

PRAKRIT TEXT SERIES NO. 36

**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**

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**Saṁdeśārāsaka of Abdala Rahamāna**  
**An Apabhramśa Message Poem**  
**Edited by H. C. Bhayani**

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# अब्दल-रहमान-कृत संदेशरासक

संपादक  
ह. चू. भायाणी

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

प्राकृत ग्रंथ परिषद्  
अहमदाबाद

१९९९

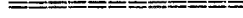
## GENERAL EDITORS' FOREWARD

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**



णिय-कवित्तह विज्ज-माहप्पु

पंडित्त-पविन्थरणु मणुजणम्मि कोलिय-पयासिउ ।

कोऊहलि भासियउ सरल-भावि संनेहरासउ ॥

अणुराइय-रइहरु

कामिय-मणहरु

मयण-मणह पह-दीवयरो ।

विरहिणि-मयरद्धउ

सुणहु विसुद्धउ

रसियह रससंजीवयरो ॥

# **SAMDEŚARĀSAKA**

## **PART TWO**

### **INTRODUCTION AND TRANSLATION**

## **Part Two**

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# INTRODUCTION

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## 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 इ now an ए. 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 ब् or व्, in the introduction of the यश्चुति or in the choice of न् or ण् 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 'अईं.

### Interchange between इ and य

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

### Ya-śruti.

The conditions regulating the appearance of the यश्रुति 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.

### ण् and न्.

Initially both ण् or न् appear. Non-initially, when single, ण् alone is permitted; when double or compounded with ह् mostly it is written न् or न्ह and quite casually ण्ण्. We give न् initially and ण् medially in the restored text.

### ब् and व्.

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

## II Sound-Changes

Apabhraṃśa 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, संग्गाइ 156b (at the end of a Dohā-pāda), कुणाइ 217b (at the end of a Paddhaḍi-pāda), कीयय (=कि° =कृत), 199b अग्गीहर 194b;

(b) by gemination of a simple consonant (i) either in the seam of compounds : णवब्भिस 171, चिरग्गय 181a, सब्भय 208c, परव्वस 217c, Pk. दलब्बहल 11a, (ii) or in the body of the word (confined mostly to continuants like nasals, sibilants, liquids) : तम्माल 56c, गम्मिज्जइ 64d, गम्मियइ 117f, गम्मियउ 67d, सम्माणिय 78b, दुम्मिहिं 194d; वुल्लीण 204c, विज्जम्भइ 25b.

(c) by the preservation or addition of an Anusvāra : Pk. अमियंझरणो 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 Ḍiṅgala (or Old Māravāḍi poetic) literature cultivated by the bards of Rajaputana.

#### A heavy syllable is made light

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

(b) by simplification of a geminated consonant in the seam of compounds : उमुक्क 25 b, उरुन्न 191a, उससंतिय 83c, उवेय (+ उद्+वेग) 136 b, उणंदीयइ (=उद्+नंदते) 182b, दुसह 120 b, etc. निभंति (i. e. निर्+भ्रान्तम्) 138 d; सउन्न (=सम्+पूर्ण) 24 e, 98b, समा =सम् + मा as in समाइ 81b and संमाणा 80b; Pk, समुह (=सम्+मुख) 13b, सपुण्ण (=सम्+पूर्ण) 33a.

(c) by the weakening of the अनुस्वार to अनुनासिक : in सिंगारु 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 : ठवइ a, ठविय 135c and संठविय 195c (all from ठ), णिम्मविय (from णिम्मा) 31a, विभविय 46a, उल्लवइ 137f, 138b, धीरवइ 116d, मावइ (meaning माइ) 141b appears to be an exception.

Like the ya-śruti, va-śruti too appears in stray cases (between उ and a following vowel, as also between any two vowels) to bridge up the hiatus created by the elision of an intervocalic stop : रुवइ (=रुदति) a etc. (thrice), उवर ( = उदर ) 135a, केवइ ( =केतकी) 53d etc. (thrice), चावइ ( =चातकी ) 133a,

### Consonant-Changes

#### a) SINGLE CONSONANTS

Voicing. The stray cases of voicing that are met with in the SR., to wit, अणेग ( =अनेक ) 177b, एग ( =एक ) 180d, बग ( =बक ) 180d, (besides one case of the preservation of a voiced consonant in जग ( =जगत् ) 137e) are quite familiar to the Prakrit, अगर 189a retains the ण्. कुंज ( =कौञ्ज ) 164c and पल्लंग 188d ( =पर्यङ्क) 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 संनेह० ( =संदेस =संदेश) 19c, Pk. संनेहय 4c, ef. संनेहडउ (A) 80a (otherwise संदेसउ 68b, etc.), सामोर ( =\* सम्मउर = \*सम्बउर =शाम्बपुर) 42a. In Early Maithili this tendency to assimilate a post-nasal stop has already set in. See VR. § 13, end. For Gujarati cf. TURNER, 'Gujarāti 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 सकुलिय (=सकु° =शकुलिका) 23b, कणयार ( = कण्णियार =कर्णिकार) 60b, वखाणियइ ( = वक्खा° from व्याख्यान) 65a, कपूर ( = कर्पूर) 79a; इकत्ति ( =इकति from एकत्र) 80b, इकलिय ( =इक्क° from

एक+ल्ल enlarged) 92b, इकट्ट ( = इकट्ट = एकस्थ) 180d—all of these are words with their first two syllables heavy in the original; चूडिलउ (=चूडिलउउ =चूडिलउउ enlarged) 130d (cf. चूडिलउ 131f) and सनक (from झलक) 131c, 140a—both with a heavy suffix; मयउ ( = मयवु =मृगव्यु) 83b, आलस ( =आलस्य) 105d, पलुटंति (cf. पलट्टि 130c) 195d, सवि ( =सव्वे =सर्वे) 209b; ( °स्स) of the pronominal gen. sing. as in तसु 85d, 94e,f, जसु 70a, कस a and °स (=°स्स) of the future as in कहिसु 91c, पयासिसु 117b.

(b) with compensatory lengthening in वेसा ( =वेस्सा =वेश्या) 46b, ऊसास ( =उस्सास = उच्छ्रस) 97a, ऊसारिय ( =उस्सारिय = उत्सारित) 186d, नीसास ( =निस्सा° = निःश्वास) 83c, 85c, नीसरइ ( =निस्स° = निस्सरति) 54c, वीसरइ ( =विस्स° = विस्सरति) 54c, दीसहि (from दिस्स° = दृश्य°) 68d, सीसं ( =सिस्स = शीर्षन्) 178c, पीसियइ (from पिस्स = पिष्यं) 187a, संमीसियइ (from संमिस्स = सम्+मिश्र) 187b, Pk. दूसइ (form दुस्सं = दुष्यं) and आसोय ( = \*अस्सउय = अश्वयुज् enlarged) 172a; in the the gen. ending in जासु 70a, पियासु 70b0—all these cases involve simplification of °स्स° from ताकंत < तक् Sk. < तर्क् 104 b, परवसि ( =परव्वसि = परवशा) 151b, आभंगियइ ( =अब्भं° from अभ्यङ्ग; C reads अब्भंगियइ) 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 दीह (=दीघ = दीर्घ) 25c, वाह 95b or बाह (= \*बाफ = बाप्प) 109b etc., जीह (= \*जीभा = जीह्वा) 132a; Pk. °माइ° (=माय = \*माता = मात्रा) 32a and तंतीवाय ( = तंतीवाद्य ?) 10a. Most of these cases are already known to Pk.

In विहलं ( = \*विभल = विब्भल = विह्ल) 130d, in the postposition °महि in मणमहि (=मनोमध्ये; contrast मज्झहि 203c) 166a and probably in अरविय ( =अरविन्द) 137a this sort of double reduction (or “double shift”) is seen even though the preceding vowel is short.

Anaptyxis. (a) Some notable cases in general : सणेह ( =स्नेह) 19d, 86b and सिणेह 100b (other cases पणेह सुवंरंत (from स्मर) 86a, सुवंरिय 181a and सुवंरंत 103b etc. सरवि 97b, सारसि 165d); °सिरि ( =श्री) 171d, हरिसि 42, 213 (from हर्ष) वरिसंतिय (from वर्ष) 423d, वरिहण (= वर्षण) 84a. Further we have to add

सुविण (=स्वप्न) 94c, etc., कसिण (= कृष्ण) 177a; मणमत्थ (=मन्मथ) 83a and तत्तक्खणे (=तत्क्षणे) 82a (both metri causa); पडिउट्टिय (=प्रति + उत्थित i. e. प्रत्युत्थित) 28a;

**Gemination.** It relates to the intervocalic stops which otherwise are elided in Middle Indo-Aryan. It appears in पंडित (=पंडित) 20e, मणमत्थ (= मन्मथ) 83a, तत्तक्खणे (=तत्क्षणेत्य 82a, पडिल्लिय (cf. पडिलिउ 106d) 162d, तिलक्खिवि (from तिलक्क =तिलक) 168a, अलिक्कय (=अलीक enlarged) 211a, Pk. सयलज्ज (=सइ० =शैलजा) 40a.

Four novel cases based on assimilation are पंडित (= पाण्डित्य) 19a, णित्तु (=नित्यम्) 202d (beside णित्तु 115d), खंभाइत्त (= स्कंभादित्य) 65d, 67b and रत्थ (=रथ्या) 218) (beside रच्छ 167b, 175b).

### III MORPHOLOGY

#### STEM-FORMATION : AFFIXES

i. The verbal determinative °क signifying momentary and rapid action in a general way is represented in a few words : चमक्कउ 50b, झलक्क (from ज्वल) in झलक्किउ d, etc., थक्किय (from स्था) 142c, तडक्क 148c, चच्चंकिवि (from चर्च् ?) 188b.

ii. The suffix °इर forms adjectives in the sense of the present participle. We have उक्कंखिर 26a, 94a, आकंखिरिय 134a, कंखिरि 133a etc. (thrice), लज्जिर 28a etc. (four times), परिघोलिर 46a, मत्तिहरिय 50b, विओइरिय 118a, पहल्लिर 133d; भज्जिरिय 98c, परिखिल्लिरी 219c (see § 22). Possibly सगगिर 29,66, 136

iii. Action nouns in °अ (or °अय). चमक्कय 52b, उज्जगय 105c, गम 113a, °अत्थम 113b, °कुट्ट 173d, चल्ल (f.) 45d, भीड (f.) 62d.

iv. °अण forming agent (and action) nouns appears casually. पवित्थरण 19b, दहण 131d, जणण 136a, णिन्नासण 158d, f. णट्टणिय 45d.

v. A fresh mode of forming agentives with the addition of °यर (=°कर) has made its appearance : दीवयर 22b, संजीवयर 22d, उल्हावयर 67c. These when enlarged become the precursors of the Hindi agentives

in ंएय (e. g. लुटेय, चितेर).

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 करवो (lit. 'to make joy') instead of a single word आनंदवुँ. The same mode of expression lies at the basis of Ap. संदीव-यर, वंच-यर; Hindi लुटेय; Guj. लुँटरो (= \*लुण्ट+कारक), तारण-हार (=तारणस्य+कारः) etc. as contrasted with Sk. संजीवक, वंचक, लुंयक, मारक, तारक etc.

vi. ंत्त (=त्व) in कवित्त 19a and उन्हत 107a, इम (f.) in सामलिम 24a, समत्थिम 79a and Pk. चंगिमा 15a and ंत्तण in अबुहत्तण 21b are the suffixes forming abstract nouns of quality. In the following cases an adjective seems to be employed to signify its quality : ललिय० (i. e. लालित्य) 18c, अरुण (i. e. अरुणत्व) 50d, कसिण (i. e. कृष्णत्व) 87c, सिसिर (i. e. शिशिरत्व) 135a. Cf. § 48. ii.

vii. Only one word takes the possessive suffix ०आल (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, मूंदडड (or मुं) 81b; बाहडि 81b and उक्करडि 69a exhaust the list. The stanza 81 has no less than three forms in ंड !

### Prefixes.

i. अण० forms negatives from adjectival words. अणरइ 105a, 131a, अणरसिय 183c.

ii. स० as an emphatic element is prefixed to the adjectival words as in सलज्जिर ( = लज्जिर) 28a, 29a, 41b, 94d, 136c, सगगिर ( = गगिर) 29c, सविलक्ख ( =विलक्ख) 28a, सलोल ( =लोल) 59b, सकोमल

( =कोमल) 123c and सकसाय ( =कसाय) 171a. cf. सचकित in the *Pañcākhyānaka* (1199 A. C.), p. 70, l. 3 (HOS, vol. 11), ससंभतो (=ससंभ्रान्तः) in the *Samarāicakahā* (ed. JACOBI), p. 14, l. 7; सशंकिय ( = सशंकित). PSM. This type of words are casually encountered in some modern vernaculars also. Cf. for example Dingal सकुसळ, ससत ( =सत्य) etc., Gujarati सकोमळ, सघन (=घन), Hindi सकुशल, Bengali सचकित, Awadhi सभीत, Marathi सकाळी (Sk. \*सकल्ये =कल्ये).

### 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 'इय appears to be established in the language of our text as the feminine counterpart of the enlargement in 'अय. Thus to a masc. करंतउ corresponds the fem. करंतिय. Secondly, a new tendency has been developed in accordance with which the adjectival or participial especially the present part. अ-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. करंत, we have the fem. करंति (Sk. fem. in 'न्ती); (b) corresponding to the enlarged masc. करंतउ, we have the fem. करंतिय. This करंतिय further appears as करंती through contraction; (c) करंत 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 'अंति and 'अंतिय on the one hand and 'अंत and 'अंतय on the other. One case of this type of the fem. pres. part. in the SR. is करंतय 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. अनिट् roots) take °इय optionally in the fem., e. g., गइय, हुइय, 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, पमुक्किय 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 °अ, °इ and °इय. Bases in °अ (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 °इय. 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 Jacobi in his account of the language of the San., wherein the nom./acc. neuter plur. ending °अई is taken by the masculines also, while conversely, there are some nom./acc. neu. plur. forms ending in °अ. 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 °अई and the second characteristic neuter form, viz., the nasalised nom./acc. sing. in °अउँ 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 झुणि f. (= ध्वनि) 134c, 216d (the व्याख्या as also the अवचूरि gives the fem. gender even to its Sk. rendering ध्वनिः !), 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 Dīngal 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' instr./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 instr./gen. forms in °इय 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., Dingal 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 पवसंत ( =पवसंतह) 70a, तुय सुमरंत a, जंत...मह 109a, गिरंत पदंतह 157b, सुमरंत...णियंतह 158d-159a, सुयरंतिय... अलहंत 191c, अवर कह 47a, 51a, d, वरमुद्ध हसंतिय 51a, पिय (with √भण, √कह etc.) 101d, 68b, 71b, 80b, 88b, 92d, णिद्दय (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, विरह 103b, धूम 109d, सुललिय 183c, कंदप्प 185c, णियवल्हह 196b, मेह (plur.) 218a, perhaps भाय (plur.) 216b;

f. उडुंत, पडंत 136c, अलहंत 190a.

