PRAKRIT TEXT SERIES NO. 36

GENERAL EDITORS:
D. D. MALVANIA
H. C. BHAYANI

SAMDEŚARĀSAKA
OF ABDALA RAHAMĀNA

EDITED BY
H. C. BHAYANI

PART ONE : TEXT AND SANSKRIT COMMENTARY
PART TWO : INTRODUCTION AND TRANSLATION

PRAKRIT TEXT SOCIETY
AHMEDABAD
1999
Samdeśarāsaka of Abdala Rahamāna
An Apabhramśa Message Poem
Edited by H. C. Bhayani

Copy: 400


Price: Rs. 65

Published By:-

D. D. Malvania
Hon. Secretary,
Prakrit Text Society
Ahmedabad - 380009

Graphics: -

Rakesh H. Shah
Rakesh Computer Centre
272, Celler, B. G. Tower,
Delhi Gate, Ahmedabad - 380 004.
Phone: 6303200
Krishna Graphics,
प्राकृत ग्रंथ परिषद ग्रन्थांकः नं. ३६

अब्दल-रहमान-कृत
संदेशरासक

संपादक
ह. चू. भायाणी

भाग १ : कृतिपाठ, टिप्पणक
भाग २ : भूमिका, अनुवाद

प्राकृत ग्रंथ परिषद्
अहमदाबाद
१९९९
GENERAL EDITORS’ FOREWARD

We are happy to publish this revised edition of the important and unique R āsaka poem. Earlier edition appeared in the Singhi Jain Series. For the present edition some new Mss. have been used.

30th October, 1999.

D. D. Malvania
H. C. Bhayani

----------

णियं-कवित्तह विज्ञ-माहपु
पंडित-पविन्धरणु मणुरजाणम्मि कोलियं-पवासिलु।
कोळहलिब्धासियठ सरल-भावि संनेहरासठ।

मणुराइय-रझहरु कामियं-मणहरु मणि-मणह पह-दीवयरो।
विरहिणी-मयरद्वउ सुणहु विसुद्वउ रसियह रससंजीवयरो॥
SAMDEŚARĀSAKA

PART TWO

INTRODUCTION AND TRANSLATION
Part Two

CONTENTS

1. Introduction 1-56
2. English Translation 57-92
3. Gujarati Translation 93-114
4. Reference Works 115-116
INTRODUCTION

THE GRAMMAR and METRES

I ORTHOGRAPHY AND GRAMMAR

A conflicting and confused orthography is quite characteristic of the Ap. Mss. The spelling of grammatical forms and words even in the same Ms. presents bewildering variations. One form now exhibits an Ṛ now an Ṛ. Another form has at one time one of its vowels nasalized, while a second time it appears without the Anunāsika. Similarly in the writing of व or व, in the introduction of the यष्टुति or in the choice of न or ण there is little consistency. There are two or three facts which can be advanced to explain this remarkable orthographic variation of the Ap. Mss. One explanation which obviously suggests itself is to assume that in the speech of the author there actually obtained an option of pronunciation in the case of the forms or words concerned, the orthographic diversity being but a reflex of these optional pronunciations. But this sort of assumption works in a limited number of cases only. As regards the others, there is enough evidence, brought forth by Alsdorf (and Jacobi) through a statistical analysis of the form-and word-variants occurring in some Ap. Mss., to prove that either confusion of phonetically similar forms or divergent scribal practices lie at the basis of this variation. Further, it seems quite probable that some types of variants, indicative of a stage of language more advanced than one represented by the text, bear influence of the spoken idiom of the scribes and as such, are to be considered modernisms from a relative view-point.

These are the chief agencies responsible for the inconsistencies and divergences in the Ap. orthography. It is to be noted that even after taking everything into consideration, it is considerably difficult to achieve some measure of certainty as to whether a particular form is really reflective of an actual alteration in pronunciation already developed in an author’s time or it is merely a scribal variant.
In dealing with the orthography of the SR., the following cases come for consideration.

**Nasalisation**

As remarked at the outset, one and the same case-ending is at times nasalised, at times the Anunāsika is wanting. In all these cases nasalized form is given in the restored text. The question of nasalisation arises in connexion with the following forms:

1. locatives and instrumentals.
2. genitives.
3. nom. and acc. plur. forms of neuter अ- stems. In our MSS. are not found the neuter forms in "अः".

**Interchange between इ and य**

Writing य for इ or vice versa is not uncommon for the orthography of the Jain Mss. in generel. But in the Mss. of the SR. such cases are numerous.

**Ya-śruti.**

The conditions regulating the appearance of the यश्रुति य can be formulated thus: यश्रुति is obligatory between अ आ and आ अ. forbidden before इ ई or उ ऊ and facultative in other cases.

**ण and न:**

Initially both ण or ण appear. Non-initially, when single, ण alone is permitted; when double or compounded with इ mostly it is written च्र or च्र and quite casually णण. We give ण initially and ण medially in the restored text.

**ब and बँ:**

Many Ap. Mss. do not distinguish between बँ and बँ. They write always बँ for both. Unlike these, the Mss. of the SR. write बँ and बँ fairly correctly.

**II Sound-Changes**

Apabhramśa phonology is non-existent as an independent entity. It is fundamentally identical with the Pk. phonology. Only a few alterations are peculiar to Ap. or figure in it with a strikingly greater prominence.
Prosodic Alterations

A light syllable is made heavy

(a) by lengthening: पावासुय 102c, 184, पावास 118e, साहार 134d, पासाहणु 179c, संगाइ 156b (at the end of a Dohā-पāda), कुणाइ 217b (at the end of a Paddhaṇi-पāda), कीय (केि =कृत), 199b सामगीर 194b;

(b) by gemination of a simple consonant (i) either in the seam of compounds: पञाहिस 171, चिरगाह 181a, सचाय 208c, पञाहस 217c, Pk. दलव्वहल 11a, (ii) or in the body of the word (confined mostly to continuants like nasals, sibilants, liquids): तम्माल 56c, गम्मीज्जइ 64d, गम्मयझ 117f, गम्मयझड 67d, सम्माणिण्य 78b, दुम्महिं 194d; दुलाप्रण 204c, बिजज्ज्माइ 25b.

(c) by the preservation or addition of an Anusvāra: Pk. अमियाङ्ग्रणो 33a.

It may be remarked en passant that later on, the tendency to consonantal gemination for metrical reasons noted above becomes stronger and stronger so much so that it comes to form a striking characteristic of the language of the डिंगिला (or Old Māravāḍi poetic) literature cultivated by the bards of Rajaputana.

A heavy syllable is made light

(a) by shortening a long vowel: गंधमोय (=गंधमोय) 203a, झल (=ज्ञाल अज्ञाला) 137f; सियल 210c.

(b) by simplification of a geminated consonant in the seam of compounds: दुमुक 25 b, दुन्न 191a, दुसंतिय 83c, उदए (उद्द+व्य) 136 b, उदण्डोधि (=उद्द+न्द्वले) 182b, दुसह 120 b, etc. निर्मिति (i. e. निर्द्व+प्रात्म) 138 d; सुत्र (=सम्पूर्ण) 24 c, 98b, सुदा =सम् + मा as in समाि 81b and समाण 80b; Pk, सुमुह (=सम+मुख) 13b, सुपुण (=सम+पूर्ण) 33a.

(c) by the weakening of the अनुस्वार to अनुनासिक: in सिगार 167c.

Vowel-Changes

(1) Change in the quantity of the vowel.
The causative suffix "आव becomes "अव when applied to the roots either ending in a long vowel or having a heavy root syllable: टवā, टविय 135c and संटविय 195c (all from त्व), निम्मविय (from निम्म) 31a, निविय 46a, उल्हवाइ 137f, 138b, धीखवाइ 116d, माइ (meaning माई) 141b appears to be an exception.

Like the ya-śruti, va-śruti too appears in stray cases (between र and a following vowel, as also between any two vowels) to bridge up the hiatus created by the elision of an intervocalic stop: रुवाइ (=रुदति) a etc. (thrice), ऊवर (= ऊदर ) 135a, केवाइ (=केतकी) 53d etc. (thrice), चावाइ (=चातकी ) 133a.

Consonant-Changes

a) SINGLE CONSONANTS

Voicing. The stray cases of voicing that are met with in the SR., to wit, अणेक ( =अणेंक ) 177b, एण ( =एक्क ) 180d, बग ( =बक ) 180d, (besides one case of the preservation of a voiced consonant in जग ( =जगति ) 137e) are quite familiar to the Prakrit, अगर 189a retains the प्रु. कुंज ( =कौश ) 164c and पल्लंग 188d ( =पर्याङ्क ) are rare cases of voicing a voiceless stop in the group (nasal+stop) – a trait of the Sindhi-Panjabi-Lahnda group.

The group (nasal+non-nasal stop) is assimilated to double nasal in सन्देहः ( =सन्देश =सन्देश ) 19c, Pk. सन्देहः 4c, ef. सन्देर्द (A) 80a (otherwise सन्देशः 68b, etc.), सामोर ( =* सम्मार =*सम्मार =शाम्पुर ) 42a. In Early Maithili this tendency to assimilate a post-nasal stop has already set in. See VR. § 13, end. For Gujarati cf. TURNER, ‘Gujarāṭī Phonology’ (JRAS, 1921), § 78.

vii. Simplification of a double consonant. This New Indo-Aryan tendency is attested by several words:

(a) without compensatory lengthening in सकुलिव ( =सकु =शकुलिव) 23b, कणयार ( = कणियार =कणिकार) 60b, वञ्चणिव ( = वञ्चविल from व्यञ्चवाल) 65a, कपूर ( = कपूर ) 79a; इक्तित ( =इक्तित from एक्त) 80b, इक्लिव ( =इक्लव from
एक्षि (enlarged) 92b, इक्षि (िक्षि=एक्षि) 180d—all of these are words with their first two syllables heavy in the original; चूडिकउ (िूडिकउ=िक्षि) 131c, 140a—both with a heavy suffix; मयः (ि=मय्यि=मूग्यि) 83b, आलस (ि=आलस्य) 105d, पलुरूटि (ि. पल्ठि 130c) 195d, सवि (ि=सव्यि=सव्यि) 209b; (िस्स) of the pronominal gen. sing. as in तस (ि=िस्स) of the future as in कहिसु 91c, पत्यासुि 117b.

(b) with compensatory lengthening in वेस्सा (ि=िवेस्सा=िवेस्सा) 46b, उस्सा (ि=िउस्सा=िउस्सा) 97a, उस्सायि (ि=िउस्सायि=िउस्सायि) 186d, नौसायि (ि=िनौसायि=िनौसायि) 83c, 85c, नौसायि (ि=िनौसायि=िनौसायि) 54c, नौसायि (ि=िनौसायि=िनौसायि) 54c, दीसायि (ि=िदीसायि=िदूश्यि) 68d, सायि (ि=िसायि=िशिँि्नु) 178c, पोसायि (ि=िपोसायि=िपिष्यि) 187a, संमिसायि (ि=िसंमिसायि=िसम्=िमिष्यि) 187b, पक्क. दूश्यि (ि=िदुसायि=िदुसायि) 172a; in the the gen. ending in जासू 70a, पिसायि 70b—all these cases involve simplification of (िस्स) from तकंक (ि=ितकंक) 104b, पशुसि (ि=िपशुसि=िपक्क) 151b, आभागिमि (ि=िअभागिमि=िअभागिमि) 101b.

viii. Simplification of a consonant-group following a long syllable, with once more reduction of the consonant resulting from this simplification is seen in दीि (ि=िदीि=िदीि) 25c, बाह 95b or बाह (ि=िबाक=िबाक) 109b etc., जीि (ि=िजीि=िजीि) 132a; पक्क. माइ (ि=िमाइ=िमाइ) 32a and तंतीवायि (ि=ितंतीवायि) 10a. Most of these cases are already known to Pk.

In विहलि (ि=िविहलि=िविहलि) 130d, in the postposition महि (ि=िमनोभि=िमनोभि) 203c) 166a and probably in अरविवि (ि=िअरविवि) 137a this sort of double reduction (or “double shift”) is seen even though the preceding vowel is short.

Anaptyxsis. (a) Some notable cases in general: ससेह (ि=िसेह) 19d, इससेह (ि=िइससेह) 103b (ि=िइससेह) 86a, इससेह 81a and इससेह 103b etc. सवि 97b, सवि 165d; इसिरि (ि=िश्रीि) 171d, हरिस 42, 213 (ि=िहरिस) 423d, वहिणि (ि=िवहिणि) 84a. Further we have to add
II. Morphology

III. Stem-Formation: Affixes

i. The verbal determinative क signifying momentary and rapid action in a general way is represented in a few words: चमकूँ में झलक (from जला in झलक) in झलक (from झला) etc., थलिया (from थला) etc. तहड़क 148c, चल्चित्रित (from चल्चु) ? 188b.

ii. The suffix केर forms adjectives in the sense of the present participle. We have उक्तकेर 26a, 94a, आकस्मिक 134b, अकिरि 133a etc. (thrice), लाठिकेर 28a etc. (four times), परिधिल 46b, समिक्ष 50b, भिन्निकेर 118a, पहली 133d; भजनिकि 98c, परिक्षितिः 219c (see § 22). Possibly सुगमिर्ग 29, 66, 136.

iii. Action nouns in ओ (or ओय). चमकम 52b, उज्जागर 105c, गम 113a, ’अत्थम 113b, ’कुट्ट 173d, चल (f.) 45d, भीड़ (f.) 62d.

iv. ’अण forming agent (and action) nouns appears casually. परित्वरण 19b, दहला 131d, जनण 136a, फिल्मान 158d, फृष्ठिया 45d.

v. A fresh mode of forming agentives with the addition of ’यर ( = ’कर) has made its appearance: दीवर 22b, संजीवर 22d, उत्तावर 67c. These when enlarged become the precursors of the Hindi agentives
in °प्र (e. g. लूटिया, चित्रेश).

Here we can scan the beginning of that analytical mode of breaking up the unitary basic idea of a verbal-root into two distinct elements: an action noun and the general verb signifying ‘to do’. With the NIA. languages it has become a normal feature. Thus for example, to express the concept ‘to rejoice’, Guj. uses two elements आनंद कर्ता (lit. ‘to make joy’) instead of a single word आनंदः. The same mode of expression lies at the basis of Ap. संदीय—य, बंच—य; Hindi लूटेग; Guj. लूतिये (= *लूण्ट्य+कारक), तारण—हर (=तारणस्य+कार) etc. as contrasted with Sk. संजीवक, बंचक, लूटक, मारक, तारक etc.

vi. °त (=त्व) in कविता 19a and उत्तर 107a, इम (f.) in सामालिम 24a, समालिम 79a and Pk. चालिमा 15a and कविता in अभ्रुत्तर 21b are the suffixes forming abstract nouns of quality. In the following cases an adjective seems to be employed to signify its quality: ललितया (i. e. ललित्य) 18c, अरुण (i. e. अरुणत्य) 50d, कसिन (i. e. कसिन्य) 87c, सिसिर (i. e. शिशिर्य) 135a. Cf. § 48. ii.

vii. Only one word takes the possessive suffix °आल (enlarged): सोहालय 51c.

Stem-enlarging suffixes.

ii. °ड (enlarged), the only other pleonastic suffix that we meet with in the SR., is confined to the language of the Dohās. संदेसडड 69b, 70b, 80a, 81a, ऊसासडड 73a, छावड 78a, बलियडड 80b, मूदडड (or मुंड 81b; बालड 81b and उक्कडड 69a exhaust the list. The stanza 81 has no less than three forms in °ड!

Prefixes.

i. अण° forms negatives from adjectival words. अणआ 105a, 131a, अणसिव 183c.

ii. सं as an emphatic element is prefixed to the adjectival words as in सलजिर ( = लजिर) 28a, 29a, 41b, 94d, 136c, सगिर ( = गिर) 29c, सचिवलक्ख ( =विलक्ख) 28a, सलोल ( =लोल) 59b, सकोमल
Formation of the feminine bases.

Ap. has evolved its own laws of forming the feminine bases. Although there prevails a considerable option in the employment of particular suffixes, the chief tendencies allow themselves to be distinguished fairly clearly.

To start with, we have to take two basic facts into consideration. Firstly, the suffix ِهَلْوُܐ appears to be established in the language of our text as the feminine counterpart of the enlargement in ِهَلْوُ." Thus to a masc. كَرَنَىّ corresponds the fem. كَرَنَىّ. Secondly, a new tendency has been developed in accordance with which the adjectival or participial especially the present part. أُ-stems keep their base unchanged in the masc. as well as the fem. declension. Keeping these two facts in view we can explain the formation of the feminine bases in our text with considerable clarity.

i. Present participle.

There are four types of feminines formed from the pres. part: (a) corresponding to a masc. كَرَنَىّ, we have the fem. كَرَنَىّ (Sk. fem. in ِنَٰٰىّ); (b) corresponding to the enlarged masc. كَرَنَىّ, we have the fem. كَرَنَىّ. This كَرَنَىّ further appears as كَرَنَىّ through contraction; (e) كَرَنَىّ without any addition or change serves as a masc. as well as a fem. base; (d) this formal identity of the masc. and the fem. base is extended to the enlarged cases also, so that a parallelism has come to be established between the bases in ِهَلْوُىّ and ِهَلْوُىّ on the one hand and ِهَلْوُىّ and ِهَلْوُىّ on the other. One case of this type of the fem. pres. part. in the SR. is كَرَنَىّ 167b.
ii. Preterit participle.

In the case of the 'regular' (67) participles in इय, the fem. is regularly formed by अ (=आ); that is, the masc. and the fem. bases are identical in form. Those participles that represent the inherited stuff i.e. those that are सिद्धावस्थ or 'irregular' (mostly the participles from Sk. अनिद्र roots) take इय optionally in the fem., e.g., गइय, हूइय, पुत्रिय etc. besides गय, हुय etc. But as suggested at the outset, one can legitimately look upon these bases in इय as counterparts to the enlarged masc. bases in अउ (e.g. गयउ etc.). Further, on the analogy of the 'regular' pret. participles, some 'irregular' ones also have taken up the इय in the masc. (e.g. हुइय 186c, पमुकिय 164b) and as a result they too have identical masc. and fem. bases. iii. Adjectival compounds.

As regards the formation of the feminine from the adjectival compounds, it is to be observed that there prevails a free choice between अइ, इइ and इइय. Bases in अइ (more than a dozen) are fewer in number when compared with those in इ (about 3 dozen). Besides these there are about a dozen bases in इय. Simple adjectives also show a preference for इइय. On the whole there appears in our text a strong tendency to reduce the other types of the fem. bases to one in इय.

Gender. Hemacandra (Hc. IV 445) informs us that in Ap. gender-confusion prevails to a remarkable degree. This observation is supported by Jacob in his account of the language of the San., wherein the nom./acc. neuter plur. ending अइँ is taken by the masculines also, while conversely, there are some nom./acc. neu. plur. forms ending in अइँ. The change that has set in in the language of the San. has fully worked out itself by the time of the SR. Here There are only three instances of the nom./acc. plur. forms in अइँ and the second characteristic neuter form, viz., the nasalised nom./acc. sing. in अइँ also being quite unknown, almost all traces of the neuter have vanished from the morphology. There is not the slightest distinction between
the masc. and the neu. declension. In this connection we have to note the fact that all the New Indo-Aryan vernaculars, except Gujarati, Marathi and Konkani have lost the neuter.

Other cases of change in gender are द्वाणि f. ( = ध्वनि) 134c, 216d (the व्याख्या as also the अवचूरि gives the fem. gender even to its Sk. rendering ध्वनि: !), देह f. 78b and तण masc. ( =तनु) 202c, 214d.

NOMINAL FLEXION

Some cases of special morphological interest.

B. Some notable forms of the अ-stem.

(1). ‘Endingless’ genitives. According to Hc. IV 345, the ending of the genitive is occasionally dropped in Ap.; that is, the bare stem can function as a genitive form. That the rule has for its basis some genuine Ap. grammatical tradition is indicated by the Vālmiki-Sūtras III, 4, 16 which too teach the same thing. Alsdorf (As. 56 ff.) raises objections against this rule and after an examination of the alleged examples of such genitives advanced by Hemacandra and Pischel, he attempts to establish that in the available Ap. linguistic material one does not come across a single form which can be genuinely regarded as an ‘endingless’ genitive. All the alleged cases of such forms can be justly looked upon as previous members of regular or loosely-formed compounds. It is, Alsdorf thinks, from these loose compounds that such a rule must have come to be abstracted, but in a scientific treatment of Ap. grammar it cannot claim a place.

Now, though it is true that in the stanzas cited by Hemacandra or elsewhere in the Ap. literature come to light so far, there is nothing to indicate that Ap. employed bare stems as genitives. Still if one glances at later linguistic developments, there is much there to create a strong presumption in favour of a factual basis for the rule given by the ancient Ap. grammarians. Thus, for example, in Dingal or Old Marvadi literature cases of genitively used bare stems occur apace. There they are not anything like casual but make up a regular category of forms. And the language of the SR. which bears unmistakable influence of some early vernaculars offers us several clear cases
of such ‘endingless’ genitives.

Further, these together with the ‘endingless’ insts./loc. (see (2). below) and nom./acc. (see § 52, Remarks.) forms point out that in the case of the whole of the अ- declension at least, the bare stem without any flexion-ending could appear in the singular (as yet rarely in the plur.) of almost all cases. Add to this the formal confusion and the consequent impression of ‘endinglessness’ that could be caused by the homophony (1) of the instr./loc. forms in इ of the fem. अ- stems and the nom./acc. forms in इ of the fem. इ- stems (§ 54, Remarks.), as also (2) of the insts./gen. forms in इ of the enlarged fem. अ- stems (§56, Remarks). All these facts are strongly indicative of the active process of disintegration of the old morphological system, the final result whereof is seen in the languages like, e. g., दंगा which in consequence of so to say the total loss of the flexion-endings at times use in both the numbers and all the cases the bare stem without any addition or modification whatsoever.

Below are collected the cases of the genitively used naked stems attested in the SR. They relate to the masc. as well as the fem. अ- stem.

- जसु प्रसंस ( =प्रसंसंह ) 70a, तुष सुमरंत a, जेंत...मह 109a, निुरंत पदंतह 157b, सुमरंत...णंतह 158d-159a, सुयरंतिय... अलहित 191c, अवर कह 47a, 51a, d, वरसुद्र हसंतिय 51a, पिय (with √ भण, √ कह etc.) 101d, 68b, 71b, 80b, 88b, 92d, फिद्य (with √ भण) 95b.

(2) Employment of the bare stem in the instr./loc. (sing.). As in the genitive, so in the instr./loc. too the bare stem without any ending appears occasionally. Of course phonetically the form is got by the reduction of the final इ of the old ending. As the unenlarged present participle has lost gender-distinctions to a certain extent, we find ‘endingless’ forms in the case of the feminine अ- stems also. Casually we get a variant in इ for the forms considered here.

Instr. sing. : नवय 100c, विक्ष 103b, धूम 109d, सुललि 183c, केंद्रप 185c, णियवलह 196b, मेह (plur.) 218a, perhaps भाय (plur.) 216b;
f. उद्देत, पड़त 136c, अलहं त 190a.

Loc. sing.: चण (plur.) 27d, दर 28d, जुयलय 52c, सुयण 95c, मण 105d, दक्खण 112b, विोय 115a, पह्व 134c, वर्ण, घर 167a, कुंडवाल 175a, सिज्जासण 179d, वसंत 215d; f. सिष्ण 196c.

Early Awadhi, Early Maithili and Early Marvadi freely use such forms.

**MASCULINE AND NEUTER अ-STEMS.**

The following paradigm of the endings can be prepared from the text. The figures give the number of times a form with a particular ending occurs in the text.

Sing. Nom. Acc. ॐ; अः.

Instr. ॐ, ॐण, एण, इहिं, अः.
Gen. ॐअः.
Abl. ॐअहु
Loc. ॐ, इहि
Voc. ॐअ.


Instr. इहिं, अहिं, पहिं,
Gen. ॐअह.
Abl. ॐअह
Loc. इहिं
Voc. ॐअ.

**Feminine अ-STEMS.**


Instr. ॐअइ, ॐइ, अहिं, ॐअ
Gen. ॐअह, ॐअ
Abl. ॐअह
Loc. ॐइ, अह, ॐअ


Instr. अहि
Gen. ॐअह
Masculine इ- and उ-stems.

Sing. Nom. Acc. य ो
Instr. य ण ो
Gen. यि
Loc. य ो
Voc. य

Plur. Nom. Acc. य ो
Instr. यि
Loc. यि

Feminine इ-stems.

Sing. Nom. Acc. य
Instr. य (य, ो), यि, इ?
Gen. Loc. यि, इ (इ)
Voc. य

Plur. Nom. Acc. य, यि (य) (3)
Instr. यि
Gen. Loc. यि

Pronouns

Personal.

1. Person

Sing. Nom. है
Acc. मै
Instr. मै
Loc. मै
Gen. मह

Plur. Nom.
Instrs. अम्हि
Gen. अम्ह
A. Demonstrative.

a) तो

masc./neut. fem.

Sing. Nom. सू, सो 4, तं (n.) सा
Acc. तं तं
Instr. तिणि, तेणि, तिणि; तेणि
Gen. तस्स 20b, 85d, तह 99d, 122c तह, तस्स
Loc. तहिं

Plur.

Nom. ते ति (-ति) ते, ति,
Acc. तं
Gen. तिं

Remarks. तु occurs at 30d, 91b, 199b. etc. सो at 73d, 81b, 111b, 159c, 197b etc.

b) एय

The following forms occur:

Nom. Acc. sing. इह, एह, एह (f.) एह, एह (f. acc.), plur. एह, loc. sing. इहि.

B. Relative.

masc./neut.

Sing. Nom. जु, जो, जं (n.) 19e etc.
Acc. जं
Instr. जिण 91d, जिण 92a
Gen. जसु, जासु.

Plur.

Nom. जि
Instr. जिहि
Gen. जिह

A. Interrogative

Sing. Nom. को, को-पुण, क्षण, क्षण (f.)
Acc. कि-पि
Gen. कसु
Abl. कह
Loc. कह

B. Indefinite

Sing. Nom. कु ि, को ि; कि-ि (n.); का (f.) 50a, का-ि (f.).
Acc. (n.) कि, कि-ि, कि-ि
Instr. केण, केण-ि
Gen. (f.) कह-ि, कस-ि, कस-ि, कस-ि.
Plur. Nom. कि-ि, के
(f.) का-ि, कि-ि, के-ि

For the occurrences see Index of Words in Mayrhofer’s edition.

