

“PARSEE LIFE IN PARSEE SONGS: PART I. CRADLE SONGS.”*

Read on 28th November 1900.

President—LIEUT. COL. G. WATERS, I. M. S.

The late Prof. James Darmesteter's paper on "Afghan Life, in Afghan Songs" has suggested to me the title and the subject of this paper. I well remember a morning of January 1887, when the late Professor and myself were examining in Surat the private library of the late Ervad Jamshedjee Manockjee Unwâlâ, a learned old priest, who was a fortunate possessor of many old manuscripts on Irânian subjects. A Parsee lady of Mr. Unwala's family was then singing, in an adjoining, room a cradle song to lull her child to sleep. Prof. Darmesteter, heard it with pleasure and interest, and tried to understand its meaning. The incident and the above paper of Prof. Darmesteter, made me take an interest in the simple songs of simple country folks. One of the cradle songs given in this paper is the song which we had heard at Surat, and which is very commonly sung in Parsee houses.

It was that interest, created in me by Prof. Darmesteter that made me collect, when in Paris in 1887, a few songs of the Parisians. In my paper¹ on "The Dhangars and Dhâvars of Mâhâbleswar," read before our Society on the 28th of November 1874, I have given a few of the nursery songs of one of these tribes. In my paper² on "मातानो रथ (The Chariot of the Goddess)—a supposed remedy for driving out an epidemic," read before our Society on the 30th of June 1897, I have given a few songs of the simple folk of the village of

* Vol. V. No. 8. pp. 429-43.

¹ Journal of the Anthropological Society of Bombay, Vol. III, No. 8, p. 471.

² *ibid*, vol. IV, No. 8, p. 419.

Tithal, near Bulsâr. I now propose giving in a few papers, a few songs of my own community. I have already given the marriage songs in my paper¹ on the "Marriage Customs amongst the Parsees."

As Prof. Darmesteter says, "The popular, unwritten poetry, though despised and ignored by the reading classes, is of quite a different character. It is the work of illiterate poets; but it represents *their* feelings; it has life in it—the life of the people; it is simple, . . . it is true to Nature, because it represents those ideas without any moral bias or literary after-thought. Sometimes, therefore, it is powerful and beautiful, because it renders simply and truly powerful passions or beautiful feelings."² Further on he says, "Women, however, have also their poetry and their poets . . . but that poetry goes hardly out of the walls of the harem". This also appears to be true, to a certain extent, of the Parsee cradle songs. Though some of the old Parsee songs, sung by women on Naôjote, marriage and such other gay occasions, have seen the light of public print,³ their old cradle songs have not as yet been published. In the case of marriage songs, new songs, composed by better literary men, seem to supersede the old songs. But, as they have been already once printed, they will present opportunities for comparison in future, to any person taking an interest in them. But it is not so in the case of the cradle songs. They have never been published as yet. So, our Society will do some service by preserving some of them at least in the columns of its Journal.

¹ *Ibid* vol. V, No. 4, p, 242 *et seq.*

² The *Contemporary Review* of October 1887.

³ The name of Mr. Soribjee Hormasjee is well known among Parsee ladies in this connection. He was not a person of any literary attainments, but was, what Darmesteter calls an illiterate poet, or if the word poet is too sacred for such persons—a composer of songs. He had published, for the first time in the early sixties, a few old Parsee songs, sung by Parsee ladies in a book under the title of રસુજ ગરબાઓ, *i e.*, pleasant songs.

The Parsee cradle songs, which I beg to submit before the Society, and of which I give to-day only one specimen in this paper, are not the composition of any literary persons. I do not want to present them as specimens of literary productions, but as specimens that represent Parsee life of the last and preceding generations. I repeat, what I have said in my above paper on the Dhangars and Dhâvars of Mâhâbleswar, that "the cradle songs of all communities, whether educated or uneducated, are the simplest expressions of parental affections expressed in the most simple language." I beg to present the Parsee cradle songs as such.