Loc. sing. : चरण (plur.) 27d, दर 28d, जुयलय 52c, सुयण 95c, मग 105d, दक्खण 112b, विओय 115a, पल्लव 134c, संनिह, घर 167a, कुंडवाल 175a, सिज्जासण 179d, वसंत 215d; f. सिज्ज 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.	°उ; °अ.
	Instr.		°इ, °इण, एण, इहिँ, °अ.
	Gen.		°अह.
	Abl.		°अहु
	Loc.		°इ, इहिँ
	Voc.		°अ.
Plur.	Nom.	Acc.	°अ.
	Instr.		इहिँ, अहिँ, एहिँ,
	Gen.		°अह.
	Abl.		°अह
	Loc.		इहिँ
	Voc.		°अ.

### Feminine अ-stems.

Sing.	Nom.	Acc.	०अ
	Instr.		०अइ, ०इ, अहिँ, ०अ
	Gen.		०अह, ०अ
	Abl.		०अह
	Loc.		०इ, अह, ०अ
Plur.	Nom.	Acc.	०अ
	Instr.		अहि
	Gen.		०अह

**Masculine इ- and उ-stems.**

Sing.	Nom.	Acc.	०इ	०उ
	Instr.	०इण	०इ	
	Gen.	०हि		
	Loc.	०इ	०इ	
	Voc.	०इ		
Plur.	Nom.	Acc.	०इ	०उ
	Instr.	इहिँ		
	Loc.	०इहि		

**Feminine इ-stems.**

Sing.	Nom.	Acc.	०इ
	Instr.	०इइ (०इय, ०इ), ०हिँ, इ?	
	Gen.	Loc.	०हि, इय (ई)
	Voc.	०इ	
Plur.	Nom.	Acc.	०इ, ०ईउ (3)
	Instr.	०हिँ	
	Gen. Loc.	०हि	

**Pronouns****Personal.**

	1. Person	2. Person
Sing. Nom.	हउँ	तुह,
	Acc. मई	
	Instr. मई	
	Loc. मई	तई
	Gen. मह	पई
	मह, मज्झ	तुअ (तुय), तुह
Plur.	Nom.	तुज्झ
	Insts. अम्हिहिँ	तुम्हेहिँ, तुम्हि
	Gen. अम्ह	

**A. Demonstrative.**

a) त०

	masc./neut.	fem.
Sing. Nom.	सु, सो 4, तं (n.)	सा
	Acc. तं	तं
	Instr. तिणि, तेण,	तिणि; तेणि
	Gen. तसु 20b, 85d, तह 99d, 122c	
	तस्स	तह, तसु
	Loc. तहिं	
Plur.	Nom. ते	ति (-वि) ते, ति,
	Acc.	तं
	Gen. तिह	

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

b) एय०

The following forms occur :

Nom. Acc. sing. इहु, एहु, एह (f.) एउ, इय (f. acc.), plur. एय, loc. sing. इणि.

**B. Relative.**

	masc./neut.
Sing. Nom.	जु, जो, जं (n.) 19e etc.
	Ac.. जं
	Instr. जिण 91d, जिणि 92a
	Gen. जसु, जासु.
Plur.	Nom. जि
	Instr. जिहि
	Gen. जिह

**A. Interrogative**

Sing.	Nom. को, को-पुणु, कवणु, कवण (f.)
	Acc. किं-पि
	Gen. कसु

Abl. कइ

Loc. कइ

**B. Indefinite**

Sing.	Nom. कु-इ, को-इ; कि-वि (n.); का (f.) 50a, का-वि (f). Acc.(n.) किं, किं-पि, कि-हु Instr. केण, केण-इ Gen. (f.) कह-व, कस्स-वि, कस्स-व, कस-वि.
Plur.	Nom. कि-वि, के (f.) का-वि, कि-वि, के-वि

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 ए-stems appear quite sporadically. The  
SR. has the following such forms; pres. id. 3. sing. करेइ-सिंचेइ 108 a,  
b, साहेइ 82b, हवेइ 104d; 3. plur. करेहिं 205c; imper. 2. plur. णिसुणेहु 19d.  
Almost all of these are metrically conditioned. The same is the ground  
for the employment of pres. 1. sing. भणे 95b and 3. sing. दड्डए and वड्डए  
120c, d, the only middle forms. There is no pres. part. in ०माण.

The following 'root-verb's are attested : जा, छ, मा, समा, वा;  
दे, ले; हो.

Forms of √अस् : अत्थि (3. plur.) 64a, णत्थि (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. ०अउँ, ०अमि	Plur. ०अहिँ
	2. ०अहि, ०असि	
	3. ०अइ	
	०अंति	

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

The present part. विलवंति is used with अच्छं (pres. 1. sing. अच्छ) at 79a to signify continuity of a present action.

Imperative.

2.	sing.	०इ, ०हि, ०इहि; ०उ, ०अ
		०असु : कहसु, ०अह : कहह
3.	sing.	०अउ(होउ, सिज्झउ, जयउ).
2.	plur.	०अहु (सुणहु, णिसुणेहु).
3.	plur.	०अंतु(गज्जंतु).

*Remarks* : Once ०इ of the 2. sing. is lengthened to ०ए for metre's sake : भणे 95d.

Present Participle. It always ends in ०अंत (enlarged ०अंतय). For its feminine see above.

It is used at two or three places to denote a state in past. Thus सुहय तइय राओ उगिलंतो सिणेहो (100b) "O dear one, the dye of love that used to overflow on that occasion;" मोहवसिण वोलंत (95c) "Under loss of discrimination (she) said". Perhaps णियंती 186a, सरंतु, विप्फुरंतु 200c, d, धरंती 217d also denote the habitual past. For हुंतउ 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; मुणंती 100a, धरंती 100c, वोलियंतो 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. ०इज्जउ (लज्जिज्जउ)
2. sing. ०इज्जसु (पढिज्जसु, कहिज्जसु)

#### Future.

- |       |           |          |
|-------|-----------|----------|
|       | स्-future | ह-future |
| sing. | 1. ०इसु 2 |          |
|       | 2. ०इसि 1 | ०इहसि 2  |
|       | 3.        | ०इहइ 2   |

Remarks. 1. कहिसु 91c, पयासिसु 117b. 2. जाइसि 41d; आसासिहसि 191d, आविहसि 191f. 3. संतोसिहइ 197a, मिल्लिहइ 197b.

#### Preterit Participle.

The suffix ०इय (Enlarged ०इयउ) 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 and the tendency to normalize them by adding to them also the suffix ०इय (e. g. हुइय 186c for हुय) has already made its appearance (See § 49 ii.). Another tendency that is to be specially noted is the contraction of the suffix ०इय to ०ई in several cases in the fem. of the pres. part., e. g., चडी, विबुद्धी, तुट्टी (see 28). This is a 'modern' trait, characterising the New Indo-Aryan vernaculars like Hindi and Gujarati. The following are to be noted: मुक्क 83b, उमुक्क 25b, पमुक्कउ 203b, पउक्कउ 217b (all from \*मुक्क i. e. मुक्क), तुट्ट 78b, पलुट्ट 130c, फुट्टउ 154d, दुक्कउ 186b, पहुत्तउ 192b, वुल्लीण 204c, लय (i. e. लात) 86c, besides लीअय 176b. समाण 80b (in a Dohā) is of special interest as in Old Guj. this type of pret. passive part. in ०आण is quite familiar to us.

#### Absolutive.

There are various types of absolutives : Mostly the forms end



in ०इवि. The number of instances of other suffixes in our text : ०एविणु 11; ०इ 28; ०इय 2, ०इउ 1, ०अप्पि 1. Those in ०इय are निवेसिय, पेसिय 95c, विच्छइय 188d and Pk. मुणिय 213a; in इउ, फरिसिउ 132d; in अप्पि, सहप्पि 199a. Besides these there occurs विज्ज 191e (cg. epic विद्य) and an interesting case of 'compound' absolutive दहेवि करि 108b, which is a precursor of the Modern Hindi बोल कर, हँस कर etc.

#### Infinitive.

In ०अणह : कहणह 80a;

in ०अणउ : धरणउ 71a;

in ०अणु : कहणु 81a;

in ०अण : सहण 218b.

#### Gerundive.

In ०इव्वउ (Sk. ०तव्य) : पढिव्वउ 20d, 21d, जंपिव्वउ 82c, जाइव्वउ 82d, कहिव्वउ 99d;

in ०इय and ०इज्ज (Sk. ०य as in कथ्य, गम्य etc) : कहिय (5 times), जंपिय, पभणिय; पभणिज्ज (twice), कहिज्ज;

in ०अणिज्ज (Sk. ०अनीय): कहणिज्ज.

With ०इय/०इज्ज cf. the passive endings ०इयइ/०इज्जइ (71).

#### Passive.

The three types are represented thus : passives in ०इय : 33, in ०इज्ज० : 13, in ०ईय० (metri causa) : 3. Besides these there are some 20 'irregular' passives which represent the further phonetic development of the corresponding Sk. forms : सिज्जइ, पिज्जइ, गिज्जइ, णज्जइ; झिज्जइ, दीसइ, कीरइ, पेसि, सुम्भइ, पसुप्पइ; घुम्मंति, डज्जंति; from the causative: चडाइयइ, सुहाइयइ. Note also जाइअइ, लाइयइ.

#### Causative and Denominative.

A. ०आव् is the general causative suffix which in certain cases becomes shortened to ०अव् in accordance with 18. Further, in declension the ०व् of this ०आव् is occasionally dropped according to

33. (19)

मावइ (from Vमा) 141b and सरलाइवि 26b (cf. सरलयवि d) are used as simplex. It is by a rare chance that one comes across the 'irregular' forms like सारसि 165d representing the direct phonetic continuation of the Sk. forms.

B. The instances of the nouns, etc, used as verbal bases are : (a) (in अय :) वखाणियइ 65a from व्याख्यान, तिलक्किवि 168a from तिलक, वणिज्जइ 208a from वणिज्, सीयलंतु 210c from शीतल, बहिर्यंति 218d from पबधीर; (b) (in अव/आव:) सरलाइवि 26b and सरलयवि 123d from सरल, सच्चविय 96d from सच्च and सुहाइयइ 189b from 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 Apabhraṁśa) 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'.

सत्थिहि (= loc. sing. of सत्थ = सार्थ 'company') means 'with; in the company of': विविह-विअक्खण-सत्थिहि जइ पवसियइ (43a) 'If a stroll is undertaken in the company of various vidagdhas'; सोहहि सिज्ज तरुणिज्जण-सत्थिहि 'The beds appear charming with (or by the presence of) young damsels'. This postposition is seen commonly used in Guj. in the form साथे. The Jain romance चम्पकश्रेष्ठिकथानक (mid-fifteenth cent.) uses सार्थे in the same sense as noted here.

सवं (< समम्) is found in का-वि केण सवं दर हसइ (47c) "Some lady just laughs with someone". सउं is a variant of सवं : गुरुविणएण सउं 74b, विरहसउं a, कंदप्पसउं 99a. Cf. Old Gujarati. सिउं, Early Maithili सजो, सँ Once संमाणिय (= समान f.) is found : तुअ संमाणिय "with thee".

सरिसु-सरिसउ (=सदृश enlarged) 'together with' is used thrice: मियणाहिण सरिसउ (187d) 'together with musk', सरिसु जाईहलह (188b) 'together with nutmegs,' हाम हेमह सरिसु (191d) ? सरिसउ corresponds to the Guj. सरसुँ 'close with' in usages like छतीसरसुँ 'close with chest'.

2. The ablative postpositions are हुंतउ, द्वियउ, रेसि, लगि.

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

द्वियउ (=स्थित enlarged) is another such postposition. HC. IV 439, 4 has हिअअ-द्विउ 'from the heart'. Modern Guj. 'थी is closely allied with this द्विउ. The one case in our text is तह खणि खुवइ कवालु न वाम-कर-द्वियउ 86b "And the forehead (also skull) is not removed from the left hand even for a moment.' Cf. the com. : ततः कपालं क्षणमपि वामकरान् न दूरीभवति. Can the problematic सिहरद्वियइ 148d be brought in line with the above ?

रेसि is employed to signify the causal relation 'due to', 'because of', 'on account of'. Thus कुकवित्त-रेसि 21a = कुकवित्त्वेन हेतुना i. e. कुकवित्त्वात्, Ordinarily रेसि is a तादर्थ्यनिपात. See Hc. IV 425; Haribhadra's पंचाशक-प्रकरण , 40 (रेसिमि).

लगि (= abs. of Vलग्) with the adverbs of time denotes 'tempus a quo' i. e. it has the sense 'since' as in कइय-लगि 122d = कदा प्रभृति 'since how long.' In Old Gujarati लगइ, लगी occur in both the senses 'up to', 'from'.

3. The genitive postposition तणि (fem. of तणउ; 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'.  
.. is loc. sing. from मह.