VERBAL FLEXION

There is only one regular conjugation in Ap., viz., the अ- conjugation. The forms with अ- stems appear quite sporadically. The SR. has the following such forms; pres. id. 3. sing. करेहै किचरेहै 108 a, b, साहेक 82b, हवेक 104d; 3. plur. करेहै 205c; imper. 2. plur. रितुरहै 19d. Almost all of these are metrically conditioned. The same is the ground for the employment of pres. 1. sing. भए 95b and 3. sing. तहए and चहए 120c, d, the only middle forms. There is no pres. part. in अमाण.

The following ‘root-verb’s are attested: जा, ध, मा, समा, चा; दे, ले; हो.

Forms of असू : अति (3. plur.) 64a, गति (3. sing. negative) 19a, 104c.

Of the finite verb we have here: 1. The Present Indicative; 2. The Imperative, 2. and 3. person; 3. The Optative, 1. and 2. sing.; 4. The future.

Of the infinite verb we have: 1. The Present Participle (also used as Preterite and Conditional); 2. The Preterite Participle; 3. The Gerundive; 4. the Absolutive; 5. The Infinitive.

Present.
sing. 1. ोतवैः, ोअमि Plur. ोअहिः
2. ोअहि, ोअसि
3. ोअइ

सहिमि 164c, and मरमि, तगमि 164d have been employed simply to effect alliteration. In a Prakritised stanza occurs ताकं (= तरन्यामि) 104a. Cf. दुम्म 213b. See Hc. III 141 com.-2. sing. सारसि 165c is used to bring about the Yamaka.

The present part. विलम्बति is used with अछुइं (pres. 1. sing. फळूँ in अछुः) at 79a to singnify continuity of a present action.

Imperative.
2. sing. ोइ, ोहि, ोइहि, ोउ, ोअ
    ोअसुः: कहसु, ोअहः: कहह
3. sing. ोअउ(होउ, सिज्जउ, जयउ).
2. plur. ोअहु (सुणउ, पिसुण्डउ).
3. plur. ोअंतु(गज्जउंतु).

Remarks: Once ोइ of the 2. sing. is lengthened to ोए for metre’s sake: भणे 95d.

Present Participle. It always ends in ोअंत (enlarged ोअंतयम). For its feminine see above.

It is used at two or three places to denote a state in past. Thus सुहय तद्य राओ उरिगलंतो सिगेहो (100b) “O dear one, the dye of love that used to overflow on that occasion;” मोहवसिण चोलंत (95c) “Under loss of discrimination (she) said”. Perhaps णियंति 186a, संसूल, विप्कुरंतु 200c, d, धरंति 217d also denote the habitual past. For हुंदउ 65c see § 73, 3.

Further, Hc. III 180 teaches that the present participle can be used to denote conditional also. Our text offers three examples of such a use, all in one stanza; मुण्डति 100a, धरंति 100c, बोलियंतो 100d.

Both these uses of the present participle are still quite living
in the modern Gujarati. The unenlarged form serves for the conditional, the enlarged one for the preterite.5. 

Optative.

1. sing. ṭaṇṇjāṭ (ल्याण्ण्ण्णा)
2. sing. ṭaṇṇjāṣ (पढ्याण्ण्णा, काहण्ण्णा)

Future.

स-future ह-future

sing. 1. ठिस 2
2. ठिसि 1 ठिसि 2
3. ठिहस 2

Remarks. 1. कहिसु 91c, प्यासिसु 117b; आसासिसि 191d, आविसि 191f. 3. संतोसिहस 197a, फिल्हस 197b.

Preterit Participle.

The suffix ṭaṇ (Enlarged ṭaṇjāṭ) forms the pret. part. Besides the ‘regular’ class of the pret. part. so formed, there is another which represents the direct phonetic development of the Sk. pret. part. But the number of such ‘irregular’ part. is on decline nad the tendency to normalize them by adding to them also the suffix ṭaṇ (e. g. हृझ्य 186c for ह्रुझ्य) has already made its appearance (See § 49 ii.). Another tendency that is to be specially noted is the contraction of the suffix ṭaṇ to ठि in several cases in the fem. of the pres. part., e. g., चड़ी, विबुधी, तुड़ी (see 28). This is a ‘modern’ trait, characterising the New Indo-Aryan vernaculars like Hindi and Gujarati. The following are to be noted: मुङ्ग 83b, पमुङ्ग 25b, पमुङ्ग 203b, पमुङ्ग 217b (all from *मुङ्गन i. e. मुङ्ग), तुड़ 78b, पलुड़ 130c, फुड़ 154d, हुड़ 186b, पहुड़ 192b, बुहुड़ 204c, तय (i. e. लात) 86c, besides लोल्य 176b. समाण 80b (in a Dohā) is of special interest as in Old Guj. this type of pret. passive part. in ठि is quite familiar to us.

Absolutive.

There are various types of absolutives: Mostly the forms end
in बीवि. The number of instances of other suffixes in our text: एवि 11; इ 28; इ 2, इ 1, अपि 1. Those in भ्रम are निवेदिय, निवृत 95c, विच्छिन्न 188d and Pk. गुणिय 213a; in इ, फ़रिसिउ 132d; in अपि, सहिः 199a. Besides these there occurs विज्ञ 191e (eg. epic विज्ञ) and an interesting case of ‘compound’ absolutive बोल कर, हे स कर etc.

Infinitive.

In अपि: कहणह 80a;
in अपि: धरणह 71a;
in अपि: कहणू 81a;
in अपि: सहण 218b.

Gerundive.

In ग्व JLabel: पढ़ियह 20d, 21d, जंपियह 82c, जाइयह 82d, कहियह 99d;
in इ and इ (Sk. भ्रम as in कथय, गन्नय etc): कहिय (5 times), जंपिय, पष्णिय; पष्णिज्ञ (twice), कहिज्ञ;
in अपिज्ञ (Sk. अनीय): कहिीज्ञ.

With इ/इ cf. the passive endings इइ/इजइ (71).

Passive.

The three types are represented thus: passives in इ : 33, in इजो : 13, in इजो (metri causa) : 3. Besides these there are some 20 ‘irregular’ passives which represent the further phonetic development of the corresponding Sk. forms: सिजइ, पिजइ, गिजइ, जजइ; हिजजइ, दीजइ, कीजइ, पेजइ, सुजइ, पसुजइ; बुजजंि, डजजंि; from the causative: चजजइ, सुहजइ. Note also जाइइ, लाइइ.

Causative and Denominative.

A. आवि is the general causative suffix which in certain cases becomes shortened to आवि in accordance with 18. Further, in declension the वि of this आवि is occasionally dropped according to
33. (19)

माध्वः (from व्याख्या) 141b and सर्वत्राविविधि 26b (cf. सर्वत्राविविधि d) are used as simplex. It is by a rare chance that one comes across the ‘irregular’ forms like सारसिस 165d representing the direct phonetic continuation of the Sk. forms.

B. The instances of the nouns, etc., used as verbal bases are :
(a) (in अथः) वैधाणियाँ 65a from व्याख्यान, तिलकितितिविच 168a from तिलक, चित्राणिधिः 208a from चित्रणज्ञ क्ति 210c from शीतल, बहिःयिती 218d from उपभीर; (b) (in अतः/अतः) सर्वत्राविविधि 26b and सर्वत्राविविधि 123d from सर्वत्र, सच्चिविता 96d from सच्च and सुहायब 189b form सुख.

POSTPOSITIONS

Thanks to the working of the phonetic forces, the old system of the case-endings eventually became completely worn out by the time of the New Indo-Aryan stage and one of its direct results was that the postpositions, which had had only a complementary or supplementary status in the late Middle Indo-Aryan (or Apabhramśa) stage, now began to function importantly as unaided indicators of various case-relations and the analytical stage was completely achieved. The language of our text knows of several such postpositions.

1. We find here some four instrumental postpositions having the general sense ‘with’.

सत्तिधिः (= loc. sing. of सत्थ = सार्थ ‘company’) means ‘with; in the company of’; विविधिः-विधिक्षण-सत्तिधिः जाधजजचिता (43a) ‘If a stroll is undertaken in the company of various vidagdhas’; सौहित्य सिन्धु तरणित्य- सत्तिधिः ‘The beds appear charming with (or by the presence of) young damsels’. This postposition is seen commonly used in Guj. in the form सार्थे. The Jain romance चिम्मकश्रेणिक्यणक (mid-fifteenth cent.) uses सार्थे in the same sense as noted here.

सवं (वह्म) is found in का-वि कीण सवं दर ह्यय (47c) “Some lady just laughs with someone”. सवं is a variant of सवं: गुरुविश्वास सवं 74b, विविधसंग्रह a, कंदमुपसंध गँध नृत्या. Cf. Old Gujarati. सिन्धु, Early Maithili सवं, से Once समापनिय (= समान f.) is found: तुभ समापनिय “with thee”.
सरिसु-सरिसठ (≡सदृश enlarged) ‘together with’ is used thrice: मियणाहिण सरिसठ (187d) ‘together with musk’, सरिसठ जाइहलह (188b) ‘together with nutmegs,’ हाम हेमह सरिसठ (191d) ? सरिसठ corresponds to the Guj. सरसु ‘close with’ in usages like छातीसरसु ‘close with chest’.

2. The ablative postpositions are हुतउ, खियउ, रेसिस, लांगिंग.

हुतउ with the loc. adverbs of place denotes ‘from’ as in तिह हुतउ c ‘from that place’. See Hc. IV 355. It is fairly common in Old Western Rajasthani. Looking to its origin, हुतउ is the enlarged pres. पर्तिकुह (≡पू) used in a preterit sense. The whole phrase तिह हुतउ literally means ‘having been at that place, (he came here)’ and this sense has eventually veered round to ‘from that place’. (See As. pp. 22-24).

खियउ (≡स्थित enlarged) is another such postposition. HC. IV 439, 4 has हिमआ-खियउ ‘from the heart’. Modern Guj. ‘शी is closely allied with this खियउ. The one case in our text is तह खणि खुवह कवालु न हाम-कर-खियउ 86b ‘And the forehead (also skull) is not removed from the left hand even for a moment.’ Cf. the com. : तत् कपालं क्श्रमामिव चामकरण् न दूरीभवति. Can the problematic सिहरखियउ 148d be brought in line with the above?

रेसिस is employed to signify the causal relation ‘due to’, ‘because of’, ‘on account of’. Thus शुकवित्तव-रेसिस 21a = शुकवित्तव हेतुनाम i. e. शुकवित्तव, Ordinarily रेसिस is a तद्धैनिपात. See Hc. IV 425; Haribhadra’s पंचायक-प्रकरण , 40 (रेसिस्म).

लांगिंग (≡ abs. of वलग) with the adverbs of time denotes ‘tempus a quo’ i. e. it has the sense ‘since’ as in कड़क-लांगिंग 122d = कड़क प्रभृतिः ‘since how long.’ In Old Gujarati लांग, लगी occur in both the senses ‘up to’, ‘from’.

3. The genitive postposition तणिं (fem. of तणठ; see Hc. IV 422, 20) quite obviously cannot govern any other case except the genitive.
4. महि is a locative postposition: मणमहि means ‘in the mind’. It is loc. sing. from मह.

ADVERBS

Adverbs appear in the SR. in any one of the three forms: with the व of the nom./acc; with the ह of the instr./loc. or altogether without any affix. We have चिह, थिर, धीर, घण, गमिसिद्धु तुरित, पुनरुस्त, सत्ताव-वार, गमिसु, खुर etc.; गिरविक्र, निर्भोति, अणियति, इक्ष्यांतरि etc. Note खणु 19d, and खणि b; खण्डु 67a and खण्डिक्ष 223d; निरतु 148c and निरंतरिण 64d; cf. also पुण 96c etc. (5 times), परि 79d and 189d. Following is the list of other indeclinables arranged in semantically allied groups: अह, लइ (thrice); अत्र-ह, अरु, अह, व (6 times); अहव (अहवा), व (=वा at 41d and in कत्थ व etc.?); इम and व (29a, 123c), किरि, जणु (thrice), बणजस (twice), बं (8 times; at 132a=इव), जाई, धुप (=धुपम); कत्थ, कत्थ (कत्थ व, कत्थ वि), तत्थ (तत्थ व, तत्थ वि); इअं and एवं and एवं, किंब, and केवं (Pk. 116), जिंब and जेवं, तिंब and तेवं; कह, झह, तह; कह (equivalent to कथम, कुत्र, कुत: (41c)) (कह व, कह वि; कहकह व, कहकह वि), तह (तह व, तह वि); कहि, कहि; कि (कि-वि, कि-हु) and कि (कि-पि) and काँड, जं, तं; चिंब, जि (twice), उ (5 times); जह (जह वि) and अह (101b), तउ and तो; जावं, तावं and तावं and ता; ण, भुप (26 times; भुप वि), पेव (4 times), म; गिरह; दर; परि, पुण; पुरु; हिव (twice).

COMPOUNDS

Firstly, there are several cases of ‘permissible’ looseness sanctioned by the Sk. scholiasts with the words “सापेक्षत्वेःपि गमकत्वात समासः.” Accordingly, we have गिर्य-कवित्तह विज्ञ-माहप्य-पंमित-पवित्थरणु 19a for गिर्य-कवित्त-विज्ञ etc.; अत्र तरुणिकालशिनाह 51c for अत्रतरुणि-कालशिनाह;रणजितखाक 52d for रणजितखाक-केशह-धुपं 122c for धुप-धुप; केवलकलीकत्र सर्गमधुलुज्ज 205d for केवलकली-सर्गमधु-लुज्ज.

Secondly, within a compound the order of various members has no regard to mutual grammatical or logical relations. We can almost say that any member can precede or succeed any other mem-
ber to suit metre and rhyme. This fact is recognised by the grammar-
ians as समासे पूर्वनिपातनियमः. The examples are: धृम्माः-उमुक्क-पुह 25b = उमुक्क-धृम्माः-पुह; पेऊर-चरण 27d= चरण-पेऊर = चरण-(गत) -नूपरयोः; अणाइ- छार-उच्छिन्तु 120c = उच्छिन्त-अणाइ-छार; कठ्ठि-कुड़िल-अणेग-तरंगिहः 177b= कठ्ठि-अणेग-कुड़िल-तरंगिहः; मयण-पड़िभिग-सरि 184a= मयण-सर-पड़िभिग; असेविय-सउणियण 193a= सउणियण-असेविय; फलु-विस्मिग 144a= विस्मिग- फलु; सिहरि-सुर्सय 216a= सुर्सय-सिहरि.

Among these special attention is to be drawn to the last two
instances of the compounds with the order of the members transposed
for metrical convenience. Apart from a few genuine cases of
‘endingless’ forms, it is such cases that must have substantially con-
tributed to make current the view that Ap. uses the bare stem also in
the genitive. For in the case of the words in such expressions held
together by the strength of context but otherwise appearing hanging in
the air without any grammatical element connecting them inter se,
one can easily say that here the bare stem (विस्मिग, सुर्सय) functions
as a genitive form. But the cases attested here, as also lots of similar
cases in ढिगल works and in the Rāmacaritamānasā make it abun-
dantly clear that we have to look upon them as free constructions—as
a loose type of compounds.

रण-ताड़किहि परिशोलिर-सवणि 46d for परिशोलिर-रणताड़क-सवणि
offers a case of the fusion of the above types.

Lastly, the extreme cases of this tendency to loose composi-
tion are offered by a few instances of tmesis, which at the same time
pointedly show how much the poet cared for metre and rhyme at the
cost of everything else and how at times he left the reader (or the
hearer) to gather the intended sense entirely from the context. Thus
we have,

णिय-द्रह्य-सोय-असह्त-भरू 103c=णिय-द्रह्य-सोय-भरू असह्त
निम्रल-फुरह-करू 122a=निम्रलकरू (=चद्र’s epithet) फुरह
णवगण- वृंदि -तलि 130d=णवगणातलि वृंदि

Here we get a peep into that process as a final outcome of
which the power of unrestricted word-composition has petered out in
the New Indo-Aryan vernaculars.

SOME SYNTACTICAL REMARKS

Supply of the ending from the adjacent word in accord. At certain places the prior of the two adjacent words—either the substantive or the attribute—appears without the requisite case-ending which is to be supplied to it from the immediately succeeding word. There are some four such cases:

पाहिय पवहंतयह 54b= पाहिय पवो
भवभेसिय अइरवह...खिँवितयह 140b= भवभेसिय अइरवह...खिंवो
तरंगिणि जंतिहिः 161b = तरंगिणिः जंतिहि
Pk. कपहरिस बरहिपनिः 123a = कपहरिसिः बरो
मयणञिग विरिहिणि (i. e. ज) 222b = मयणञिग विरिहिण

NOTABLE CASE USAGES.

Genitive has developed a very wide scope.

(a) Genitive absolute. Besides the usual type seen in जसु पवसंत (= पवसंतह), न पवसिया 70a; मुद्रे विलवतिहेय 25d, there is a series of cases wherein the genitive of the present participle is employed in an absolute phrase to signify continuity of an action while another action is performed. The construction can be rendered into English by ‘while.......-ing’. Thus

तुह सुबरंत ( = सुबरंतह), समाहिमोहु विस्मुहितियउ 86a, “While cherishing your memory......”

गेठ गिरंत ( = गिरंतह) पाइड़ पाइदंतह, इम विलवंत दिन पाइउ 157ab
“While singing songs and reciting the Prakrit (Gāthās), (I) who was thus bewailing, reached the (final) day (of the rainy season)”

(पिय) सुबरंत ( = सुबरंतह).....इम जागंतह...असु तरंगंतह, जामिणि गमियउ 158 “The night is passed keeping awake, cherishing the memory of the loved-one and carrying on to live somehow”.

दक्षिणमण्गु फियंतह, मह अइतिहिरिसउ दिवु 159ab “While watching the road in the south, I saw the sage Agasti (Canopus)”.

एम सुभहियय भमंतह, स्थिणि विहापिणि 199c. “While wandering thus
absent-mindedly, the night dawned”.

The usage is quite living in Gujarati.

(b) Genitive for the accusative. Besides the numerous examples of कथ् and भण् governing genitive of the person to-be-communicated-to, the following cases of the genitive of the object are to be noted:

तुह विययतििह छावुििि 75b (i.e. त्याम् हद्यस्थितम् मुक्त्वा)
त्यासुवंस् 86a, त्याः अणुअधि 130a, इवं करुण भणंत्रह इक्षिकह रण कुइ
धीरकड 166cd, विलकत्यह आसागिरिसि 191e, लण्ड संतोसिह ह 197a, महत मिलिहहइ
197b.

Adverbially genitive is used instead of accusative twice: गखतहँ 104c.

(c) Genitive with the word of comparison: सुआाम जिम 108a and जमजीह गं (i.e. यमजीिह इव) 132a. As instr. postpositions, सम्मणिय and सरिििि (§73.1) should govern instr. But originally being words of comparison, they take the gen. also. So besides मियणांिि सरिसउ 187d, we have सरिसु जाईहलह 188a and तुह सम्मणिय 78b. Guj. regularly uses genitive with the particle of comparison.

Locative. Locative Absolute. Only two cases are met with: अणकिथङ रणवंिि पउंचणि 102d and पई परिसिनिलएण (i.e. पहं परिसिनिलइ) 77a. The latter of these two cases also supplies an example of instrumental being used for locative.

णियभणणि पत्त 130d and तरसिहिहिह चिवउ 144a, चुयह सिहिरि चिव
144d illustrate the locative of goal.

Several times singular is used for plural: बगु...चिवउ 144a, कयनििि 146c, अंगगगि 146d, दसह दिसि 148a, लिहि भमिरिं 174b, सूससिबिबे
2a, लककिणछंदाहण्गे 6b.

Ellipsis. The author seems to be remarkably fond of ellipsis. At several places the sense of the sentence remains incomplete and at times even the immediate context is in no way helpful in suggesting the words kept understood. The Commentary supplies the necessary
words in most of the cases. The following cases have come to my note: 4b: supply तेन after पसिक्यो. 21ab: supply मल्लुके काये in the beginning. 76a: supply तत् तवैव लज्जा after a. 95d: supply विरह before तक्खरु. 108ab: शानीर is the understood object in b. 133cd: the description refers to the सहकार. 141d: refers to विषुव्यु. 152a: दिन is वर्षाप्रान्तिन्द्र. 189c: दिवस is to be understood after अंगुलिमत्र. 193d: supply दुम्म after उज्जाणहृ. 196d: we have to understand प्रियं प्रति. 202d: स्मृत: are understood. 218d: supply जनाः; 219ab: supply जनम।

Tmesis. We have already dealt with several cases of tmesis To those add one more: सं- कैचव- जणाः 201a- कैचव संजणाः.

Anaphoric construction. Lastly, a few cases remain to be mentioned wherein the substantive being attended with a detailed description is felt incapable of directly conveying its relation with the subsequent words in the sentence and consequently an anaphoric pronoun is used which expresses the relation of the substantive with other words. For parallels in other Early Vernaculars see VR., 38.

प्रक-प्रण-रेख-विरिणगृे यम्मलकसर परयस्यिणि-पच्चकु अम्बिकभू द्रतंतु फृद्ध तह चंद्रह जिज्ञात्यु पियह संसारिणि-सुहृ चतु विस्तरिभूमि कहयलिम्ब झ्रिपित 122 “Since how long is covered with the smoke of separation-fire (your) face which brings happiness to (your) lover and which has the object of conquering that moon which becoming manifest on an autumn night, coming out of the row of fresh clouds and shedding its burden of nectar shines serene-rayed”.

फलाःसरि उनमिष्टु...संधवाहि कुंजस्वरः-सरिष्कु पहलंत्र (साहारु) तह पतितहि...कौरिश्वि परिमित 133cd-134ab. “The सहकार tree, bent down with the weight of (its) fruits, dangling due to wind like elephant’s ears: in its leaves resides the row of parrots”.

Pκ. माणुस्स-दिव्य-विज्ञाहयेि यम्मलिगि सूरससिंिबे आएहि जो निमित्तन्धि 2 “By human beings, gods and Vidyādhāras, by the solar and lunar orb in the heavenly path—by all these, Who is bowed down to—”

The use of the infinitive with ण (or an interrogative particle) and जाइ to denote impossibility of performing an action because of its
exterme nature is peculiarly Apabhramśa. We find this construction in, e.g., Hemacandra’s illustrative stanzas, in the Paramappapayāsū of Joindu. The idiom is current even in the Modern languages. The three cases occurring in the SR. are: भरणु जाई 71a, कहणु न जाई 81a and किम....सहणु जाई 218b.

There appears a decided bias in favour of using the pret. part. in impersonal construction. Note छावड़ पहनवित 78a, मह रन्तु 109d, कढ़ोलिहि गर्जित 142b, सिहेरिहि रंडित 144b, सावृरिहि रंगित 144c, हसिहि उस्ताद 145d, गोय गणिहि संचित 146a, क्सुमिहि सोहित 215b, etc. It is also to be noted that excepting the first case (in a Dohā), all the other cases have the instr. in ओङहि.

Here we can say that two steps intervene between the type of usage attested here and the one in the modern vernaculars which has shed the passive sense and serves to express the past directly. Thus, firstly if for expressions like say हसिहि चडित ‘by the goose was climbed’ ‘the climbing was done by the goose’, those like हसि (instr.) चडित (cf. छावड़ पहनवित) get current and then secondly, if as a result of the phonetic development of हसि into हंस (i.e. endingless instr.) चडित (so common in Dingal, etc.), then the natural confusion of the हंस (instr.) with the homophonous nom./acc. हंस would give us without any difficulty the modern active expression हंस चड़ो ‘the goose climbed’ ‘the goose did the climbing’.

Thus, in the end the old passive was lost from the pret. And eventually it met the same fate in the present, where it developed a potential (and later on a mild imperative) sense. Some indications as to this are supplied by अंबुरु पुणि रंगित ‘the cloth can be dyed again’, अंगु अभिभिगित ‘the body can be anointed’, दविनु पुणि भट्टियित ‘riches can be won back’ and किम चटित ‘how (it) can be turned’, all occurring in 101.

An important result of this tendency was the development of a new passive which probably made the first beginning by the pret.
passive part. in आन, the successor of the old pret. part. In our text (in a passage whose language appears comparatively more advanced) is attested समाणा 180 (= संभितः) from वसमा and perhaps पच्चुत्ताणिय (f.) 199d from व पच्चुता- व पच्चुताअ ( = पश्च + उत्ताप ).

Lastly, attention can be drawn to three cases of compound verbs so current in the modern vernaculars wherein a second verb used auxiliarily in conjunction with the absolute of the main verb serves to express an aspect or state of the action denoted by the main verb. Thus Guj. खावेँ ‘to eat’, खाइ रहेवेँ ‘to finish by eating’, ‘to eat up’; जोइ ‘to see’, जोइ रहेवेँ ‘to look on’. Similarly here को णिसुणगियु रहइ 18c ‘Who would listen on—listen completely—patiently ?’ (Cf. Guj. साँभली रहेवें, पडी रहो etc); तक्खर तक्खर हर गउ 95d ‘The thief stole away the belongings’ and असेस तरुय झड़ करि गय 192d ‘All the trees completely shed (their) leaves’. Cf. the Commentary: अशोषास्तसर्व: पत्राणि मुक्त्वा गता: = स्थिता: ! Note also कहि न सकर 105a ‘I cannot tell’. 
III METERS

Before we proceed to treat the metres of the SR., a general note on the differing Ap. metrical traditions is called forth. Besides the two well-known works, Hemacandra’s छन्दोपज्ञान and the प्राकृतसैनिक, we have now five other large or small treatises—all published by Prof. H. D. Velankar—dealing with Pk. and Ap. metres. They are the वृत्तकारित्वमुद्ध्य of Virahānka, the स्वयम्भूच्छन्दस् of Svayambhū, the गाथार्क्षण of Nandiyādṛśya, the anonymous कविदर्पण and the छन्दकोष of Ratnaśekhara. Among these the work of Virahānka (as also of Nandiyādṛśya, if at all) treats a very small number of Ap. metres properly so called. Though dealing with the same subject, the above-named works widely differ from one another in their range and province and on the strength of certain provisional criteria—such as, the definition and nomenclature of the commonly occurring metres माण्ड्र (छन्दू) and its sub-types, of द्विपोषक or दोहा and its sub-types, of अविण्डता etc., the preferential treatment of certain metres and the exclusion of others, the quantitative value of the final mora, the characteristic system of the termini technici and some special features of the method of treatment in general—on the strength of these criteria we can hazard to roughly distinguish at least two considerably divergent metrical traditions: the one, which for convenience’s sake may be called the Classical Tradition, occupies itself mainly—but in no way exclusively—with the prosody of the Apabhraṃśa epic poetry, while the chief—but again not the only—concern of the other, which may be called the Bardic Tradition, is the metres that are employed in the Ap. narrative and lyric poetry as of the रसक compositions and other forms substantially cultivated by the popular bards (the माण्ड्र). Due to its popular character the latter tradition was obviously more open to continuous revision and reinforcement. The works of Svayambhū and Hemacandra on the one hand and the कविदर्पण on the other represent the Classical Tradition; the छन्दकोष (which is little more than a compilation from the ancient works of Arjuna or Alha and Gosala or Gulha) and the प्राकृतसैनिक (which also appears to have a highly composite character) represent the Bardic Tradition.
These facts bring forth one important result. In the proper identification of the metres employed in the epics like the महापुराण of पुषपांडन or the भविष्यवादी of Dhanapāla one should be guided ultimately by the metrical works of the Classical Tradition. The other sort of metrical works can at best render only a secondary help and as the common metres are at times divergently treated by the two sorts of metrical treatises, it will not be surprising if their undescerning use proves a source of confusion. The same words apply to the value of the works on epic metres for the study of the metres of non-epical poetry.

