरायि कह जहूँ है वसमायि ।
फुल एक हिस मरी सुकरी जनम पाह सुनीविंगी
तां गालन देर गालना हैं जुस इत बिलम न कोहिंगी ।
निज जायु रखा करत तब की बात समे बचयिंगी
निज जायु तथा देश देश दे रहे विभाज गालिंगी
परिये न कहूँ वी साह अरहिं
न कहूँ रहे वे भाविंगी ।
रण-की न बढ़िया करत जुरान में
इतु मांतिंग है भावि
जाने ज्ञान-राय जाने ति भागे की फूली-जम्मी
सुमी जु जुब तिवारही ति
स्वराग्मागी पातिंगी
हों के मर माने मिजार ।
इस कि जु गान गान सुगने वे परमतवही दृष्टि इत
कहूँ कोहिं जिंग है नसर रहे जु जन तो परिवर्तः ।

रण-सर भिन की मरन रहे रण-सर जु बिले इत
कहूँ कि रन मे मरन तो जस जानजान उच्चि हैं ।
जिनके परत पग भव का अरी कि जु देवा देवां
जिनकी जु पग-पग पर मिलि वह बिले जव वाजे हैं
जिनकी जु जा वने जुहादे रन बिजर की धार हिदि
जिनकी तवह दीर पतिवा मुहावे वे फिन नाही हिदि ।

[१९६] दूसरी पंक्ति हसती मे नहीं था । तीन बी ने उसकी पूर्वी को बांट दी है—
कह मरन कारी-याम-सम रन-रमन किल्लन जानुहे ।
कई देव हैं जो रख, राजन कहाँ कई राम, कई हरिचंद हैं।
कई पूरे बागुराय मानवाता कहाँ जलत, कहाँ वर्ण हैं।
कई धन-चंदा, त्रीन दुर्भावन विद्रोह खड़े हैं।
इनके जो बुद्ध प्रतिष्ठा जो सम हैं देवनायक हैं।

पटि जात वापस सर कि जात वन बन बाग है।

मिलि जात तत था एक दिन पर या जमात में अमर है।
बड़ी कूल कहाँ रहत जात है।

अल्लाह की गैल में यह गैल है बिन मैल जस की
स्तम्भ की संस्थ यहे पर गए पति की आर्द्री नहीं।

वह कट विलास पमार अइल सिंह लिये हरिपुरि मरी।
तिन दान गीवी को दिया।
पर चाँद तमासा के।

वह गुर्मुखों का जलार जला जला जला जला जला।
बहु बिन सूरज की सर बिन बिन बिन।
फिरे हे क्या कट किये कहाँ।

झूठ दरभंगा नन्द जंग जंग बुझाय कहाँ।
बर विद्वान अशर की भरे।
किये हे क्या कट किये।

हरबल विद्वान अशर की विद्वान अशर अशर अशर।
उसके कट हरबल विद्वान अशर।

हरबल का हरबल विद्वान अशर।
बहु बिन बिन बिन बिन बिन।

इस प्रष्ठादित्र को न इसे।
उनके गढ़ी मासी करी सुख दाँव सुमुख उठाने पालन हैं।
सोटरत रिपु-मार्ग करी - आरे याचर पनाले पालन हैं।
साहर ब्रह्म जे बोरिया-उर जे बुरे - पुरे कोट्ठ करी।
हृदगति छुदे नेकू न छुदे ब्रह्म-उर छुदे लान लगी।
हृद रिपु-मार्ग करी - आरे याचर पनाले पालन हैं।
कार किनारा हैं हृद भ्रम आहे सियारूह बीच बोरे।
छुदे कट्ठ मिलने रिपु रन विद्वेष सोटरत दिल में खड़े - खड़े।
हृद भ्रम चार दिन लगाने पाद्रे इतन-उर आरे घराने हैं।
हृद भ्रम खड़े बीच समान तर्क हैं।
जलक बिनी बारी विलायत बीड़ बांड़ बुजाने करे।
इलाज बीच-बारी ब्रह्म पार-बारी जुड़े उमर भरी हान हैं।
पैटल दुरन्दान में रोजर रन में नेकू न मन में सुख हैं।
मोतितिपितिन की बाहु बाजिन की प्रें-मोतितिन की बारी कहते हैं।
वहीं कहीं मानवी बाँर-पान बराबर करती कोई करती है।
जोंगे जोंगे फारार पूर्ण बुजाने गांव फर पाते।
विन्दुर-सी बराने भारी - बसी शोभा करती बहरहारी।
बंबीरा सु खाने जागमा जाने तबाह हान नहीं बहरहारी।
कहीं पुरा सुपुरा पालन में सुरौहा रन में दुरारे बीरी की।
शौर्य तत्काल मुक्ति-रुक्ति माह तक-तक मही धीरे की।
हृदगति पिंढ़े से बाहर राहती करी बिनी विश्व विद्वेष की।
ताही बुजारीसारा धारी की जारी बल फुरासे चुकने गांवने।
विन्यास-फलाना दुर्विनिजतीसारा विन्दुर-समानी दत्ते बीर-विश्व की।
पर मानालादः मदर मुवाहरा विद्वेष बारी नहीं गांव।
हिम्मतवदाहर-विचरववजी