### ADVERBS

Adverbs appear in the SR. in any one of the three forms: with the उ of the nom./acc; with the इ of the instr./loc. or altogether without any affix. We have चिरु, थिरु, धीरु, घणु, णिमिसिद्धु तुरिउ, पुनरुत्तु, सव्व-वार, णिमिसु, खरु etc.; णिरवक्खि, निभंति, अणियत्ति, इत्थंतरि etc. Note खणु 19d, and खणि b; खणद्धु 67a and खणद्धि 223d; निरंतुरु 148c and निरंतरिण 64d; cf. also पुणु 96c etc. (5 times), परि 79d and 189d. Following is the list of other indeclinables arranged in semantically allied groups : अइ, लइ (thrice); अन्न-इ, अरु, अह, य (6 times); अहव (अहवा), व (=वा at 41d and in कत्थ व etc.?); इअ and व (29a, 123c), किरि, जणु (thrice), णज्जइ (twice), णं (8 times; at 132a=इव), णाई, धुय (= धुवम्); इत्थ, कत्थ (कत्थ व, कत्थ वि), तत्थ (तत्थ व, तत्थ वि); इवं and एवं and एवं, किवं, and केवं (Pk. 116), जिवं and जेवं, तिवं and तेवं; कइय, जइय, तइय; कह (equivalent to कथम्, कुत्र, कुतः (41c)) (कह व, कह वि; कहकह व, कहकह वि), तह (तह व, तह वि); कहिं, तहिं; कि (कि-वि, कि-हु) and किं (कि-पि) and काई, जं, तं; च्चिय, जि (twice), उ (5 times); जइ (जइ वि) and अह (101b), तउ and तो; जावं, तावं and ताव and ता; ण, णहु (26 times; णहु वि), णेय (4 times), म; णिरु; दर; परि; पुणु; पुरउ; हिव (twice).

### COMPOUNDS

Firstly, there are several cases of 'permissible' looseness sanctioned by the Sk. scholiasts with the words "सापेक्षत्वेऽपि गमकत्वात् समासः". Accordingly, we have णिय-कवित्तह विज्ज-माहप्प-पंडित्त-पवित्थरणु 19a for णिय-कवित्त-विज्ज etc.; अन्नह तरुणिकरंगुलिणह 51c for अन्नतरुणि-करंगुलिणह; रयणनिबद्धउ मेहल-रुणझुणउ 52d for रयणनिबद्धय-मेहल-रुणझुणउ; पियह संजणिय-सुहु 122c for पिय-संजणिय-सुहु; केवयकलीहि रसगंधलुद्ध 205d for केवयकली-रसगंध-लुद्ध.

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 grammarians as समासे पूर्वनिपातानियमः. The examples are : धम्मिल्ल-उमुक्क-मुह 25b = उमुक्क-धम्मिल्ल-मुह; णेउर-चरण 27d = चरण-णेउर = चरण-(गत)-नूपुरयोः; अणरइ-छार-उच्छित्तु 120c = उच्छित्त-अणरइ-छार; कड्डिय-कुडिल-अणेग-तरंगिहिँ 177b = कड्डिय-अणेग-कुडिल-तरंगिहिँ; मयण-पडिभिन्न-सरि 184a = मयण-सर-पडिभिन्नि; असेविय-सउणियण 193a = सउणियण-असेविय; फलु-विरहगि 144a = विरहगि-फलु; सिहरि-सुरत्तय 216a = सुरत्तय-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 contributed 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 (विरहगि, सुरत्तय) functions as a genitive form. But the cases attested here, as also lots of similar cases in Ḍingal works and in the *Rāmacaritamānasa* make it abundantly clear that we have to look upon them as free constructions—as a loose type of compounds.

रण-ताडंकिहि परिघोलिर-सवणि 46d for परिघोलिर-रणताडंकि-सवणि offers a case of the fusion of the above types.

Lastly, the extreme cases of this tendency to loose composition 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-दइय-सोय-असहंत-भरु 103c = णिय-दइय-सोय-भरु असहंत  
निम्मल-फुरइ-करु 122a = निम्मलकरु (=चन्द्र's epithet) फुरइ  
णवघण-जंति-तलि 130d = णवघणतलि जंति

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 :

पहिय पवहंतयह 54b= पहियह पव०

भयभेसिय अइरावइ...खिवंतियइ 140b= भयभेसियइ अइरावइइ...खिवं०

तरंगिणि जंतिहिं 161b = तरंगिणिहिं जंतिहि

Pk. कयहरिस बरहिणीहिं 123a = कयहरिसहिं बर०

मयणअग्गि विरहिणि (i. e. ण) 222b = मयणअग्गिण विरहिण

### NOTABLE CASE USAGES.

**Genitive** has developed a very wide scope.

(a) Genitive absolute. Besides the usual type seen in जसु पवसंत (= पवसंतह), ण पवसिया 70a; मुद्धहे विलवंतियहे 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 सुवंरंत ( = सुवंरंतह), समाहिमोहु विसमुट्टियउ 86a, "While cherishing your memory....."

गेउ गिरंत ( = गिरंतह) पाइउ पढंतह, इम विलवंत दिण पाइउ 157ab "While singing songs and reciting the Prakrit (Gāthās), (I) who was thus bewailing, reached the (final) day (of the rainy season)"

(पिय) सुवंरंत (= सुमरंतह).....इम जग्गंतह...असु तग्गंतह, जामिणि गमियइ 158 "The night is passed keeping awake, cherishing the memory of the loved-one and carrying on to live somehow".

दक्खिणमग्गु णियंतह, मह अइत्थिरिसिउ दिट्ठु 159ab "While watching the road in the south, I saw the sage Agasti (Canopus)".

एम सुन्नहियय भमंतह, रयणि विहाणिय 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 हिययट्टियह छड्डिवि 75b (i. e. त्वाम् हृदयस्थितम् मुक्त्वा)

तुह सुवर्त 86a, तसु अणुअंचि 130a, इवं करुण भणंतह इक्किक्कह ण कुइ धीरवइ 166cd, विलवंतियह आसासिहसि 191e, मञ्ज संतोसिहइ 197a, महु मिल्लिहइ 197b.

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

(c) Genitive with the word of comparison : सुन्नारह जिम 108a and जमजीहह णं (i. e. यमजीहह इव) 132a. As instr. postpositions, सम्माणिय and सरिस (§73.1) should govern instr. But originally being words of comparison, they take the gen. also. So besides मियणाहिण सरिसउ 187d, we have सरिसु जाईहलह 188a and तुह सम्माणिय 78b. Guj. regularly uses genitive with the particle of comparison.

**Locative.** Locative Absolute. Only two cases are met with : अणकियइ णियइ पउयणि 102d and पइं पोरिसनिलएण ( i. e. पहं पोरिसनिलइ) 77a. The latter of these two cases also supplies an example of instrumental being used for locative.

णियभवणि पत्त 130d and तरुसिहरिहिं चड्डिउ 144a, चुयह सिहरि चडि 144d illustrate the locative of goal.

Several times singular is used for plural : बगु...चड्डिउ 144a, कयंबिण 146c, अंगंगि 146d, दसह दिसि 148a, तिहिं भमिरिइं 174b, सूरससिर्बिबे 2a, लक्खणछंदाहरणे 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 तेण after पसिद्धो. 21ab : supply मत्कृते काव्ये in the beginning. 76a : supply तत् तवैव लज्जा after a. 95d : supply विरह before तक्खरु. 108ab : शरीर is the understood object in b. 133cd : the description refers to the सहकार. 141d : refers to विद्युत्. 152a : दिण is वर्षाप्रान्तदिन. 189c : दिवस is to be understood after अंगुलिमत्त. 193d: supply दुम्म after उज्जाणहँ. 196d : we have to understand प्रियं प्रति. 202d: स्त्रियः are understood. 218d : supply जनाः; 219ab : supply जनैः.

*Tmesis.* We have already dealt with several cases of tmesis To those add one more : सं- केवइ- जणइ 201a= केवइ संजणइ.

*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.

णव-घण-रेह-विणिग्गय णिम्मलकरु सरयरयणि-पच्चक्खु अमियभरु इरंतउ फुरइ तह चंदह जिणणत्थु पियह संजणिय-सुहु मुहु विरहग्गिधूमि कइयलग्गि इंपियउ 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”.

फलहारिण उन्नमियउ.....गंधवहि कुंजरसवण-सरिच्छु पहल्लिउ (साहार) तह पत्तिहि.....कीरपंति परिवसइ 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”.

Pk. माणुस्स-दिब्ब-विज्जाहरेहिँ णहमग्गि सूरससिबिबे आएहिँ जो नमिणज्जइ 2 “By human beings, gods and Vidyādharas, 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



externe nature is peculiarly Apabhramśa. We find this construction in, e. g., Hemacandra's illustrative stanzas, in the Paramappapayāsu of Joindu. The idiom is current even in the Modern languages. The three cases occurring in the SR. are : न धरणउ जाइ 71a, कहणु न जाइ 81a and किम....सहणु जाइ 218b.

There appears a decided bias in favour of using the pret. part. in impersonal construction. Note छावडइ पहगविउ 78a, मइ रनु 109d, कल्लोलिहिं गज्जिउ 142b, सिंहंडिहिं रडिउ 144b, सालूरिहिं रसिउ 144c, हंसिहिं उरुन्नउ 145d, गोयं गणिहिं संचडिउ 146a, कुसुमिहिं सोहिउ 215b, etc. It is also to be noted that excepting the first case (in a Dohā), all the other cases have the instr. in ०इहिं.

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 हंसिहिं चडिउ 'by the goose was climbed' 'the climbing was done by the goose', those like हंसि (instr.) चडिउ (cf. छावडइ पहगविउ) get current and then secondly, if as a result of the phonetic development of हंसि into हंस (i. e. endingless instr.) by the reduction of the final इ, our expression takes the form हंस (instr.) चडिउ (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 चड्यो '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 अंबरु पुणि रंगियइ 'the cloth can be dyed again', अंगु अर्ब्भगियइ 'the body can be annointed', दविणु पुणु भिट्टियइ 'riches can be won back' and किम वट्टियइ '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 आण, the successor of the old pret. part. In our text (in a passage whose language appears comparatively more advanced) is attested समाणा 180 (= संमिताः) from Vसमा and perhaps पच्छुत्ताणिय (f.) 199d from  $\sqrt{\text{पच्छुत्ता}}$ - $\sqrt{\text{पच्छुत्ताअ}}$  (= पश्च० + उताप् ).

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 absolutive of the main verb serves to express an aspect or state of the action denoted by the main verb. Thus Guj. खावुँ 'to eat', खाइ रहेवुँ 'to finish by eating', 'to eat up'; जोवुँ 'to see', जोइ रहेवुँ 'to look on'. Similarly here को णिसुणेविणु रहइ 18c 'Who would listen on—listen completely—patiently?' (Cf. Guj. साँभळी रहेवुँ, पडी रह्यो etc); तक्खरु वक्खरु हरि गउ 95d 'The thief stole away the belongings' and असेस तरुय झडि करि गय 192d 'All the trees completely shed (their) leaves'. Cf. the Commentary : अशेषास्तरवः पत्राणि मुक्त्वा गताः = स्थिताः ! Note also कहि न सकउ 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 छन्दोऽनुशासन and the प्राकृतपैङ्गल, 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 वृत्तजातिसमुच्चय of Virahāṅka, the स्वयम्भूच्छन्दस् of Svayambhū, the गाथालक्षण of Nandiyāḍḍhya, the anonymous कविदर्पण and the छंदःकोश of Ratnaśekhara. Among these the work of Virahāṅka (as also of Nandiyāḍḍhya, 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 मात्रा (रङ्ग) and its sub-types, of द्विपथक or दोहा and its sub-types, of अडिला 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 Apabhraṁśa 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 मागधस). 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 छंदःकोश (which is little more than a compilation from the ancient works of Arjuna or Alha and Gosala or Gulha) and the प्राकृतपैङ्गल (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 Puṣpadanta or the भविसत्तकह 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 undiscerning 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. मात्रावृत्तः

- 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 पादः (as घत्ता : the अन्तरसमा चतुष्पदी type).  
 (c) Metres with the rhyme-type *a b, c d, e f*.  
 (d) Strophic metres.
- II. Metres of the Gāthā-type.

B. वर्णवृत्तः.

A. मात्रावृत्तः.

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

1. अडिल्ल

Occurrence : 104, 182; 157-170, 174-181.

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 अडिल्ल. And st. 104 and 182 of our text which are expressly called अडिल्ल 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 unnumber 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 मडिल्ल. 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 मडिल्ल must have one यमक and the अडिल्ल two.

Secondly as to the गण-scheme. Among the 'Bardic' 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+~ as the scheme. On the other hand the 'Classical' group defines अडिल्ल 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 अडिल्ल or मडिल्ल. 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 अडिल्ल, there are 22 other stanzas (157 to 170; 174 to 181) in the SR. whose structure is doubtlessly that of an अडिल्ल, 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 आभीरी (i. e. अपभ्रंश) language and the यमक are

employed, the stanza is called अडिल्ला. VJS. IV 34 gives an illustration of 'अडिल्ला नकुडय-भेएण' i. e. an अडिल्ला in the form of a नकुटक stanza in आभीरी with the यमक employed in it. But just below the above-cited definition of the अडिल्ला, 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  $6 + \sim \sim + - + \sim \sim$ , with one यमक for all the four lines. These facts make it probable that formerly अडिल्ला was a technical device rather than the name of any specific metre and accordingly any common metre could be turned into अडिल्ला by composing it in अपभ्रंश and using the यमक. But the metre with the form  $6+4+4+\sim$  was employed with special preference for this purpose and the result was, अडिल्ला 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 अनुप्रास ('rhyme') being lost (cf. the uses of the term जमक in the sense of अनुप्रास in the CK. and even in the Sc.; see also the illustration stanza for अडिल्ला at Pp. 128), a 16-moraic metre of the above type, even without the यमक came to be called अडिल्ला. 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 अडिल्ला stanzas occurring in the SR. gives the the following statistics for the various forms of the constituent गणस (the figures for the two यमित अडिल्लाs at st. 104 and 182 and one मडिल्ला at st. 111 are given separately in the brackets) :

The forms of the 1. गण of 6 morae are

~~~~ -	20	(6)	~ ~ ~ ~	8	~ ~ ~ ~ ~	3
--- ~	20		--- ~ ~	4	~ ~ ~ ~	2
--- ~	19	(4)	--- ~	3	(1)	
~~~~~	7		~ ~ ~ ~ ~	2	(1)	

These results show that 1. गण of our अडिल्ल is built up altogether differently from that of the अडिल्ल of the Hp., as the latter has generally the form  $\sim\sim\sim$  with the trochaic rhyme (See Hp. 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

$\sim\sim\sim$	39 (2: $\sim\sim\sim$ )
$\sim\sim$	23 $\sim\sim$ 14 (10)
$\sim\sim\sim$	9
$\sim$	3

Thus the जगण is permissible in the 2. गण and in the case of the यमित अडिल्ल and मडिल्ल,  $\sim\sim\sim$  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

$\sim\sim$	46 (1) $\sim\sim$ 23 (11)
$\sim\sim$ , $\sim\sim$	121 $\sim\sim$ 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 ( $\sim\sim\sim\sim/\sim\sim\sim\sim$ ) is the only case of Gana-fusion.