Adopting Alsdorf’s classification (see As. p. 46) we can deal with the metres of the SR. under the following heads:

A. मात्रावृत्तs

I. (a) Four-lined metres with the rhyme a b, c d.
   (b) Metres of the Dohā-type: two rhyming lines divided in two unequal पादs (as चत्तां : the अन्तस्समाचतुष्पदी type).
   (c) Metres with the rhyme-type a b, c d, e f.
   (d) Strophic metres.

II. Metres of the Gāthā-type.

B. वर्णवृत्तs.

A. मात्रावृत्तs.

I. (a) Four-lined metres : rhyme a b, c d.

1. अतिक्रम


We have conflicting statements of different metricians on this metre. But most of the authorities agree, by definition and illustration, in considering end-Yamaka as one of the differentiae of the अतिक्रम. And st. 104 and 182 of our text which are expressly called अतिक्रम strictly bear out this point. Further, with slight difference all grant that the metre has 16 morae per line, the last two morae being
invariably short. But the agreement does not reach beyond these points. For the remaining, there is a considerable measure of divergence among the various authorities. Firstly as to the number of the यमकs. According to some (CK. 41a, VJS. IV 33, 34, the form of the definition stanza 127 in the PP.; cf. the introductory remark to Sc. IV 32 and Ch. 37a last lines) there should be one यमक for all the four lines. And if instead of one, there are two यमकs, one for a b another for c d, the metre receives the name गड़िंग्ला. The author of the SR. follows this tradition. Others (KD. II 21b, ch. p. 37b/2 recording a different view) hold that it is the other way round. According to them the गड़िंग्ला must have one यमक and the अडिंग्ला two.

Secondly as to the गण-scheme. Among the ‘Bradic’ group, all are silent on this point, except PP. which only says that the final two morae are to be short and the जगण is forbidden. One of the commentators of the PP. gives 6+4+4+4 as the scheme. On the other hand the ‘Classical’ group defines अडिंग्ला as a sub-type of the metre वदनक, which latter is quite unknown to the ‘Bardic’ group. वदनक is defined (Se. IV 29, Ch. 37a/15, KD. II 21) as 6+4+4+2 and when it has यमकs it is called अडिंग्ला or गड़िंग्ला. No specific prescription is found for the form of the final two-moraic गण, but the practice is mostly in favour of two shorts. Now apart from the two above-mentioned stanzas 104 and 182 which satisfy all the requirements of an अडिंग्ला, there are 22 other stanzas (157 to 170; 174 to 181) in the SR. whose structure is doubtlessly that of an अडिंग्ला, but which fail to satisfy the important condition that all the lines should have the यमक. It does not seem justified to call the metre of these stanzas वदनक because, as noted above, that name is quite unknown to the “Bardic” tradition, while the metres of the SR. have no particular concern with the “Classical” tradition.

On the strength of some evidence, the fact can be historically explained. There is an ancient tradition (See VJS. IV 32, CK. 41) to the effect that in a stanza made up of equal or unequal lines of any good metre, if the आभीर (i.e. अप्रांवण) language and the यमक are
employed, the stanza is called अधिभा. VJS. IV 34 gives an illustration of ‘अधिभा नक्कुडय-भेंण’ i.e. an अधिभा in the form of a नक्कुटक stanza in आभीरी with the यमक employed in it. But just below the above-cited definition of the अधिभा, another one is given at VJS. IV 33. Unfortunately the text of this definition stanza is not quite clear, but the form of the stanza is $6 + \ldots + + \ldots$, with one यमक for all the four lines. These facts make it probable that formerly अधिभा was a technical device rather than the name of any specific metre and accordingly any common metre could be turned into अधिभा by composing it in अप्रभांश and using the यमक. But the metre with the form $6+4+4+\ldots$ was employed with special preference for this purpose and the result was, अधिभा ceased to be a general name and came to be specially attached to that particular metre. And later on, the distinction between the यमक (‘a recurring group of syllables identical in sounds but different in sense’) and the अनुग्राम (‘rhyme’) being lost (cf. the uses of the term जमक in the sense of अनुग्राम in the CK. and even in the Sc.; see also the illustration stanza for अधिभा at Pp. 128), a 16-moraic metre of the above type, even without the यमक came to be called अधिभा. Finally it also took up the rhyme $a\ b\ c\ d$.

Among the stanzas of the SR. in question, the यमक strictly so called is found in st. 157 ($a\ b$ having one, $c\ d$ another), 161 (only $c\ d$), 163 (only $a\ b$), 165 (only $c\ d$), 166 ($a\ b$ having a pure one, $c\ d$ an impure one) and 181 ($a\ b$ and $c\ d$ both having an impure one).

An analysis of the 22+$3$ अधिभा stanzas occurring in the SR. gives the following statistics for the various forms of the constituent गण (the figures for the two यमित अधिभा at st. 104 and 182 and one मधिभा at st. 111 are given separately in the brackets) :

<table>
<thead>
<tr>
<th>The forms of the 1. गण of 6 morae are</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>$\ldots\ldots$</td>
<td>20</td>
<td>$\ldots\ldots$ 4</td>
<td>$\ldots\ldots$ 2</td>
</tr>
<tr>
<td>$\ldots\ldots$</td>
<td>19</td>
<td>$\ldots\ldots$ 3 (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>$\ldots\ldots$ 2 (1)</td>
<td></td>
</tr>
</tbody>
</table>
These results show that 1. गण of our अंक्ष is built yp altogether differently from that of the अंक्ष of the Hhp., as the latter has generally the formARP --- with the trochaic rhyme (See Hhp. p. 191 mid), while here it is the least preferred and quite exceptional form. In our case there is a strong tendency to two-moraic grouping and hence a long for the 2. and 3. as also for the 4. and 5. mora is mostly avoided.

The forms of the 2. गण of 4 morae are
--- 39 (2: ~,---)
-- 23 --- 14 (10)
-- - 9
= 3

Thus the जगण is permissible in the 2. गण and in the case of the यमित अंक्ष and मंक्ष, ~,~ appears to be the only form of this गण. Note that out of the 14 cases of the जगण, not less than 6 occur in those stanzas which have got the यमक.

The forms of the 3. गण 4 morae are
-- - 46 (1) -- - 23 (11)
-- 121 --- - 4

This makes it clear that the जगण is avoided in the 3. गण. Mark the anapaest tendency of this गण.

The 4. गण is invariably made up of two short morae.
162b (~~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~) is the only case of Gana-fusion.

2. मंक्ष.

Occurrence: 111.

Different views on the exact nature of this metre have been already noted in our discussion on the metre अंक्ष. The wavering apparent in the Mss. of our text at 110 d (B C मंक्ष, A अंक्ष) and in the commentaries (the text of both reads अंक्ष, though the व्याख्या names the metre of SR. 111 as मंक्षचंदः and quotes CK. 41 cd to
define it) also suggests diversity of traditions on this point.

As the difference between the two metres अडिक्षा and मधिक्षा amounts to a negligible point, the view adopted in the Ch. which considers both these as merely two varieties of one single metre appears quite reasonable.

3. रसा (रसक) or आहाणय (आभाणक).

Occurrence : 26-30, 41-57, 58 (a b), 64-68, 74 (a b), 91-92, 96-99, 101-103, 104 (a b), 105-106, 109-110, 113 (6 lines), 117 (6 lines), 118 (6 lines), 121-124, 125 (a b), 130-136, 139-147, 151, 154, 155 (a b), 184-189, 190 (a b), 192-197, 198 (a b); 86-87; 204. Total 328+12 lines.

This is the principal metre employed in building up the frame of the SR. About one third of the SR. is composed in this metre.

As it was in the case of the अडिक्षा, here too we have to make a way through the conflicting and scanty accounts of the prosodists. CK. 17 defines आहाणउ as a metre of 21 morae. The final mora should be always short and a 5-moraic गण is to be avoided. The commentary on CK. 17 (See Notes on CK. 17) says that the tradition requires final three morae to be all short and this is confirmed by the SR. stanzas. Thus the CK. makes no provision for the constitution of the individual गणs, nor says anything regarding the caesura. Still the definition stanza has a definite caesura after the 12. mora. Further, this CK. 17 is quoted in the व्याख्या on SR. 26 with the varying fourth line recording रसउ as an alternative name of the आभाणक. The व्याख्या in its explanation of the definition adds on its own account that 6+4+4+4+3 is the गण -scheme. This is borne out by our stanzas but with certain important reservations, as the analysis given below shows. If we refer to the group of स्वयंभू, हेमचंद्र and the कविवर्ध्याण for some guidance or clarification on this point there also we are faced with disappointment. Sc. VIII 50 defines one metre which is preferentially employed in the रसा compositions. It should have 21 morae, with final three morae short and a caesura after the 14 mora. On the other
hand Ch. 37 a/9 and KD. II 25 define रसावलय as a metre of 21 morae divided as 6+4+6+5. As this infringes the explicit ban on the पंचकल put by the CK., one would think this रसावलय to be essentially different from the आभाणु of the CK. But the facts that the definition and illustration stanzas all without fail end in three shorts and that the illustration stanza in the Ch. has a caesura after the 12. mora (cf. ALSDORF’S observation, As. p. 47) do not allow any doubts regarding the basic identity of these two metres.

The fact appears that originally a 21-moraic stanza with the final three morae short must have been in common use for the रसाकव्य्य and in accordance with the varying practices and traditions it came to have different Gaṇa-divisions and positions of the caesura. Only thus can be explained the basic agreement but the divergence in details in the various accounts of this metre.

The रसा – stanzas of the SR. have the caesura optionally after the 11. or 12. mora. We saw above that the practice of some (CK. 17, Ch. 37 a/10-11) supports the 12-moraic caesura. On the other hand the 11-moraic caesura finds a stronger support in CK. 29. There while defining the strophe रसाकुल (mark the name), it is prescribed for the first part—which though unnamed is completely identical in form with the आभाणु except of course in the position of the caesura—that its lines are made up of 11+10 morae.

The general form of the रसा in the SR. is (the superior quantities less common):

\[ \infty + 4 + \infty \sim + 3 + \infty \sim \sim - + \infty \]

or alternatively

\[ \infty + 4 + \infty \sim + 3 + \infty \sim \sim - + \infty \sim \]

The individual गणs are represented as under (the two चउपहय stanzas 86, 87 and the one लंकोडय stanza 204 are included in the calculations):

1. गण (morae 1.02.) has two forms:
2. गण (morae 3.-6.) has five forms :

```
- - 104
- - 86 -- 18
- - - 72
```

This shows that the जगण is permitted in this गण.

3. गण (morae 7.-10.) has four forms :

```
- - 179
- - 71
```

Here the जगण is forbidden.

4. गण (mora 11., or morae 11.-12.) is made up of one or two short syllables according as the caesura falls after the 11. or the 12. mora. The proportion of the two is

```
- 190 (56 %) -- 144 (43 %).
```

Exceptions :- 56d, 57a, 58a (all the three occurring in the section listing tree-names), 130b and 154b have the caesura after the 14. mora. Cf. the गसक of the 14-moraic caesura treated at Sc. VIII 50 and Ch. V 2. The heavy syllable standing in the place of morae 11.-12. in 29b (झंपली) and 55c (चालू) is resoluble into two shorts in accordance with Grammar 28 (cf. 41 f).

1 A word of explanation seems necessary for this spinning out of the five (6 + 4 + 4 + 4 + 3) गणs given by the व्यङ्ग्य into seven. The two implications of the principal of गण-division in general are that firstly the closing mora of a preceding गण and the opening mora of the गण following it cannot be replaced by a heavy syllable i. e. the separate individuality of each of the two morae is to be preserved (cf. AM 19) and secondly, the common patterns of the various constituent गणs when viewed in a lot are to be indicative of the general rhythm of the metre if any. In the case of the यस्ता stanzas in the SR. the formal analysis shows that it conduces to precision and lucidity to split up the first and the third गण of the व्यङ्ग्य each into two and as this can be done without any detriment to the underlying principal, seven गणs are set up. For precedences Ch. V 31 versus 32 (Cf. Hp. p. 189) and Alsdorf’s treatment of the दुवै (see 11 below) can be pointed to.
5. गण (morae 12.-14. or 13.-14. in accordance with the fall of the caesura) has three forms in the first instance, two in the second.

(i) ६६ ६६ ५६
(ii) ७७ ७१

6. गण (morae 15.-18.) has four forms:

६६ १३१ ५८
७७ ८९ ५९

Like the 3. गण this also avoids the जगण.

7. गण (morae 19.-21.) has only one form: ६६.

Exceptions :- 92ab चलिय, मिलिय (i. e. ६६ instead of ६६) are only apparent exceptions, since they are contraction-forms developed from चलिय, मिलिय. See Grammar 41 (c).

4. चउपहय (चतुष्पदिका).

SR. 85 calls the two stanzas next to itself चउपहय. But their scansion shows their structure to be in no way different from that of a रसय stanza. So they have been treated here as रसयs. It may be noted that after defining the metre रसावलय Hemacandra remarks (Ch. 37a) : इं चउपहय वसुके च इत्येके. The various metres with the name चउपहय found in the metrical treatises are altogether different from the metre of SR. 86-87.

5. लकोडह (लक्कोटक-नक्कुटक ?).

SR. 204 is expressly named लकोडह by 203d. No metre with this name is known to the extent treatises on Pk. and Ap. metres. On the other hand the metre of 204 is found to differ in no particulars from an ordinary रसा. But the designation implies some characteristic peculiarities, which however are not clear to us. Accordingly 204 also is treated here as a रसा.

6. पन्द्रहय

Occurrence : 20-21, 59-62, 63 (ab), 200-203, 205-206, 207

Being the standard metre of the Ap. epic, it is one of the commonest of Ap. metres and as such it is treated by almost all metricians with varying details.

A पद्मरिय-line is made up of four चतुर्मात्र गणs; is obligatory in the last गण, facultative in the 2., forbidden in the 1. and the 3. Regarding this metre Alsdort observes (Kp. 73) : “The Paddhaṃikā is a metre of anapaestic (i.e. - - - ) basic character, which though variously violated, is still to be clearly recognised. The freedom of construction is greatest in the opening portion of the पाद; toward the end the regulation becomes stricter and the basic type of the respective गणs stands out more clearly. The 3. गण is built up similarly to the 1. and the 4. similarly to the 2., and between 1./3. गणs on one hand and 2./4. गणs on the other exists a certain contrast, so that a regular variation is set up in the stanza which is indeed often given up—especially in favour of a continued anapaest rhythm”.

Gaṇa 4. is most strictly regulated. In the SR. stanzas it has the form - - - without exception. In other texts the form - - - - is also attested.

The forms of the 2. गण are represented as under :

(a)  - - 39 (41 %)  (b)  - - - 25 (27 %)
- - - 14 (15 %)  - - - 16 (17 %)
53 (56 %)  41 (44 %)

The corresponding percentage for the पद्मरियs occurring in the Kp. is 53 and 46. But Kp. has 1% of cases which are either dacty; ( - - - ) or spondee ( - - ). They are totally absent in our specimen.

In the case of the 1. and the 3. गण here (as in the Kp.), स्मारण is the most frequent and भगन—which ‘distrubs the anapaest rhythm most’—the most seldom verse-foot as the following figures show.

1. गण  31 (33 %)  25 (28 %)  23 (24 %)  14 (15 %)
38

3. गण 40 (43 %) 37 (39 %) 4 (4 %) 13 (14 %)

As "..." has originated from the anapaest (cf. Gana 2.), we can sum up the first two figures in the case of each of the two गण and this gives us the result that "the anapaest basic tendency is still more strongly impressed on the 3. गण than it is on the 1." (Kp.)

8 सं. ग.

7. कव्य (काव्य) or वस्तुक्त (वस्तुक).

Occurrence : (independentl) 107; (as the first four lines of the strophe स्तरद्) 148, 183, 191 (only a b), 199, 137 (?).

There are 24 morae to each पाद. The scheme given by the Pp. (109) is 6+4+\~ / \~ 4+6. जगण is forbidden in the 2. and the 4. गण and the last two morae are to be short. Ch. and others define this metre under the name वस्तुक्तवण and their scheme differs in this that they say nothing regarding the caesura after the 11. mora.

After examining one hundred and odd वस्तुक्तद्वन stanzas from different sources, Alsdorf (Kp. pp. 74-75) comes to the conclusion that the main caesura falls after the 3. गण (i. e. after the 14. mora), while later on a second caesura has developed after the 11. mora., which, in the stanzas examined by him appears regularly, but not quite without exceptions. This secon caesura is considered by the Pp. as the main caesura.

In the case of the SR. all the वस्तुक्ताक्स have both of the caesura. The last गण is \~\~ (15) or \~\~\~ (3) without exception. The material is too scantly to permit statements with any positiveness regarding the form of the other गणs. In the 3. गण the cases are divided exactly half to half between amphibrachys (\~\~) and proceleusmatism (\~\~\~). In the point of preference of forms in the 2. and the 4. गण our text supplements Alsdorf’s data to some extent:

<table>
<thead>
<tr>
<th>गण</th>
<th>10</th>
<th>6</th>
<th>1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>6</td>
<td>7</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>
is strictly avoided in both these गण्यs. Alsdorf has comparatively higher figures for the last two forms. Nothing is remarkable regarding the forms of the 1. गण्य.

SR. 137 has an uncertain text and consequently it is not here taken into consideration. For its discussion see 18.

8. कामिनीमोहण (कामिनीमोहन).

Occurrence: 82, 83, 85.

All other authorities except the CK. (10, 32, 39) the GL. (78) and the व्याख्या on the SR. treat this metre under the name मदनालक्तर. Generally it is defined as made up of four lines, each line having four पद्मार्द्व्यs. No restriction is put as to the form of the गण्यs. Only CK. 10 says that all the four पद्मार्द्व्यs should be गण्यs. But this appears to be an overstatement, since in the CK. itself two कामिनीमोहन— one forming a part of the strophe चंद्रायण (CK. 32) and another in the allied strophe चंद्रायण (CK. 39)—do not abide by that rule. They have amphimacer (रण्य) in the 4. गण्य only. And to this point our stanzas also subscribe. They regularly end in an amphimacer. The other three गण्यs have various forms, but the forms अति अति and अति are studiedly avoided. This means that the middlemost mora of every गण्य is invariably short, which fact results in giving an amphimacer rhythm to the metre. The defining or illustrating stanza in कामिनीमोहन given by the Sc., GL. and KD. also bear out these results. Only the stanza in Ch. neither regularly ends in अति, nor can it be said to have an amphimacer rhythm. It is obvious that in this case the CK. presents one extreme, the Ch. the other. With this varying treatment of कामिनीमोहन at one place as a मान्यत्र, at another as a अवर्णत्र, cf. a similar treatment of डुभिला (see 16).

The व्याख्या on SR. 82 names the metre as चंद्रायण for which CK. 32 (with some variants) is quoted. Now, it is the metre defined and called कामिनीमोहन at CK. 10 that is identical with the metre of SR. 82, etc., while CK. 32 deals not with कामिनीमोहन, but with a
strophe made up of a दोहा followed by a कामिनीमोहन. But SR. 822, 83, 85 are not strophes. So they ought to have been called, not चंद्रायण, but कामिनीमोहन and accordingly instead of CK. 32, CK. 10 ought to have been quoted.

Against this it can be urged that though the constituted text of the CK. 32 cannot be made to support the view that calls SR. 82 a चंद्रायण, still the text of CK. 32 as quoted by the व्याख्या has a variant for the first पाद of the second line (अह तिणि रहियत for अइकोमलु जणो) which obviously means that a कामिनीमोहन with or without being headed by a दोहा can be called चंद्रायण. However, this cannot be the original reading, as it is not attested in any of the three ‘good; Mss. used by velankar for his edition of the CK. and besides, it strikes at the very root of the method of nomenclature in the CK., in accordance with which कामिनीमोहन is prefixed with दोहा or गाथा, the strophes so formed received the distinct names चंद्रायण and चंद्रायण in turn and similarly the strophes दोहा+काय्य (CK. 31) and गाथा+काय्य (CK. 38) are named respectively as कुंडलिया and कुंडलिगिन. Thus it would seem that SR. 82 ought not to have been called चंद्रायण.

This is quite reasonable. Yet there is also a definite point or to to show that at least in some quarters the name चंद्रायण was in use instead of कामिनीमोहन. For, in the later days of popular Apabhramša poetry there appears to have developed a loose practice of applying the name that by rights belongs to the whole strophe, to some one of its parts also. Cf. 19 for some such instances. In the case of the चंद्रायण strophe also the same seems to have happened, since GL. 78 (probably an interpolation according to Velankar) defines the कामिनीमोहन under the name चंद्रायण (Alternatively मदनाल्कार).

9. दुबई (द्रिपदो).

Occurrence : 120.

All our metricians except Virahānka have treated this metre. Its general scheme is: 6+ - - +4+4+4+ - - - - (Ch. IV 14, in the
By a statistical investigation of 100 पाद्स of the दुक्विः occurring as the opening stanza in the Ap. epic, ALSDORF obtains (see Hp. p. 195) the following results: Trochaic rhythm is forbidden in the 1. गण, whose most frequent form is ˘ ˘ ˘. The 2. and the 6. गण have the form ˘ ˘, less frequently ˘, ˘ ˘ ˘. These forms are forbidden for the other 4-moraic गण। There is a caesura after the 16. mora; in a few cases, however, it is lacking. The caesura is preceded, almost as a rule by two shorts and is followed by a long in majority of the cases.

Our दुक्विः stanza differs from this description in certain details. The first गण has the form ˘ ˘ ˘ ˘ ˘ in a b c, ˘ ˘ ˘ ˘ ˘ in d. Only a and c have a caesura after the 16. mora. Similarly the दुक्विः given at GL. 81 is wanting twice in the caesura, that at Sc. VIII 37 and Ch. 32 a/15, once.

On the ground of the caesura after the 16. mora Alsdore recasts the above-given scheme for the दुक्विः thus:

$$6+\sim+6/6+\sim\sim$$

One serious objection can be advanced against this regrouping of the morae. The principle behind the गणनिधम is, as observed previously, this that the last mora of a preceding गण cannot be fused together with the opening mora of the succeeding गण to form a heavy syllable. Expressed differently, a heavy syllable cannot appear for the two contiguous morae belonging to two different गण। So in a दुक्विः, according to the traditional definition, a heavy syllable cannot be substituted for the 14. and the 15. mora or for the 18. and the 19. mora taken together. This fact is indicated by the representation 6+ ˘ +4+4+4+ ˘, while in the form given by Alsdorf it is obscured, since 6 stands for all the ten forms (including ˘ ˘ ˘) possible for the षण्मात्र गण।

A few words on the name दुक्विः. Alsdorf finds it strange that in the face of the name दुक्विः (= द्विषदी), the Ch. (and now we can also add the Sc., the GL., the CK. and the KD.) defines it as a metre of
four पद्स. In his com. on Pp. 154, वंशीधर discusses for a different reason, whether दुर्जय is a two-lined metre or it is four-lined. Velankar has fully discussed this point at AM. II 43. VJS. III enumerates and defines no less than 57 such four-lined द्विपद्द्वितीयs and Hemacandra also knows all of them by their names (see Ch. p. 32a/18). But strangely enough, the sort of the द्विपद्द्वितीय treated here does not figure in those 57. Our type has the two-lines form when it is used as the opening stanza of a Sandhi in the Ap. epic. But in lyrical compositions it appears to have the four-lined form as a rule. Cf. a similar distinction of employment in the case of पद्लिक, बदनक etc.

10. रुपणिज्ज वर्णसूत्र (रघुनाथ).

Occurrence : 208.

Virahānka is the sole authority to define this metre. VJS. IV 26 gives 5+5+4+4+ as the गण-scheme of the रुपणिज्जः. Our stanza confirms it. Compare रघुपीयक of 15 ayllables (रघुभार) in शिशुपालवध XIII.

A side-point is raised by VJS. III 27 and IV 89 which respectivly define the two metres called सौम्मिक (सौम्म्य) and सौंपिण्डित (सौंपिण्डितगलिता) both with the गण-scheme 5+5+4+4+- , which is identical with the scheme of the रुपणिज्ज, and what is more strange, while defining the सौंपिण्डितगलिता it is expressly stated that this metre is similar to the रुपणिज्ज and सौम्मिक ! Nowhere, however, it is made clear what is the exact difference between these three. Perhaps it may be that the metre with the scheme 5+5+4+4+- when it functions technically as a four-lined द्विपद्द्वितीय, it receives the name सौम्म्य, while as an independent metre it is called रुपणिज्ज, which belonged to the general class गलितक. Cf. Ch. 31 b/8 and KD. II 23 com.; इह हि गाथादण्डादिवर्ज सर्वच्छद्वार्तसंयमितासामान्येन गलितकानि.

From the single stanza at our disposal scarcely anything can be made out regarding the preferred and forbidden forms of the individual गण्यs. The 4. गण appears to have a tendency to prefer the form - - - and end in a long as a rule. The जग्गण is permissible in the
1. गण. The व्याख्या on SR. 208 says that possibly the स्मणिष्ज्ञ metre is a variety of the रसक्ष metre. The external similarity of having 21 morae has proved here misleading.