Not having been put down in print or even in writing, they have come down to us from mother to daughter, and so they have undergone slight variations in different towns. For example, take the cradle song, from which I have attempted to present, in this paper, a picture of Parsee life. I took it down as sung in my own family. I have a version of it from Naôsari as it is sung there, kindly sent to me by Mr. Kharshedjee Bomonjee Framroz of that town, a gentleman who is well known there as a composer of songs. Both these versions vary a little. The songs are faulty in their construction and composition, and faulty in their language and orthography. I had the pleasure of submitting them to Mr. Kaikhoshru N. Kabraji, who is well known to us all, as an expert in Gujarati songs. He has kindly corrected the orthography of the songs, but has made no other changes in their composition or in other matters, as I particularly wished that the songs should appear in our Journal, as they are sung at present, with all their faults. Their faulty construction itself may present to some future students several points of anthropological interest for comparison. The cradle song, which I give below, is the one that is most commonly sung by Parsee mothers.

હો કંઈ હો બાઈ રે મંઈ

જીવે તમારા બાવા મામા ને બાઈ.

(Translation.)

- I lull you to sleep, I lull you to sleep, dear one, for whom I am
willing to sacrifice my life.¹
- Long live you dear one's papa, maternal uncle, and brother.
All good to your brother, baby.
You dear one, I wish you long life and health.
- 5 There is a gathering for a good and auspicious occasion,
Let our married ladies join that gathering.
In the gathering of all children,
Invite my little ones to play.
Play, my dear ones, in the daisy garden,
- 10 Wherein the daisies are scattered,
There is a welcome shade upon you, dear ones,
The daisy has blossomed,
I join the other married ladies in singing.
The daisy-plant has flowered,
- 15 My daughter and daughter-in-law have pearl ear-rings,
I will get the daisies plucked,
I will get the heads of my daughter and daughter-in-law
garlanded with flowers,
I will get the heads of my son and son-in-law garlanded with
flowers.
The gardener plucks the daisy flowers.
- 20 The gardener is in the garden.
Darlings, you have come to my house.
My house is the first to welcome you,
You have come in time, inquiring about papa's house.
You are right welcome, dear ones,
- 25 You have come and you have brought cradles with you.
I will get carpenters from Surat,
I will have cradles made for you, dear ones.
I will get painters from Surat,
I will have your cradles painted, dear ones.
- 30 I will get an artist from Ahmedabad,
And I will have choice pictures painted, dear ones.
The swings are attached to the cradle, my dear ones.
With the front in the east in the handsome front room of the
house,
The cradle is placed in the east, my dear ones.
- 35 I will lull my fond dear child to sleep in the cradle,
The cradle swings up and down,
And may that enable you to sleep with happiness and rest.
May you rest in sleep, dear ones.
Rest with me at even-tide, my innocent dear one.

¹ The word *પા* in Gujrati does not admit of exact translation in English. The word occurs frequently. It is generally translated here as 'dear one.'

- 40 My lamps are lighted in the evening,
 May the son of the mother and mother-in-law live long.
 The lamp is fed with ghee and decorated with flowers,
 You are freed for ever from all the troubles of this life.
 The ghee with which the lamp is fed is that of cow;
- 45 May the son of your maternal grandmother, paternal grandmother
 and mother live long.
 The ghee of the lamp is den e,
 May the womb of your paternal grandmother and maternal
 grandmother be cool (*i.e.*, May their sons live long).
 The water of my well is cold,
 May you, the little ones of maternal uncle, maternal aunt and
 paternal aunt play together.
- 50 As cousins you are closely related,
 Play in the daisy garden, my dear ones.
 The play of all other children is not of the proper type,
 But that of yours, my little ones, is of the proper type.
 All play in an awkward and improper way,
- 55 But my dear ones play in a proper way with rubies, pearls and
 corals,
 Play with your playthings, dear ones,
 Eat the eatables brought by your father and maternal uncle,
 Papa wants you, my dear ones,
 Holding you in the lap, he will give you eatables.
- 60 What eatables do you expect on his lap?
 They will be such as you will like best.
 Your maternal uncle wants you, my dear ones,
 Holding you in the lap, he will caress you.
 May he reach good old age while caressing you.
- 65 May you live long, we count upon you for help in our life.
 I have depended upon your long life.
 Dear ones, I have asked God's blessing upon you,
 God's blessings upon you dear ones.
 May God's blessings increase the length of your life.
- 70 Long live my long-lived darlings.
 May the lamp of your maternal and paternal grandfathers burn
 for ever.
 May they be blessed with long life,
 May they adorn with their presence the house and the street.
 The street looks bright with my darling's presence.
- 75 The house looks beautiful with my darling's cradle.
 The cradle is tied with green strings.
 You have come like gems to me,
 Merry bells are ringing on the cradle.
 You look pretty, in whatever dress you are clothed.
- 80 The cradle has silk strings attached to it,
 Arise after a good sleep, my dear little ones.