## 2. मडिला.

Occurrence : 111.

Different views on the exact nature of this metre have been already noted in our discussion on the metre अडिल्ल. The wavering apparent in the Mss. of our text at 110 d (B C मडिल्ल, A अडिल्ल) and in the commentaries (the text of both reads अडिल्ल, though the व्याख्या names the metre of SR. 111 as मडिल्लच्छंदः and quotes CK. 41 cd to

define it) also suggests diversity of traditions on this point.

As the difference between the two metres अडिल्ल and मडिल्ल 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. रासा ( रासक ) 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<sup>1</sup> 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 अडिल्ल, here too we have to make a way through the conflicting and scanty accounts of the prosodists. CK. 17 defines अहाणउ 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 रासउ 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 कविदर्पण 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 रासा 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 आभाण्ड 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 रसाकाव्यः 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 आभाणक 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) :

$$\bar{\cup} + 4 + \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} / 3 + \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} + \bar{\cup} \bar{\cup} \bar{\cup}$$

or alternatively

$$\bar{\cup} + 4 + \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} / - + \bar{\cup} \bar{\cup} \bar{\cup} + \bar{\cup} \bar{\cup} \bar{\cup}$$

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

1. गण (morae 1.02.) has two forms :

-- 206                      -134

2. गण (morae 3.-6). has five forms :

---- 104                      --- 56

--- 86    -- 18

--- 72

This shows that the जगण is permitted in this गण.

३. गण (morae 7.-10.) has four forms :

-- 179                      ---- 62

-- 71                      --- 23

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 रसक 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 (झंपंती) and 55c (बालू) is resolvable into two shorts in accordance with Grammar 28 (cf. 41 f).

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1 A word of explanation seems necessary for this spinning out of the five (6 + 4 + 4 + 4 + 3) गणस given by the व्याख्या 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 गणस when viewed in a lot are to be indicative of the general rhythm of the metre if any. In the case of the रसा 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 व्याख्या each into two and as this can be done without any detriment to the underlying principal, seven गणस are set up. For precedences Ch. V 31 versus 32 (Cf. Hp. p. 189) and Alsdorf's treatment of the दुबई (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)     --- 66     -- 66     -- 56  
(ii)     - 77        -- 71

6. गण (morae 15.-18.) has four forms :

- 131        -- 58  
---- 89         -- 59

Like the 3. गण this also avoids the जगण.

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

Exceptions :- 92ab चल्लिया, मिल्लिया (i. e. -- instead of ---) are only apparent exceptions, since they are contraction-forms developed from चल्लियय, मिल्लियय. See Grammar 41 (c).

#### 4. चउपइय ( चतुष्पदिका ).

SR. 85 calls the two stanzas next to itself चउपइय. 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 रसाs. It may be noted that after defining the metre रसावलय Hemaçandra remarks (Ch. 37a) : इदं चतुष्पदी वस्तुकं च इत्येके. The various metres with the name चउपइय found in the metrical treatises are altogether different from the metre of SR. 86-87.

#### 5. लंकोडय ( लङ्कोटक=नकुटक ? ).

SR. 204 is expressly named लंकोडउ 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. पद्धडिया

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

(ab), 209-212, 214-219, 220 (ab). Total 94 पादs.

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 पद्धडिया-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 Paddhaḍikā 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 पद्धडियाs occurring in the Kp. is 53 and 46. But Kp. has 1% of cases which are either dactyl; (~~) or spondee (- -). They are totally absent in our specimen.

In the case of the 1. and the 3. गण here (as in the Kp.), सगण is the most frequent and भगण—which 'disturbs the anapaest rhythm most'—the most seldom verse-foot as the following figures show.

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

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 गणस 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. र.

### 7. कव्व ( काव्य ) or वत्थुय ( वस्तुक ).

Occurrence : (independentl) 107; (as the first four lines of the strophe षट्पद) 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 वत्थुवयण and their scheme differs in this that they say nothing regarding the caesura after the 11. mora.

After examining one hundred and odd वस्तुवदन 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 वत्थुयपादs have both of the caesura. The last गण is ~ ~ (15) or - ~ (3) without exception. The material is too scanty to permit statements with any positiveness regarding the form of the other गणस. 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 :

		~ ~ ~	~ ~ ~ ~	~ ~ ~	- -
2.	गण	10	6	1	1
4.	गण	6	7	3	2

~-- is strictly avoided in both these गणs. Alsdorf has comparatively higher figures for the last two forms. Nothing is remarkable regarding the forms of the 1. गण.

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

### 8. कामिणीमोहन ( 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 मदनावतार. Generally it is defined as made up of four lines, each line having four पञ्चमात्रs. No restriction is put as to the form of the गणs. Only CK. 10 says that all the four पञ्चमात्रs should be रणगणs. But this appears to be an overstatement, since in the CK. itself two कामिनीमोहनs—one forming a part of the strophe चंदायण (CK. 32) and another in the allied strophe चंदायणि (CK. 39)—do not abide by that rule. They have amphimacer (रणगण) in the 4. गण only. And to this point our stanzas also subscribe. They regularly end in an amphimacer. The other three गणs have various forms, but the forms ~--~ and ~--- are studiously avoided. This means that the middlemost mora of every गण 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 ~--~, 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 मात्रवृत्त, at another as a वर्णवृत्त, cf. a similar treatment of डुमिला (see 16).

The व्याख्या on SR. 82 names the metre as चंदायण 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 चंदायण, but कामिणीमोहन 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 चंदायण, still the text of CK. 32 as quoted by the व्याख्या has a variant for the first पाद of the second line (अह तिणि रहियउ for अइकोमलु जण०) which obviously means that a कामिनीमोहन with or without being headed by a दोहा can be called चंदायण. 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 चंदायण and चंदायणि in turn and similarly the strophes दोहा+काव्य (CK. 31) and गाथा+काव्य (CK. 38) are named respectively as कुंडलिया and कुंडलिणि. Thus it would seem that SR. 82 ought not to have been called चंदायण.

This is quite reasonable. Yet there is also a definite point or to to show that at least in some quarters the name चंदायण was in use instead of कामिनीमोहन. For, in the later days of popular Apabhramśa 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 चंदायण strophe also the same seems to have happened, since GL. 78 (probably an interpolation according to Velankar) defines the कामिनीमोहन under the name चंदायण (Alternatively मदनावतार).

### 9. दुवई ( द्विपदी ).

Occurrence : 120.

All our metricians except Virahāṅka have treated this metre. Its general scheme is : 6+ ~ ~ ~ +4+4+4+~ ~ ~ ~ +~ (Ch. IV 14, in the

खञ्जक section). By a statistical investigation of 100 पादs of the दुवईs 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 गणs. 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 दुवई 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 दुवई 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 दुवई thus :

6+ ~ ~ ~ +6/6+ ~ ~ ~ -

One serious objection can be advanced against this regrouping of the morae. The principle behind the गणनियम 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 गणs. So in a दुवई, 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 दुवई. Alsdorf finds it strange that in the face of the name दुवई (= द्विपदी), the Ch. (and now we can also add the Sc., the GL., the CK. and the KD.) defines it as a metre of



four पादs.1 In his com. on Pp. 154, वंशीधर discusses for a different reason, whether दुर्वई 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 द्विपदीs and Hemacandra also knows all of them by their names (see Ch. p. 32a/18). But strangely enough, the sort of the द्विपदी 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 पद्धडिका, वदनक etc.

### 10. रवणिज्ज ( रमणीयक ).

Occurrence : 208.

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

A side-point is raised by VJS. III 27 and IV 89 which respectively define the two metres called सोम्मिआ (सौम्या) and संपिण्डिआ गलिआ (संपिण्डितगलिता) both with the गण-scheme 5+5+4+4+ --, which is identical with the scheme of the रमणिज्ज, and what is more strange, while defining the संपिण्डितगलिता it is expressly stated that this metre is similar to the रमणिज्ज and सोम्मिआ ! 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 द्विपदी, it receives the name सौम्या, while as an independent metre it is called रमणिज्ज, which belonged to the general class गलितक. Cf. Ch. 31 b/8 and KD. II 23 com.; इह हि गाथादण्डकादिवर्जं सर्वच्छन्दांसि यमकिताङ्घ्रीणि सामान्येन गलितकानि.

From the single stanza at our disposal scarcely anything can be made out regarding the preferred and forbidden forms of the individual गणs. The 4. गण appears to have a tendency to prefer the form -- -- and end in a long as a rule. The जगण is permissible in the



ferred forms in the SR. are (the figures indicate percents)

	SR.	Hem.	San.	Kp.
-----	20	13	13	11
-----	16	16	21	17
----	13	30	11	22
-----	12	8	8	11
-----	11	10	12	16

Forms of the four-moraic गण :-

(a) in the even पादs :

--- 31 (70%)

-- 13 (30%)

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

(b) in the odd पादs:

	---	-----	--	---
SR.	27 (61%)	9 (22%)	7 (5%)	1 (2%)
Hem.		27%		5%
San.		39%		10%
KP.		22%		18%

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

The last mora is short without fail.

In a general way the practice of the दोहs 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. चूडिल्लय (चूडाल)

Occurrence : 112, 114.

Pp. 167 says that the चूलिआला is made by the addition of five

morae to each half of a दोहा. The form of these five morae must be  $\sim\sim\sim\sim$ . Accordingly the measure of the चूडिलय would be  $6+4+\sim\sim\sim/6+4+\sim\sim\sim$ . The CK. and KD. do not put any restriction on the form of this additional पञ्चमात्र, 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 पञ्चमात्र must be, according to the convention (आम्राय), either a यगण ( $\sim\sim\sim$ ) or  $\sim\sim\sim$ . An examination of the form of the definition-illustration stanza CK. 26 makes it probable that the form  $\sim\sim\sim$  has developed from  $\sim\sim\sim$  through the contraction of the final two shorts into a long.

Our specimens have always  $\sim\sim\sim$ , except once (114b पियह भण i. e.  $\sim\sim\sim\sim$ ).

In the चूलिआला at Hc. 419, 6 both the lines end in  $\sim\sim$  and not in  $\sim\sim\sim$ . 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 चूलिआला has another noteworthy feature. As a rule  $\sim\sim$  is forbidden in all the चतुर्मात्रs of the दोहा and चूलिआला being nothing but an extended दोहा—a 'crested' दोहा, it is naturally expected to abide by this restriction. But हेमचन्द्र's illustration has one चतुर्मात्र  $\sim\sim\sim$ . This appears to be a further development in the practice regarding the चूलिआला. Our stanzas do not take this freedom. Their Dohā part is quite regular.

### 13. फुल्लय ( फुल्लक ).

Occurrence : 108.

SR. 107 calls the next stanza फुल्लय. None of the metrical treatises to our hand know any metre of that name. Only VJS. IV 63 treats a two-lined metre उप्फुल्लअ (उप्फुल्लक) 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 दुवहअ 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 उत्फुल्लक 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+~ and 4+4+4+4+4+~. This can mean that an उत्फुल्लक line is just a दोहा line with one mora less in the prior पाद. Consequently an उत्फुल्लक 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. डेमिलय.

Occurrence : 22-23, 95.

The डेमिलय or डुमिला is known to the metricians of the 'Bardic' group only. It is treated as a वर्णवृत्त (CK. 16, Pp. II 208) as also as a मात्रावृत्त (Pp. I 196-198). As a वर्णवृत्त it is made up of 8 सगणस, 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 मात्रावृत्त-type. It is 6+4/4+4/6+4+4. The difference between the डुमिला of the वर्णवृत्त type and that of the मात्रावृत्त type is that the two shorts and one long in the non-final सगणस 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 जगण. But, as the two specimens from the SR. show, in practice there is a strong tendency to preserve the rhythm of the वर्णवृत्त-type i. e. the opening and the close anapaestic, 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 घत्ता 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 घत्ता as a two-lined metre made up of 7 चतुर्मात्रs and 3 shorts, with the caesurae after the 10. and the 18. mora. Now granting the liberty of considering the final syllable anceps, SR. 22 or 23 (or any 1/2 डेमिला for that) is quite a good घत्ता. It makes for a greater degree of precision to name the metre of SR. 22 and 23 घत्ता.

#### (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 : रड्डा, वत्थु (three varieties), खडहडय.

#### 15. रड्डा.

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

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

#### a) रड्ड

A रड्ड 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 चारुसेणि of the Pp. In the SR. we have this as well as the other variety with the constitution 15+12+15+11+15 (called रजसेना). St.s 18, 19, 25 and 222 are चारुसेणिस while st.s 24 and 223 are रजसेनाs.

Regarding the Gaṇa-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 मात्राs occurring in the San. and the Kp. is here tried. The structure of our मात्राs 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 Svayambhū's गण-scheme is adopted.

The odd पादs :

The first गण consists of 3 morae. It is either ~ ~ ~ or ~ ~ .

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 : ~ ~ ~ ~ or ~ ~ ~ ~ .

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 ~ ~ of the three-moraic गण is almost exclusively preferred in the case of the third and the fifth पादs of our रङ्गs. The first पाद permits both ~ ~ as well as ~ ~ ~ . The four-moraic गण is either ~ ~ ~ or ~ ~ ~ ~ in the first पाद, but appears in all the four forms (~ ~ ~ preferred) in the third and the fifth पाद.