(b) Metres of the Dohā-type

11. दोहा (द्विपञ्चा)

Occurrence: (indepdantely) 31, 69-71, 75-81, 88-89, 138, 150, 156; (as the latter part of ख्रु) , 19, 24, 25, 222-223.

This is “the most current metre of the Ap. gnomic-didactic poetry and its position can be well described by calling it the Apabhramśa counterpart to the Prakrit गाथा.” It is made up of two equal hemistichs each of 24 morae, with the caesura after the 13. mora. The गण-scheme is 6+4+3/6+4+1. Following are the details of the forms of the individual गणs. (Results obtained by Jacobi and Alsdorf through an analysis of the Dohās occurring in other Ap. texts are also reproduced here from Kp., p. 72 for comparison. Hem. stands for the Dohās in the Ap. portion of Hemacandra’s Prakrit grammar).

Forms of the six-moraic गण:

(a) the middle always -- Hem. San. KP. SR.

\[ \begin{align*}
& \text{--} \quad \text{--} \\
& \text{--} \quad \text{--}
\end{align*} \]

\[ \begin{align*}
& 62\% \\
& 67\% \\
& 62\% \\
& 52\%
\end{align*} \]

(b) the middle always --

\[ \begin{align*}
& \text{--} \\
& \text{--} \\
& \text{--}
\end{align*} \]

\[ \begin{align*}
& 37\% \\
& 28\% \\
& 31\% \\
& 48\%
\end{align*} \]

(c) only one of the middle two

\[ \begin{align*}
& \text{--} \\
& \text{--} \\
& \text{--} \\
& \text{--}
\end{align*} \]

\[ \begin{align*}
& 1\% \\
& 5\% \\
& 7\% \\
& 0
\end{align*} \]

The figures show that the percentage of the SR. for the (b) group is the highest, that for the (a) group, the lowest, while the abnormal forms of the (c) group are here totally absent. The pre-
ferred forms in the SR. are (the figures indicate percents)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>13</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>21</td>
<td>17</td>
</tr>
<tr>
<td>13</td>
<td>30</td>
<td>11</td>
<td>22</td>
</tr>
<tr>
<td>12</td>
<td>8</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>12</td>
<td>16</td>
</tr>
</tbody>
</table>

Forms of the four-moraic गण :-

(a) in the even पादः : 
  - - - - 31 (70%) 
  - - 13 (30%) 

The proportion is thus 7 : 3. The San. has 6 : 2 and the KP., 7 : 2.

(b) in the odd पादः:

<table>
<thead>
<tr>
<th>SR.</th>
<th>Hem.</th>
<th>San.</th>
<th>KP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>27 (61%)</td>
<td>27%</td>
<td>39%</td>
<td>22%</td>
</tr>
<tr>
<td>9 (22%)</td>
<td>5%</td>
<td>10%</td>
<td>18%</td>
</tr>
<tr>
<td>7 (5%)</td>
<td>1 (2%)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The three-moraic गण is throughout *** except twice : 70a पञ्चसिंहा and 156c चढ़गांधी—both contraction-forms (see Grammar 41 (c), 28b)

The last mora is short without fail.

In a general way the practice of the दोहाः in the SR. is more akin to that of Hem., though we must hasten to state therewith that the SR. has no case of गण-fusion as contrasted with Hem. which has ten such cases.

12. चूड़ख्क्ष्ण (चूड़ाल)

Occurrence : 112, 114.

Pp. 167 says that the चूल्लिअला is made by the addition of five
morae to each half of a दोहा. The form of these five morae must be ـــ --- ـــ. Accordingly the measure of the छूलिआला would be 6+4+--- / 6+4+--- ---. The CK. and KD. do not put any restriction on the form of this additional पख्मात्र, but the illustration in the KD. quite follows the prescription given by the Pp. and the com. on CK. 26 makes it explicit that the additional पख्मात्र must be, according to the convention (आद्राय), either a वणण (---) or ---. An examination of the form of the definition-illustration stanza CK. 26 makes it probable that the form --- has developed from --- through the contraction of the final two shorts into a long.

Our specimens have always ---, except once (114b पिष्य भण i. e. ـــ --- ـــ).

In the छूलिआला at Hc. 419, 6 both the lines end in --- and not in ---. This is explicable, as Alsdorf notes (As. p. 52), on the ground that a long has got substituted for two shorts. Besides this हेमचन्द्र’s छूलिआला has another noteworthy feature. As a rule --- is forbidden in all the चुम्मात्रs of the दोहा and छूलिआला being nothing but an extended दोहा-a ‘crested’ दोहा, it is naturally expected to abide by this restriction. But हेमचन्द्र’s illustration has one चुम्मात्र ---. This appears to be a further development in the practice regarding the छूलिआला. Our stanzas do not take this freedom. Their Dohā part is quite regular.

13. फुलक्क (फुलक्क).

Occurrence : 108.

SR. 107. calls the next stanza फुलक्क. None of the metrical treatises to our hand know any metre of that name. Only VJS. IV 63 treats a two-lined metre उपफुलक्क (उपफुलक्क) with the scheme 4+4+4+4+4+- which, in spite of some difference in name appears to be identical with the metre of our stanza. VJS. IV 27 defines a metre दुपहाक as 4+4+4+-+4+4+--. Though the गण-scheme is different from that of an ordinary दोहा, the structure of the stanza shows it to be a दोहा beyond any doubt. Following the tradition of treating the
पाद-ending syllable always long, we have here the measure of 14+12 instead of the usual 13+11. But the measures of the दोहा and उत्त्फलक when rendered in accordance with the ‘Bardic’ tradition (which does not count the पाद-ending syllable as necessarily long) would be 4+4+4+4+4+4+4 and 4+4+4+4+4+4+4. This can mean that an उत्त्फलक line is just a दोहा line with one mora less in the prior पाद. Consequently an उत्त्फलक is liable to be confused with a दोहा. Precisely this appears to have been the result in the case of SR. 108.

The constituted text of SR. 108 presents it as a regular दोहा with 13+11 morae per line. Obviously, for the exact definition of this metre we shall have to wait for explicitly informative sources.

(c) Metres with the Rhyme-type ab, de, cf.

14. डोमिलय.

Occurrence: 22-23, 95.

The डोमिलय or डुमिला is known to the metricians of the ‘Bardic’ group only. It is treated as a चर्चन्त्र (CK. 16, Pp. II 208) as also as a मात्राशृंखला (Pp. I 196-198). As a चर्चन्त्र it is made up of 8 संरचनाएँ, with the first caesura after the 8. syllable and the second after the 16. This distribution of the caesurae has a rhythmic significance as it changes the anapaest rhythm of the middle portion to a dactylic one. This fact is indicated by the गण-scheme of the डुमिला of the मात्राशृंखला-type. It is 6+4/4+4/6+4+4. The difference between the डुमिला of the चर्चन्त्र type and that of the मात्राशृंखला type is that the two shorts and one long in the non-final संरचनाएँ of the former are replaceable in the latter respectively by one long and two shorts. In other words all other forms of a चतुर्मात्र are permissible except the गण. But, as the two specimens from the SR. show, in practice there is a strong tendency to preserve the rhythm of the चर्चन्त्र-type i. e. the opening and the close anapaest, the middle dactylic.

In the case of one of our डुमिला the fact that separate stanza-numbers (SR. 22,23) are given for each half raises one issue.
CK. 43 defines a metre called सङ्ग्रा as a four-lined अर्धसम metre with the scheme 18 (odd), 13 (even). The rhyme in the lines of CK. 43 indicates that a caesura is to be recognised after the 10. mora, so that 10+8 (odd), 13 (even) is the scheme. Further Pp. 99 defines this very सङ्ग्रा as a two-lined metre made up of 7 चलुमृतिś and 3 shorts, with the caesurae after the 10. and the 18. mora. Now granting the liberty of considering the final syllable ancesp, SR. 22 or 23 (or any 1/2 डेपिला for that) is quite a good सङ्ग्रा. It makes for a greater degree of precision to name the metre of SR. 22 and 23 सङ्ग्रा.

(d) Strophic Metres.

A strophic metre results from the combination of two stanzas in two (or more) different metres to form a unit. In the SR. we have three strophic metres: रूढ़, वत्थु (three varieties), खड़ड़ह्य.

15. रूढ़.

Occurrence. 18, 19, 24, 25, 222, 223.

Of the two parts of the रूढ़ the first receives the name रूढ़ (should it be रूढ़ ?) in the CK. (34). Svayambhū, Hemacandra and others call it मृत (मात्रा). दोहा forms the second part of this strophe. The whole strophe is called रूढ़ by all except the CK. which calls it वत्थु, and the Ch. which gives both the names.

a) रूढ़

A रूढ़ or मात्रा has five lines, whose constitution varies according to the different varieties (seven according to the Pp.) of this metre. But the CK. knows its one variety only, viz., 15+11+15+11+15. This is चार्सेणि of the Pp. In the SR. we have this as well as the other variety with the constitution 15+12+15+11+15 (called राजसेना). Sts 18, 19, 25 and 222 are चार्सेणिः while st.s 24 and 223 are राजसेनाः.

Regarding the गान-division of this metre, the Pp. gives one scheme, Svayambhū, Hemacandra etc. give another and Jacobi and Alsdorf adopt a third—all different from one another! The गण-scheme given by the Pp. does not work in the case of our stanzas.
That given by स्वयंभू and others incorporates a different tradition. So the scheme derived by Jacobi (San. pp. 21-24) and Alsdorf (Kp. pp. 70-71) from a study of the मात्रास occurring in the San. and the Kp. is here tried. The structure of our मात्रास conforms to that scheme except in one detail. Twice (25c, 223c) we have to assume गण-fusion in the case of the first two गणs of the third पाद. This can be avoided if Swayambhū’s गण-scheme is adopted.

The odd पादs:

The first गण consists of 3 morae. It is either अ अ or अ. The last गण is made up of 5 morae which, in the case of the third and the fifth पाद should have one of these two forms: अ अ or अ अ अ अ.

The middle piece is divided into two गणs: 4+3 in the case of the first पाद, 3+4 in the case of the third and the fifth. As to the form of these गणs, the form अ अ of the three-moraic गण is almost exclusively preferred in the case of the third and the fifth पादs of our स्ख्स. The first पाद permits both अ अ as well as अ अ अ. The four-moraic गण is either अ अ or अ अ अ अ in the first पाद, but appears in all the four forms (अ अ-preferred) in the third and the fifth पाद.

As remarked previously, there are two cases of गण-fusion: 25c opens as अ अ अ and 223c as अ अ अ अ.

The even पादs:

The 11-moraic पाद is divided as 4+4+3, the 12-moraic (24b, 223b) as 5+4+3. The last गण is अ अ अ without fail. In the 2. गण the form अ अ अ finds considerable favour.

b) दोहा.

The दोहाः forming the second part of the above-mentioned स्ख्स have been already dealt with under 13.
16. बस्तु (बस्तु) or छप्पर (षट्पद).


Normally, this strophe is made up of काव्य+उक्साल. Out of these two the काव्य has been described under 9.

Due to the uncertainty of the text there is some difficulty in making out the metre of the first four lines of the st. 157. 137a and c containing 21 morae are clearly रसापाद with the caesura after the 11. mora. 137d is also the same, with the caesura after the 12. mora. The remaining पाद 137b containing 23 morae is to be emended. Thus the first four lines seem to make up a regular रसा stanza. The same is the case with 191 c and d, both cantaining 21 morae, with a pause after the 15. Now the KD., in the section dealing with the षट्पदिः or six-lined metres, defines and illustrates (see KD. II 33; com. st.s 49 and 51) several strophes made up of बस्तुवदन ( = our काव्य or बस्तुक) or रसाक्वलय (a metre closely allied to our रसा) or their mixture on one hand and कपूर ( = our उक्साल) or कुहुम ( = उक्साल less by a mora) on the other and षट्पद, सार्थक्षण्ड or काव्य are the general designations for all such strophes. In the light of this we can say that बस्तु is in our text a general designation of the six-lined strophes with any one of the following three types of combinations: काव्य + उक्साल (148, 183, 199), ग्ना +उक्साल (137), काव्यार्सासंकरम + उक्साल (191).

For the ग्ना see 5.

उक्साल.

The 28 morae of an उक्साल-line have the scheme: 4+4+4+~\ldots/6+4+~\ldots. The Ch. provides for the three shorts occurring at the end of the second part only, while the Pp. provides for neither of the two groups of three shorts. But both the parts of our stanzas end invariably in three shorts. According to the Ch., in the 1., 3. and 6. ग्ना, the amphibrachys is forbidden and the 6-moraic ग्ना consists of two units: 2+4. In our stanzas the restriction holds good in the case of the 1. and the 6. ग्ना, but it is once (199f) violated in the case of
the 3. गण and the 6. moraic गण in 199e is such as cannot be split up into 2+4.

17. खड्डद्य.

Occurrence: 115-116.

There are only two sources—one known, the other unknown—which can impart requisite information regarding this metre, and as usual the definitions given by them are at variance with each other. VJS. IV 731 says that when भ्रमणवलि is combined with गाथा the result is खड्डद्य. Thus the VJS. treats खड्डद्य as a strophic metre. On the other hand the quotation from an unknown source given in the भ्रमणवलि (on SR. ) and the अवतृतिका (on SR. 113) states that खड्डद्य known also as अतिवलम्ब contains twenty संगणास which means that it is identical with भ्रमणवलि, having five संगणास per line. So the name that the VJS. applies to the whole strophe is found given to only the first part of the strophe in the quotation just referred to. It may be observed passingly that this sort of looseness in naming a strophe and one of its parts is evidenced also in the case of a few other metres. The names चत्वियु (or चत्वियु) रुप (see 17) and चंद्रायण (or चंद्रायण) are found applied to the whole strophes as also to their first parts.

Our खड्डद्य conforms to the definition given by the VJS. and not with one quoted in the com. The खड्डद्य of SR. 115-116 is quite apparently patterned on the illustrative खड्डद्य stanza (perhaps a citation) at VJS. IV 74.

II Metres of the Gāthā type.

१४. गाथा (गायिका).

Occurrence: (independently) 1-17, 32-40, 72, 84, 90, 93, uu 126-129, 149, 152, 153, 172, 213, 221; (as the second part of खड्डद्य)

The language of the गाथा is always प्राकृत with a small spattering of Ap. forms. The normal scheme of the गाथा is first half. 4+4/4+4/4+4
second half 4+4+4/4+4+/4+

रस्में being forbidden in the odd गणs. This variety with the caesura after the third गण is called पत्था, while the one without such a caesura is called विपुला. In our text in only the first half of st.s 6, 7, 16, 40, 84, 93, 126, 127, 153, 172 and 212 the caesura fails to recur after the 12. mora. Hence these गणs are of the मुखविपुला variety. Similarly because in st. 152 the 12-moraic caesura is wanting in the second half only, it is of the जघनविपुला variety. Lastly the caesura being absent from both the halves of st.s 72 and 116 they are of the सर्वविपुला variety. The rest are पत्थाs.

19. खंडय (संक्षंडक)?

Occurrence: 119.

The metre of SR. 119 is expressly named as खंडय (संक्षंडक) in the stanza just preceding it. According to all metrical authorities at hand, a संक्षंडक has 32 morae for each half.

B. वर्णवृत्तs.

The language of all the following वर्णवृत्तs is Prakritised Apabhramśa.

20. मालिनी.

Occurrence: 100.

This is the well-known metre with the scheme \--\--\--\--\--\--\--\--\--\--\--/\--\--\--\--\--\--\--\--\--\--\--.

21. नंदिण (नंदिण).

Occurrence: 171.

Only VJS. III 20 and the text and the comm. of the SR. (st. 170d) support the name नंदिण (or नंदिण). It is nothing but the commonly known तोटक with the scheme \--\--\--\--\--\--\--\--\--\--\-- i.e. 4 सगणs. VJS. IV 54 again defines this metre under the name छित्र (= स्मृष्टक). The reason perhaps is that at III 20 it is treated as one of the द्विपदśs, while at IV 54, independently. Compare the similar
twofold treatment of समणीयक (सौम्य) and भ्रमरवलि (श्री) in the VJS. To define the metre of SR. 171, the व्याख्या on SR. 171 and the अवचूर्णिका on SR. 170 quote a stanza which is practically identical with CK. 7, except one significant variant: the first पाद of CK. 7 reads the name as तोटक, while the com.s read नंदिणी in its place.

22. भ्रमरवलि (भ्रमरवलि).

Occurrence: 173.

When तोटक is extended by a संगण, we get भ्रमरवलि. Thus it has 5 संगणs per line. The VJS. twice defines this metre, once as a द्विपदी at III 21 with the special name सिरिया (श्री), and again independently at IV 61. Cf. Pp. II 154.
<table>
<thead>
<tr>
<th>Page Range</th>
<th>Metre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-17</td>
<td>गाहा</td>
</tr>
<tr>
<td>18-19</td>
<td>खुँ</td>
</tr>
<tr>
<td>20-21</td>
<td>पद्मित्र</td>
</tr>
<tr>
<td>22-23</td>
<td>दोमिलय</td>
</tr>
<tr>
<td>24-25</td>
<td>रुः</td>
</tr>
<tr>
<td>26-30</td>
<td>रासा</td>
</tr>
<tr>
<td>31</td>
<td>दोहा</td>
</tr>
<tr>
<td>32-40</td>
<td>गाहा</td>
</tr>
<tr>
<td>41-58</td>
<td>रासा</td>
</tr>
<tr>
<td>59-63</td>
<td>पद्मित्र</td>
</tr>
<tr>
<td>64-68</td>
<td>रासा</td>
</tr>
<tr>
<td>69-71</td>
<td>दोहा</td>
</tr>
<tr>
<td>72</td>
<td>गाहा</td>
</tr>
<tr>
<td>73-81</td>
<td>दोहा</td>
</tr>
<tr>
<td>82-83</td>
<td>कामिणीमोहण</td>
</tr>
<tr>
<td>84</td>
<td>गाहा</td>
</tr>
<tr>
<td>85</td>
<td>कामिणीमोहण</td>
</tr>
<tr>
<td>86-87</td>
<td>चउपइया</td>
</tr>
<tr>
<td>88-89</td>
<td>दोहा</td>
</tr>
<tr>
<td>90</td>
<td>गाहा</td>
</tr>
<tr>
<td>91-92</td>
<td>रासा</td>
</tr>
<tr>
<td>93</td>
<td>गाहा</td>
</tr>
<tr>
<td>94</td>
<td>बल्थु</td>
</tr>
<tr>
<td>95</td>
<td>दोमिलय</td>
</tr>
<tr>
<td>96-99</td>
<td>रासा</td>
</tr>
<tr>
<td>100</td>
<td>मालिणी</td>
</tr>
<tr>
<td>101-103</td>
<td>रासा</td>
</tr>
<tr>
<td>104ab</td>
<td>रासा</td>
</tr>
</tbody>
</table>

**TABLE SHOWING THE METRE OF ALL THE STANZAS OF THE SR. IN SEQUENCE.**
104c-f अदिल्ल (भनित) 200-203 पञ्ज्यिकां
105-107 रसा 204 लंकोद्य (?)
108 फूलक्ष्य 205-207 पञ्ज्यिकां
109-110 रसा 208 रमणिज्ञ
111 मौडिल्ल 209-212 पञ्ज्यिकां
112 चूडिल्ल 213 गाहा
113 रसा 214-220 पञ्ज्यिकां
114 चूडिल्ल 221 गाहा
115-116 खन्दहड्य 222-223 रूढ़ा

III FORM AND STRUCTURE

As stated at the beginning, there is not one but several aspects from which the SR. proves to be of considerable importance and interest. In the present section we shall consider the literary form of the SR. which is so novel as to bestow on it the distinction of being the first Ap. text of its kind published so far.1 As the title of the SR. indicates, it is a रसक type of poetic composition. By this one would be instantly reminded of the रसा compositions whose exuberance in the Old Gujarati literature is so remarkable. But the form of the present रसक is, as the treatment below indicates, altogether different.

There are two prosodists who at all take any notice of the रसा form. The addition they make to our knowledge, though meagre, is quite welcome in view of the general paucity of information relating to the structural side of the Ap. poetry.2 Of these two prosodists one is विर्हाईक. The portion IV 27 to IV 38 of his वृत्तार्थसंस्करण evidently, though not expressly, deals with a few Ap. metres, strictly so called. This small section, after treating दोहा, मागा, मात्रा, रूढ़ा, अदिल्ल and दोस्स, ends up by defining the रसक form at 37-38. We come to know from this that two different types of रसक were familiar to विर्हाईक. VJS. IV 37 says that रसक is constituted with विस्तारितक or द्विपदों closed with विदारे. All these peculiar terms are defined by विर्हाईक at
the beginning of the II नियम of the VJS. But our concern is with the second type of रसक, treated at IV 38.3. There we are told that that which is built up with many अडिलास or दुवहांस, with many मात्रास, रुंडास and दोसास is called by the name रसक. A definition essentially similar but supplementary in details is advanced by स्वयंभू. In his स्वयंभूमूच्छदस्, while closing the treatment of Ap. metres, he thinks his worthwhile to say something regarding the रसक form and the last four stanzas (VIII 49-52) of the Sc. are devoted to that end. At VIII 491 it is said that in poetry the रसा composition with its घनतास, छुडुणिआस, पद्दडियास and other choice metres proves of great charm to the people. But immediately following this it is defined2 a 21-moraic metre called रसा which probably suggests that this particular metre found special preference in the रसा compositions. Sc. 51-52 give illustrations of this रसाछांद.

It requires little effort to show that all the above-detailed features of the रसक form are evidenced in essence by the SR. A glance at the Table of Metres given would suffice to find out that our text has got अडिलास, दोहास, रुंडास and गाहास, as also डुमिलास, पद्दडियास and some fifteen other metres (cf. सु-अण्ण-रुपरेहि of the Sc.). Besides, the main body of the SR. is built up with a 21-moraic रसा metre, which is closely allied to the रसा of the Sc. Thus we see that all the characteristics of the रसक form as laid down by the prosodists are amply borne out by the SR.

The 223 stanzas of the SR. are distributed in three sections called प्रकाम. But this division rests entirely on the development of the theme of the composition and unlike the संबंध of the Ap. epic it is not

1. The उपदेशसाराव्यस्त of जिनचत्रपूरि published in the अपिप्रशक्ताव्यस्त (GOS. XXXVII) is on the lines of the OWR. रससस. cf. also Kp. pp. 34-35.

2. Of course, to some degree we have to make an exception of the Epic, which the Sc. and the Ch. treat at considerable length, though here also much is still left desired.

3. अडिलासिं हुवहांसिं व मात्रासिं नह अं दोसासि। बहुएहि जो रुणाव तो भण्णाद रसाम नाम।
something essential to the form of the रसक. Like पूर्वमेघ and उत्तरमेघ of the मेघदूत these प्रक्रमs indicate a turn in the development of the poetic theme. Thus the first प्रक्रम of the SR. is prefatory or introductory. With the second प्रक्रम begins the theme proper, while the third प्रक्रम occupies itself with श्रद्धालुवर्णन in the context of a विरहिणी and brings the theme to a close.

One small point worth noting is the use of two-lined stanzas (अर्धम्) and six-lined stanzas5 (cf. foot-note 52). Stanzas 58, 63, 74, 104ab, 125, 155, 190, 198, 207 and 220 illustrate the former and stanzas 113, 117 and 118 illustrate the latter. We find here the तुम (e. g. at 133-134, 168-169) and the कुलक (at 121-125) also, though in view of the lack of sentence connexion between 121-125, the last-named cannot be properly so called.
ENGLISH TRANSLATION

Stride First

He, O noble sirs, who has created all this: the ocean, the earth, mountains, trees and the constellations in the celestial expanse-may He, O wise sirs, bestow blessing on you //1

Bow down, men of culture to that creator to whom humans, gods and Vidyadharas and the sun and the moon(too) in the celestial course bow down. //2

There is the Mleccha country foremost in the Western region, and renowned of old. In that country was born a weaver an a called of Mirasena. //3

His son was Addahamana who was Like a lotus to his family. He was famous for his Prakrit poems and musical compositions. (He) has composed this Sandesarasaka. //4

Homage to the well-grounded excellent poets of yore, in the three worlds, who were proficient in grammar and who wrote and prescribed excellent Treatises of Prosody. // 5

Who moreover composed in Apabhamsa, Sanskrit, Prakrit and Paisacika languages excellent poetry, embellished with (excellencies of) grammar and metre.//6

As it is them we succeed,. who would extol the bad poety, devoid of the excellencies of grammar and metre, of poets like us ignorant of sacred works and grammar? // 7
But perhaps there is no harm in this. If at night time the moon has risen, are not the night-lamps lighted in the mansions for that reason? // 8

Because the cuckoos on the treetops sang with charm and appeal, the crow perched on mansions should not crow? // 9

Because we perchance heard Vina played very sweetly by beautiful hands, should we desist from listening to the beats of Mrdanga and Karati at the women's sports? // 10

Because Airavata, difficult to look at due to ichor having as rich a fragrance as that within the lotus petals, streams with ichor, that is, if such a elephant is rutting should rest of the elephants not rut? // 11

If Parijata is in bloom with its abundant aroma of richly fragrant flowers, should therefore rest of the trees not bloom? // 12

Because the river Ganga, all the time manifesting its power in the three worlds goes to meet the sea, should rest of the rivers not go for that reason? // 13

Because the lotus plant bloomed in a limpid lake at sun-rise, should the gourd clinging to the hedge stop blooming all together? // 14

If a young girl, beautiful with fresh love, dances in keeping with the spirit of the Bharata Natya, at should an effusive rustic lass not dance to palm-beats? // 15
If the rice-Ksira containing profuse milk bounces, should the modest gruel, containing grains and chaft should not sputter ? // 16

Whatever one’s poetic powers, one should express them unashamed. Because Brahman spoke, should the rest not speak at all ? // 17

No (composition) of complex structure in excellent metres and full of flavour is there in the three worlds that is unseen or unheard by you O wise ones. Which one of you therefore would tolerate listening to a harsh, grace-lacking (work) of block-heads like me But perhaps, (even)persons of culture and taste, when hard up, finding betel-leaves beyond reach, may somehow be consoled with the satapatri. //18

This Sandesarasaka, which is to broadcast among the people the greatness of his poetic talent and learning as also his scholarship, being revealed to the public by the weaver. It is being recited out of curiousness and with a simple heart Knowing this, O wise ones, show indulgence for half a moment just for a while and please listen to where is composed by this humble man in crude words. // 19

If some great man chances across this work and learns it, I take hold of that wise one’s hand and say : you know those that are wise and those that are stupid. // 20

The wise persons would not wait to listen to this considering it poetry, (while) the stupid would not understand this because of their stupidity. But before
those how are neither stupid nor wise, but middling, (this) should be recited by all means. // 21

so now listen to this flawless poem, the pleasure house to the lovers, the charmer of the amorus, of the road-illuminator to the love-minded, the variable god of love to the love-lorn women, the revivifier of love to the love-sensitive. Recited passionately and redolent with amorous ideas, (this is) a lake of nectar to the Cannal of the ear only that man, who is refined, who is well-versed in the matter of sexual love would comprehend the real meaning of this poem. // 22-23

Stride second

A certain bele of Vijayanagara, with lofty, hard, plump breasts, with bee’s waist and possessing swan’s gait, is looking at the road with dejected face, sending tears in a long trickle. The body of the demsel of golden complex lion was rendered by the fire of separation so dark that it appeared the lord of stars is afflicted by Rahu. // 24

She wipes the eyes; oppressed, weeps with hair unbraided, yawns and twists her body corched by fire of separation, sighs and snaps the long fingersl while should fire of separation, she sighs and snaps the long fingers while she was bewailing thus, she sighted on the road a passing traveller going hurriedly on his way// 25

Seeing that traveller, she yearning for her beloved quickened slow steps and walked hurriedly. While she thus Walked charbmingly, her girdle
became unfastened due to her shaking heavy or hips, and giving out bells. // 26

While the lovely one fastened the giralle with a tough knot, her nice string necklace of big peares broke. Collecting some of the scattered pears and leaving others, she moved along when her forot foot stuck in the anklet and she stumbled on the road. // 27

As she got up form the fall, ashamed, out of countenance and confused, the white clean upper women garment of that artless slipped down. Rearranging it, she persued the traveller, desirous as she was of reaching him, when breasts tore open the silken choli and came out a bit. // 28

Being ashamed she covered them somehow with her hands as if she covered golden pitchers with lotuses. Then reach the traveller and with a face marked with tear-choked voice and tragic, long eyes, she spoke these graceful words. // 29

Stop, stop for a moment. Fix up steadily your attention this way. Be pleased in your heart for a while and listen to what I say. On hearing these words, the traveller became curious. Neither could be return nor could he take a step foward. // 30

Seeing her, a weapon of love-god, a treasure house of beauty, created by Vidhi as the most excellent, the traveller uttered eight Gathas. // 31.