- May my elder dear ones live long.
 I will keep you under my own eyes and heart,
 The darling's mamma is an affectionate mother.
- 85 May my son live and grow up.
 Grow up at the proper time,
 Grow up under the caresses of your father and maternal uncle.
 You are brought up with caresses,
 You have come under good auspices.
- 90 Grow up (as big as the pillars of the house) my dear ones.
 I will have a frock and cap made for you,
 I will have a satin frock made for you.
 Move about in the dresses ordered out by your father.
 The cap shall be of real gold lace,
- 95 Put that on, your papa has got it made.
 The cap is of fine workmanship,
 You will have it of real gold embroidery.
 There is a pattern on the cap,
 It is brought by my darling's father.
- 100 There is a silk lace on the cap,
 It is sewn and prepared by a tailor of Surat.
 The tailor's workmanship is faulty,
- 103 May your age grow long, my dear ones.

We will now see a few traits of Parsee life as presented by this cradle song which is most commonly sung. We must bear in mind, that some of the traits may be said to be the traits of the Parsee life of the past and preceding generations' because the Parsee community, like all communities, has passed and still passes through a certain change of manners and customs.

1. The first thing to be borne in mind in connection with the cradle song of the Parsees is this, that Parsee wives of modern times inherit, as it were, from their grandmothers of the Avesta times, a desire to be mothers of good children. The first desire of an Iranian woman, according to the Avesta, was to have a good husband. Her second desire was to have good children.

She prayed "Grant us, that we may find a husband, young and beautiful of body, who will treat us well all life-long and give us offspring; a wise, learned, ready-tongued husband."

(S. B. E., Vol. XXIII. Yt. XV 40.) She prayed to Haoma for handsome children and for a pious line of progeny.¹

According to the Vendidad², a handsome maiden, who happened to remain without a good husband and without children, felt as unhappy as a fertile piece of land that remained untilled by a good husbandman. Ahura Mazda preferred a person with children to a childless person.³ Virtuous children were blessings from the Divine Powers.⁴ To be childless was, as it were, a curse⁵ for bad and cruel life. Parents prayed for children who possessed innate wisdom, who could adorn their country, who could take an active part in the deliberations of their community, who were handsome, of good reputation, ready to relieve the distress of others, strong, and who could add to the glory of their house, their street, their village and their country.⁶

A modern Parsee wife inherits, to a certain extent, this desire for children, and hence it is, that we find pervading through her cradle songs, feelings of extreme joy and pleasure on the birth of children.

2. There is one word in the song which is often repeated and which draws our special attention. It is the word **મરું** (marun) which signifies, "I die, I sacrifice myself." It is an expression which a Parsee lady often uses in her conversation towards those for whom she entertains regard, respect and affection, *e. g.*, for her husband, father and children, and for other elders. It means that she is ready to do anything for them, even to sacrifice herself for them. This expression signifies the devotedness of a Parsee wife for her husband and children and for the whole family.

¹ **પ્રાર્થના સંગ્રહ - અમદાવાદ - અહુરા મઝ્દા પ્રાર્થના - યાજ્ઞા IX. 22.**

² Vendidad Ch. III. 24.

³ Ibid. ch. IV. 47.

⁴ Yaçna IX 13 Yasht X, 3,108.

⁵ Yaçna XI. 3; Yasht X 38.

⁶ Yaçna LXII. 5.

3. The next important point in the cradle songs—and let us take for a specimen the cradle song given in this paper—that strikes us is this, that it has a hidden tone of prayer running through the whole of it. It welcomes the birth of the child (तमे भवे आयां रे मई.) and prays to God for its long life (दादारञ्जनी देआरे मई. वधारे रे तमारां लांया आधसि ज्मोवा ll. 68, 69.). The prayer for long life is not for the child alone, but also for its father, its uncle, brothers and other near relations (ll. 64, 71, 82).

4. We must bear in mind that a Parsee wife, even after marriage, looks to the household of her own parents with an eye of affection, and for help in case of distress. Next to father, a brother is often looked to as the natural guardian of a Parsee lady. According to the Avesta,¹ it was especially so among the ancient Irânians. So she specially names her brother and her parental relations (आवा ने मामा, अपाध ममाधना पेः ताहडां, ममावा अपावानो दीवा. ll. 2, 47, 71).