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

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 ~ ~ ~ without fail. In the 2. गण the form ~ ~ ~ finds considerable favour.

b) दोहा.

The दोहाs forming the second part of the above-mentioned रङ्गs have been already dealt with under 13.

## 16. वत्थु ( वस्तु ) or छप्पय ( षट्पद ).

Occurrence : 137, 148, 183, 191, 199.

Normally, this strophe is made up of काव्य+उल्लाल. 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 रसापादs 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 containing 21 morae, with a pause after the 15. Now the KD., in the section dealing with the षट्पदीs or six-lined metres, defines and illustrates (see KD. II 33; com. st.s 49 and 51) several strophes made up of वस्तुवदन (= our काव्य or वस्तुक) or रसावलय (a metre closely allied to our रसा) or their mixture on one hand and कर्पूर (= our उल्लाल) or कुङ्कुम (= उल्लाल less by a mora) on the other and षट्पद, सार्धच्छंद or काव्य are the general designations for all such strophes. In the light of this we can say that वत्थु is in our text a general designation of the six-lined strophes with any one of the following three types of combinations : काव्य + उल्लाल (148, 183, 199), रसा +उल्लाल (137), काव्यरसासंकीर्ण + उल्लाल (191).

For the रसा see 5.

## उल्लाल.

The 28 morae of an उल्लाल-line have the scheme : 4+4+4+~ ~~/6+4+~ ~ ~. 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. गण, the amphibrachys is forbidden and the 6-moraic गण consists of two units : 2+4. In our stanzas the restriction holds good in the case of the 1. and the 6. गण, but it is once (199f) violated in the case of





second half 4+4+4/4+4+~+4+ -

जगण being forbidden in the odd गणs. This variety with the caesura after the third गण is called पथ्या, 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 गाथाs 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 पथ्याs.

### 19. खंधय ( स्कंधक ) ?

Occurrence : 119.

The metre of SR. 119 is expressly named as खंधय (स्कंधक) in the stanza just preceding it. According to all metrical authorities at hand, a स्कंधक 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. नंदिणि ( नन्दिनी ).

Occurrence : 171.

Only VJS. III 20 and the text and the comm. of the SR. (st. 170d) support the name नंदिनी (or नंदणि). 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 छित्तय (= स्पृष्टक). The reason perhaps is that at III 20 it is treated as one of the द्विपदीs, while at IV 54, independently. Compare the similar

twofold treatment of स्मणीयक (सौम्या) and भ्रमरावलि (श्री) in the VJS. To define the metre of SR. 171, the व्याख्या on SR. 171 and the अवचूरिका 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 तोट्क, while the com.s read नंदिणी in its place.

## 22. भमरावलि ( भ्रमरावलि ).

Occurrence : 173.

When तोट्क is extended by a सगण, we get भ्रमरावलि. Thus it has 5 सगणs 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 SHOWING THE METRE OF ALL THE STANZAS OF  
THE SR. IN SEQUENCE.

1-17	गाहा	117-118	रसा
18-19	रुडु	119	खंधय
20-21	पद्मडिया	120	दुवइ
22+23	डोमिलय	121-125	रसा
24-25	रुडु	126-129	गाहा
26-30	रसा	130-136	रसा
31	दोहा	137	वत्थु
32-40	गाहा	138	दोहा
41-58	रसा	139-147	रसा
59-63	पद्मडिया	148	वत्थु
64-68	रसा	149	गाहा
69-71	दोहा	150	दोहा
72	गाहा	151	रसा
73-81	दोहा	152-153	गाहा
82-83	कामिणीमोहण		
84	गाहा	154-155	रसा
85	कामिणीमोहण	156	दोहा
86-87	चउपइया	157-170	अडिल्ला (अयमित)
88-89	दोहा	171	नंदिणी
90	गाहा	172	गाहा
91-92	रसा	173	भमरवली
93	गाहा	174-181	अडिल्ला (अयमित)
94	वत्थु	182	अडिल्ला (यमित)
95	डोमिलय	183	वत्थु
96-99	रसा	184-190	रसा
100	मालिणी	191	वत्थु
101-103	रसा	192-198	रसा
104ab	रसा	199	वत्थु

104c-f	अडिल्ला (यमित)	200-203	पद्धडिया
105-107	रसा	204	लंकोडय (?)
108	फुल्लय	205-207	पद्धडिया
109-110	रसा	208	रमणिज्ज
111	मडिल्ला	209-212	पद्धडिया
112	चूडिल्लय	213	गाहा
113	रसा	214-220	पद्धडिया
114	चूडिल्लय	221	गाहा
115-116	खडहडय	222-223	रड्डु

### 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.<sup>1</sup> 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.<sup>2</sup> Of these two prosodists one is विरहाङ्क. The portion IV 27 to IV 38 of his वृत्तजातिसमुच्चय evidently, though not expressly, deals with a few Ap. metres, strictly so called. This small section, after treating दोहा, मार्गधिका, मात्रा, रड्डु, अडिल्ला and दोसा 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 विरहाङ्क. VJS. IV 37 says that रसक is constituted with विस्तारितकs or द्विपदीs closed with विदारी. All these peculiar terms are defined by विरहाङ्क 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 दुवहअस, with many मात्रास, रड्ढास and दोसास is called by the name रसक. A definition essentially similar but supplementary in details is advanced by स्वयंभू. In his स्वयंभूच्छंदस, 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 घत्तास, छड्ढुणिआस, पड्ढडियास and other choice metres proves of great charm to the people. But immediately following this is defined<sup>2</sup> 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 रसाछंद.

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, रड्ढास and गाहास, as also डुमिला, पड्ढडियास and some fifteen other metres (cf. सु-अण्ण-रूएहि 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 प्रक्रम. But this division rests entirely on the development of the theme of the composition and unlike the संधि of the Ap. epic it is not

1. The उपदेशसायनसस of जिनदत्तसूरि published in the अपभ्रंशकाव्यत्रयी (GOS. XXXVII) is on the lines of the OWR. रसास. 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. अडिलाहि दुवहएहि व मत्ता-रड्ढाहि तह अ दोसाहि ।  
बहुएहि जो रड्ढजइ सो भण्णइ रसओ णाम ॥

something essential to the form of the रासक. 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 षड्भ्रतुवर्णन 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 stanzas<sup>5</sup> (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 युग्म (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 an 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 chaff 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 pearis 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 fullnoon 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 swiftly 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 Sāmoru, you lotus-eyed one full of cultured citizens let good cheer, O moonfaced 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 *Nalacarita* in other places *Bhārata* is recited with various entertainments. In some places Brahmins 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 swoon (with wonder). Some courtesan, with the gait of a huge elephant, moves unsteadily under intoxication. 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 gestures. 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 she moves sportively does not die out quickly. Another one's teeth when she utters 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 outsskirts 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 crreperers. // 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 Tapana - tirtha. It is also famous on earth as Mlasthanana. From that place I have been sent as a writer. Under the order of that master I am going to Khambhatta.//65

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

Weeping for a moment, then wiping her eyes she said, 'The name of Khambhatta, 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 limbs, what is the use of weeping. Tell me what you have to say. Your eyes 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 wayfater, 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 mvercilessly 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 coney 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 Khatvānga held by the Kāpālikas). Due to separation from you, O Kāpālika (the skulls wearing ascetic), I am made a Kāpālikaī// 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

Recidting 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 picutre.// 96

With giddiness, with sighs blocking her breathing, with tear-smearred 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 garm ent. 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 strenth does not prebail against the god of Love, because, my darling who was devoted to me has lost affection for me, eventhough I have committed no fault. You tell one Mālinī verse to that affectionlews, 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 subjected 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 lenght. 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 yearns for my darling like that of a goldsmith (yearning for producing gold which he desires so much). I burn 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 tears. '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, you tell me quickly whatever you want to. The sun has reached the end of the day. Take pity on me and return'.

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

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

The days lengthen during the Uttarayana, The nights in the Dakshinayana-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 going 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 Cādillā, 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 your 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 risky.//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 harrapilation. 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-facal 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 autuman 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 tremulous 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 handfull 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 hot 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 because 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 blomed 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 derections. The heavy cloud in the sky thundersed profoundly. /139.

The terrifying lighting glichtened in the sky. The walking track could be seen only in its....light. The rain birds thromghly satisfied with the rain-water were crying charmingly. 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 ceaseless 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 besmearing it with mud; being ashamed made it unobservable by concealing it under the mass of water. The stars (also the eyeballs) became invisible; the darkness pervaded its surface was covered densely by the rainy insects.//143.

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

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

Afraid by mosquitoes the cows mounted higher places in the wilderness. The compeerless 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 recited a Vastu, A Gāthā and A Dohā, //147

The dark clouds covered, the sky in all directions. These Rising high dark clouds threateningly thundered. the tremulous lightning was constantly producing creaks in the sky. The terrific croaking of frogs was unrepairable everywhere. How can I endure the constant, heavy downpour of streams of water and the unbearable cries of cuckoos from the tree-tops. //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 on the neck (as necklace), even though 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 grief and laziness because of Separation and becoming subject to delusion, I saw in dream my darling who had gone abroad since long. I identified him and holding his hand I spoke thus : // 151

Those who are borne in a noble family, is it proper to go away leaving their beloved at this time that is full of thundering clouds and constantly and sharply cracking lightning ? //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 sould 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 wouldls 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 sung. 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 departed,



but my darling is still aborad 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 swas 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 fullled 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 moent 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 sandal-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 Sārāsa from the big river difficult to ford and making the legs stagger 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 sportng with their men, the banks of the lakes appeared charming. Children and youths were playing. The tabor was struch 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 down. Bodies are adorned with swift rush. The tinkng 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 sung. But all the misery was reserved for me.//180

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

At night even for half a watch I do not feel pleasure, but prattling the talk regarding my darling. I loose sleep. I do not feel love even for a half of the half a wink. Pierced 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 nobody 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 darling 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 become white due to heavy dew.//184.

My whole body, O traveller, crackled 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 Katakī. 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 Brāhmas 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 husband, 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-Śísira)

In this way I passed the Hemanta season. The Śísira arrived but that rogue of my husband remianed 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

Afrald of cold the girls left alone their lovers in the plaintain bowers. They resorted to fire in the the stoves. Love sports were enjoed 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 Kunda-caturthi, 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 beds. 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 wailingly.//198

After suffering great miserly, 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)

Śisira, 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 boomed attractively in all direction making people happy. Various trees I got fresh leaves

and flowers. The lakes appeared more beautiful//201

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.//202

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.//203

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-hours. But it is quite difficult to pass this remembering my husband.//204

The spring beauty is carred as if by trees with their hands in the form of fresh shoots. The restless bees hun in the forest, greedy as they are of th juice and fragrance of the Ketaka buds.//205.

Although wounded they lick the juice. They dissegard the prickly thorns. The men of taste offer their bodies due fondness for juice. They do not care for misdeeds deluted as they are by love.//206

Seeing the spring, I windered in my mind and recired a Ramaniya stanza to which, O traveller you listen.//207

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.//208



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 blasons. 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 Śoka 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 fressh trees spreading in the sky.//213.

Reciting this Gatha I got up weeping remeberring 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 crowded with enthusiasm and the cries they released I felt pathetic. In such times the women subdued by love somehow sustain life with difficulty.//217

The water less clouds 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 boudly in squares 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 such a 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 sow 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

### પહેલો પ્રક્રમ

હે સુજ્ઞજનો ! ધરતી, સાગર, પર્વતો, વૃક્ષો અને ગગનાંગણમાંનાં નક્ષત્રો - એ બધાનું જેણે આદ્યસર્જન કર્યું તે સ્ત્રણ તમારું કલ્યાણ કરો. (૧). હે નાગરિકો ! મનુષ્યો, દેવો અને વિદ્યાધરો અને આકાશમાર્ગમાંનાં સૂર્ય અને ચંદ્રનાં બિંબો - એ સૌ જેને નમન કરે છે તે કિરતારને તમે નમન કરો. (૨)

પશ્ચિમ દિશામાં પહેલેથી પ્રસિદ્ધ અને મુખ્ય એવો મ્લેચ્છદેશ છે. એ દેશમાં મીરસેન નામનો વળકર થયો. (૩). તેનો અબ્દલ રહમાન નામનો, પ્રાકૃત કાવ્યો અને ગીતોની રચના માટે પ્રસિદ્ધ એવો કુલ્લકમલ પુત્ર છે, જેણે આ 'સંદેશરાસક' રચ્યો છે. (૪)

શબ્દશાસ્ત્રમાં કુશલ એવા પુરોગામી સુકવિઓને અને વિદગ્ધોને મારા નમસ્કાર, જેમણે ત્રણ લોકમાં વિખ્યાત બનેલાં સુંદર પદ્યો રચ્યાં અને જેમણે તેવાં ઉત્તમ પદ્યો ચીંધી બતાવ્યાં. (૫). વઢી જેમણે અપભ્રંશ, સંસ્કૃત, પ્રાકૃત અને પૈશાચી ભાષામાં સુકવિત્વને લક્ષણ, છંદ અને અલૈકારથી વિભૂષિત કર્યું. (૬). તેમની પાછલ પાછલ આવતા અમારા જેવા શ્રુતિ અને શબ્દશાસ્ત્રથી વંચિત લોકોના લક્ષણ અને છંદ વિનાના કુકવિત્વની, ખલા ! કોણ પ્રશંસા કરે ? (૭)