Her locks, very much curly, like water ripples rivers, and resembling in blackness a swarm of black bees appear beautiful. // 32
Her face is a spotless replica of the fullmoon that is destroyer of the darkness of night and oozes nectar. //33

Her pair of eyes are long like lotus petals and full of raga (passion, colour). her cheeks seem like a heap of pomegranate flowers. // 34

Her pair of arms is like tender lotus stalks that have grown in a lotus-pond. The hands at their end are like two halved lotuses. // 35

Her breasts are hard, lofty and without prominent nipples, like wicked relatives who are conceited, always puffed up and false in speech and both of them like goodmen give pleasure to the limbs in their embrace. //36

Her deep circular naved is seen like an eddy in a mountainous river. Her waist is slim small like the happiness of mortals and moving swifty like a deer. / / 37

Her very beautiful things have conquered the trunk of the plaintains. Her beautiful shanks are not very long. // 38.

Her toes appear beautiful like rubbies. The row of foe-nails are like marbel pieces and the ripple of tremulous bristles like down on the flower stalks. // 39

The creator specially created her limbs after creating Sailaja. Who can blame poets for repetition in their creation? // 40
Then, hearing these Gathas, that young woman with the gait of a royal swan *scratched* the ground with her toe-thumb. She golden limbs called the traveller 'O traveller, where you are going presently? From where did you come?' // 41
The Traveller replied

There is city called Sāmroru, you lotus-eyed one ful of cultured citizens le good cheer, O moonl faced one. It is adorned with white, lofty ramparts with gates. There is nobody there who is a dullard; all residents are learned. // 42

If one moves through it in the company of various persons of keen intelligence, he can here sweet, enchanting Prakrit verses recited. In some places those learned in four Vedas, expound the Veda. In some places Rasaka, composed in various metres, is recited. // 43

In some places is narrated the romance of Sadayavatsa or Nalagarita in other places Bharata is recited with various entertainments. In some places Brahmans give blessing to donors; in other places poets enact the Ramayana. //44

Some hear the playing of flute, lute, tabour and drum; elsewhere is heard the notes of songs, composed in beautiful words and sound. In some places people attend to the dancing girls, who have plump and high breasts and who move performing the calli dance. // 45
People are wonder-struck by seeing actors performing novel dramas. Those who move around in the quarters of courtesans simply dramas swoon (with wonder). Some courtesan, with the gait of a huge elephant, moves unsteadily under intoication. Another has in her ears jewelled earrings dangling. // 46

Another, having breasts compact, plump and high, make one wonder in his mind that how her waist is not snapped by the weight. Another one smiles softly, making amorous gertures. She looks askance with eyes that have a slight dash of collyrium. // 47

Another one, very smart, gives a bright laugh. Her cheeks appear beautiful as if the sun and the moon are placed there. Some one's breasts are smeared thick with musk. The forehead of another is adorned with a brilliant Tilaka. // 48

The heavy necklace of another one, with thick strands and big gems, rolls on the top of her breasts not finding a place between them. The deep hole of another one's navel is curving and it appears beautiful as it is encircled by the wavy triple folds. // 49

Another one bears with difficulty the heavy burden of her buttock. The cam-cam creaking (of her shoes) as ash moves sportively does not die our quickly. Another one's teeth when she better sweet words appear like a row of rubies due to the scarlet of the betel leaves chewed. // 50

Another girl's finger nails are brightly shining. Another one's cheek appear like the petals of
pomegranate flower. Another girl’s slim lower lip appears beautiful as she laughs. Another one’s pair of arms and lotus like hands are straight. // 51

The pair of eyebrows of another one, closely knit, appear like the strung bow of the love-god. The tinkling sound of another one’s pair of anklets is heard for long Another one’s jewelled girdle jingles. // 52

The shrill, lingering sound of another one’s leather shoes as she moves sportively seems like the notes of Sarasa at the advent of Autumn. When another one hums the Pancama melody in low sweet notes, it sounds like Tumburu’s tuning of his instruments at the dramatic performance of the gods. // 53

In this way, looking at the beauty of each and every one, the feet of the passing wayslips as he walks on the path scarlet with beetle juice. If somebody moves about in the outskirts of the city, at the sight of various tree gardens he would forget the palatial mansions of the city. // 54

A list of various trees, and plants and crrepers. // 55-60

The leaves of which appear like corals // 61

In the nests of which is seen crowding of birds. //62

O moon faced one, you with the eye like lotus petals, who knows the names of the other trees which also are there? If one has to describe in brief one can
say that under the close and dense shade of the other trees one can move for ten Yojanas. //64

That city is renowned in the four directions as Tapan - tirtha. It is also famous on earth as Mlasthana. From that place I have been sent as a writer. Under the order of that master I am going to Khambhitta.//65

Hearing these words the moon-faced, lotus-eyed woman heaved hot and long sighs, cracked her fingers, sobbed with pathetic uttrances. She trembled like a plaintain tremling due to wi-gust.//66

Weeping for a moment, then wiping her eyes she said, 'The name of Khambhaitta, O wayfarer, shattered my body : My lord, who can extinguish my pain of separation, is there. Long time has passed, but still that cruel man has not returned.//67

O wayfarer you take pity on me and bend your feet for a while. I will tell a message for my darling in a few words. The wayfarer said, O girl of golden linbs, what is the use of weeping. Tell me what you have to say. Your eyer are sad, and you appear very emaciated'//68

She said, 'The fire of separation from him who has gone away has not reduced me to a dust- heap, How I am to send a message with a cruel mind//69

When he on travel, I also did not go with him, nor did I die I am ashamed of sending a message, O wayfarer, to that darling.//70
If, O wayfarer, I desist due to shame, I cannot hold my heart. So I shall recite a Gatha Holding his hand you Conciliate him. // 71

That these my limbs do not come apart is due to the fact that they are preserved on account of the medicine of the hope of meeting you today or tomorrow. // 72

O traveller, telling him this Gāthā and winning over my darling, thereafter tell to him these five Dohās with great courtesy.// 73

Burnt by the fire of separation from you my darling, if I go to heaven, leaving you who is at my heart, it will not be a worthy course. // 74

O darling, Separation troubles my body even though you are there with in my heart, For good men the grief from another’s insult is greater then that of death.//75

How should I tolerate great insult when you, the repository of heroism, are there ? Those limbs which you enjoyed are scarred by Separation.//76

That lad separation who is the accomplice of the god of Love struck so mercilessly that the body was broken, but he could not strike the heart seeing that you reside there.// 77

With respect to Separation, I have no ability to match him so I remain bewailing. The keeper of went animals only look after them. The cattle hoard is to be turned back from roaming by the owners.// 78

My message is so extensive that I am unable to
covey it completely. But tell this much to my darling that now both of my hands can be contained in one wristlet.//79

The message is extensive and so I cannot covey it completely. But tell him this much that the ring or my little finger can be worn on my arm. // 80

Wishing to make his departure quickly in a moment, the traveller, after hearing the Dohās said, Clever lady, tell me whatever else you have to tell. O simple girl, the path by which I have to travel is very difficult’. // 81

Hearing these words, she pierced with Love’s arrows and like a doe tarrif by the arrows shot by the hunter, she released deep and hot sighs, and with eyes raining tears, she recited the following Gāthā./82

My impudent eyes are not ashamed indeed of raining tears without stopping even for a moment. But the fire of separation burns more like the fire that consumed Khāndava forest./84

Reciting this Gāthā that deer-eyed girl became dejected and quite pathetically miserable she said to the traveller : ‘You tell two Caupaiya to that pitiless man, who has been the cause of deep sighs and has interrupted my joy and hope of making love. // 85

Remembering you, I felt trance in the form of deep swooning. The Kapāka (1.forehead, 2.skull) held in the left hand is not left by me even for a moment. I do not leave my bed-stead even for a moment. I have taken hold of the Khatvānga (1. the leg of the
bed-stead; 2. the Khatvāṅga held by the Kāpālikas). Due to separation from you, O Kāpālika (the skulls wearing ascetic), I am made a Kāpālikai//. 86.

My garment has slipped. The body has become rough. The locks are in disarray. The face has become lustreless. The goit has become halting and reversed. My saffron-like and golden lustre is covered with blackness. The young girl has become a demoness due to separation from you, O damon.// 87

O traveller, you are worried and in a hurry because of your mission. So I cannot write a letter. So showing concern for me you please tell a Dohā and a Gāthā to my darling.//88

O darling, most probably the fire of separation has its origin in the marine fire, for even when sprinkled by profuse tears it suddenly flares up again // 89

The broad-eyed girl would have withered due to deep and hot sighs if her eyes would not have sprinkled her with profuse tears. // 90

The traveller said, ‘O moon-faced deer-eyed girl, you now turn back; or tell me whatever else is to be told’. I will certainly tell. Why should I not? But what is the purpose of telling him, who, with no love and affection for me reduced me to such a condition?//91

He has thrown me in the pit of separation in this manner; the ungrateful, who due to greed of money has left me alone. But my message is lengthy and you are in a hurry. So at least tell to my darling this Gāthā, Vastu and Domilaka. // 92.
At that time in our close embrace even the necklace did not intervene (i.e. was removed), but at present the sea, rivers, hills, trees and forts have intervened.// 93.

Some women, who earlier enjoying the company, but later troubled by separation and yearning for their dear ones, are fortunate to get during their dreams the contact with their dear one’s body, embrace, sight, kissing and enjoyment of intercourse. Your convey, O traveller, to that merciless man: since the time you have gone on travel, I have not got any sleep. So where is the scope for the pleasure of company even in a dream? //94

The separation from my darling has deprived of me his company, has made my mind yearn for him day and night, has withered my body and I keep on wiping tear. You tell that merciless man about me: In a dream I was looking at you with affection; but that deluding moment passed away. Thus my valuable property in the form of my darling was stolen. Tell me, whom should I resort to for help? // 95

Reciting this Domilak a that moon-faced and lotus-eyed girl became motionless for a moment. She did not say anything, nor could she see any other person: she was seen like a wall picture.// 96

With giddiness, with sighs blocking her breathing, with tear-smeared face, that girl, pierced by Love’s arrows due to remembrance of the pleasure of her darling’s company, looked at the traveller with slightly askance glance, as if a doe, terrified by hearing
twanging of the bow-string, looked // 97

The traveller said, 'Have firmness and fortitude and take consolation for a moment. Wipe your full-moon like face with your garment. Hearing his words, broken down due to separation, that girl, ashamed, wiped her face with the hem of her garment and said. // 98

O traveller, my strength does not prevail against the god of Love, because, my darling who was devoted to me has lost affection for me, even though I have committed no fault. You tell one Mālinī verse to that affectionless, fickle rogue, who does not listen to another's grief. // 99

If at the end of love-making, I had known that your love has become lustreless and is drained, then I would have kept one pot filled with that fresh love and would have now dipped your disaffected heart in that. // 100

If a cloth has lost its colour it can be dyed again. If the body lacks oil it can be massaged again with oil. If one loses money (in gambling), he can win back. But when the heart of the darling becomes disaffected how is one to behave ? // 101

The traveller said, 'O broad-eyed girl, be firm and keep your mind in its track. Put a stop to the constant stream of tears flowing from your mind eyes. Those who go abroad have many missions and hence they have to move about here and there. They do not return, till their purpose is accomplished. // 102.
While moving about in the foreign countries, they also are pierced by Love's arrows, and remembering their wife become subjejected so Separation day and night They feel unbearable sorrow. So like you traveller, husband to get greatly waned. // 103

Hearing these words the broad-eyed and love-inciting girl recited an Adillā eloquently. // 104

O traveller, tell my message to my darling even though I think he has now no love for me. The fire of Separation that has filled me upto my se in the absence of my darling rages in my heart antill the end of the night. // 104

Struck by the weapon's of Love, I cannot tell my message at length. You narrate fully to my darling this condition of mine. In every limbe I fell displeasure. I pass nights remaining awake. When I walk on the road, my gait is disturbed and slothful. // 105

Now I do not decorate my mass of hair with a lot of flowers. Collyrium applied to the eyes trickles down on cheeks. The flesh I put on in the hope of meeting again my darling is lost again, burnt by the fire of Separation. // 106

Sprinkled by the water of hope, but burning due to heat of Separation neither I am living, nor dying. I just remain ablaze. Then keeping in her mind again and again her darling that had gone abroad, that broad-eyed girl, wiped her eyes and recited a Phallaka. // 107
My heart years for my darling like that of a goldsmith (yearning for producing gold which he desires so much). I Tbums that (gold of the body) in the fire of Separation and sprinkles it with the water of hope.//108

The traveller said, 'You do not make my going in auspicious by weeping again and again. Your please control your teras. 'o traveller, let your desire be fulfilled now and let your departure take place. In fact I have not wept. It is only the dripping of the eyes due to the smoke of the Separation-fire.//109

The traveller said, 'O broad-eyed girl, your tell me quickly whatever you want to. The sun has reached the end of the day. Take pity on me and return'.

'O traveller, your go, you have always fresh bliss. You please convey to my darling one Madillā and one Čudillā.//110

The body is withered by deep and hot sighs. The stream of tears does not cease. My heart ha gone to another island, like a moth that falls in the lighted lamp.//111.

The days lengthen during the Uttarayana, The nights in the Daksinayana-this is fixed since early times. But this is the third Virahayana wherein both (i.e. the days and the nights) become long.//112.

'O traveller, the day is has ended. Only a little remains. So you give up going. You spend the night here and start goin during the day time'. 'O girl with the lower lip like the Bimba fruit, the moonlight spines
till the mornin’. Hence I have to go. I am very much concerned about my mission. If, O traveller, you cannot stay here and desire to go, please tell to my darling on Cādīlā, one Khadahadaka and one Gatha.//113

O darling, I have got the print of the fire of Separation due to your going on travel. I got the boon of living a long life, because each day has become year-long.//114

If my heart is disturbed due to loss of love consequent to Separation, if my body is struck fully with the arrows of, Love, if my eyes make wet my cheeks with the stream of tears, if Love remains always awake in the mind, then O traveller, how can one get sleep and (happiness during night. It is a wonder that women separated from their dear one live at all during day.//116

The traveller said, ‘O Girl with the body of golden listre, all that you said and moreover what I have seen I will tell him. O girl with the eyes like lotus petals, please return to you residence. I take to the road. Do not stop my going. Darkness has spread in the eastern direction. The sun has set. It is difficult to travel at night. The road is difficult and riskly.//117

Hearing the traveller’s words the girl, with a slim belly, separated from her darling, heaved a long and hot sigh. The drops of tear which were there on her cheeks appeared beautiful like shining pearls on a heap of corals. Weeping and bewailing because of his darling’s going away on a travel she said. ‘O traveller, tell him Skandhaka and one Dvipadi.//118
My heart is like the sea, an abode of gems. It is churned day and night by Mandara in the form of Separation. Out of love for you, my gem of happiness is completely uprooted.//119

The unbearable fire of Separation quaked by the wind of Love and full of sparks of sight, rages continuously in my heart with its powerful flames. It throws up ashes in the form of loss of taste. It threatens and burns. It is a wonder that even while yearning for you my sarodaha(1.lotus,to)grows/increases //120

Hearing this skandhaka and Dvipadi the traveller's body his mind seeing that felt harrasslapation. He was happy in that her love (for her darling) has not disappeared. Then he said, 'O doe-eyes girl, listen to me. Be firm for a moment. O moon-facial girl. I have to ask you something. Express that to me in clear words.//121.

Your face taht gives pleasure to your dear one is such that it conquers the moon that on an autumn night has come out of a line of fresh clands, shine with spotless rays and pours out straightway nectar. Since when it has been covered with smoke of the Separation fire ? // 122

Since how many days your eyes drop-eyes that cast glances sideways, and that incite Love ? Withering your body delicate like a plaintain tree and making straight your sportive gait like that of a swan, O girl of tremlous eyes, why do you give over your body to misery and get your body cut by unbearable saw of
Separation? Since how many days your mind was struck by Love. Tell me, O beautiful girl, since when your charming husband went away?//123-124

Hearing the words of the traveller that girl long-eyed girl that incited love recited four Gāthās./125

O traveller, what is the use of asking about the day of my darlings going on travel, when my pleasure was taken away and I got a charter of miseries. Tell me what is the use of remembering the flame of the Separation-fire? do not take the name of that day when the left in half a moment./127

Since that charming one has left, from that day our pleasure is lost. Time, O traveller, is felt in the heart definitely like the god of death//128

May that summer be burnt with the summer fire when my darling left my. May he be dried up by (winds) of the Malaya mountain who dried me up.//129

The Third Section
(Description of Six Seasons)

Summer

O Traveller, at the advent of summer when my darling went on a travel, my pleasures, offering to me a handful of water, departed. Going after him to see him off, I returned with my body hot due to Separation. Returning with a perturbed mind and in disarray, I reached my residence./130

To me who felt unbearable the displeasure of love's yearning and loss of pleasure, and was
overwhelmed by Love, the Malaya wind was much more unbearable. The sun’s rays burning furiously with powerful flames blazed burning on the earth forests and grass...//131

The tremulous sky was danling like the Yama’s tongue. The earth was breaking with *tad-tad* sound; it could not fear the burden of heat. Very not wind blew in the sky and that *Jhamkhara* touching the body of the women in Separation burnt it.//132

The Cātakas uttered *pin* yearning for fresh clouds. Small, means stream of water flowed in rivers. The mango tree, laden with fruits appears very beautiful. It is shaken by wind like the ears of an elephant. Rows of parrots, yearning to taste mangoes, stay in its foliage in close company of each other. Pathetic notes arose from there and O traveller, I was made nissāhāra (supportless) by the sahara-vana (mango thicket). //133-134

Haricandana smeared for coolness on the breasts makes them more heated beause the former is by the snakes. Much blewailing I put on a flower garland, but it also released flames, making me terrified.//135.

The lotus leaves, which usually give comfort were spread by me on the bed at night, but that doubled my grief. So now getting up from the bed, now lying down thereon shamefully, I recited O traveller with choked throat a Vastu and A Dohā.//136

The lotuses, that bloomed under sun’s rays, produce heat. The nektar-rayed moon does not give
pleasure, but due to its being borne along with poison, burns me. The sandal wood, bitten by make's teeth makes my body decay. The necklace (of pearls) that are produced along with salt shoots Love god's arrows towards me. The latures, moon, sandalpaste and gems are praised by the world as cool, but none of them can put down the separation-fire. On the contrary they thoroughly destroy the body.//137

Some uselessly besmear the body with comphor and sandal-paste. The fire of separation from the dear one can be put down only by the dear one. There is not doubt about it.//138

The Rains

The hot summer I passed somehow. The rains arrived, but O traveller, not my shameless darling. Terrible darkness pervaded the four deirections. The heavy cloud in the sky thundesed profoundly. /139.

The terrifying lighting glitcen in the sky. The walking track could be seen only in its....light. The rain birds thomghly satisfied with the rain-water were crying charingly. The row of cranes flying in the sky under the fresh cloauds appeared beautiful.//140

The rivers, greatful heated by the mass of hot rays in the summer, cannot now centain in the Water rained by the Puskara Clouds. The travellers going in the flowing water had to carry the shoes in their hands. The tracks could be seen step by step in the light of the lightning glistening in the sky.//141
The rivers made unfordable due to a mass of carelessly flowing waves that created a din. The travellers going out on their business had to halt on their ways. They had to travel by boats instead of horses. //142.

Like a woman in the company of her lover) the earth whitened her body by besmeasuring it with mud; being ashamed made it unobservable be concealing it under the mass of water. The stars (also the eyeballs) became invincible; the darkness pervaded its surface was covered densely by the rainy inseats. //143.

The cranes left the ponds and mounted the tree-tops. The peacocks danced and cried on the mountain peaks. The frogs cried making much harsh noises in waters. The cuckoos mountaing on the tops of the mango tree cried therewith //144.

Crowds of hovved makes blocked the path's in all directions. The roads became unviable due to those huge snakes having deadly posion. The leaves of the Pātalā flowers were shed by the force of bellowing waters. The swans on the mountain peaks cried pathetically. //145.

Afraid by mosquitoes the cowes mounted higher places in the wilderness. The comperlesses sported joyfully with their husbands singing in the courtyards. The earth was everywhere covered with green grass. The perfume of the Kadamba pervaded. But the love god further broke my each and every limb. //146
In great pain I rolled restlessly in my bed. The humming of the hordes of bees pierced me keeping awake in grief the whole night with unwinking eyes, not getting any sleep, I reciated a Vastu, A Gāthā and A Dohā,//147

The dark clouds covered, the sky in all directions. These Rising high dark clouds threatenindly thundered. the trenulous lightning was constantly producing creaks in the sky. The terrific crooking of frags was unrearable everywhere. How can I endure the constant, heavy downpour of streams of water and the unbearable cries of cuckoos from the tree-tpos.//148.

The summer fire was extinguished with streams of water by the coming rains. But it was wonder that the fire of Separation blazed much more in my heat.//149

The pearls threaded and worn oin the neck (as necklace), eventhough they are borne in water-drops and are a storehouse of good qualities are not ashamed: along with big tear drops they cause burning to the hard breasts,//150

Reciting this Doha feeling great gief and laziness because of Separation and becoming subject to delusion, I saw in dream my darling who had gone aborad since long. I identified him and holding his hand I spoke thus :// 151

Those whoare borne in a noble family, is it porper to go away leaving their beloved at this time that is full of thundering clouds and constantly and sharply cracking lighting ?//152
O darling, the rains, are marked as they are
unbearable with rows of fresh clouds in the sky, the
colourful spread of the rainbow and the thick cover of
the rainy insects.// 153

With my throat chaked with love, as I woke from
the dream, I realized: where was I and where my
darling? My lbime must be made of stone as I did not
die at that movent. Even though my soould did not
depart, because is was bound hard with bonds of sin,
how it was that my heart did not broke? It is indeed
madeof adamant.// 154.

Giving out low pathetic woulds like a frog, I recite
this Doha in the last watch of the night.// 155

O night, censuring blat is so great that it cannot
be contained by the three worlds; you become frowfold
when one is in misery, but is reduced when one is in
company of pleasure.// 156

The Autumn

While I bewailed thus there arrived those days
when Prakrit songs were sungs. The nights were
beautiful, but because of love of my darling, I felt
them like a saw. // 157

The nights are spent keeping awake in this
manner and preserving life, O traveller, in the hope of
returning of my darling. Leaving the bed in early
morning, recalling in my mind him who can banish
Separation, I, looking in the southern direction,
glanced all of a sudden with devotion the seer Agastya
(canopus) and I realized that the rains had deparated,
but my darling is still abroad and I had no chance of sporting with him // 159.

The clouds scattered and disappeared from the sky; beautiful stars were seen at night; the snakes went to live underground. Moonlight of the spotless moon shone at night // 160.