हिम्मत साँ दुली माया - मात्र गरी अकबरी करत लगे।
बंधनी म फूल चाँद जड़ाला शोभा फाली पर आमेर। १२८२.
गढ़ गाँठ हुय मकानां दिवस-दिवस फकटें खूं पर पटकें नाही जलतीं।
पावन मो चाँडी बारिश माली जम दे दी नाही जलतीं।
प्रिय पिलान जोड़ीं दीवार ने देखें हैं अट-बेलांषे जोर दें।
जूलस भो चाँडी ने फुहा गिरने चुरा पिकर लगे। १२८६.
कर-कौर इसे दक्ष हटत न स्वार तन तक ताक तोरत हैं।
मारे रन गुंडान माले जुंडिंग तड़ न जुंडिंग मोरत हैं।
हिम खुशर बांटे न इन-पटिय मुख-युक्तिय साहस हैं।
बरिश-नाश पटा-से मारन लाके सु बन-बनाए सुर लुत। १२८७.
वह आजुस बना कर-कौर हंगा हंगुड़ा, निक्कास हंगुड़ प्रेमी।
बैटो सु फिकार हंगुड़ा तांग खोल-खोल लोगा हैं।
भारत इमायान भारत वारस तन तन स्वार लगाईं।
पेटी नाश का सर-जालन का बचि वालन की कचित्कविस। १२८८.
इसे मरी दुकाहक मईं वजजोक दिल-दिल पकाह होर रहा।
वह उसे अरुन मिरे सुमाट सिंह तिर आजुस सों भिरे खुदा गया।
हवा चोर कैसे सुरिंदिर कैसे हुय गया कह कहें तो पहुंच।
भारत तरारे वटिक-टिक मरी माल समा गला हैं। १२८९.
पक्की गज पर वह बात-उमर वह अरुन से छाई।
रिप-रेड बबा की बाहर बाहर हंगर हुय कह कह दिली।
लाहे आजुस मर्या मिरीजा - नया अमृत बहुत नम हमें।
दम दम बजारे विदर गये मुख मुख नाम जाना वालज्चिय। १२९०.
फिल फिलजी घंटी दश-दसी लज्जा हमडी हरमट हैं।
संग है वैलालने दे - हे वालने मराड - जालने कफिम हैं।
जुलुलान गुनाहे हिंद हरपाँगे खुद-खुद - साँगे गोरा हैं।
हिमार सौ मरी-मर तापर दरी-दरी नचलीं कर-कौर हासन की। १२९१.
बजार जब-बजारा बजार बजार भजवा लंका ही बारी से।
मन माँग अरुन का वर संग लिंग अण्डा दरिदाते गी।
तुम करइ हिम रारने तारी तबरारने मारी, मारी रहे।
लड़े बुढ़ हल्गय देख कहार संग मंग मंग मुख मई। १२९२.

[१२८०] हुंगर मराड इलाक़े में नहीं है। उसकी पूरी 'दीमी' भी ने या
कर है—
इस प्रकार मारी चारी हलकारे गह मराडे प्रकरण।
Chhappay

Victory to the moon-like Lord who makes the ocean of Braj swell with bliss.
Victory to the Lord [Nandanand] who eases the sadness and turmoil of the world.
Victory to the punisher of the demons and monsters [Kesi, Kans, Vacchh, Vak].
Victory to the mountain-lifter who demolished the pride of Indra.
Padmakar says, all praise to that famous friend of Arjuna in war.
Give everlasting victory, O Jewel of the Yaduvamsh, to His Royal Majesty Anup Giri, King.