અથવા તો એમાં કશું વાંધા જેવું ન પળ ગણાય. રાત્રીસમયે ચંદ્ર ઊગ્યો, તો તેથી શું ઘરમાં રાત્રે દીવો નથી પ્રગટવાતો ? (૮). વૃક્ષની ટોચે કોકિલાઓ સરસ અને અતિમનોહર ટહુકાર કરે, તો તેથી શું ઘરને છાપેરે બેટેલા કાગડાઓએ કાકા ન કરવું ? (૯). કોમલ કરોથી બજાવાતી વીણાનું ધરઈને શ્રવણ કર્યું, તો તેથી શું રમણીઓની રમતમાં વગાડાતાં મૃદંગ અને કરવાદ્યનો ધમકાર ન સાંભલવો ? (૧૦). મદમત્ત ઐરાવતનો કમલદલના દુર્ધર મધમઘાટ જેવો મદ ઝરે, તો તેથી શું બીજા ગજોએ મદમાં ન આવવું ? (૧૧). ઇંદ્રધુવનમાં વિવિધ સુગંધસભર પુષ્પોના આમોદવાલો પારિજાત ઝીલ્યો હોય, તો તેથી શું બીજાં પુષ્પવૃક્ષોએ ન ઝીલવું ? (૧૨). ત્રણ લોકમાં જેનો પ્રભાવ નિત્ય પ્રકટિત થાય છે, તેવી ગંગા નદી સાગર પ્રતિ વહે, તો તેથી શું બીજી નદીઓએ ન વહેવું ? (૧૩). નિર્મલ સૂર્યોદય થતાં સરોવરમાં કમલિની ઝીલી ઊઠી, તો તેથી શું વાડે વલ્ગેલી તૂંબડીને કેમેય ન ઝીલવું ? (૧૪). ધરતનાટ્યના ભાવયુક્ત છંદોને અનુસરીને નવરંગે લાવણ્યવતી કોઈ તરુણી નૃત્ય કરે, તો તેથી શું ગામડાની ઘેલીએ તાલ્લીઓના તાલે ન નાચવું ? (૧૫). ધરપૂર દૂધવાલો ચોખાની ઝીર

ऊलळ्या करे, तो तेथी शुं कणका ने कुशकानी राबडीए न बडबडवुं ? (१६). जेवी जेनी काव्यशक्ति ते अनुसार तेणे कशा लज्जित थया विना कविता करवी घटे- चतुर्मुख ब्रह्मा वद्या तेथी शुं बीजाओए बोलवानुं बंध करवुं ? (१७)

हे सुज्ञो ! त्रण भुवनमां एवी कोई विकटबंधवाळी, सुंदर छंदवाळी अने रसवती रचना नथी जे तमे न जाणी होय के न सुणी होय. तो पछी अमारा जेवा मूर्खनी लालित्यविहीन, परुष रचना कोण तमारामांथी सांभळी रहेशे ? छतां पण वात एम छे के दुर्दशामां आवी पडेला विदग्ध रसिकोने पण ज्यारे तांबूल न मळतुं होय, त्यारे जावंतरीथी पण जेम तेम करीने आश्वासन मळतुं होय छे. (१८). तो आ 'संदेशरासक', जे मारा कवित्व अने विद्याना माहात्म्यवाळो छे, मारा पांडित्यने प्रसिद्ध करनारो छे, तेने में, वणकरे, लोकोमां प्रकाशित कर्यो छे. अने केवळ कुतूहलथी अने सरळभावे में ते रच्यो छे. एम जाणीने, हे सुज्ञो, आ पामरजने जाडीमोटी वाणीमां जे रच्यो छे, तेने तमे स्नेहभावे एक क्षण, अरे अरधी क्षण तो सांभळजो (१९)

कोईक समर्थने आ 'संदेशरासक' (कदीकने) सांपडे अने ते तेनुं पठन करे तो ते सुज्ञनो हाथ पकडीने हुं कहुं छुं के एक तो पंडितो अने बीजा मूर्खो ए बंत्रेने पारखीने तारे तेमनी पासे आ 'संदेशरासक'नुं पठन न करवुं. (२०). केम के कुकवित्वने कारणे पंडितो आना उपर चित्त ठेरवशे नहीं, अने अबुधोनो तेमना अबुधपणाने कारणे आमां प्रवेश नहीं थाय. माटे जे नथी मूर्ख के नथी पंडित, पण मध्यम छे एमनी आगळ् सर्वथा आनुं पठन करवुं. (२१). अनुरागीनुं रतिगृह, कामीनो चित्तहारक, मदनासक्तनो पथदीप, विरहिणीनो मन्मथ, अने रसिकोना रसनो उद्दीपक एवो आ 'संदेशरासक' तमे सांभळो. अत्यंत रसपूर्वक रचेलो, रतिभावथी वासित ए श्रवणनी परनाळ. माटे अमृतप्रवाह जेवो छे. अरे जे खरो सुरतविदग्ध नर हशे, ते ज विचक्षण आना अर्थनो मर्म पामी शकशे. (२२-२३)

### बीजो प्रक्रम

विजयनगरनी कोई एक उत्तम सुंदरी-उन्नत, स्थूल, कठिन एनां स्तन, भ्रमरी समो कटिनो लांक अने राजहंस समी चाल-दीनवदने पंथ निहाळी रही छे. अश्रुजळनो दीर्घ, प्रवाह वहे छे. विरहानले ए कनकांगीनुं शरीर एवुं श्याम बनी गयुं छे, जेवो राहुथी विडंबित पूर्णचंद्र. (२४)

ए दुःखार्त रडे छे अने आंख लूछे छे. एनो चोटलो छूटो थई मुख पर फेलाई गयो छे. ए बगासां खाय छे अने अंगो मरडे छे. विरहातनळे संतापेली ए दीर्घ निःश्वास

नाखे छे अने आंगळीना टाचका फोडे छे. आ प्रमाणे विलाप करती ए मुग्धाए मार्गमां पडखे थईने एक पथिकने जतो जोयो. (२५)

पोताना प्रियतमथी उत्कंठित बनेली तेणे ए पथिकने जोईने धीरी गति तजी. ते उतावळी चाली. मनोहर गतिए चालतां एनां चंचळ बनेला भारे जधन परथी रशना खसीने छूटी थई गई, अने तेनी धूधरीओनो रणझणाट त्यां प्रसरी गयो. (२६)

ए सुभगाए मेखलाने सखत गांठथी बांधी, त्यां तो तेनी मोटा मोती वाळी नवसरनी हारलता तूटी पडी. केटलांक मोती भेगां करी लई, केटलांक जतां करीने ए आगळ चाली त्यां तो झांझरमां पग भरतां ते रस्तामां पडी गई. (२७)

विलखी पडी गयेली, लज्जित बनेली, व्याकुळ एवी ते पडीने ऊठी त्यां तो ते मुग्धानुं स्वच्छ, श्वेत ओढणुं खसी गयुं. ए संकोरीने पथिक पासे पहोंचवा ईच्छती ए तेनी पाछळ चाली त्यां तेनी नेत्र वखनी चोळीथी अलग थईने तेना स्तन सहेज बहार नीकळ्या. (२८). लज्जित बनेली ए तेने जेम तेम करी हाथ वडे ढांकीने (जाणे के कमळ वडे सोनाना कळश ढांकी देती होय तेम) ते पथिकनी पासे पहोंची अने विलासयुक्त, करुण, दीर्घ नयन वाळी ए गदगद वचने बोली. (२९)

‘एकाद क्षण तुं ऊभो रहे, ऊभो रहे. तारुं मन स्थिर राखीने, हृदयथी क्षणेक प्रसन्न बनीने तुं जे काई हुं कहुं ते सांभळ’. आ शब्दो सांभळतां ज जेने कुतूहल थयुं छे एवो ए पथिक न तो पाछे वळ्यो, न तो अरधुं पगलुं आगळ चाल्यो. (३०)

### (नायिका)

क्रामदेवना आयुध समी, रूडीरूपाळी, अने विधाताना उत्तम निर्माण समी एने जोईने पथिके आठ गाथा कही. (३१). आनां अति वांकडियां झूलफां नदीओना अनेक जळकल्लोल जेवां, भ्रमरावलि समां श्याम शोभी रह्यां छे (३२)

एनुं वदन रात्रीना अंधारना विनाशक, अमृत झरता, निष्कलंक, दिवसना स्वामी पूर्ण चंद्रनुं प्रतिबिंब छे. (३३)

एनुं लोचनयुगल अरविददल जेवुं दीर्घ अने रागयुक्त छे. आ तरुणीना गाल दाडिमीपुष्पना पुंज जेवा लागे छे. (३४)

मानस सरोवरमां उत्पन्न कमळनाळ जेवा तेना बाहुयुगलने छेडे करकमल जाणे के बे भागमां वहेंचेला कमळ जेवा जणाय छे. (३५)

સ્તનો ખલ સંબંધીઓની જેવા સ્તબ્ધ, કઠણ, ગવિષ્ઠ નિત્ય ઊત્રત (મોઢું ડુંચું રાખનાર) મુખ-હિત (વર્તુલ, વચનભંગ કરનાર) છે. સંગમ થતાં સ્વજનની જેમ ં આંતરબાહ્ય શાતા અર્પે છે. (૩૬)

ંનું નાભિમંડલ પર્વતીય નદીના વમલ જેવું અને ડુંડું છે. ંનો મધ્યપ્રદેશ મર્ત્યોના સુખ જેવો તુલ્લ, અને ગતિની ચંચલતામાં હરણ સમો છે. (૩૭)

કદલીસ્તંભનો પરાજય કરતા તેના સાથલ અતિશય રમ્ય છે. પીંડી સરસ ગોલાકાર, મનોહર, અતિશય દીર્ઘ નહીં ંવી છે. (૩૭). ચરણની અંગુલી પદ્મરાજિ સમી અને નખપંતિક સ્ફટિકની કટકી સમી શોભે છે. કુસુમની નલ્લી પરની રોમરાજી જેવી સૂક્ષ્મ ંની રોમાવલી છે. (૩૯). શૈલજાને સરજી તેનાથી પળ વિશેષ સુંદર અંગ વિધાતાં પ્રગટાવ્યાં છે. કવિઓને કોળ દોષ દર્શ શકે, જ્યાં વિધાતાં પોતે જ સર્જનમાં પુનરાવર્તન કર્યું ? (૪૦)

ં ગાથાઓ સાંભલ્લીને રાજહંસસમી ગતિ વાલ્લી તે લિજ્જિત બનીને ચરણના અંગૂઠાથી ંય ંવોતરવા લાગી. પછી તે કનકાંગીં પથિકને પૂછ્યું, પથિક, તું ક્યાંથી આવ્યો અને હવે ક્યાં જઈ રહ્યો છે ? (૪૧)

### (સામ્બપુર-મૂલસ્થાન)

‘હે કમલનયના, ચંદ્રવદના, તું પ્રસન્ન મને સાંભલ. સામોર (સામ્બપુર) નામનું નગર છે, ંમાં ંળા નાગરિકો વસે છે. ંનો શ્વેત, ડુંચો પ્રાકાર ત્રિપુરથી સુશોભિત છે. ત્યાં કોઈ પળ મૂર્લ જન નથી. બધા જ પંડિત છે. (૪૨)

તેમાં પ્રવાસે નીકલનારો, વિવિધ વિચક્ષણોનાં જૂથો વડે ગવાતા મનોહર હંદો અને મધુરુ પ્રાકૃત સાંભલે છે. ક્યાંક ચતુર્વેદીઓ વેદપાઠ કરે છે, ક્યાંક અનેક હંદોમાં નિબલ્લ રાસક ગવાય છે. (૪૩). કોઈક સ્થાને સદવયત્સની કથા કે નલચરિત કહેવાય છે. તો ક્યાંક અનેક વિનોદ સાથે ંરતનું આરુધ્યાન થાય છે. કોઈક સ્થાને બ્રાહ્મણો દાનીને આશિષ આપે છે, તો ક્યાંક કવિઓ રામાયણ સ્તવે છે. (૪૪)

કેટલાક વાંસલ્લી, વીળા, કાહલા અને મુરજ વગાડાતું સાંભલે છે. તો ક્યાંક રમણીય પદ અને વર્ણમાં નિબલ્લ ગીતનો રવ સંભલ્લય છે. ક્યાંક પીન, ડુંત્રત સ્તન વાલ્લી શ્રવણનિપુણ(?) નર્તિકાઓ ચલ્લિલ નૃત્ય કરતી વિચરી રહી છે. (૪૫). વિવિધ નટોના અપૂર્વ અભિનયો અને નાટકો જોનારને વિસ્મિત કરે છે. વેશ્યાપાટકમાં જે ંમે છે. તે તો ત્યાંનાં દશ્ય જોઈને મૂલ્હિત જ થઈ જાય છે. કોઈક ગજવરની ગતિ વાલ્લી વેશ્યા મદવિહવલ્લ બનીને ંમે છે, તો બીજી કોઈકના શ્રવણે રલ્લકુંડલ ડોલે છે. (૪૬)

બીજી એકના નિબિડ, ઘન, તુંગ, સ્તનના ભારથી તેનો મધ્ય ભાગ ભાંગી પડતો નથી એથી મનમાં વિસ્મય થાય છે. તો બીજી કોઈક, આછા કાજલવાળી આડી આંખે, કોઈકની સામે મદનોત્તેજક હાસ્ય કરે છે. (૪૭)

બીજી કોઈ ચતુરા એવું નિર્મલ હાસ્ય કરે છે કે જાણે તેના ગાલ પર સૂર્ય અને ચંદ્ર દીપતા હોય. કોઈકના સ્તનપટ્ટ પર કસ્તૂરીનો ગાઢ લેપ છે, તો કોઈકનો ખાલપ્રદેશ તીક્ષ્ણ તિલકથી અલંકૃત છે. (૪૮). કોઈકનો સ્થૂલ રત્નોની સર વાળો હાર, વચ્ચે માર્ગ ન મળતાં સ્તનશિખર પર આમતેમ આલોટે છે. કોઈકની ઝંડી નાભિ કુંડલકાર છે, અને તે ત્રિવલીના તરંગસંપર્કે શોભે છે. (૪૯)

બીજી કોઈક ભારે વિકટ જઘનને કષ્ટપૂર્વક ધરી રહી છે, અને તેથી તેની અતિશય આનંદદાયક ગતિનો ચમકારો જલદી વિલાતો નથી. બીજી સુંદરી મીઠે સ્વરે બોલે છે ત્યારે તાંબૂલથી લાલ બનેલી તેની હીરા જેવી દંતપંક્તિ પ્રગટ થાય છે. (૫૦)