The river water appeared beautiful with lotuses and with streams full of waves. The beauty the lakes that was deprived by the summer, now returned to them at the advent of the autumn. // 161

The swans having drunk the lotus juice, produced very attractive and charming notes. The loutuses jumped as if and fulled the world. The stream of water was again contained withing the landing bankds. // 162

The banks of the lakes appeared beautiful because of the Kāsa flowers which were as white as conch-shells. The clear water flowing in the rivers. appeared beatiful because of the rows of birds. // 163

The waters, free of hte mass of mud, showed clear reflections. I cannot endure the cries of the Krawncas at the advent of the autumn. I die seeing the swans returning. I cannot remain sustained any more. // 164

I become reduced with waters reducing. I feel depressed at the twinkling of fire-flies. The Sāras- cry beautifully. O Sārasī, why do you name me remember my old, long-time pain? // 165

You cruel one, you sound the pathetic note in your mind. The women burnt (by Separation-fire) are
deprived of even a job of festival. I thus addressed each one, but not for a moment any one consoled me. // 166

Those women who have their husbands at home near them, they perform the Rasa dance in the streets. They adorn themselves with various ornaments, put on varied, attractive garments, put on a sharply designed Tilaka-mark, besmear their body with saffron and sandle-paste move carrying a beauty-box in their hand, sing divine, charming songs, fumigate with great devotion, the cow-pans and horses stables. Seeing this I became depressed in my mind as my desire remained unfulfilled.//167-169

Thereafter I saw the directions strangely more attractive. I felt like being thrown in fire The flames of separation flared up in my mind and I recited a Nandim, a Gatha and a Brahmaravali.//170

Svans and Cakravakas, with their thorats... tangs of fresh lotus fibres and hene clear, cry in the water. Moving with excellent gait is admirable: this appears like the tinkling of the anklets of the autumnal Beauty.//171

In the months of Āsvina by the cries of Sārasa from the big river difficult to ford and making the legs stageer due to speed of its stream I was made to weep miserably again and again // 172

At night in the moonlight the mansions and lofty ramparts appeared spotless, attractive and very beautiful. But the autumn freed from dust behaved
towards, me, who was rolling in bed in the absence of my darling, like yama’s stroke./173

Due to the presence of those women who moved about sporting with their men, the banks of the lakes appeared charming. Children and youths were playing. The tabor was struck in each and every house. //174

Boys dancing in a circle roamed in the streets playing upon Sandarī. The beds have becoming charming due to young girls. In each and very house. // 175

Lamps are placed during the Dīpāvalī night. Held in hand they resemble like crescent moons. The houses are adorned with lamps. The women put on their eyes with a pin the soot of these lamps. //176

The women put on black garments with wavy patters and crooked designs. the round breasts were besmeared attractively with musk. //177

Every limb was besmeared thickly with sandalpaste. It was like sprinkling poison with his arrows by the Love-god. Flowers worn on heads decorated them. this resembled a half-moon on the gate of the dark cloud. //178

The betal-roll containing a lot of camphor was placed in the mouth which due to redness resembled the sun rising at the dawn. Bodies are adorned with swift rush. The tinking of small bells is heard from the beds. //179

In this way some fortunate women sort, but I passes the nights miserably. In each and every house
beautiful songs were sungs. But all the misery was reserved for me.//180

O traveller, at sunrise, remembering my long-departed darling in my mind, I recited an Adīllā and a Vastu.//181

At night even for half a watch I do not feel pleasure, but prattling the talk rearding my darling. I loose sleep. I do not feel love even for a half of the half a wink. Prirced by and taptā with love I am torn asunder.//182

Does in that country not shine at night the clear light of the moon? Do there not cry sweetly the swans enjoying lotuses? Does there nodody sing Prakrit songs in very beautiful melodies. Is there not sung with passion the Pancama melody by the Cackoos? Does not there spread its fragrance the great mass of flowers wet with dew drops? O traveller, I know that my daling is devoid of love's pleasurable taste, as he does not return home in such autumn season///183

(The Early Winter)

I passed in thus manner the beautiful autumn reddant with fragrance. But O traveller, my very shameless darling did not remember his home while I was in such a fathertic state pierced with Love's arrows, I observed that mansions had became white due to heavy dew.//184.

My whole body, O traveller, cratkled due to Separatin-fire. the Levegod shot arrows proudly
twanging (his bow). I was lying miserably in my bed. The wicked stealer of my heart the Kapolika, the primitive Sabara wandering in another country still did not arrive.//185.

Yearning (for his return) nad constantly glancing at the directions, I saw early winter approaching with the gift of heavy dew. O traveller, everywhere cool water disliked. the lotus petals were completely removed from the beds.//186.

Now the housewives did not crush camphor and sandal-wood. with applied to the lower lip and cheeks bees' wax was not mixed. Saffron without sandal paste was applied to the body. Compaka oil mix with musk was now used.//187

Camphor was not ground with nutmeg. The betel-nut were not performed wigth Kataki. The women, slept on covered bed-stead in the interior apartment instead of the terraces on the house-tops.//188

Again was burnt for fumigating. Saffron was applied to the body. Close embrace was enjoyed by the body. The days as compared with those of other reasons became just finger-long. but for me was fixed Brähmas epoch.//189

Bewailing and getting any sleep during long nights, lovely in the house, O traveller ? recited a Vastu.//190

O dance, the long mights were passed by me giving out long sighs. Remembering you, the crued one, the thief. I did not get any sleep. Not getting on my limbs the touch of your palm, O shameless one, my
golden body was dried up by Hemanta. O dear husbad, if you do not return during this Hemanta and console me, then, I idiat, wicked and singul man will you come, when you come to know that I have died?//191.

(The Late Winter-Śiśira)

In this way I passed the Hemanta season. The Śiśira arrived but that rogue of my husband remained afar. There arose Jhajkad the hot and rough gusts of wind. All the trees struck by them shed their leaves.//192

They were devoid of flowers and fruits and hence not resorted to by birds. The directions were filled with darkness due to dew and smog. The roads were deserted, as the travellers did not move out being afraid of cold. All the flower plants in the gardnes dried up and became just stumps.//193

Afraid of cold the girls left alone their lovers in the plaintain bowers. They resorted to fire in the the stoves. Love sports were enjyoed in the interior apartment. Nobody now slept under the garden tress.//194

The men of taste drank to the their heart’s content the half-boiled sugarcane juice strongly and variously perfumed. On the excellent festival of Kundacaturthi, some fortunate lofty-breasted married women rolled in their bed (in love sports).//195.

Some give charitable gifts on the birth day of the lord of seasons (i. e. on the begining day of hte spring seasons - the Vasanta -Pañcamī) and for love sports
with their dear ones go to bleds. At that time, being lonely in the bed and maddened with Love. I sent my mind as a messenger to my darling.//196

I thought it will bring my darling and satisfy me, but I did not know that wicked and shameless one also will abandon me. My darling did not come and catching hold of that messenger it stayed there only. My heart indeed was filled further with a load of misery.//197

Hoping to get profit in the form of the company of my darling, I lost my capital. Listen, O traveller, to the Vastu I recited wailongly.//198

After suffering great misery, I sent my mind as a messenger. It did not bring my darling, but on the contrary it got attached to him. While I was speaking thus with a vacant heart, the night danced. I lost interest in doing any work, as I was feeling remorse. I gave my heart but my darling did not arrive. This situation was comparable to (that expressed in the proverb) that the she-ass went to obtain horns but on the contrary lost her ears.//199

(The Spring)

Śiśira, burning up the forest grass passed and the charming month of spring arrived here. The Malaya wind blowing constantly blazed the Lovefire of those in separation.//200.

The Ketaki blossomed attractively in all direction making people happy. Various trees got fresh leaves
and flowers. The lakes appeared more beautiful.

The women, covered with attractive flower garment of varied colours all white all red, it cetera and all days sang songs in the company of thier friends.

Strong Frangrance spread every where. It was as if he sun was free from winter's. Seeing this I recited a Lankotaka in the midst of dear friends.

I passed summer and rainy reason with unbearable misery. I passed in great grief the autumn and the early winter Weeping I passed the rough late winter was passed some-hoursrs. But it is quite difficult to pass this remembering my husband.

The spring beauty is carred as if by trees with their hands in the form of fresh shoots. Thè restless bees hun in the forest, greedy as they are of th juice and fragrance of the Ketaka buds.

Although wounded they lick the juice. They dissegard the prickly thorms. The men of taste offer their bodies due fondness for juice. They do not care for misdeeds deluted as they are by love.

Seeing the spring, I windered in my mind and recired a Ramaniya stanza to which, O traveller you listen.

Let The Separation-fire full of piercing blazing flames and the love good shining with refulgence thunder. I move about enduring what unbearable and difficult to cross, but he remaining is unapproach by my love, carries on his trade fearlssly.
The Kimśuka flower were felt like intensely black shomer of blood. The Palāśas are doubtlessly real fresh-eating monsters. The braze made everything unbearable. Even the Sabanjana produced misery.//209

The falling flower dust redend the gound. I was distressed by the fresh mango blassons. Cool breeze blows making the earth cool. It does not produce cold, but drives away heat.//210

Asoka is falsely so called by the people, because it does not remove my Šoka even for half a moment. The pride of the love-god my body. the mangoes did not give any supporting strength to my body.//211

Finding out a hole to enter Separation., terribly. I heard the crying notes of dancing peacocks. Seeing a peacock that had climbed on the tree-top, I hear, “O traveller the Gatha, to which I recited.//212

Seeing the female peacock rejoicing at the dancing peacock, I feel miserable. I am also unhappy due to illusion of clouds produced by fresh trees spreading in the sky.//213.

Reciting this Gatha I got up weeping remebering my old long-standing misery. The flames of Separation-fire blazed in my body which was broken by Love-gods arrows.//214

For a moment I experienced the unbearable death noose of Yama, as beautiful flowers appeared attractive in all the directions. The fresh mango blososms, dense and continuous reached high in the sky. The spring arrived.//215.
On the top of the mango-trees the cuckoos joyously sang variously. In these pleasant times the bees hummed sweetly. //216

The parrots crowed with enthusiasm and the eeries they released I felt pathetic. In such times the women subdued by love somehow sustain life with difficulty.//217

The water less cloyds the body. How one can bear the sweet notes of the cuckoos. Women roamed in the streets. The notes of musical instrument made all the worlds deaf.//218

During this spring season people sang loudly in squires keepig rhythm and danced as never before. When the women played with the necklace worn, thier small bells of their girdles tinkled.//219

Young girls sang. Hearing them I, yearing for my darling recited a Gatha//220

In sucha season, when people are engaged festivitics the love gods shoots many more arrows at my heart.//221

From whatever I full of great misery and ablaze with fire of love in separation, whatever improper and harsh words I might have said please omit them and convey immediate my message courteously. You tell to him in such a manner as he may not be angry, tell him what you think is proper. The noble lady blessed the traveller who then departed.

The long-eyed, when she sowed him off and returned in a great hurry, she saw her husband
coming. He was overjoyed. As her purpose was unexpectedly fulfilled in a half a moment, so also be fulfilled of those who reads or hears this.

He who is without a beginning and without an end be victorious.//223.
GUJARATI TRANSLATION

पहेलो प्रश्न

हे सुभज्ञ ! धर्मी, सागर, पर्वती, वृक्षो अने गगनांगणमांना नक्षत्रो - ए बधानुं जेणे आद्यसर्जन करुं ते ख्रिश्य तमांहुं कल्यण करो. (१). हे नागरिको ! मनुष्यो, देवो अने विश्वाधरे अने आकाशांगांना सूर्य अने चंद्राना बिबो - ए सौ जेणे नमन करे छे ते किसराहे तमे नमन करो. (२)

पक्षिम दिशामध्ये पहेलेधी प्रसिद्ध अने मुख्य एवो स्त्वेच्छदेश छे. ए देशांमध्ये मीरसेन नामनो वणकर थयो. (३). तेथे अब्दुल रहमान नामनो, प्राकृत काल्यो अने गीतोली रचना माटे प्रसिद्ध एवो कुव्वकमच्छ पुत्र छे, जेणे आ 'संदेशात्सक' रच्यो. (४)

शब्दाश्रयांक मुख्य एवा पुस्तकामुक्त अने विद्वधो भाषा नामसार, जेणे ग्रंथ लोकमां विख्यात बनेलां सुंदर पद्यो रच्यां अने जेणे तेवा उत्तम पद्यो वीणी वतायां. (५). वाली जेमणे अप्रेशं, संस्कृत, प्राकृत अने पैतृकी भाषांमुक्त लक्षण, छंद अने अलौकिक मिर्षित कर्भुं. (६). तेम्ही पाँच ग्रंथ आवता अमाय जेवा श्रुति अने शब्दाश्रयांक वंचित लोकोना लक्षण अने छंद विनाना कुव्वकमच्छ, पत्ता ! कोण प्रशंसा करे ? (७)

अथवा तो एमा कशुं बांधा जेवुं न पण गणाय. रात्रीसमये चंद्र उँग्रे, तो तेथी शुं घरां रने दीवो नरी प्रगटवतो ? (८). वृक्षाँनी ठेरे तोकिलाओ सरस अने अहिमनोए हठुक परे, तो तेथी शुं घरने छायेरे बेठला कागडाए अकाका न करुं ? (९). कोमल करोजी बजावाती बीणां धरारी श्रवण करुं, तो तेथी शुं रस्सीओनी रस्तामुळ वागारां मुद्दां अने कस्बायनो धमकार न साखववो ? (१०). मदमत ऐरावतो कमलदलना दुर्धर मधमधार जेवो मद झे, तो तेथी शुं बीजा गजोए मदमा न आवुं ? (११). इंद्रभुकतां विविध सुंगधसभर पुष्पोना आमोदवाच्ये पारिजात खीलयो होय, तो तेथी शुं बीजां पृष्ठवृक्षां न खीलवुं ? (१२). ग्रंथ लोकमां जेनो प्रभाव मत्य प्रकटित थाये छे, तेथी गंगा नदी सागर प्रति वाहे, तो तेथी शुं बीजी नदीओं न वहेलं न ? (१३). निर्मल सूर्याच्ये थातं सरोवरांते चाटली चाटली ऊठी, तो तेथी शुं वारे वल्लोली तूंबिड़ने केमेन न खीलवुं ? (१४).

भस्तनाठ, भास्करुक कहलाने अनुसरणे नवसरे लावण्यवी कोई तर्क नृत्य करे, तो तेथी शुं गामाणी चेहली तालीओना ताले न नाचवं ? (१५). भरपूर दृष्टवाची चोखानी खीर
ऊतळ्या करे, तो तेथी शुष्क कणका ने कुशकानी रबड़ीए न बडबड़वू? (१६). जेवी जेनी काव्यशक्ति ते अनुसार तेरे कण्या लाजित थाय विना कविता करवी घरे- चुतुचुरुक ब्रह्मा वधा तेथी शुष्क बीजाओ बोलवानुं बंध करवू? (१७)

हे सुझो! तण भुवनामा एवी कोई विकटबंधवाळी, सुदर सदन्वाळी अनेस सवाली रचना नथी जे तमे न जाणी होय के न सुणी होय. तो पछी अमार जेवा मूर्कनी लालित्यप्रगाढ्य, पक्ष रचना कोण तमारामाथी सांभाळी रहेशे? छतां पण वाल एम छे के दुर्शेमाणे आवी पड़ेला विदग्ध रसिकोने पण ज्यारे तांबूल न मध्यु तोय, त्यारे जावतीरवी पण जेम तेम करीने आधासन मध्यु होय हे. (१८). तो आ ‘संदेशाशक’, जे मारा कवित्व अने विद्याना महावान्यावो छे, मारा पांडित्याने प्रसिद्ध करारेछे, तेने में, वणकरे, लोकमात्र प्रकाशीत करीले छे. अनेस केही कुतूहलवी अने सरलभावेसे में ते रच्यो हे. एम जाणीने, हे सुझो, आ पामरजने जाडीमोटी वणीमाजे ज रच्यो हे, तेने तमे शेषभावेसे एक क्षण, अरे अरोग्य क्षण तो सांभाळीजो (१९)

कोई सर्दने आ ‘संदेशाशक’ (कदीकने) सांपडे अने ते तेनू पठन करे तो ते सुझो हाथ पकडौने हुं कहू हुं के एक तो पंडितो अने बीजा मूळखेए बंधने पातवीने तोर तेमनी पासे आ ‘संदेशाशक’नुं पठन न करबु. (२०). केम के कुकवित्तने करणे पंडितो आना उपर चिड देखवशे नभी, अने अबूबेको तेमना अरुणपणाने करणे आमां प्रवेश नही थाय. माते जे नथी मूर्क के नथी पंडित, पण मध्यम छे एमी आगठ,सवर्ण आनुं पठन करबु. (२१). अनुभुगीतुं रतिगुरु, कामी चित्तहारक, मदनासकण हो वल्ल, विवहिताणी मन्थ, अने रसिकोना रस्तो उद्दीपक एवो आ ‘संदेशाशक’ तमे सांभाळी. अलंकर रसपूर्वक रचेलो, रतिभावती वाचित ए नि०न वर्णनी परनाथ माते अमृतप्रवाह जेवो हे. अरे जे खोरे सुर्वलिपिश नर हसे, ते जे विचक्षण आना अर्थने मर्म पामी शक्यसे. (२२-२३)

बीजो प्रक्रम

विजयनगरी कोई एक उत्तम सुदरी-उन्नत, स्थूल, कठिन एंव तन, भ्रमरी समो कटिनो लांक अने राजहंस समी चाल-दीनवदने पंथ निहालो ही छे. अश्वजन्त्र दीर्घ, प्रवाह बहे हे. विशालने ए कनकांगीतुं शारी एवं श्याम बनी गयु हे, जेवो राहती विभिन्न पूर्णचंद्र. (२४)

ए दुःखार रद्द हे अने आँख लूढे हे. एनो चोट्यां बछडे थाई मुख पर फेलाई गयो हे. ए बगसां खाय छे अने अंगो मरडे हे. विशालने संतापले ए दीर्घ नि०नास
नाखे छे अने आंगंधीना दाचका फोड़े छे. आ प्रमाणे विलाप करती ए मुग्धाए मार्गमा पड़के थईने एक पथिकने जतो जोयो. (२५)

पोताना प्रयत्नमधी उत्कृंटव बनेली तेने ए पथिकने जोईने धीरी गति तजी. ते उतावली चाली. मनोहर गतिए चालात एनां चंचल बनेला भारे जधन परथी राखाने खसीने छूटी श्रे गई, अने तेनी धूधरीयोन राणाणाट त्यां प्रसरी गयो. (२६)

ए सुभागाए मेखलाने सकत गाढी बाँधी, त्यां तो तेनी मोटा मोटी चाली नवसरी हारलता टूटी पडी. केसलांक मोटी भेगां करी लई, केसलांक जतां करीने ए आगळ चाली त्यां तो झांझरां पण भरातं ते रस्तांमा पडी गई. (२७)

विलखी पडी गंतेली, लजिजत बनेली, व्याकृत एवी ते पडीने ऊँठी त्यां तो ते मुग्धानु स्वच्छ, केश औदार खसी गयुः. ए संकोचने पथिक पासे पहोँचवा ईँखली ए तेनी पाङ्खी चाली त्यां तेनी नेत्र खरी चोटीथी अलग थईने तेना सतन सहेज बहार नीक्ष्या. (२८)

लजिजत बनेली ए तेने जेम तेम करी हाथ वड़े ढंकीने (जाणे के कमछ वडे सोनाना कव्व ढंकी देती होय तेम) ते पथिकनी पासे पहोँची अने चिलासुय, करुण, दीर्घ नयन वाली ए गदगद वचने बोली. (२९)

‘एकाद क्षण तुम ऊँठो सहे, ऊँठो रहे. तारू मन सिंधर रक्षीने, हदयथी क्षणेक प्रस्तर बनीने तु जे काई हुं कहूँ ते सान्ध्य’. आ शब्दो सान्ध्यां ज जेने कुळूहल थयं हे एवो ए पथिक न तो पाछळ वछ्यो, न तो अर्घ्नु पणालु आगळ चाल्यो.’ (३०)

(नाथिका)

क्रामदेवना आयुध समी, रुद्रीरुपाठी, अने विधाताना उत्तम निर्माण समी एने जोईने पथिके आठ गाथा कही. (३१). आनां अति वांकडियां झुलदा नदीयोना अनेक जवक्षालेजेवां, भ्रमवाली समां श्याम शोभी रहणा हे (३२)

एनुं बदन रात्रिना अंधासना विनाशक, अमृत झसीता, निष्कलांके, दिवसना स्वामी पूण चंद्रचु त्रिषिरिब छे. (३३)

एनुं लोचनयुगल अरविददल जेवुं दीर्घ अने रणयुक्त छे. आ तर्पनी गाल दासिमीपुष्पानं पुंज जेवा लागे छे. (३४)

मानस सरोवरमा उत्तम कमठनात जेवा तेना बाहुयुगलने छेके करकमल जाणे के बे भागमा बहेंचेला कमठ जेवा जनाय छे. (३५)
स्तनों खल संबंधियों जेवा स्तब्ध, कठण, गविष्ण नित्य उत्तर (मोहुं ऊंचुं रखनाग) मुख-हित (वर्तुं, वचनभंग करनाग) हे. संगम थतां स्वजननी जेम ए आंतरिकाह शाता अर्ये हे. (३६)

एनु नाभिमंडडत पर्वतीय नदीना वमल जेल्लूं अनें ऊंडूं छे. एनो मध्यप्रदेश मत्योना सुख जेवो तुच्छ, अनें गतिनी चंचलतामान हरण समो हे. (३७)

कदलीस्तंभनो परजय करता तेना साथा अतिशय सम्पन्न छे. पौडी सरस गोठका, मनोहर, अतिशय दौर्ध नहीं एवी छे. (३८). चरणनी अंगुली पत्रांजिम समी अने नखांकिस्त फसाइनी कटकी समी शोभे हे. क्षुममी नली परसी रेमराजी जेवी सूक्ष्म एनी रोमावली हे. (३९). शैलजेर सरजी तेनाथि पण विशेष सुंदर अंग विधाताए ग्राहताँया हे. कविओने कोण दोष दई शके, ज्यां विधाताे पोटे ज सर्जनांमा पुनरात्मक कर्या ? (४०)

ए गाथाया शंभविने रजहससमी गति वाली ते लिन्जित बनीने चरणा अंगूर्घाथी भौंख खोलता लागी. पढी ते कनकांगी पाठकने पूछतुः, पाठक, तुं क्यांधी आय्यो अने हवे क्या जई रहो हे ? (४१)

(साम्पुर-मुलस्थान)

'हे कमठनया, चंदनबद्व, तुं प्रस्तु मने सांभठ. सामेर (साम्पुर) नामनुं नगर छे, एमां घणा नागरिको वसे छे. एनो शेत, ऊंचो प्राकार त्रिपुरस्थि सुसोभित हे. त्यां कोई पण मूर्ख जन नयी. भधा ज पड्हि छे. (४२)

तेमां प्रवासे नीकठनाये, विविध विचारशीला को पूर्ण वाह गात्या मनोहर छदो अने मधुर प्राकृत सांभठ छे. क्यांक चतुर्वेदीव वेदपाठ करे हे, क्यांक अनेकं छंदोंमध्य यसक गाय्या हे. (४३). कोई स्थाने सदगतत्स्ति कथा के नलचरित कहेवाय छे. तो क्यांक अनेकं विनोद साथे भरततु आक्षण धार्य छे. कोई स्थाने ब्राह्मण दानीने आशिष आपे हे, तो क्यांक कविओ रामायण स्तवे हे. (४४)

केंटलाक वासली, वीणा, काहळा अने मुरज वगाडामूं सांभठे हे. तो क्यांक रमणीय पद अने वरण्मानं निवेद गीतने रव संभद्धाय छे. क्यांक पीन, उन्नत स्तन वाली श्रवणनिपुण (?) नरिकाओ चलित नृत्य कलसी विचरी रही हे. (४५). विविध नदीना अपूर्वं अभिन्यो अनेनान्त कोन्नाने विस्तित करे हे. वेष्यापट्टकम्या जे भरे हे. ते ते त्यांते दश्य जोईने मूर्छित ज थई जाय छे. कोई गजवरनी गति वाळी वेष्या मदविह्वल बनीने भरे हे, तो बौजी कोईंकना श्रवणे रनकुंडठ दोले हे. (४६)
बीजी एकना निबिड़, घन, तुंग, स्तनना भारथी तेनो मध्य भाग भांगी पडतो नथी एथी मनमां विसमय थाय छे. तो बीजी कोईक, आछा काज़वाळी आड़ी आँखे, कोईकनी सामे मदनोतेजक हास्य करे छे. (४७)

बीजी कोई चतुरा एवं निर्मच हास्य करे छे के जाणे तेना गाल पर सूर्य अने चंद्र दीपता होय. कोईकना स्तनपट्ट पर कस्तूरीणो गाढ लेप छे, तो कोईकनो भालप्रदेश तीक्ष्ण तिलकथी अलंकृत छे. (४८). कोईकनी श्वीस रचोनी सर वाढो हार, वचे मार्ग न मंक्तों स्तनशिखर पर आमतेम आवोहे छे. कोईकनी ऊंडी नाभिक कुड़काकार छे, अने ते त्रिवलीना तरंगसंपक शोभे छे. (४९)

बीजी कोईक भारे विकट जधाने कष्पूर्वक धरी रही छे, अने तेथी तेनी अतिशय आमनदायक गतिनो चमकारे जलदी विलातो नथी. बीजी सुंदरी मीठ स्वरे बोले छे त्यारे तांबूलथी लाल बनेली तेनी होरा जेवी दंतपंक प्रगट थाय छे. (५०)

बीजी एकनुं अधरदल, करकमल अने सरल बाहुयुगल शोभे छे. बीजी एक तरहीनी करंगुली उम्मिक अने निर्मच छे, तो बीजी एकना गाल दाड़मपुष्पना दठ समा देखाय छे. (५१)

कोईकनुं सुश्च भ्रुगुगल एवं लागे छे, जाणे के कामदेवे धनुष्य चढ़ड़व्युं छे. कोई एकना नुपूरयुगलनो उंचों रणकार, तो बीजीनी रञ्जिण भेकलानुं उम्मिक संभाय छे. (५२)

बीजी ज्योगे लीलापूर्वक संचरे छे त्यारे चर्मनी मोजडिनुं लंबाबुं चमचम एवं लागे छे जाणे आवी पहलेचे शरदमां सारस्नो ऊठो स्वर, कोईक झोणा स्वरे मधुर पंचम गाय छे. जाणे के देवों समक्ष थता नाट्यप्रयोगमां तंबुरुष वाहिस्त्र साज्ये. (५३)

आ रीते एक एक वेष्यानु रूप जोते जता प्रेणकोनां चरण तंबोल्ही पीगळा स्तता पर लपसे छे. जो कोई नगरी बहार भ्रमणे नीसे तो त्यां विविध उद्याने जोईने नगरना भवनोने ते भूली जाय. (५४)

वनराजी वर्णन (५५-६३)

हे चंद्रवदनी, कमठनयनी, त्या बीजां पण जे घण्णो वृक्षों के तेनां नाम कोण जाणे छे? जो बराम वृक्षों पर घटिक दृष्टिपात करतो कोईक चाले तो तेने एमनी लगोलग रहेली घाटी छायामां दस योजन चालुव पडे. (६४)
त्यां है मृगाक्षी, चोदिसे प्रख्यात सूर्यतीर्थ छे. पृथ्वी पर ते मूलस्थान नामे सुप्रसिद्ध छे. त्यांथी मने एक जगे लेख दईने मोक्ल्यो छे. ए मारा स्वामीना आदेशाप्रे हुं खंभात जई रखो हुं. (६५)

आ वचनी संभव्याने ए मुग्धा चंद्रवदना, कमठनयन्नाए लांबो अने उष्ण निःश्रास मूक्यो. तेगे हाथी आंगढीओना टाचका फोड्या. पवनज्ञ पाटे केळ्ट थरे तेम क्याय सुभी ते थरी अने करुण, गंगादर स्वरे बोलवा लागी. (६६)

क्षणिक रहडीने नयो लूजीने ते बोली: हे पठिक, खंभात्वु नाम संभव्याने मारं शरीर जरीति थई गयु. मारा विश्वासनो ओलणारो मारो पति त्यां गयो छे. घणो समय बीत्यो तो पण ए निर्दय पाछे आन्यो नथी. (६७)

हे पठिक, जो तुं क्षणिक दया करीने पण पा छां वाढ तो, हुं थोडा शब्दोमां प्रयाने कांक्ष संदेशो मोक्ल्युं. पठिक कहे छे: ‘हे कनकांगी’, रडे छे शा माटे? तुं घणी क्षण थई गई हे, अने तारं नयन उदविन देखाय छे. (६८)

जेना निर्माणे विश्वाग्रिणे मने सखो ढगलो करी मूकी, ए निघुरते हुं क्या मनधी संदेशो मोकल्युं? (६९)

जे प्रवासे गयो त्यारे हुं पण तेनी साथे प्रवासे न गई, तेम तेना चियोगे मरी नहीं, एवा प्रयाने संदेशो मोकलतयं हुं लाजुं हुं. (७०)

पण हे पठिक, जो हुं लाजीने रहूं तो मारा हैयाने धरपत थाती नथी. तो तुं प्रयाने हाथ पकडी तेने मनावीने तेनी पासे आ एक गाथा तुं पढवे: (७१)

हे नाथ, तारा विश्वास प्रहारे चौरी केला मार्थ अंगो छूटं नथी पड़ी गया, कारण केंदुं आज के काल आवीने मल्लिशा (एवी आशाना) औषधे संधाईने ए टकी रखां छे.