Always give victory, O Jewel of the Yaduvamsh, to the ornament of the world.
[Give victory], Lord, to the prince of Rajindra Giri, the indivisible abode of strength.
Like Prithu, who always bestowed much wealth and won the world, his fame spread.
The viradavali of King Himmat Bahadur is described (herein).

Hakal Chhand

Himmat Bahadur is King-Lord, he is the brilliant\(^1\) form of Siva.
His heart is generous and compassionate, to his host of enemies he is death.

He is as refined as Amarendra,\(^2\) he supports the weight of the world like Bhujigesh,\(^3\)
Like Mahesh,\(^4\) his heart is joyous, like Ganesh his essence is wisdom.

To his host of dark enemies he is like the sun\(^5\), he is the forest fire that burns their cities.
He comforts the oppressed of the world, his body is long-armed\(^6\) and vast.

His wealth and firmness are the support of dharma, he is the silk that protects Hindu modesty.
His form is lustrous like Manoj,\(^7\) he is like Bhoj\(^8\) when doling out worldly pleasures.\(^9\)

He is placid and deep like the ocean, (but) in battle he becomes Rudra.\(^{10}\)
He is expert in the 64 arts,\(^11\) he is subordinate (only) to the gods.

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\(^1\) Anup, a play on Anupgiri’s name. Another reading of this phrase is: “Anup has the unparalleled beauty of Siva.” One might conclude that, as with Abu’l Fazl’s (and Akbar’s) purposefully ambiguous usage of the slogan “Allah-u Akbar” at the Mughal court, Padmakar (and Anupgiri) played with the idea of Anupgiri’s relationship to the divine.

\(^2\) Indra.

\(^3\) The Lord of the Serpents, upon whose hood the world rests.

\(^4\) Siva.

\(^5\) Or: “To his host of enemies he is like the sun to darkness.”

\(^6\) “Maha bahu”, long-armed, is a common way of referring to Krishna.

\(^7\) A name of Kamdev, the god of love.

\(^8\) King of Malwa in the eleventh century, famed for his liberality and wisdom.

\(^9\) Bhagvandin notes here that he can’t understand the phrase “detanibhoj” and adds that in verse 4 Padmakar compares AG to Mahesh (Siva) using similar language.

\(^10\) Siva.
His spoken word is unbreakable, the horses and elephants he gives are priceless. In truthfulness he is like Harichand, he always showers happiness on his subjects.

He is death to those who cause suffering, he has woven his web of fame across the world. He is the leading light of his clan, he is the protector of the earth.

He is a sacred ship (sailing) on the ocean of Kali Yuga, his work is to fulfill the wishes of all. To poets he is like the sun to the lotus, he is a storehouse of truth and righteousness.

He gladdens those who are wise, he saddens the faces of the wicked. The one who has taken brilliant form in the world, as a king he is embodies the nine rasas.

His women find him irresistible, his enemies find him indomitable. (When) he sees the helpless he is compassionate, when slaughtering the vile he is disgusting.

With his close friends he is fun-loving, with his opponents he inspires fear. He is remarkable on horseback, when he cuts heads off he is inflamed.

He chants Siva-bhajans with skill and grace, there is no one else like him. Himmat Bahadur is a powerful king, whose army destroys his enemies.

He set out on a world conquest, he wrought havoc across the land. He conquered his Gujar foes, (then) returned to Bundelkhand.

First he gave Datiya a drubbing, (and) he took chauth tax.

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11. The canonical arts of cultured living, most famously described in the Kama Sutra, including dance, painting, lovemaking, singing, dressing, adornment, etc.
12. Harishchandra, an ancient king renowned for keeping his word at the cost of his family's fortune.
13. Indeed, Anupgiri's reputation was that of a "faithless" turncoat, willing to work both sides of every deal and betray even his closest friends. Apropos of this, the first part of the line recalls a saying about Anupgiri recorded by Thomas Brooke of Banaras, on 4 June 1804 (the very day after Anupgiri died), that "he always kept a foot in different boats, ready to abandon the one that was sinking."
14. "Anup", or brilliant. The verse could also be read as, Anup who has taken form [become an avatar] in the world.”
15. The next three verses enumerate these nine rasas, or moods-qualities.
16. "katal" is used here for slaughtering, from Arabic.
17. Bhagvandin notes that “khilavatin”, close friends, is from Persian.
18. Bhagvandin notes that “mahum”, a colloquial form of “muhimm”, from the Persian, meaning to depart or set out.
19. Bhagvandin notes that “galim”, a corruption of the Persian “gamin”, meaning foe or enemy. He opines that this indicates that Anupgiri conquered Gujarat before coming to Bundelkhand, but this is clearly incorrect. More likely it refers to his operations in the region around Delhi, where the Gujjar are a powerful local clan.
The he came to the country of King Chhatsal, and he conquered his powerful web of enemies. 