5. The next important point that draws our attention is the family circle. In many a Parsee home, about 25 years ago,—and even now to a small extent,—it was not rare for a Parsee father to have under his roof, besides his own children, the children of other near relations, who may be poor. They all formed, as it were, a family circle; and so, the housewife, when she lulled the child to sleep with a song full of feelings of prayer, hope and joy, remembered the children of those relations also (मामा माशी दुधना ll. 49).

Among the other relations, sons-in-law were the nearest relations, and so, they were named in the same line with sons (पुत ने नमाध ll. 18).

6. There were several joyful occasions in a family, when social gatherings of the near relatives were common. In these gatherings, children were always included in the general invitations to the families. In the invitations to

¹ Vendidad, XIV. 15.

Parsee marriages, about 25 years ago, it was a general custom to invite the ladies with (વહુ દીકરા) all their daughters, grand-daughters, and daughters-in-law, and the gentlemen with (સાહેબજામી) sons and grandsons. Such general invitations are very rare now. The મેલો (*i.e.*, a fair or an assembly of children) referred to in the cradle song (નરાઈ બલાઈના મેલારે મહે, તેમાં હમારી સોવાસનને ભેલો. સઉ છોકરાંના મેલારે મહે, તેમા મારા નાંધલાને રમવા તેડો. ll. 5 to 8) is the family gathering of such a type.

7. We find a special reference in the song to the સોવાસન *i.e.*, the married women (નરાઈ બલાઈના મેલારે મહે, તેમ અમારી સોવાસણને ભેલો *i.e.*, there is a gathering for a good and auspicious occasion. Let our married ladies join that gathering. ll. 6, 7, સધળી સોવાસણોસે ગીત ગાવા હું મલી *i.e.*, I joined the other married ladies in singing. ll. 13). Widows took no special or prominent part in such gay gatherings. It was considered a little inauspicious to have their association, especially in the performance of special ceremonies of welcoming the bride or bridegroom, of presenting suits of dress to them, of dressing the children on birth-days, of the investiture of sacred thread and of such other gay occasions. A widowed mother generally left the performance of these ceremonies to a married or unmarried daughter, or to a daughter-in-law. The Hindu dislike of a widow was common among the Parsees to a certain extent, but it is disappearing now.

8. Flower decorations played, and does still play, a prominent part among the Parsees. At the threshold of the house and at the doors of the inner rooms, were suspended તોરણુ (*i.e.*, hanging strings of flowers). Again the parties, who were the principal persons, in whose honour the gatherings took place, were decorated with garlands. One special kind of flower decoration, which has altogether died out in Bombay, but is still lingering to a small extent in the mofussil towns, was that known as વાડી બરાવવી, literally

meaning "preparing a garden." A child, both male and female, had his whole head covered with various kinds of fragrant flowers by gardeners specially versed in their art. It was rather a painful operation for the children to go through, because strings of flowers had to be interwoven with the long hair on the head. The strain on the hair at times caused great pain and brought on fever or headache. But the thing had to be gone through, because the custom was looked to with an eye of, as it were, a religious vow. It was not rare for fond mothers to take a vow, that if their children grew up to such and such an age, they would get the ceremony of gardening (વડી બરાવણી) performed. I well remember that when I was a boy of about 8 or 9 I had to pass through that painful process. The child who went through that process, was for the time considered an important personage, and so was cherished and made much of. The Parsees have inherited a taste of flowers from their ancestors of ancient Persia. In their religious ceremonies, flowers play an important part¹. As Mr. Beckman says in his "Contributions to the History of Inventions," the modern taste of flowers in Europe came from Persia *viâ* Constantinople. But the custom of વડી બરાવણી (laying out a garden on the head) is foreign to them. It is a Hindu custom, and one sees it still prevalent among the Hindus, especially the Prabhûs of Bombay.

9. Another kind of flower decoration, on special merry occasions, was the garlanding of the house-well or the street-well, known also as ડુવાને વડી બરાવણી *i.e.*, lit. laying out a garden on the well.

The ancient Irânians and their descendants, the modern Parsees, were asked to look with a special kind of respect to all kinds of reservoirs of fresh water, such as rivers, lakes, streams, wells. To defile these sources of useful water, on which depended the health, not only of their families but of their communities, of their city and country, was a sin.