બીજી એકનું અધરદલ, કરમકમલ અને સરલ બાહુયુગલ શોભે છે. બીજી એક તરુણીની કરાંગુલી ઉજ્જ્વલ અને નિર્મલ છે, તો બીજી એકના ગાલ દાડિમપુષ્પના દલ સમા દેખાય છે. (૫૧)

કોઈકનું સૂક્ષ્મ શ્રૂયુગલ એવું લાગે છે, જાણે કે કામદેવે ધનુષ્ય ચડાવ્યું છે. કોઈ એકના નુપૂરયુગલનો ઝંચો રણકાર, તો બીજીની રત્નજડિત મેખલાનું ઝુમઝુમ સંભળાય છે. (૫૨)

બીજી જ્યારે લીલાપૂર્વક સંચરે છે ત્યારે ચર્મની મોજડીનું લંબાતું ચમચમ એવું લાગે છે જાણે આવી પહોંચેલી શરદમાાં સારસનો ઝૂંટતો સ્વર, કોઈક ઝીણા સ્વરે મધુર પંચમ ગાય છે. જાણે કે દેવો સમક્ષ થતા નાટ્યપ્રયોગમાં તુંબુરુએ વાદ્યસ્વર સજ્યો. (૫૩)

આ રીતે એક એક વેશ્યાનું રૂપ જોતાં જતા પ્રેક્ષકોનાં ચરણ તંબોલથી પીંગળા રસ્તા પર લપસે છે. જો કોઈ નગરની બહાર ભ્રમણે નીસરે તો ત્યાં વિવિધ ઉદ્યાનો જોઈને નગરના ભવનોને તે ભૂલી જાય. (૫૪)

### વનરાજિ વર્ણન (૫૫-૬૩)

હે ચંદ્રવદની, કમલનયની, ત્યાં બીજાં પળ જે ઘણાં વૃક્ષો છે તેમનાં નામ કોણ જાણે છે? જો બધાં વૃક્ષો પર ઘડીક દૃષ્ટિપાત કરતો કોઈક ચાલે તો તેને એમની લગોલગ રહેલી ઘાટી છાયામાં દસ યોજન ચાલવું પડે. (૬૪)



त्यां हे मृगाक्षी, चोदिशे प्रख्यात सूर्यतीर्थे छे. पृथ्वी पर ते मूलस्थान नामे सुप्रसिद्ध छे. त्यांथी मने एक जणे लेख दईने मोकल्यो छे. ए मारा स्वामीना आदेशथी हुं खंभात जई रह्यो छुं. (६५)

आ वचनो सांभळीने ए मुग्धा चंद्रवदना, कमळनयनाए लांबो अने उष्ण निःश्वास मूक्यो. तेणे हाथनी आंगळीओना टाचका फोड्या. पवनझपाटे केळ थथरे तेम क्यांय सुधी ते थथरी अने करुण, गदगद स्वरे बोलवा लागी. (६६)

क्षणेक रडीने नयनो लूछीने ते बोली: हे पथिक, खंभातनुं नाम सांभळीने मारं शरीर जर्जरित थई गयुं. मारा विरहानळनो ओलवनारो मारो पति त्यां गयो छे. घणो समय वीत्यो तो पण ए निर्दय पाछे आव्यो नथी. (६७)

हे पथिक, जो तुं क्षणेक दया करीने पग पाछा वाळ तो, हुं थोडाक शब्दोमां प्रियने कांईक संदेशो मोकलुं. पथिक कहे छे : 'हे कनकांगी', रडे छे शा माटे? तुं घणी क्षीण थई गई छे, अने तारं नयन उद्विग्न देखाय छे. (६८)

जेना निर्गमने विरहाग्नि ए मने राखनो ढगलो करी मूकी, ए निष्ठुरने हुं क्या मनथी संदेशो मोकलुं? (६९)

जे प्रवासे गयो त्यारे हुं पण तेनी साथे प्रवासे न गई, तेम तेना वियोगे मरी नहीं, एवा प्रियने संदेशो मोकलतां हुं लाजुं छुं. (७०)

पण हे पथिक, जो हुं लाजीने रहुं तो मारा हैयाने धरपत थती नथी. तो तुं प्रियनो हाथ पकडी तेने मनावीने तेनी पासे आ एक गाथा तुं पढजे: (७१)

हे नाथ, तारा विरहना प्रहारे चूरो करेलां मारं अंगो छूटां नथी पडी गयां, कारण के तुं आज के काल आवीने मळीश (एवी आशाना) औषधे संधाईने ए टकी रह्यां छे. (७२) (७३ क्षेपक)

हे पथिक, ए गाथा कहीने प्रियने मनावीने अतिशय विनयपूर्वक आ पांच दोहा तेने कहेजे: (७४)

प्रियना विरहानले बळेली जो हुं स्वर्गे जाउं तो मारा हृदयमां उपस्थित तने छोडीने हुं जाउं ए, हे कान्त, उचित आचरण न गणाय. (७५)

हे कान्त, तुं मारा हृदयमां उपस्थित होवा छतां विरह मारा शरीरनी विडंबना करी रह्यो छे. सज्जनोने माटे बीजाथी थता अपमाननो संताप मरणथी पण विशेष होय छे. (७६)

जे अंगोनी साथे तें विलास कर्यो तेने विरहे बाळ्यां, तो तुं पौरुषना आलय

समो होते छते हुं आवुं भारे अपमान केम सहुं ? (७७)

विरहरूपी छोकरडाए एवो अणधार्यो प्रहार कर्यो छे के तेणे मारुं शरीर भांगी नाख्युं, पण हृदय पर ते प्रहार नथी करी शक्यो केम के त्यां उपस्थित रहेला तने तेणे जोयो. (७८)

विरहनी सामे मारुं सामर्थ्य नथी एटले हुं विलाप करती बेठी छुं. गोवाळण तो मात्र रुदन करी शके, धणने धुमावीने पाछुं वाळवुं ए तो धणना स्वामीनुं काम. (७९)

संदेशो एटलो लांबो छे के ते पूरेपूरो हुं कही शकती नथी. मात्र एटलुं प्रियने कहेजे के एक ज वलयमां हवे मारा बने हाथ समाई जाय छे. (८०)

संदेशो विस्तारथी हुं कही शकती नथी. (पण तुं एटलुं कहेजे के) जे टचली आंगळीनी वीटी छे तेमां हवे मारुं बावडुं समाई जाय छे.' (८१)

त्यारे उतावळे जवा इच्छतो पथिक दोहा सांभळीने बोल्यो, हे चतुरा तारे हजी काई वधु कहेवुं होई तो कही दे. रस्तो धणो दुर्गम छे अने हे मुग्धा, मारे जलदी पहुँचवुं छे. (८२)

ए वचनो सांभळीने, शिकारीना बाणोथी त्रासेली हरिणीनी जेवी, कामदेवना शरे वींधायेली, आंखे आसुं वरसावती ए मुग्धाए, दीर्घ अने ऊनो निःश्वास मूकीने एक गाथा आ प्रमाणे कही: (८३)

'आ धृष्ट नेत्रो एक क्षण पण अटक्या विना अश्रुजल वहावतां लाजतां नथी. पण तेथी तो मारो विरहाग्नि खांडववननी जेम ऊलटो वधु ज्वलित थई रह्यो छे. (८४)

आ गाथा पढीने उद्विग्न अने अतिशय दुःखी थयेली ए मृगनयनीए पथिकने कह्युं, 'जेणे रतिनी आशा अने सुखमां विध्न नाख्युं छे तेवा ए निर्घृणने आ बे चोपाई तुं कहेजे: (८५)

तने संभारतां विषम समाधि-योग प्रगत्यो: डाबाहाथमां रहेलुं आ 'कपाल' (१ माथुं, (२) खोपरी) एक क्षण दूर थतुं नथी. 'सेज्जासन' (१. शय्यामां बेसवुं, २ शय्यामां खावुं) हुं एक क्षण पण छोडती नथी, खट्वांग (१ पलंगनो पायो, २ खट्वांग, योगीओ राखे छे ते उपकरण) पकड्युं छे. हे कापालिक, तारा विरहे मने कापालिकी-योगिनी - करी मूकी छे. (८६)

ओढणुं सरी गयुं छे, शरीर रूक्ष थई गयुं छे, अलकलटो वीखरायेली छे, मुख

फीकुं पडी गयुं छे, गति स्वखलित अने विपरीत बनी छे, केसर अने कनकना वर्ण जेवी कान्तिनी उपर श्यामता छवाई छे : हे निशाचर, तारा विरहे मुग्धा निशाचरी बनी गई छे. (८७)

हे पथिक, तुं तारा कामने कारणे हृदयथी व्याकुळ छे. हुं लेख लखीने तने आपी शकती नथी. एटले स्नेहभावे तुं आ दोहा अने गाथा प्रियने कहेजे: (८८)

हे प्रिय, घणुंखरुं तो विरहाग्नि वडवानलमांथी उत्पन्न थयो हशे : एटले ज तो एना पर स्थूळ अश्रुबिंदुओ वरसतां होय छे तो पण ते ऊलटो वधु प्रज्वळे छे. (८९)

जो ए विशाळ नेत्र वाळी मुग्धा अश्रुधाराए सिंचाती न होत तो निश्चितपणे ते दीर्घ अने ऊना निःश्वासोथी शोषाईने मरण पामी होत.' (९०)

पथिके कह्युं, 'हे चंद्रवदना, हवे तुं पाछी वळी जा. अथवा तो हे मृगनयना हजी पण तारे कांई कहेवराववुं होय तो ते कहे'

'हुं कहुं छुं, पथिक, केम न कहुं ? पण एम थाय छे के स्नेह अने रति रहित जेणे मारी आवी दशा करी, जेणे आवी रीते मने विरहगर्तामां नाखी दीधी, जे अकृतार्थे धनने लोभे मने एकली छोडी मूकी, एने कहीने पण शुं ? मारो संदेशो लांबो छे पण तुं उतावळमां छे, तो हे पथिक, मार प्रियने आ गाथा, वस्तु अने डोमिला तो कहेजे जः (९१-९२)

ए वेळा आपणो एवो गाढ संगम हर्तो के बच्चे हार पण रहेतो न हतो, ज्यारे अत्यारे तो आपणी वच्चे सागर, सरिता, गिरि, वृक्षो अने दुर्गोनो अंतराय आवी पड्यो छे. (९३).

केटलीक प्रियमां आसक्त विरहव्याकुळ मुग्धाओ एने झंखती एनो संग पामवा बावरी बने छे. स्वप्नमां तेओ प्रियना शरीरनो धन्य स्पर्श, एनुं आर्लिगन, दर्शन, चुंबन, दंतक्षत अने सुरतरस पामे छे. हे पथिक, तुं ए निर्दयने कहेजे के ए ज्यारथी प्रवासे गयो छे, त्यारथी मने निद्रा ज आवती नथी तो पछी स्वप्नमां संगसुख माणवानी वात ज क्यां रही?(९४)

प्रियना वियोगने लीधे रतदिवस एना संगमना अभावना शोकमां मन झूरतुं रहे छे तेथी मारुं अंग अतिशय शोषाई गयुं छे अने हुं आंसु लूछ्या करुं छुं. हे निर्दय मार विशे हुं तने शुं कहुं ? तने स्वप्नमां लावीने भावपूर्वक हुं मोहवश थईने जोडं छुं. पण ए क्षण वीती जाय छे मारुं स्वामीरूपी मोघुं राच (विरहरूपी) तस्कर चोरी गयो. हे पथिक, कहे

हुं कोने शरणे जाउं ?(९५)

आ डोमिला छंद कहीने ए चंद्रवदना, कमळनयनानां नेत्र निष्पंद बनी गया. ते न तो कशुं बोलती हती, न तो त्यां रहेला बीजा जनने जोती हती. भीत परना चित्रमां आलेखी होय तेवी ते मुग्धा क्षणेक देखाई.(९६)

निःश्वासने लीधे तेनी श्वासोच्छ्वासनी क्रिया रूंधाई गई. मुखथी ते मोटेथी रडती हती. कामदेवना सरे वींघायेली ए चंचळनयनाए प्रियनुं संगसुख संभारीने सहेज तीरछी दष्टिए पथिकनी सामे एवी रीते जोयुं, जे रीते धनुष्यटंकार सांभळीने त्रस्त बनेली हरणी जुए. (९७)

पथिक बोल्यो, 'तु धीरज धर. स्थिर थईने क्षणेक आश्वासन ले. ओढणाथी तारुं पूर्ण चंद्र समुं मुख लूछ.' एनां वचन सांभळीने विरहभारे भांगी पडती ए मुग्धाए लज्जित बनीने वस्त्रांचलथी मुख लूछ्युं.(९८). पछी ते बोली, 'हे पथिक, कामदेवनी पासे मारुं बळ चालतुं नथी, कारण के मारो प्रिय मारामां अनुरक्त होवा छतां अने हुं निर्दोष होवा छतां ए मारा प्रत्ये विरक्त बन्यो छे. ते बीजानी वेदना प्रीछतो नथी. ए निःस्नेह अने चंचळ मन वाळा खलने तारे एक मालिनी वृत्त कहेवुं. (९९). हे सुभग, जो त्यारे सुरतने अंते में एम जाण्युं होत के तारे अनुराग अने स्नेह ओगळी गयो छे अने तेनी शोभा नष्ट थई छे तो ए नवरंगनो एक कुंभ भरीने हुं राखी मूकत, अने विरक्त बनेलुं तारुं हृदय हुं तेमां फरी बोळत. (१००)

आकाशामांथी रंग ओसरी जाय तो तेमां फरी रंग प्रगटे छे. अंग अतिशय निःस्नेह बने तो फरीथी तेनो अभ्यंग करी शकाय छे. धन हारी जईए तो जीतीने ते पाछुं मेळवी शकाय छे. पण प्रियनुं चित्त विरक्त बने तो शुं करी शकाय?(१०१)

पथिक बोल्यो, हे विशालाक्षी तुं धीरज धरीने मन ठेकाणे राख. आंखमांथी अतिशय वहेती आंसुधारा थोभा. प्रवासीओने अनेक कारणे परदेश जवुं पडे छे अने त्यां एमने भ्रमण करवुं पडे छे. एमनुं प्रयोजन न सधाय त्यां सुधी हे सुंदरी, तेओ पाछा वळता नथी. (१०२)