(७२) (७३ शैक्ष)

हे पठिक, ए गाथा कहीने प्रयाने मनावीने अतिशय विनम्रपूर्वक आ पांच दोहा तेने कहेजे: (७४)

प्रयाना विश्वानले बठली जो हुं स्वर्ग जाउं तो मारा हदयामु उपस्थित तने छोड़ीने हुं जाउं ए, हे कान्त, उचित आचरण न गणाय. (७५)

हे कान्त, तुं मारा हदयामु उपस्थित होवा छता विग्रह मारा शरीरसी विडंबना करी रखो हे. सज्जनोने माटे बीजाथी थता अपमाननो संताप मरणथी पण विशेष होय हे. (७६)

जे अंगोनी साथे ते विलास कर्यो तेने विरहे बाल्यो, तो तुं पौरुषना आलय
समें होते छते हुं अाबू भारे अपमान केम सह्दुं ? (७७)

विश्रुती छोकरड़ाए एतो अणधायों प्रहार करयों छे के तेने मारुं शरीर भांगी
नाख्युं, पण हदसय परे ते प्रहार नधी करी शक्यो केम के त्यो उपस्थित हेला तने तेने
जोयो. (७८)

विश्वनी सामे मारुं सामथर्त्य नधी एतले हुं विलाप करती बेठी हुं. गोवाच्छन तो
मात्र उदन करी शको, धनने धुमाविने पाशु वााखुं ए तो धणना स्वामीनुं काम. (७९)

संदेशो एटलो लांबो छे के ते पूर्णूः हुं कही शकती नधी. मात्र एटलुं प्रियाने
कहेजे के एक ज वलयमां हवे मारे बने हाथ समाई जाय छे. (८०)

संदेशो विस्तारैशी हुं कही शकती नधी. (पण तुं एटलुं कहेजे के) जे रचली
आंगणीयी चौही छे तेमः हवे मारुं बाबुं समाई जाय छे.' (८१)

त्यारे उतावचे जवा इस्तूः पथिक दोहा सांभजीने बोल्यो, हे चुतुः तारे हजी
काई वधु कहेजुं होई तो कही दे. रत्तो धणों हुंरम से अनने हुं मुधा, मारे जलदी पहोँचवुं
छे. (८२)

ए वचने सांभजीने, शिकारीना बाणोथी जसोती हरिणीनी जेती, कामदेवना
शरे बीधायेली, आाखे आाखु वरसावती ए मुघाए, दीघ अने ऊने नः सास मूकीने एक
गाथा आ प्रमाणे कहही: (८३)

'आ धूषुः नेतो एक क्षण पण अटक्या विना अंशुजल वहावतां लाजतां नधी.
पण तेथी तो मारो विश्रामिं खांडवननी जेम ऊठो वधु चृत थई रख्यो छे. (८४)

आ गाथा पह्यी उदविनन अने अतिशय हुं:खी धरेिली ए मूर्यविनीए पथिकने
कहुं, 'जेने रतनी आशा अने सुखमा विधन नाख्युं छे तेहा ए निर्धृण्णने आ बे चोपाई तुं
कहेजे: (८५)

तने संभारतां विषम समाधि-योग प्रगट्यो: डाबाहाथमां रहेलुं आ 'कपाल' (१
मारुं, (२) खोपरी) एक क्षण दूर थुं नधी. 'सेजजसन' (१. शायमां बेसवुं, २ शायमां
खावुं) हुंएक क्षण पण छोटती नधी, खट्वाग (१ पलंगनो पायो, २ खट्वाग, योगीो
राखे छे ते उपकरण) पकड्युं छे. हे कापालिक, तारा तिराहे मने कापालिकी-योगिनी
- करी मूकी छे. (८६)

ओदणु सरी गयुं छे, शरीर रुक्ष धई गयुं छे, अलकलदो बीखरेली छे, मुख
फीके पड़ी गयुं है, गति स्खलित अने विपरीत बनी है, केसर अने कनकना वर्ण जेवी कान्तिनी उपर श्यामता छवाई है : हे निशाचर, तार विरहे मुख्य निशाचरी बनी गई है। (८७)

हे पथिक, तुं तार कामने कारण हद्दथी व्याकृत है। हूं लेख लखीने तने आपी शकती नथी। एतले लेखभावे तुं आ दोहा अने गाथा प्रियने कहेजे: (८८)

हे प्रिय, चणुखरन्तू तो विश्रामन वदवानलमांथी उत्पत्र थयो हस्से : एतले ज तो एना पर स्थूल अश्रुबिंदुहो वसरता होय है तो पण ते ऊलो वधु प्रजले है। (८९)

जो ए विश्राम नेत्र वाढ़ी मुख्य अश्रुधाराए सिंचाती न होत तो निश्चितमणे ते दौर्थ अने ऊना निषःशासोथी शोषाईने मरण पामी होत।' (९०)

पथिकसे कहूँ, 'हे चंद्रवदना, हवे तुं पाँची बली जा। अथवा तो हे मूगनयना हजी पण तारे काकी कहेचरबबु होय तो ते कहे'

'हुं कहूँ छूँ, पथिक, केम न कहूँ ? पण एम थाय छे के केह अने रति रहित जेणे मारी आवी दशा करी, जेणे आवी रीते मने विरहगतामां नाखी दीथी, जे अक्षरार्थ धनने लोभे मने एकली छोटी मूकी, एने कहीने पण शुं ? मारो संदेशो लांबो छे पण तुं उतावल्यां छे, तो हे पथिक, मारा प्रियने आ गाथा, वस्तु अने डोमिला तो कहेजे जः (९१-९२)

ए वेच्छ आपणो एवो गाढ संगम हतो के बच्चे हार पण रहेतो न हतो, ज्यारे अत्योरे तो आपणे बच्चे सागर, सरिता, गिरी, वृक्षे अने दुर्रोनो अंतराय आवी पड्यो छे। (९३)

केंद्रलीक प्रियनां आसक्त विश्रामव्याकृत मुख्याहो एने इञ्क्षित एनो संग पामवा बावरी बने छे। स्वन्नामां तेऻो प्रियना श्रीरो धन्य स्पर्श, एतुं आलिगन, दर्शन, चुंबन, दंक्षत्त अने मुरलिस पामे छे। हे पथिक, तुं ए निर्नायने कहेजे के ए ज्यार्थी प्रवासे गयो छे, त्वार्थी मने निद्रा ज आवती नथी तो पछी स्वन्नामां संगमुख मानवानी वात ज क्यां रही? (९४)

प्रियना वियोगने लिधे रतवदिवस एना संगमना अभावना शोकमां मन झुसतुं रहे छे तेथी मारुः अंग अतिशय शोषाई गयुं छे अने हुं आंशु लूछ्या करुं हुं। हे निर्दय मारा विरहो हुं तने शुं कहूँ ? तने स्वन्नामां लावीने भावपूर्वक हुं मोहवश थरीने जोउं हुं। पण ए क्षण वीती जाय हे मारुः स्वामीरूपी मोघुं सच (विरहरूपी) तस्कर चोरी गयो। हे पथिक, कहे
हुँ कोने शरणे जाउँ?(९५)

आ डोमिला छंद कहीिे ए चंढबलना, कमलनुकाना नेत्र निष्पंद बनी गया. ते न तो कषुँ बोलती हती, न तो त्यां सहेला बीजा जनने जोती हती. भीत परना चित्रमां आलेखी होय तेवी ते मुखा क्षणके देखाई.(९६)

निष्णासने लिधे तेनी खसोक्खासनी क्रिया सुंधाई गई. मुखवि के तो मोकेती रखती हती. कामदेवाना सरे वीधायेली ए चंढबलनाए प्रियवनु संघसुख संभारने सहेज तीर्थके परिकनी सामे एवी रोते जोिुँ, जे रोते धनुक्षतंकार सांभाळीने तस्त बनेली हरणी जुँे.(९७)

परिकक बोल्यो, ‘तु धीरज धर. स्थिर धरइने क्षणके आवश्यक ले. ओढाणाधी तारू पूण्य चंद्र समु मुख लूँस.’ एना वचन सांभाळीने विशीर्षारे धांगी पड्यती ए मुखाए लग्जत बनिे वसाढांचर्थी मुख लूँसुँ.(९८). पूजी ते बोली, ‘हे पथिक, कामदेवानी पासे मारं बठ चालतु नथी, कारण के मारे प्रिय मारामां अनुसूत होवा छतं अने हु निधोष होवा छतं ए मार प्राये विरक बन्यो छे. ते बीजानी बेदना प्रीछतो नथी. ए निःसह अने चंढव मन वाय खलने तारे एक मालिनी वृत कहेतुँ.(९९). हे सुभाग, जो त्यां सुततने अंते मे एम जाणुँ होत के तारे अनुसूत अने सह ओळाली गयो छे अने तेनी शोषा नष्ट थई छे तो ए नवरात्रो एक कुर्भ भरीने हु राखी मूक, अने विरक बनेलु तारू हदय हुं तेमां फरी बोल्यत.(१००)

आकाशमानी रंग ओळसी जाय तो तेमां फरी रंग प्रागते छे. अंग अिति निःसह बने तो फरीशी तेनी अभिनय करी शकाय के. धन हारी जईए तो जोिीने ते पाहू मेल्वी शकाय के. पण प्रियवनु चित विरक बने तो घुं करी शकाय?(१०१)

परिकक बोल्यो, हे विश्वालकृति तुं धीरज धरीने मन टेकाणे राख. आंखमांकी अिति बहेती आरूढारा धोभा. प्रवासीणे अनेरे कारण परदेश जवुँ पडी छे अने त्यां एमने भ्रमण कसुँ पडी छे. एमनु प्रयोजन न सधाय त्यां सुधी हूं दुसरी, तेजे पाछा वाहता नथी.(१०२)

विदेशमां फरता एमना पर पण कामदेवना बाणनो प्रहार धार छे. पोतानी गृहिणीने संभारता तेसो पण विरहो भोग बने छे. रातदिवस पोतानी प्रियतमाना शोकनो भार न सही शकाता ए प्रवासीणे पण हे मुखा तारी जेम क्षीण धोता होय छे.(१०३)

ए वचनो सांभाळीने ते धीरें नेत्र वाणी अने उत्कर मदनावस्था धरती ए मुखाए
मुक्त स्वरों एक अधिला कहो। (१०४ क)

हे पात्र, माता कान्तने मार्ग उपर हवे देह नधी रह्यो एम हुं धारुं हुं, तेम छतां मार्ग संदेशो तेने कहेजे के नाक सुधी व्यापेलो विश्वासन मार्ग हदने रात्रिनां अंत सूधी बाल्यो पस्त हो। (१०५ ख)

मदनना आयुधे मारेली हुं वघु विस्ताररी संदेशो कही शकती नथी। तु मारवी आ अवस्था मारा कान्तनी पासे वर्णणजे: अंगो तूटे हुं, अतिशय अरुचि प्रवर्ते हुं, रात्रे उजागरे थाय हुं, स्तं जता माही गति विलयत्व अने आवश्यकी मदन बने हुं। (१०५)

केशवपर पुष्पों बांध्यां नथी। आंखमा आंजेलुं काजळ गाल पर गदे हुं। प्रयतने मन्त्रवी आशाथी जेटलुं मान्स शरीरमय वधे हुं, ते विराहिनिथी बाल्यने पाशुं ऊतरी जाय हुं। (१०६)

विराहिनी उष्णताए बल्वती अने आशा जठो सिचाती एवी हुं नथी जीवती, नथी मरती-मात्र धगधगती रुं हुं। ते पढी फरी फरी पारी विलिङने रोकिने, ए दीर्घकाली अंमली आंखो जळुणे एक फुल्लडं छंद कहो। (१०७)

प्रयत्ने झंकतामा मारा हदने जेम सुवर्णकार करे हुं तेम (कामदेव) विश्वासिथी बालीने तेना पर आशाजळ सींने हुं। (१०८)

पात्रक बोल्यो, 'हुं जकर रह्यो हुं ल्याये तुं बांवरार रोडीने मने अरमाण्व न कर। आंसू रेकी रद।' 'हे पात्रक, तारी इच्छा पुरी थाओ तारां आजे सीधापार्थां छाट पाण्डो। हुं रडी नथी, पण विश्वासिनिथा धुमालाध्य मारा नदन ख्वां छे।' (१०९)

पात्रक बोल्यो, 'हे विशालाध्य कहेवानुं शीघ्र कही दे, सूर्य दिवसन शेष भागे पहोच्चो हुं, तो दया करने हवे तुं पाशी व्यंग।' पात्रक तुं जा। तारा सांवरार मंगझ थानो। पण तुं प्रयत्ने हवे एक मिडळा अने एक चौड़ीलो बाहो। (१००)

मारं शरीर दीर्घ अने उष्ण निसासाथी शोषय छे। अश्रुजळ अटकतां नथी। मारं हैतुं जरी दोरांतयां पडळुं हुं, जेम पत्तिङ्गुं दीवामय स्तं। (१०१)

उत्तरयांमय दिवसों लंबाय हुं, तो दक्षिणयांमय गतो लंबाय हुं - एवं बरापार्नो निम्न हुं। पण जेमयां गतो अने दिवसों बंदे लंबाय हुं एतुं आ त्रीजं विष्णु विश्वासण थयुं हुं। (१०१)

हे पात्रक, दिवसन (थोड़ोक) शेष भाग ज रहो छे, ते आथमी गयो छे। तो तुं
जवानु मांडी वाले से उठान तेरा, रातो उठान तेरा, दिवससे तुम जवानु राख। "हे बिंब समा अधर वाली, चंदनी चांदनी सवार सुधी प्रकाशे छे। मेरे जे काम छे तेरी हुं व्याकुल होवाही मेरे जबूं ज पड़े तेम छे।" जो तुम आहं रही जवा न मागतो हो अने जवानी ज इच्छ रखतो हो तो मारा प्रयने एक चूड़ियें, एक खड़हड अने एक गाथा कहजे: (१९३)

जाईने तुम प्रयने कहजे के हे प्रवासी, अपने तारा विश्वावन तरस्ती (एक मोटा) फठ मल्लवं। एणे चिरजीवितानु मणे वरदना दीघुं छे। केम के मारे एक एक दिवस सवत्सर जेटों लांबो थयो के। (१९४)

ज्ञां प्रेरमचियोगे हदय व्याकुल बनयुं छे। कामदेवना बाणे शरीर अतिशय क्षत थरपुं छे, ज्ञां नयनो बाणत्रे गाल पखांली रहां छे, ज्ञां मदन दित्य मनमां विकसी रहो छे, त्यां हे पथिक, रातने समये पण निर्वृत्ति के निद्रा केम प्रात थय? हेप्रय विरहिणियो दिवसे पण जोहे छे ए मोटा आश्वर्थ छे। (१९५-१९६)

पथिक बोल्यो। ‘हे कनकागि पैं जे कह्युं, अने वधुमां जे बीजुं मे बीघुं, ते हुं तारा प्रेयजम दासे प्रकाशत करीश। हे कमजनवना। हवें तुं तारे धरे पाछी फर, हुं पण रसते पड़ुं। मारा गमनने तुं अटकाव नहीं। पूर्व दिशामा अंथर रसस्त्रुं छे। सूर्य आयामयो छे। राते चालवानु मुर्केल होय छे, अने रस्तो दुर्गम अने जोखम वादी छे।’ (१९७)

पथिकना चचन सांभंजने ए प्रेरमचियोगिनी कृषोद्धरी दीघर, उण्ण निःशास नाख्यो। तेना गाल पर हेला अशर्षुंदुं जाणे प्रवालना ढा पर चमकता मोती जेल्यां शोभता हतां। प्रियना प्रवासी पीडित, विलाप करती, रडती ते बोली, ‘प्रयने तुं एक स्वनंदक अने एक दिवदी कहजे: (१९८)

मारा हदय राजकर समुं छे। तेनु विशमंद नित्य मंथन करे छे, अने तेने तारा प्रेम प्रात मारा सुखसब समग्रपण मूलथी उखेड़्युं छे। (१९९)

दक्षिणकृपी स्फूर्तिग्रंथी सभर, मदननुपी पवने धुमतो, दुर्धर ज्ञाला वाले, दुःधक मदनचिय निश्चर मारा हदयसब मीतपण स्फुरी रघु छे। अपरती राख उश्मवें ते (?) छे, मने धमकावे छे अने बाढे के। आश्वर्थ तें एं छे के तारी उदकांठा अमारं ‘सोरेहु’ वृद्ध पामे के।’ (१००)

आ स्वनंदक अने दिवदी सांभंजने पथिक रोमांचित थयो। पोताना प्रिय प्रत्येने तेने प्रेम नयी घट्योते ते जाणीने तेनु मन रंजत थयुं। ते बोल्यो, ‘हे मृगणयनी तुं मारा कह्युं सांभंजी श्रेणे धीरज थर हुं तने काझक पूछुं हुं तुंं ते स्फुरत वचनोमां प्राग कर
(१२१)

नवां बाद्वनी रेखामांथी नीसरतां जेणं निर्मंठ किरणो स्फ़ुरे छे, अने शादनी रातमां जे प्रत्यक्ष सभार अमृत झरी रह्यो छे एवा चंद्रनुं विजयी अने प्रियतमने सुखद एवं तारं आ मुख क्यार्थी विरहागिना धूमे ठंकाई गयुं छे? (१२२)

कहे तौक्ष्य वेष कटक्षणात करतं, मदननां उद्दीपक आ तारं लोचन केटला दिवसत्वी झूरी रघुं छे? कदली जेवुं कोष्ठ तारं अंग शोपाई रघुं छे? अने हंसना बामी तारी लोलागितां सोधी बनाई गई छे? (१२३)

आ रीते हे चंद्रनुमाना केम तुं तारा शरीरने दु:खाणीन करी रही छे, अने दुः सह विरहकर्त्वत्वी तेने वहरी रही छे? कामदेवना बाणे केटला दिवसत्वी तारा चित पर प्रहार कर्य्रं छे? कहे ‘सुंदरी, तारे सुभाग क्यारे (पदेशे) गयो? ’ (१२४)

पाठिकनां वचन संभक्तं ने मदनने उद्दीपत करती ए दीर्घाक्षीए चार गाथा करही. (१२५)

हे पाठिक, ज्यार्थी मारुं सुख हराई गयुं अने बदलामां दु:खों पट्ट मृत्यो ए मारा प्रियना प्रवासदिवस विशे पूःवादी शुं लाभ? (१२६)

कहे, ज्यारे ए अथा क्षणां ज मने मूकीने चाल्यो गयो ए दिवस संभकावाथी शुं? ए दिवसशुं नाम पण न लईस. (१२७)

ज्यारे ए सुभाग गयो ते दिवसत्वी अमे निर्वृति खोई छे. पाठिक, निलक्षितपणे काळ्य काळ्यी जेम अमारा हदयमां परिणम्यो छे. (१२८)
त्रीजो प्रकम
बहुतीतुचित्रण
ग्रीष्म

हे पथिक, ग्रीष्मनो आरध भाया जें जेवो मायो प्रयत्तम प्रवासे गयो, तेव्रो ज मायो सुखसमूह पण मने हाथ जोडीने परदेये परवर्यो. प्रयत्तमने वाचवीने विरहारित तपता अगे हु चाडी बढीने अने विहरी, बावरे चिते हु माया आवासे पहुंची. (१३०)

आम एक तो अरुचि, असुख अने विरहो तलसाट असाह होतो, तेम्मा ए मदननाथ काल द्राया मलयालिन माये मारे टो दो सह धई पडयो. तेने लीघे माये विषय, धुगदगी अगिन्दःया वधु तीव्रतायी प्रजातवा लागी. तो बोजी बाजु, धारती पर अतिशय तपतां सूर्यकिरणो घासामा, बीडमां आय लगाडी रखां हतां. (१३१)

गगनतल जमनी चंद्रा जीतीने जेम लपलपाट करतु हतु. धरतीनु तच्छ उष्णताना बोजो न सहेवांता तड़फाड़ करतु फाटा हर्दु. अंतरस्त्रांमा अतिशय उष्ण पवन फूंकातो हतो, अने ए लूम्स स्पर्स विरहिणीना अंगे दझाडातो हतो. (१३२)

वर्षाना आगमने झेकता बाॅप्या पिघु पिघु रटा हता. सरिता ओळ्मा जज ओळ्मा अने आळ्या बहेता हतां. अमराईना आमक्रूः फलभागे लचेलां भारे सोभतां हतां. पवननी झकोळे तेंनां पान हाथीना काननी जेम हली राखा हतां. फ्ल्लोलुप गोपोकनो झूंडुनाझूंडु तेमनी उपर झूली रखां हतां. तेमना करण किलकिलात चोतरण ऊठतो हतो. एवा सहकार तरुघो, हे पथिक, मने सहाय बिनानी करी मुक्ती. (१३३-१३४)

ठड़क करवा मारे में सतन पर हरिचदनने लेप करयो, पण सरण सेवेला ए चंदनथी तो मारे तप संतु वध्यो. विविध विमाप करतं करतो में हारलता अने फूलमाझा पहरे, पण तेमांbye पण ज्ञािाणे नीक्षां हुं भयभीत बनी गई. (१३५)

शरीरने काउँका शाता आपरो एम मालीने राते शयांमा कमलपत्र पाठया, पण तेशी तो मारे उत्त्रश्रव्य बमणो थयो. चाडीक शयांमांथी ऊठीने अभी थयी, तो चाडीक तेमां पाछी पड़ती एवी दशामा लज्जत बनीने में गदावां कठे एक वस्तु अने एक दुहो कहोः (१३६)

कमलः सूर्यकिरणो विकस्या होऱ्ये उत्ताप करे छे. अमृतकिरण चंद्र पण विषणे सहोदर होऱ्ये विष ज उत्पत करे छे. चंदन सापना दुःसह दंडवायात होऱ्ये अंगे श्रीण करे छे. तो रक्षारण पण खारा समुद्रांथी नीपन्य होऱ्ये मदनबाणाथी थयेला धामां मौऱ्युं भभरम्ये
कम्बड़ों, चंद्र अनेक रखने शीतल गणिने जगतमां तेमनी प्रशंसा थाय छै, पण तेमानुं एकेय विश्वासगृहों आलस्वतू तो नथी, पण उल्लुं मायां अंगों से पीड़े छै. केंद्रलक्ष लोकों सरीर पर कपूरने अनेक चंदनने निर्मित लेप करे छै. प्रियतमना विरहनी आग तो मात्र प्रियतमनो संग ज आलवी शाके. (१३७–१३८)

वर्षा

हे पादिक, एम अतिशय तपेलो प्रीणकाल में कमेय करीने वितावो, वर्षकाल पण आवी पहोँचो. अनेक तपेलो निर्लज्ज प्रियतम न आवो. चोदिमां धोर अंधकार व्यापो छै. अति सभर बनेल जलधर गगनमां रोष्थी धेरो धुरधुराह लागे छै. (१३९)

आकाशे चमकती भीषण विहारुना इतहायनाथी ज पगार्दछा परस्की संस्कार छे. बैला जलाशी अति तूस धीने सरस चीजकर करी रहा छे. नवघननी नीचे धीने जाती बगलानी हार नभे दीपी ऊँचे छे. (१४०)

प्रीणाना सूरे पोतानी किरणजाली प्रखर तपेली सरिताओमा आयारे वरस्तू मेघजल मातू नथी. रस्ता उपरना जलघाव वेटेमारुअने पादुकाल हाथमां उचकावे छे. पगले पगले पगार्दछा आकाशी वीजलिने चमककर ज कवय छे. (१४१)

निर्निः लहरीवनी सम्राह एवा विशाल पतने लागै दुस्तर बनेली सुंदर सरिताओ कक्षेवाणी कलकता गाजी हती. कामकाजे ग्येलाँ प्रवासी अधवचेज ज रोकाई रहा. पक्कले पोदाले बदले नावथी खेप करी बढती हती. (१४२)

पोतानां काठवलिस्या गौर अंगो खुङ्खो धी ग्येलांते तेथी सलज्ज सरिताओं मने पासाने हुङ्खे 'जलभारस्या धाकी दींघा. तासकण देखातो बंध थया. अंधकार ऊमटया. धरातल इद्रगोष्ठी निरंतर छवाइ गयु. (१४३)