(In) the kingdom that Arjun ruled, there was no fear of the (Mughal) emperor. He (Anupgiri) came and did much plundering, did lots of killing and was chased away.

Anupgiri became enraged with him (Arjun), he came and stood his ground. He conquered the entire country, then divided it amongst his army.

He slowly came near to Arjun, his (royal?) army vast and lumbering. He encamped by the River Ken, where he quickly (prepared for?) battle.

He called the astrologer, and asked with bowed head, name an auspicious date. Now speak, when might we fight? Say a suitable day, then we will wage war.

Hearing this order by the maharajah, the royal astrologer heart was gladdened. The well-named Sarup Sinha spoke words to ensure victory.

He perused all the astral treatises, (and) announced the auspicious date settled upon. Listen, (take) Samvat 1800, and count 49 more.

The twelfth day of the dark half of Baisakh, make a note of Wednesday. This is a good day for war, it is a day for young men, warriors, and the best of kings.

This (fort at) Ajaigarth is weak, where the enemy is ensconced. Hearing this good day news was pleasing, (and) they beat the kettledrum to honor Siva.

They sounded the conch, the braves all got ready. They beat the kettledrum, the enemy heard it and hid themselves all over.

The powerful army prepared itself, they set out in a hurry roaring. (Amongst) the steadfast Pamar warriors, Arjun planted himself in anger.

The kshatriyas that gathered in a group, would never turn away from battle. The fourteen noble Chauhans, terrifying in anger and energy.

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20 Bhagvandin notes here that the word for “chauth” here is actually “khandi”, a Bundelkhandi term. Also, Padmakar’s term for tax is rendered as “suman mani”, but it should be “suman mani”.

21 Chhatrasal, the major late seventeenth, early eighteenth-century Bundela ruler who, with the Maratha Baji Rao I, managed break Mughal dominance in Bundelkhand.

22 The verse is ambiguous here, as it could mean “he did lots of killing and scattering (of his enemies).” However, given that Anupgiri was defeated by Hindupat in 1762 and expelled from Bundelkhand, it seems more likely that Padmakar is making polite reference to that earlier event. See J. Sarkar, pp. 160-64, who cites the HBV and Imad especially.

23 Unsure about this one.

24 Vulgar form of “Panwar”, a Rajput clan.
Padmakar, HimmatBahadurVirdavali
[trans. by Busch, Purohit, Pinch -- 2009-2011]

He resolved that here the weapons would join in battle,
(that) he would amass glory in war against the redoubtable Pamar braves.

Therefore take heed, go ahead and move forward a bit.
Take up your weapons with joy, enter the fray and do bloody battle.
Victory will be gained easily here to the warriors whom God favors.
If you stay hiding in the fort, then you will cast a stain on your clan lineage.

For whomsoever death is slated, his death cannot be averted.
He whose death is not foretold (then) by Brahma, his body cannot even be harmed.
In the world, birth, marriage, life, death, debt, riches, dwelling, these [things]
Whatever wherever they are written, God has fore-ordained to occur right then and there.

Whether you are granted a home in heaven, or are dumped down in Lanka’s fort,
If you break through the many worlds, you will receive the nectar of immortality.
[Or] you will meet the heavenly physician or some other expert in knowledge and rites.
But death cannot be averted no matter which way you turn, this way or that.

Whether you fall into a vast pit of flame or leap into a deep ocean of poison,
Whether you go to war, consume a powerful dose, or fall into the clutches of a lion,
Whether you are grabbed by a strange demon and hauled off up into the Himalayas,
Nevertheless, until your own time has come, you will be spared disaster.54

With these key thoughts in mind, now grasp your deadly55 weapons.
Thrust your broadsword blades into (your) battlefield foes, spread your fame far and wide.
Only rarely does the opportunity of war come to a kshatriya.
Will you squander this, your worldly birthright, with your cowardice?

This is the dharma of the kshatriyas, according to the eternal proof of the Vedas and Puranas.
Protecting brahmans and cows, removing enemies, and enduring bodily sword blows.
In this world, a soldier never says no to war, not even in his dreams.
When these prime Rajputs fall in battle, they have their pick of heavenly brides.