¹ Ancient Persia was the original seat of gardening.

Ardviçura Anâhita, the Anâitis of the Greeks (compared by some with Greek Artemis and by others with Greek Aphrodite), the Mylitta of the Babylonians, the Astarte or Asteroth of the Syrians and the Venus of the Romans, was the female deity that presided over waters. As water led to the fertility of the soil, and as women led to the fructification and increase of the human race, this deity Anâhita, like its prototypes of other nations, had to do something with the beauty of women and with their fructifying power. So a Parsee mother looked to wells or reservoirs of water with respect, from a double motive: (1) its general usefulness as a means of health, referred to in the Vendidad, and (2) the commonness of ideas suggested by the fruitfulness of water and the fruitfulness and beauty of women, both being presided over by the same female deity. That may be one reason, but that was not the only reason that perhaps led a Parsee mother to the ceremony known as "the gardening of a well." It appears, that in India, as in Europe, some wells are believed to be haunted with spirits. So, possibly, the idea of spirits presiding over wells of the house or the street, may also have led to the above practice. The belief¹ in the haunting of wells by spirits is common to India and Europe, and I think it would be a fascinating study if a member of our Society were to take it up.

The allusions to gardening in our cradle song—

मोधरा जेराठरे मं
 न्नाध वहुनी अहासकी गुंडावु
 पुत ने न्नामाधनी हमेल गुथावु
 मोधरा जेरे वनमाधीरे मं
 वनमाधी तेा वनमे
 वाहलां तमे आयां मारा धरमे 11. 16 to 21.

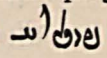
are allusions to the above custom of gardening or garlanding (वा डी नरावधी).

¹ Ethnology in Folklore, by G. L. Gomme. *Academy* of 12th August 1893. *Athenæum* of 26th August 1893, 10th August 1895.

10. Another Parsee idea or custom to which the cradle song draws our attention is that of considering the East to be an auspicious side. The mother in her cradle song speaks of placing the cradle in a position that would make the child face the east. In all the ceremonies of the Parsees, the east, whence the fructifying sun rises, is held to be auspicious. The children in the ceremony for the investiture of the sacred shirt and thread, and the marrying couple at the time of the Âshirwâd or marriage-blessing ceremony, face the east. Children when adorned with dresses, brides and bridegrooms and others when presented with dresses, shawls, or such other presents, are made to face the east. The priests in all their religious ceremonies face the east or the south. The north is scrupulously avoided.

The preference for the east by many nations in their ceremonies or rituals, presents, before the anthropological student, a question of very wide interest. It suggests the comparison of the above custom and similar other customs with the ancient use and signification of the cross, with the pointing of the four sides and corners by a Parsee priest in his Âfringân ceremony, and with the Savastikâ which is common in India, Japan, Scotland, Ireland, Italy and other countries.

11. The next important custom, referred to in the cradle song, is that of kindling a (दीवा) lamp from the family hearth on gay occasions. Mark the words *शैशान रहे तमारा भभावो अपावानो दीवा* *i.e.*, may the lamp of your maternal and paternal grandfathers burn for ever (l. 71). It is equivalent to saying, "May the sons of your maternal and paternal grandfathers live long." The sons of the maternal and paternal grandfathers of the child are the maternal uncle and the father of the child, *i.e.*, the brother and husband of the mother who sings the song. We see then that *शैशान* a lamp signifies figuratively, in Parsee life in Parsee songs, a lineal male descent. So, lamp is an auspicious symbol of male

progeny. It is therefore lighted on many gay occasions in a Parsee house. As I have pointed out in my paper on "The Marriage Customs amongst the Parsees," one of the many ceremonial occasions of marriage is known as દીવા કરવો *i.e.*, kindling a lamp.¹ Among the ancient Romans also, there was the custom of lighting, on marriage occasions, the bridal torches. According to the Avesta,² it is before the sacred fire of the family hearth or the temple, that a Parsee prays for an offspring. Fire itself is figuratively called  the son of God. The oil used for the lamp kindled on such merry and semi-sacred occasions is ghee or clarified butter, as it is superior in quality to other ordinary oils.

12. Parsee parents counted much upon the support of their children in their old age. Hence we hear the mother singing in our cradle song અમને બવના બરસા *i.e.*, May you live long, we count upon you for help in the whole of our life. (l. 65).