बगलां पाणीना धराने तजीने तस्तोने चढी गया. मयूरे तांडव करां हुङ्खरी धार उपर गहेकी ऊठथा. मेडको जलां मर्कास स्वरे ड्राउंड स्रूंग टुंग करी रहान. कलकंठी आंबानी देढी चढीने टुकाकर करी मूक्यो. (१४४) फणाढघार नामो दो दिशामां भीड करीने रस्तू रूंगथा. ए विस्धुस्थी राजमां संचार्यी बन्या. पाटलपुष्करां दल जल्वतंगो उभारी खरी पडवा लाग्या. दुङ्खरां शिखर उपर हसो करुण स्वरे रडी रहा. (१४५)

मच्छस्या धागे गोदाण ऊंचामां चढी गयु. गोंपाणनालो आमना पती साथे मन्तर संगे रम रमा लागी. हरियालु धरावलय करंबोधी मधमथी ऊठयु. अने अनंगे मारां अंगों बांस्यं वधुने वधु भंग करवा मांडो. (१४६)
कन्या सेजमां आमथी तेंम लोट्ती, भ्रमरवृद्ध गुंजारवथी बींधाती, उद्धिन निद्राहीन अनिमिष नयने गत्तर जागती में अधिनुखण्णए एक ‘वस्तु’, एक ‘गाथा अने एक ‘दूहो’ रच्याए. (१४७)

‘‘अंधागाना ओष्ठे उमटोने आकाशने दसे दिशाए छाई दीर्घु छे. काथी मेघ घट उमटोने धोर धुरुखुरात करी रही छे. नभ मार्गमां तरल नभोवनकी (बींजभी) तडाटडी रही छे. दादुर्णा झुंझ्ठ झुंझ्ठो बैठ शब्द कोईनाथी साहो जतो नथी. निनिबंध नितंतर जलधरोनी धरा उपर पडली दुर्धर धाराओना भारसे, हे पधिक, हुं कंम करिने सहुं ने तरु शिखर उपस्थी कोक्षल असह्य स्वरे झुड़की रहो छे ते पण हुं कंम करिने सहुं। ? (१४८)

प्रावृध्दे आवीने धारासमूह बडे ग्रीष्मानले ओल्वो. पण आध्यात्म: मार ददयांनो विरहानल तेना आवाशी तो उल्लयो अधिकतर प्रजवली उठतो. (१४९)

स्त्रोत स्तनो स्तूल अशुभुखुदी दाळळे छे एथी हे पधिक, जालिंदुमाथ्यी उदम्भेली, गुणधुरू, कंडस्थित मुक्तचिन्हां मौकतको नथी लाजांतूः’’ (१५०)

आ दूहानूं पठन करीने विरहानले अलस बनेली, अभिभूत थयेली, अति खिंच अने मूर्छ परवश एवी मने स्त्रांगांतरसां मारो चिर प्रोषित प्रियतम देखायो. अने तेने तरल ज ओझूळी ललिने में तेनो हाथ पकडीने आ प्रमाणे कहुं्््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््््झ
शरद

एम विलाय करतां करतां, विशेषगत गातां गातां, प्राकृत कवितानुं पठन करतां करतां केम्य बिरीने वर्षाने अंतिम दिन आयो. जेनी राजीव्रो प्रियतमना अनुरूपे सम्पूर्ण होवानुं गवाय छे, ते ज राजीव्रो हे पथिक, मने अर्थमणी (करवत) समी लागी. (१५७)

प्रियानां आगमनी आशाए प्राण तकावी राखीने जागतां अने प्रभाववे, विरने अंत लावनार प्रियतमना स्मरण साये श्याम तजतां तजतां, हे पथिक, मारी राजीव्रो पसार थती हती. (१५८)

दक्षान तरफना मागनि भक्तिपूर्वक हुं जोई रही हती त्याए एकाएक अग्रस्य ऋषि मारी नजरे पड्या, ने मे कह्यू के वर्षाक्तु वाही गई ने तोय प्रियतम परदेसे ज रखो ने हुं स्या विना रही. (१५९)

गणमांशी बलावक अदरक धई गयां. राते सुंदर नक्षत्रो देखावा लाग्न्यं फर्माद्रोह पातालवास कर्यों. राते निर्मित चांदनी ज्योत्स्ना स्फुरी रही. (१६०)

शतपत्र कमलो वडे सरोवरां जर शोभी रखां छे. नदीओं तरंगस्थर घरी जाय छे. प्रीष्मे सरोवरों जेशं श्याम हरी लीधी हती, ते हवे शरदां तेमने पाँची चडी. (१६१)

कमलेणा मकरंदनुं पान करीने हंसीए अति मोहर ने मधुर कल्य करी मूक्यो. शतपत्र कमलेऊँ चुषणीने आखुं भुवन भरी दीघुं. जखमी रेल तीथे पाँची तवती. (१६२)

घोळेलां धवळ शंखं सकाश सुंदर काश वडे सरोवरतीरी शोभी रहां. वहेती नदीओं नीर निर्मित बन्या तेमना तत विहंगमों हारों योसोमण लागता हता. (१६३)

डंडलिंथी मुक्त बनेल निर्मित जलोंस्वच्छ प्रतिबिंब जोई शाकांतु हतुं शरदां आगमने कुंजनो शब्द माराथी सहां जतो न हतो. मराठना आगमने हुं मरी रही हती केम्य टकी शकती नहती. (१६४)

जतो क्षीण धर्तांनी साथे, हे पथिक, हुं ते क्षीण धई आकाशमा उजोत करतां ख्यातोतोथी हुं खेड पामी. सासो सस सव करी रखां हतां. हे सासी, मने मारा जूना चिरकालीन दुःखानुं तुं शा माटे स्मरण करतां छे? (१६५)

हे मिसू, तारे करण शब्द तुं मनमां ज लव. विरहनं नारी माटे उत्सवने लवलेश पण होतो नथी. एम प्रत्येकने करण शब्दे संबोधती एवी मने हे पथिक, कोई एक क्षण पण ठीरज आपतुं न हतुं. (१६६)
109

जे रणीओना नाथ तेमनी पासे घर ज छ ते ते शरीओमा गस समीं धूती हती। विविध आभरण वढ़े शणागर जजने, चित्रविचित्र वखो शरीर पर धारण करने, तीक्षण तिलक भालत्थे आलेखणे, शरीर केसर अने चंदन चर्चने सोरंड (ऋंडाभाजन) हाथमा रखणे निज्य मनोहर गीत गाती ते ते धूमती हती। (१६७-१६८)

ते ते गणी रक्षक अने प्रमोदभी गमणे अने तबेलामा धूप देती हती। आ जोीने हताश थयेते हुं उद्यन बनी गई। (१६९)

ल्याति ते म दिशाने अधिक वैचित्र्यविय शोभती जोई, अने जाणे के हुं हुलाशानमा होमाई। चित्तमा विश्वनं ज्वालाविलि प्रज्ञी ऊठी, अने मे नंदनी, गाथा अने 'भ्रमावलि' करी: (१७०)

कषाय स्वादवान्य नवा बिसंतु वढे जेमना कंठ शुद्ध थया छ ते ते धूराष्ट्र (इसविशेष) अने चार्क जठं शब्द करी रख्या छ, ने ते ते चमक्काकर चाले चाले छे : जागे शरद-श्रीनं झीना स्वेरे रणकता नूपुर न होय। (१७१)

शरदमा आयोमासांमा भोटी बनेली नदी अने प्रवाहवेगाची विकट बनेली अने पगाने स्वल्प देती हती। विशाल सरात्मामा सारसे चीत्कार यगणे अने फरी फरीने हुःखे रख्या, (१७२)

चंदनी चंद्रकावाळी रात्रीमा धबलगुह अतीव शोभी ऊठया : तेनो सुंदर तुंग प्रकार निर्माण अने मनोहर लागतो हतो : प्रयव विना शब्दूमामा लोटू अने कणासती एवं माप प्रति आ शरद जाणे के यमदंड वढे प्रहार करी रही हती। (१७३)

जेमना पुरुष ऋंडा करवा उपस्थित हता तेवी नारीओमा सहभ्रमणाची सरोवरां तीर शोभी रख्या हता। धरे धरे सुंदर बाळवको अने युवानो खेळला दीसता हता, धरे धरे पट्ट पाट्ट वागता हता। (१७४)

झोकराओ कुंडा्मामा ताहूव कसां अने 'सुंदरी' वगाडताँ शरीओमा घूसता हता। शय्याओ तरणीबृद्धीं शोभती हती। धरे धरे रेखा रामती हती? (१७५)

दीपावलिनी यश नमोदित चंद्रलेखा समा दीपक हाथमा लई लाईने वधी मूकवामा आवे छे। भवनो जाणे के लघु ज्योतिक वढे मंडित बनया हता। महिलाओ आँखमा एनु अंजन शलाकारी आजती हती। (१७६).

अनेक कुटिल तरंगों भंगने लोधे शयाम अंबरो आभास आपती पत्रविज्ञी निमोह, वृत्ताकार अने मदपट्ट समा पयोधर कस्तूरीशी चर्चत करता हता। (१७७)
अंगे अंग केसरतो गाढ लेप करातो हतो। जाणे के कंदरे बाणोमा विष न भर्यो होय। शिर उपर कुसुममो शणगार सजवामा आवतो हतो। जाणे के काव्य मेघना गोपुर उपर अर्ध चंद्र बिराजते। (178)
कपरे मधमधतु बीडू मोमा मुकालु हतुं। जाणे के प्रत्यूठकारे सूर्य ऊगयो। उमाणा आवेशामा प्रसाधन करातु हतुं। पलांगमा किकिकी ऑनो मधुर रख प्रवर्ततो हतो। (179)
आम केटलीक पुण्यवंतीको केलिक करी रही हती। पण में तो रत्री उद्देश्यमां चितावी। घोरे घोर सर्मणी गीत गवाता हतां। एक मने ज बधु कष्ट एकलू करीने दीशेलु हतूं। (180)
वनी मात्र मनमां हे पथिक, चिरप्रवासी पियुनु समरण थर्यं। अने सूरज ऊगी गयो जाणीने में बहु समय गाढ अशुश्रुताह वहालीने एक अंडिका तथा एक वस्तु पढ़ायां। (181)
गत्रे अर्थो प्रहर पण निद्रा आवती नरी। प्रियनी वात कहेवाय छे तेरी पण उद्देश्य वधे छे। अर्थं निमेमार्थ पण रतिसुख छे नहीं। कामथी तत्र अने वेदायेल आ हुं जाणे के वहेगई रही हुं। (182)
शुं ए देशमां गगे निर्मील चंदनी ज्योत्स्ना नहीं स्पृहुती होय। शुं ल्या अरविन्दना फल्नु सेवन करता हंसो कलरभ नहीं करता होय। शुं ल्या कोई अति ललित रागे प्राकृत गाथा पण नरी पद्भु होय। के कोई कामालक भावपूर्वक पंचम रण नहीं छेड़तो होय। अथवा त्या प्रत्यूठकारे प्रभुहित कुसुममुण्ड पण नहीं मधमधतो होय। एटे ज, हे पथिक, जे पियु शरदकारे पण घर तरफ नरी वठलो, तेने में तो तहन अरसिक जाणयो। (183)
एवी रैले, सौरभी सर्मणी शरदक्रृत में बीतावी, पण हे प्रवासी, ए अतिशय दुःढ़ शाय-मतरे न सैंभारू। ए रीते मारी, मदनना शरे बींधायेलीनी एवी करुण दशा हती, ल्या तो प्रसादो झाकल्याहे श्वेत बनेला मारी दृष्टे पढ़ा। (184)
हे पथिक, मात्र समग्र देहमा तकल्लुर करतो विरहविन सत्ती ऊठयो। कंदरे पण दर्ष दाख्त्रीने पोतना धनुखमानी सहसंदक्त बाण छोड़वा मांड्यां। हुं दुःखार शय्याम पडी हती। परतु माया चित्त नरे हरनारे ए शाह, शबर, कामाले परदेशमां (परमंडठमां) भटकतो रहेलो आयो नहीं। (185)
एनी आकांक्षा करती, दुःखी दु:खी थती तु म दिशाविस्तार सँभी दोड़ावती हती, त्यां तो हेमंत तुषारभारी भेट लगने आवी पहोँच्यो. हे पथिक, लोकोने शीतल जठ प्रत्ये अनादर थयो. पश्चातीमांश कमलवधळने दूर करया. (१८५)

हवे गृहिणीओ कपूर अने चंदन घसती न हती. अघर अने कपोलना सुशोभननी सामग्रीमां मीण भेंतवांतु हतु. अंग पर चंदन वगसना कैसरने लेप करतो हतो. कस्तौरीवाचा चंदलानुं सेवन करतुं हतु. (१८७)

हवे जायफल साथे कपूर दच्चतुं न हतु. सोपारीओने पण केंद्रानी सुगीवने पुत अपातो न हतो. रते अगशीमां सूवानुं बंध करी सुदंदीओ ओर्डरमां पलंग बिखावीने सूती हती. (१८८)

वल्ली अलांतो धूप करतो हतो. शरीर कैसरने लेप करतो हतो. गग, निबिड आलिगार अंगों सुक्रदायक लागतु हतु. बीजी उच्चनी सरजामणी दिवसो अंगबी जेवडा तई गया ने छतां मारे एकने माटे जे हे पथिक ब्रह्माना युग समो दिवस उपायो. (१८९)

घरमां एकल विलाप करती एवी मने दीर्घ रातोमां निद्रा आवती न हती एटले हे पंथी, हुं एक वस्तुछंद गावा लागी : (१९०)

हे निरख्स्न, मारी दीर्घ रातो दीर्घ निद्रासो नाखतां बीते छे. हे तस्कर, निर्दय, तारा स्पर्श चढेली मने निद्रा आवती नभी. हे धृष्ट, तारा करतलनो अंगो पर स्पर्श न पामती एवी मारं तन अने एनो सोनेरी वान हिमपाते शोभी लीदो छे, हे कंघ, हेमंतमां विलाप करती एवी मने जो तुं पाछो फरीने आकाशसन नहीं आये तो पाइ, हे मूर्ख, शाद, पापी, मने मरी गवेली जाण्या पछी शुं तुं आवीश? (१९१)

श्यामर

हे पथिक ए रैते में कपपूर्वक हेमंतकुटुं वितावी. शिताशिक्रुतु आवी पहोँची. पण ए मारे धूर्त नभी दुःखो दूर रखो. आकाशां कठोर स्पर्शावाले वंदेरिव्यो उठ्यो. ए पवनने झपाटे झुड़ायेला बुखोरां पद्ध, ये पान खरी पर्यायो (१९२)

झया, फूल अने फल वगसना ए बुखोरो पौड़ी हो वासरो लेतां न हतां. गाज़ धुमसना चुमाडे दिशाओ धुंधली बनी गई. पंक्षोना पंथ सूना पड़ा. हिमपातना ड्यो तेशे प्रवास खेळेता न हता. पुष्पवाटिकाओ फूलछोड सुकाईने झांखरां जेवा बनी गया. (१९३)
कृत्तिकागुप्तां जोतना करते एकला मूकीयों तरणी हो तारी झरे अंगोत्तीना
अनिन्हुं श्राण लेख लागी. प्रेमकेली धर्मीतर माणवा लागी. उद्यमवृक्षिनां नीचे पण ही
कोई सुतू न हत्तु. (१९४)

रसिको हवे मद्यपान त्योहरी दिने जेहां जात जातनी उत्कृष्ट सुगंध भेढ्ढी हे
एवो अर्थी ऊकाचेले शेरडी नो रस पीता हता. कृंदचतुर्थीना एवं केतलीक पीन, ऊतक
स्तनवाची सौभाग्यवती सुंदरीगो जोतानी श्राणां आकेशी रंगी होती. (१९५)

तो केतलीक ऋतुराज वसंतना अवतरणादिने पोताना वालम साधे केलि करवा
श्राणां आकेशी होती. हे पाठक, श्राणां एकलदी रेली में प्रेमपेठीए मारा मनने
प्रियतम पासे दूत तरीके मोकल्युं. (१९६)

में एम जाणुं हतूं के ए प्रियतमने लावीने मने संतुष्ट करो. हुं जाणनी होती
के ए धुळ पण मने मूकी देशे. प्रियतमों तो न आयो. ऊलंत ए दूतने पकड्डने त्यांनो त्यां
ज रक्षो खरे ज मारं हदय अधिक दुःखारो भरायुं. (१९७)

हुं मारा प्रियतमना संगोळो लाभ लेखे ईश्वरी होती. पण तेमं तो मारी मूठा मूडी
ज गई हे पाठक, त्यांरे विलाप करांजे ज वस्तु छंद में गायो ते तुं सांबल. (१९८)

में घणुं दुःख सहा पही जोई विचारीने मारा मनने दूत तरीके मोकल्युं. तेने
मारा नाथने तो जी आयो, पण ऊलंत ते ज तेनामा त्यां अनुरक बनी अवि. आर्थो सूता हेते
भमतं मारी रत वीती ने वहाणुं बायुं. करवा काम प्रत्ये मने अरुचि थई अने अवश
बनेली हुं मनमा पस्ताई. में मारं हदय दई दीं, पण बदलामां प्रियतम न आयो. हवे आं
कई उपमा आप्ती? गहदे शांगांं लेखे गई पण ऊलंत ते तो पोताना कान खोई
आवी. (१९९)

वसंत

वनो अने तृणों बाप्ती शिशिरकृष्टु वीती गई. मनोहर मधुमास आवी पहूंचयो.
वियोगीको मदनागिने प्रज्ञाविल करो मलयागिरी समीरण मुकुपणे फरकवा
लागयो. (२००)

द्वरे दिशामा रमणीय केवडो विकसी उठयो. विविध प्रकारांम नवां पुष्पपत्र
प्रगट थयां सरोवरो विशेष रमणीयताती अत्यंत शोभी उठया (२०१)

सुंदरीगों रंगणंगी श्रेष्ठ, श्याम, रक्ष गाडी से मनोहर पुष्पांबर पहरी देखने
शणगारीने सहिष्यतीन पाठे महीन नित्य गीत गावा लागी. (२०२)
सुगंध अने आमोदधी अंग मधमधी ऊँठां. जाणे के वृक्षो शिशिरना शोकमांधी मुक्त थायां. ए जोइंने मारी वहाली सहियोगी वचने एक नक्कड़क छंद गायो: (२०३)

श्रीभक्तु गई. अत्य दुःसह वर्षभक्तु उद्वेगानि में वीताबी. शरद पण कष्टपुर्वक वीती. हेमते य खिन्नताबी गाढी परुष शिशिरभक्तु पण जेम तेम करी सोईदाने वीताबी. पण नाथनु समरण करता आ ऊँठु वीताबी अति दुःसह के. (२०४)

तरवरो जाणे के किसलयूँ करो वडे मधुमासनी लक्ष्मीने वही रहां। एकसद्रक्षाना रस अने गंधाम लुब्ध बनेल ब्रमरे आकुण्याकळ थई गुंजावर करी रहा छ। (२०५)

आ जोइने मारा मनमां विसमय थायो. हे पथिक, त्यारें में जे समर्थ छंद गायो ते तुं सांभल: (२०७)

तीक्ष ज्यालाभर्य विललाहिनने प्रदी करतो कामदेव गर्जना भाले करो. दुःसह अने दुस्ताने सहेती हुं भयभीत भभी रही छूं. पण मारा खेने माटे दुर्गम एवों ते निर्भयपणे वेपासवण्ड करी रहो छ। (२०८)

किशुकूरी स्थाय अने भाटा लाल वश धारण करेल पलाश निश्चे सांभाद्व पलाश (मांसभक्षी पिषाच) छे. पवन सुखदायक मनातो होवा छता तेने लोधे बर्धु ज मारे माटे तो दु:सह बनी गयुं. तेने भारे असुख सज्जू. (२०९)

इतिल कुसुमरजारी भौणे आहार पारी नवमंजरीसे मने अधिकत संतापी. आखी धरतीने शीतल करतो शीतल पवन मने ठंडक आपवाने बदलेने तपावी रह्यो। (२०१)

लोकोए जेनु खोटू नाम पाड़ूं छे ते अशिकवृक्ष एक क्षण पण मारो शोक हरतु न हतुं. दर्षयुक कंदरं मारा देने सांताप करों छे. सहकारों संपर्क नहीं, पण मारा नाथनो संग ज सहारो बने। (२११)

लग शोधिनी विरह प्रचंडपणे विकस्यो. तत्त्वज करता मोरना चेकारव में सांभल्या. मोरणे आमवृक्षानी दाऊ पर चडी बेलेलेजु जोइने जे गाथा में गाई हे पथिक, ते तुं सांभल। (२१२)

दुःखार्त एवी हुं पिच्छ प्रसारिने हर्षनृत्य करता मयूरेशी अधिक दु:खार्त बनूं। तेम ज गगनमा प्रसरी नवी वृक्षडाखोंयी बादछनी भांति थामं पण हुं दु:खी दु:खी थई जाउं। (२१३)
आ गाथा गाइने, लांबा समयनुं जूतुं दुःख मनमा संभास्ती रहती रहती हुं ऊठी। मारा देहमा विरहागिनी ज्वाला भडकी ऊठी। मारा अंगोने अनंगे बाणोशी जरजिर कर्या। (२१४)

सुंदर कुबुमोे दशे दिशाओने सुझोभिं करी दीधी, पण मने क्षणक हो ते यमनो दुःसह कालपाश होय तेम लाग्युं। आरम्भकृष्णो आवकासमां भरे भीड करी दीधी। तेमने मंजरीं फूेूं। वसंतां आर्गमन थर्युं। (२१५)

आरम्भकृष्णा रकरंगी शिखरे कोकिल जाणे के विविध भावपूर्ण नात्मगीति उच्चारतो हतो। अतुक करे जीवन टकावी राखे हे। (२१६)

पोपट मंडळी भावपूर्वक करुण कोलकारी कर्ती हती। आवा समयमा जे ख्रीयो मदनपर्वस होय छे ते अति करे जीवन टकावी राखे हे। (२१७)

जव्यहित मेघ शरीरमा तस कर्ता हता। कोकिलने कलरव के सहू सहो जातो न हतो। रमणीयो चोकमा धूमी रही हती। वालोनो कोलाहल त्रण भुवनने बधिर करी देतो हतो। (२१८)

चर्चीमा गीतध्वनि साथे ताल दिने अपूर्व वसंतकृष्णी नृत्य करुण हुं। गान स्तनप्रदेश पर रहेला हार वाखी रास खेलती सुंदरीं ओं मेघलानीं किंकिणीयो ह्मायूँ हरी हती। (२१९)

नवरुजन तरुणीयो गीत गाई रही हती। ते सांभवलीं प्रियतमनी उक्तंको करती एवी में जे गाथा गाई ते तुं सांभव। आवा समेय लोको घणा रचस वाञ्छा हता त्यारे (?) मारा हदय पर विंदृष्ट अत्यधिक बाणवजलिं छोडी रहो हतो। (२२०)

हे पत्थर, गान दुःखे भरली विरहदशमा कामगिनी बलबलती एवी मायाथी जो कोई अनुशिष्ठ वचन कहेलयां होय तो ते कठोर वचनो जरता करीने तुं विनीत रीतित्वी झट मारे संदेशो तेने कहेजे। एवी रीते कहेजे, जेत्ती ते मारा पर कोष न करे। जेल्लु युक्त होय तेल्लु तहेजे। ए उत्तम नारीने आशीर्वाद दलने परिप्रेक्षण करुं। (२२२)

तेने वाचवोने ते दीर्घकाश अत्यन्त झडपथी पाछी वटी। ते वेघ्य जेती तेने दक्षिण दिशामा दृष्टि दाखी तेने ज तेने पालना मानिने कापतो आवतो पोतनो पति जोयो अने तेने हर्षनो ऊँचे आय्यो। जेम एक क्षणमा ज तेनुं महान प्रयोजन और्चितुं सिद्ध थर्युं, ते ज रीते आ रासकृं जेने पठन करे, प्रवण करने तेनुं प्रयोजन सिद्ध थायो। जे अनादि हे, अनंत छे तेने जय हो। (२२३)
Reference Works

L. Alsdorf. (ed.) - Der Kumārapālapratibodha. 1928 (KP.)
   " - Apabhraṃśa Studien 1937 (A.S.)
   " - Harivarāṣapurāṇa. 1936 (HP.)

Bholashankar Vyas (ed.) Prākṛtapaiṅgala.

H.C. Bhayani - Aldala Rahamāna’s Saṃdeśarāsaka and
   Jāyasi’s Padamavati. Bharatiya Vidya IX,
   81-89.

The Sadayavatsa-kathā : Its various
   versions. Bulletin d’Etudes Indiennes, 6,

H.P. Drivedi - संदेशरासक के विचारणीय पाठ और अर्थ.
   नागरीप्रचारिणी पत्रिका, LXI, 2.3, 113-131.

H. Drivedi, V. Tripathi - संदेशरासक (Second Edition).

M.P. Gupta - संदेशरासक के पाठ और अर्थ : संशोधन के
   कुछ युज्ञाव. भारतीय साहित्य 5(1), 99-12.
   1960

Harṣavardhanagāni सदयवत्सक्राणक ed. Pritam Singhavi,
   1999.

G.R. Josyer (ed.) - Śṛṅgāraprakāsa of Bhoja, 1963
   onwards.

S.M. Katre - A Muslim contribution to
   Apabhraṃśa literature. Karnataka
   Historical Review IV, 15-24.

C.M. Mayrhofer - Sandeśarāsaka. 1998.

Jinavijaya - Sandeśarāsaka, 1945 (SR.)

S.M. Pandey - Bārahamāsā in Candāyana and in
   Folk Traditions, Studies in Early
   MIA Languages, Literature and
R. Pischel and Ramanujaswami(ed.) Desīnāmamālā (DN.)

K.R. Qānuno - Samdeśarāsakam Kāvyasamīkṣā (in Bangali) Viśvalbhāratī- Kātrikā


M Shahidullah - Les Chants Mystiques de Kānha et de Saraha. 1928.

Ch. Vauderille - Bārahamāsā in Indian Literatures, 1986


A.Weber. - Gāhā-kosa. 1881.

For other reference works see Mayrhofer's edition, Bibliography, XV.

Monier Williams. Sanskrit English Dictionary (Mon.)
Pāiasaddamahaṇṇavo (PSM.)

* * *