When you depart the battlefield [in death], [then] you become immortal here in the world.
So if you renounce your weapon, what will you wield in battle?
Listen, once you gain birth into this world, it is a given that you will die.
So don’t pointlessly sully your name across all the highways and byways.

Sure, protect your own bodily longevity, but never at the expense of your legacy.
Bring your true life56 home safe from the lion’s pounce.

53 Sixty miles.
54 In other words, despite all these horrors, you will not die till your time has come. ‘gazab’
(from Arabic) = disaster.
55 Deadly is the translation of ‘jhari’, from jhalna, to weld.
56 ‘nij aayu’ = ‘one’s lifespan’ acc. to MacGregor; translated here as “true life” and in 103.1 as
“legacy”.
Padmakar, *HimmatBahadurVirdavali*  
[trans. by Busch, Purohit, Pinch -- 2009-2011]

Your true life is the unsullied fame that sustains you, keep this in mind as you attack.  
Never be taken alive by your enemy and never run from battle.

Among the collective of battle-hardened kshatriyas, both destinies are appropriate.  
If you are victorious over the enemy, then enjoy fully the fruits of the world.  
If you die, you will be freed from the three types of pure fighting.  
Up there you will enjoy unimaginable pleasures and never have to return to this world.

There are two types of men in this world who go on to pierce the beautiful disc of the sun.  
He who has been following the path of yoga from birth and fights with calm indifference.  
And he whose passion is roused by the battle and fights to the death then and there.  
Those who hear the ballad of these two types (of men) understand the highest truth.

What worries does the man have, who abandons his body on the field of war?  
When you die in battle it’s like dying at sacred Kashi.  
In fact, dying in battle is even better than dying at Kashi,  
Because there is a special, unfathomable brilliance to the fame of dying in battle.

He who puts his foot forward first in the face of the foe,  
To him will accrue at every step greater rewards in sacrifice.  
From whomsoever the blood flows gushing upon the battlefield,  
To his heirs, fifty generations hence, paradise will be assured without return (to earth).

Where is Raghu, where is Ravan, what of Ram, wherefore Harichand?  
What has become of Prithu, Bhagirath, Mandhata, where is Karunand?  
What has happened to the five Pandavas, where are Drona, Duryodhana, Jayadratha?  
All that remains of them is their glory in battle.

Over time all wells and tanks get filled in (and) dense forests and gardens get cut down.  
Palaces and splendid homes all collapse, nothing escapes decay.  
One day your body and wealth will all evaporate; even cities and towns will burn to the ground.  
In this world, only two things remain: fame and ignominy.

Don’t set foot down the road of disrepute, even when you forget to be careful not to.  
This, the path of glory, is spotless, so take up your weapons with joy.  
Honor -- this is the wealth of the Rajputs -- always protect your honor.  
If you lose your honor, not even your wife will respect you, to say nothing of others.

The Pamars discussed these ideas, and (hearing them) Arjun Singh was fully pleased.  
He rewarded the best of the brahmans (by) bestowing gifts of cows.  
(Brahmans) gave him an amulet containing the Bhagavad Gita to wear around his neck.  
(They) gave him pure Ganga water (to drink), and he resolved to wage a fierce battle.

He strapped on an array of guns, blades, sabers, and pistols.  
(He wore) two great shining quivers bristling with mighty arrows.

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57 Bhagvandin notes that the ms. was missing this line, so he deduced it using his own intuition.
Chhappay

Fine warriors in battle, hardened by the three-fold discipline,\textsuperscript{83} fired up and enraged. Each reflecting on a past enmity, rushes and crushes\textsuperscript{84} the enemy army. They called out laughing, saw them and were joyful, fearless. They clanged angrily, dashed forth, fought hand to hand, and taunted each other. Padmakar has described it thus, both sides became enraged and bristled with anger. When King of Kings Anupgiri Lord did battle with his sword, he broadcast the seeds of his fame.

Hari Gitika

Having propitiated his blade, [he] rushed forward to face the advancing enemy. The powerful one\textsuperscript{85} swirled [into the fray] and stabbed the elephants to the quick. Like Prithu, (who) always bestowed much wealth and won the world, his fame spread. The \textit{virdavali} of King Himmat Bahadur is described (herein).\textsuperscript{86}

Chand Tribhangi

The two armies surged, gathered like storm clouds, [and] angrily gained strength. Hearing the sound of the drum, [and] driven by their courage, the braves swelled into battle. Singing a martial song, their joy increased, [and] arrows began to fly. Launching spears, they repelled the enemy, chests were pierced [and] the battle awoke.