13. The dress of Parsee children has undergone, and still undergoes, a good deal of change during the present generation. But the cradle songs, if preserved, will always remind future generations of their old forms of dress જબલુ તોળી. Perhaps, fifty years hence, a suit of Parsee children's dress of the last generation, will be an object of curiosity in an Anthropological Museum.

In conclusion, I beg to submit a cradle song composed by myself, about 21 years ago, to be sung in my family on the birth of my first child. When I composed it, I had no idea of placing it before the public. I submit that song with a view that it may afford opportunities to compare the views in the old cradle songs of preceding generations with the views of Parsee parents about 20 years ago. I do not claim for it any literary merit, which it has none. I would not have

¹ Marriage Customs among the Parsees, etc. Journal of the Anthropological Society of Bombay, Vol. V, No. 4, p. 247.

² Yaçna LXII.

dared to present it before this Society, were it not for the fact that I had submitted it to the hands of Mr. Kaikhoshru N. Kabraji, who is an expert in this line. I submit it for giving an idea of the sentiments and the parental feelings of Parsee parents to which it gives an expression.

- सुप्यकारी निंदथी रे ! कर तुं आराम,
 जेठा सुप्यकारी निंदथी कर तुं आराम.
 रात्री वीतीछे असुरी वणु प्पाम,
 पोढीज्ज ओलीमां जेठा नेक नाम.
- 5 निद्रा देवी थान्जे तुं पर मेहेरप्यांन,
 हस्तो रमतो जेठले मात पीताना प्रांणु.
 पुढा करे दुःप्य तारां दरे तमाम.
 क्किरेस्तानी होल्ले मदद मुदाम.
 हकं तालानी होल्ले मेहेर आ मकान,
- 10 शरीरा धन्वरे रेहल्ले सदा पासप्यान.
 सुप्पी राप्पे धन्वर धर् प्यान पान,
 साथे नेक तोशीयत ने होरमत ने मान,
 के करे नेक तोशीयतथी तुं नेक काम,
 ज्युप्यानपर हरतुं हमेशा लर्ध नाम.
- 15 अय मातपीतानां सुप्यना धाम,
 जले तारी पधरांमणी थर्ध आ मुकांम.
 हस्तां कथीं हमारां हैडां ने जन,
 होरमज्जे कथुं हमोपर हेशांन.
 दादरज्जे दीधु अमने मोट्टु धनाम,
- 20 पाउ तेना पुरतो माने न ज्युप्यांन.
 निर्मल आ मोहोप्यतनां पालेशा आउपान,
 तुं मीहुं तुं कुल नीरे मधपान.
 मागीये छिये हमो हर सहवारने शांम,
 होरमज्जेसे हाथ जेडी हमेशां आम,
- 25 के पक्षे सत विचार ने वाच्या ने काम,
 मन तन दरेस्ती कायम मोदाम.
 शीदा मारे ज्ञान तुं पर सदा कुरप्यान,
- 28 कायम राप्पले वडवाना नाम ने निशांन.

(Translation.)

- By refreshing sleep, rest thyself my dear son,
 By refreshing sleep, rest thyself.
 The night has advanced much,
 So, go to sleep in the cradle, my good boy.
- 5 May the goddess of sleep be kind to thee,
 Thou, who art the life of thy parents! get up in the morning
 with a cheerful sweet face.
 May God avert all thy pains,
 May the Angels ever help thee.
 May the Almighty protect this house,
- 10 May the Angel Srosh always protect thee.
 May God make thee happy with food and drink,
 Together with good sense, honour and respect,
 So that, with good sense, thou mayst perform good deeds,
 Taking God's name always on thy lips.
- 15 O thou the mainstay of the happiness of thy parents!
 Right welcome is thy birth in this house.
 Thou hast gladdened our heart and our life,
 Ahura-Mazda has conferred upon us a great obligation,
 God has given us a great reward,
- 20 Our tongue cannot sufficiently thank Him for it.
 In the sacred precincts of our pure love
 You are a fruit as sweet as honey.
 Holding forth our hands, we pray to God,
 Every morn and eve,
- 25 That He may favour thee with good thoughts, good words and
 good deeds,
 With health of mind and health of body, for ever and ever,
 I give my whole heart and life to thee.
- 28 Keep unsullied the name and the fame of your ancestors.
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