[As] the bards declaim, anger is unleashed, [and] cowards quake. The roaring of the kettledrum, thundering from both sides, puts the clouds to shame. The flags are a'flapping, a'slapping here and there, they flicker like fire. Reaching out to touch the sky, as if lightning, the banners and flags light up the heavens.

Those driven out from the fort, fanned out in many directions, and engaged in combat. They clashed their swords, sliced [into] each other, giving no quarter [they were] full of anger. [To their] ears [they] stretched the bowstrings,\textsuperscript{87} targeted the enemy and pierced [their] heads. Penetrated straight, moustaches bristled, arms flexed, [they] grasped their shields.

The firing of the weapons, never failed to strike, they gave yell and fell upon one another. They grabbed throats and dashed down, never wavering, they sprang and leapt forward enraged. They took one another down, the excited warriors, they maimed and mutilated the enemy. Heads knocking, bodies strewn about wildly, they grappled, rolled, and wrestled together.

\textsuperscript{82} AB: These kinds of verse tend to use archaic language/references. 
\textsuperscript{83} ‘trishudh shudh’, acc. to Mishra’s vocabulary, refers to the three ‘tapos’ or heat-producing austerities. Hence ‘fired up’.
\textsuperscript{84} Check ‘rudhahi’, which should really mean ‘surround’.
\textsuperscript{85} ‘Mahavali’
\textsuperscript{86} This is a refrain verse—see vv. 2, 46, 77.
\textsuperscript{87} The second section of this ‘tribhangi’ contains a sense of grasping the bow, ‘gahi kamanai’. Thus ‘bowstring’ is implied.
There was a great tumult, fierce clashing, then suddenly Arjun was getting tuckered out. Then King Anupgiri crossed over the great ocean army and challenged Arjun, sword in hand. Urging his horse Kanhaiya, he remembered God, and attacked at the elephant's shoulder. Waving his sword, taking aim and striking, he grabbed the forearm of the mighty Pamar.

He knocked him off the elephant, rushed forward, and grabbed the enemy's head and cut it off. He offered his foe's body to the Earth, and took its head and offered it to Shakti. Taking Arjun's head, Parvati strung it, and began to dance indescribably. She's beating the damru drum, singing the praises, she sets the spirits a'dancing gloriously.

Chandi screeched, she took her piece, she swelled and radiated [apparated?] with pleasure. She brought her demon-girl-gang, they clapped to the beat, cracked-chewed the bone marrow. The gathering of yoginis, [full of] grim delight, gorged themselves on the meat. Filling the skull bowls with blood, they reveled and danced about.

The victory drum was sounded, and roared marvelously, and the enemy fled to Lanka. Their hearts full of fear, they were beyond terrified, they crossed the uncrossable ocean. The King fought thus with his weapons, he killed the Pamar and took victory. The spoils of war were his, the enemy cowed, and the world rang with cries of victory.

Chhappay

Cries of victory and congratulatory blessings, ornamented the horizons of the Earth. The banners of glory fluttered, the kettledrum was pounded with glorious victory. The loyal warriors were decorated with countless wounds, as if the lovely spring had come and made the splendid Kinsuk tree flower.

This is how the rapturous battle was waged, so says Padmakan. The Jewel among Kings, Protector of the Earth, Anup Giri, obtained great victory and infinite happiness.

He obtained glorious victory and bountiful happiness, his heart filled with sweet delight. May Kali-Kapali protect the King always and forever. Like Prithu (who) always bestowed much wealth and won the world, his fame spread. The virdavali of King Himmat Bahadur is described (herein).

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116 Note that this is based on Mishra's version, as 'Kanhaiya' is used thrice in this line; in Bhagvandin's version, the second and third terms are 'Kandhaiya', which can either mean shoulder or maybe it is the name of Arjun's elephant?
117 'Harahi hara ko'.
118 'Girija', or 'the Goddess of the Mountain', a name of Parvati.
119 Presumably through its nostrils, onto her garland of skulls.
120 'Loot and many horses and elephants'.
121 Bhagvandin numbers this verse here as 210, but as it is a chhappay it only ends after the sixth line. Mishra numbers it correctly, with 211 total verses.
122 'Kali the skull-bowl grasper'.
123 This is a refrain verse—see vv. 2, 46, 77, 181.