विदेशमां फरतां एमना पर पण कामदेवना बाणनो प्रहार थाय छे. पोतानी गृहिणीने संभारता तेओ पण विरहनो भोग बने छे. रातदिवस पोतानी प्रियतमाना शोकनो भार न सही शकता ए प्रवासीओ पण हे मुग्धा तारी जेम क्षीण थता होय छे.(१०३)

ए वचनो सांभळीने ते दीर्घ नेत्र वाळी अने उत्कट मदनावस्था धरती ए मुग्धाए

मुक्त स्वरे एक अडिल्ला कह्यो. (१०४ क)

हे पथिक, मार कान्तनो मारी उपर हवे स्नेह नथी रह्यो एम हुं धारुं छुं, तेम छतां तुं मारो संदेशो तेने कहेजे के नाक सुधी व्यापेलो विरहाग्नि मार हृदयने रात्रिना अंत सुधी बाळतो रहे छे. (१०४ ख)

मदनना आयुधे मारेली हुं वधु विस्तारथी संदेशो कही शकती नथी. तुं अमारी आ अवस्था मार कान्तनी पासे वर्णवजे: अंगो तूटे छे, अतिशय अरुचि प्रवर्ते छे, रात्रे उजागरो थाय छे, रस्ते जतां माँ गति विह्वळ अने आळसथी मंद बने छे. (१०५)

केशपाश पर पुष्पो बांध्यां नथी. आंखमां आंजेलुं काजळ गाल पर गळे छे. प्रियतमने मळवानी आशाथी जेटलुं मांस शरीरमां वधे छे, ते विरहाग्निथी बळीने पाछुं ऊतरी जाय छे. (१०६)

विराहनी उष्णताए बळती अने आशा जळे सिंचाती एवी हुं नथी जीवती, नथी मरती-मात्र धगधगती रहुं छुं. ते पछी फरी फरी पथिकने रोकीने, ए दीर्घोक्षीए पोतानी आंखो लूछीने एक फुल्लड छंद कह्यो (१०७)

प्रियने झंखता मार हृदयने जेम सुवर्णकार करे छे तेम (कामदेव) विरहाग्निथी बाळीने तेना पर आशाजळ सींचे छे. (१०८)

पथिक बोल्यो, 'हुं जई रह्यो छुं त्यारे तुं वारंवार रडीने मने अमंगळ न कर. आंसु रोकी राख' 'हे पथिक, तारी इच्छा पूरी थाओ तारुं आजे सीधाववानुं पार पडो. हुं रडी नथी, पण विरहाग्निना धुमाडाथी मार नयन स्रव्यां छे.' (१०९)

पथिक बोल्यो, 'हे विशालाक्षी कहेवानुं शीघ्र कही दे, सूर्य दिवसना शेष भागे पहोच्यो छे, तो दया करीने हवे तुं पाछी वळ'. पथिक तुं जा. तारुं वारंवार मंगळ थाओ. पण तुं प्रियने हवे एक मडिल्ला अने एक चूडिल्लो कहेजे: (११०)

मारुं शरीर दीर्घ अने उष्ण निसासाथी शोषाय छे. अश्रुजळ अटकतां नथी. मारुं हैयुं जईने द्वीपांतरमां पड्युं छे, जेम पतंगियुं दीवामां पडे. (१११)

उत्तरायणमां दिवसो लंबाय छे, तो दक्षिणायनमां रातो लंबाय छे - एवो परापूर्वनो नियम छे. पण जेमां रातो अने दिवसो बने लंबाय छे एवुं आ त्रीजुं विरहायण थयुं छे. (११२)

हे पथिक, दिवसनो (थोडोक) शेष भाग ज रह्यो छे, ते आथमी गयो छे. तो तुं

જવાનું માંડી વાઢ. રાતનો ડાસ્ત બીતાવીને બીજે દિવસે તું જવાનું રાખ. “હે બિંબ સમા અધર વાઢી, ચંદ્રની ચાંદની સવાર સુધી પ્રકાશે છે. મારે જે કામ છે તેથી હું વ્યાકુલ્ હોવાથી મારે જવું જ પડે તેમ છે.” જો તું અહીં રહી જવા ન માગતો હો અને જવાની જ ઇચ્છા રાખતો હો તો મારા પ્રિયને ઁક ચૂડિલ્લો, ઁક ઁડહડ અને ઁક ગાથા કહેજે: (૧૧૩)

જઈને તું પ્રિયને કહેજે કે હે પ્રવાસી, અમને તારા વિરહાગિન તરફથી (ઁક મોટું) ફલ મલ્લ્યું. ઁણે ચિરંજીવિતાનું મને વરદાન દીધું છે. કેમ કે મારો ઁક ઁક દિવસ સંવત્સર જેટલો લાંબો થયો છે. (૧૧૪)

જ્યાં પ્રેમવિયોગે હૃદય વ્યાકુલ્ બન્યું છે. કામદેવના બાણે શરીર અતિશય ક્ષત થયું છે, જ્યાં નયનો બાષ્પજલે ગાલ પઁવાઢી રહ્યાં છે, જ્યાં મદન નિત્ય મનમાં વિકસી રહ્યો છે, ત્યાં હે પથિક, રાતને સમયે પળ નિર્વૃત્તિ કે નિદ્રા કેમ પ્રાપ્ત થાય ? હેપ્રિય વિરહિણીઓ દિવસે પળ જીવે છે ઁ મોટું આશ્ચર્ય છે. (૧૧૫-૧૧૬)

પથિક બોલ્યો. ‘હે કનકાંગી તેં જે કહ્યું, અને વધુમાં જે બીજું મેં દીરું, તે હું તારા પ્રિયતમ પાસે પ્રકાશિત કરીશ. હે કમલ્નયના. હવે તું તારે ઘરે પાછી ફર, હું પળ રસ્તે પડું. મારા ગમનને તું અટકાવ નહીં. પૂર્વ દિશામાં અંધારું પ્રસર્યું છે. સૂર્ય આથમ્યો છે. રાતે ચાલવાનું મુશ્કેલ હોય છે, અને રસ્તો દુર્ગમ અને જોખમ વાઢો છે.’ (૧૧૭)

પથિકનાં વચન સાંભળીને ઁ પ્રેમવિયોગિની કૃશોદરીઁ દીર્ઘ, ઁષ્ણ નિઃશ્વાસ નાખ્યો. તેના ગાલ પર રહેલાં અશ્રુબિંદુઓ જાણે પ્રવાલના ઢગ પર ચમકતાં મોતી જેવાં શોભતાં હતાં. પ્રિયના પ્રવાસથી પીડિત, વિલાપ કરતી, રડતી તે બોલી, ‘પ્રિયને તું ઁક સ્કંઘક અને ઁક દ્વિપદી કહેજે: (૧૧૮)

મારું હૃદય રત્નાકર સમું છે. તેનું વિરહમંદર નિત્ય મંથન કરે છે, અને તેણે તારા પ્રેમે પ્રાપ્ત મારું સુખરત્ન સમગ્રપણે મૂલ્થી ઁલ્લેહ્યું છે. (૧૧૯)

દ્વિષ્ટિરૂપી સ્ફુર્લિગથી સભર, મદનરૂપી પવને ધૂમતો, દુર્ઘર જ્વાલા વાઢો, દુઃસહ મદનાગિન નિરંતર મારા હૃદયમાં તીવ્રપણે સ્ફુરી રહ્યો છે. અરતિની રાખ ઁલ્લતો તે (?) છે, મને ઘમકાવે છે અને બાઢે છે. આશ્ચર્ય તો ઁ છે કે તારી ઁત્કંઠાથી અમારું ‘સરોરુહ’ વૃદ્ધિ પામે છે.’ (૧૨૦)

ઁા સ્કંઘક અને દ્વિપદી સાંભળીને પથિક રોમાંચિત થયો. પોતાના પ્રિય પ્રત્યેનો તેનો પ્રેમ નથી ઘટ્યો તે જાણીને તેનું મન રંજિત થયું. તે બોલ્યો, ‘હે મૃગનયની તું મારું કહ્યું સાંભળી ક્ષણેક ધીરજ ધર. હું તને કાંઈક પૂછુ છું તો તું તે સ્ફુટ વચનોમાં પ્રગટ કર.

(१२१)

नवां बादळनी रेखांमांथी नीसरतां जेनां निर्मळ किरणो स्फुरे छे, अने शरदनी रातमां जे प्रत्यक्ष सभर अमृत झरी रह्यो छे एवा चंद्रनुं विजयी अने प्रियतमने सुखद एवं तारुं आ मुख क्यारथी विरहाग्निना धूमे ढंकाई गयुं छे ? (१२२)

कहे तीक्ष्ण वक्र कटाक्षपात करतां, मदननां उद्दीपक आ तारां लोचन केटला दिवसथी झरी रह्यां छे ? कदली जेवुं कोमळ तारुं अंग शोषाई रह्युं छे ? अने हंसना समी तारी लीलागति सीधी बनी गई छे ? (१२३)

आ रीते हे चंचळनयना केम तुं तारा शरीरने दुःखाधीन करी रही छे, अने दुःसह विरहकरवतथी तेने वहेरी रही छे ? कामदेवना बाणे केटला दिवसथी तारा चित्त पर प्रहार कर्यो छे ? कहे 'सुंदरी, तारो सुभग क्यारे (परदेशे) गयो ?' (१२४)

पथिकनां वचन सांभळीने मदनने उद्दीपित करती ए दीर्धाक्षीए चार गाथा कही. (१२५)

हे पथिक, ज्यारथी मारुं सुख हराई गयुं अने बदलामां दुःखोनो पट्ट मळ्यो ए मारा प्रियना प्रवासदिवस विशे पूछवाथी शुं लाभ ? (१२६)

कहे, ज्यारे ए अरघी क्षणमां ज मने मूकीने चाल्यो गयो ए दिवस संभारवाथी शुं ? ए दिवसनुं नाम पण न लईश. (१२७)

ज्यारे ए सुभग गयो ते दिवसथी अमे निर्वृत्ति खोई छे. पथिक, निश्चितपणे काळ काळनी जेम अमारा हृदयमां परिणम्यो छे. (१२८)

## त्रीजो प्रकम

### षड्ऋतुवर्णन

#### ग्रीष्म

हे पथिक, ग्रीष्मनो आरंभ थतां ज जेवो मारो प्रियतम प्रवासे गयो, तेवो ज मारो सुखसमूह पण मने हाथ जोडीने परदेशे परवर्यो. प्रियतमने वळावीने विरहाग्नि ए तपता अंगे हुं पाछी वळी अने विह्वळ, बावरे चित्ते हुं मारा आवासे पहाँची. (१३०)

आम एक तो अरुचि, असुख अने विरहनो तलसाट असह्य हतो, तेमां ए मदनाक्रांत दशामां मलयानिल मारे माटे दुःसह थई पड्यो. तेने लीधे मारी विषम, धगधगती अग्निज्वाळा वधु तीव्रताथी प्रजळवा लागी. तो बीजी बाजु, धरती पर अतिशय तपतां सूर्यकिरणो घासमां, बीडमां आग लगाडी रह्यां हतां. (१३१)

गगनतळ जमनी चंचळ जीभनी जेम लपलपाट करतुं हतुं. धरतीनुं तळ उष्णतानो बोजो न सहेवातां तडफडाट करतुं फाटतुं हतुं. अंतरिक्षमां अतिशय उष्ण पवन फूंकातो हतो, अने ए लूनो स्पर्श विरहिणीना अंगने दझाडतो हतो. (१३२)

वर्षाना आगमनने झंखता बपैया पियु पियु रटता हता. सरिताओमां जळ ओछां अने आछां वहेतां हतां. अमराईनां आम्रवृक्षो फळभारे लचेलां भारे शोभतां हतां. पवननी झकोळे तेनां पान हाथीना काननी जेम हली रह्यां हतां. फळलोलुप पोपटोनां झूंडना झूंड तेमनी उपर झूली रह्यां हतां. तेमनो करुण किलकिलाट चोतरफ ऊठतो हतो. एवा सहकार तरुओए, हे पथिक, मने सहारा विनानी करी मूकी. (१३३-१३४)

टंडक करवा माटे में स्तन पर हरिचंदननो लेप कर्यो, पण सर्पे सेवेला ए चंदनथी तो मारो ताप ऊलटो वध्यो. विविध विलाप करतां करतां में हारलता अने फूलमाळा पहेरी, पण तेमांथी पण ज्वाळाओ नीकळतां हुं भयभीत बनी गई. (१३५)

शरीरने कांईक शाता आपशे एम मानीने रात्रे शय्यामां कमळपत्र पाथर्या, पण तेथी तो मारो उताप बमणो थयो. घडीक शय्यामांथी ऊठीने ऊभी थती, तो घडीक तेमां पाछी पडती एवी दशामां लज्जित बनीने में गद्गद कंठे एक वस्तु अने एक दूहो कह्यो: (१३६)

कमळो सूर्यकिरणो विकस्यां होईने उताप करे छे. अमृतकिरण चंद्र पण विषनो सहोदर होईने विष ज उत्पन्न करे छे. चंदन सापना दुःसह डंखवाळुं होईने अंगने क्षीण करे छे. तो रत्नहार पण खारा समुद्रमांथी नीपज्यो होईने मदनबाणथी थयेला धामां मीतुं भभरावे



છે. કમલો, ચંદ્ર અને રત્નોને શીતલ ગણીને જગતમાં તેમની પ્રશંસા થાય છે, પણ તેમાંનું એકેય વિરહાગ્નિને ઓલવતું તો નથી, પણ ઊલટું મારાં અંગોને પીડે છે. કેટલાક લોકો શરીર પર કપૂરનો અને ચંદનનો નિર્રથક લેપ કરે છે. પ્રિયતમના વિરહની આગ તો માત્ર પ્રિયતમનો સંગ જ ઓલવી શકે. (૧૩૭-૧૩૮)

### વર્ષા

હે પથિક, એમ અતિશય તપેલો ગ્રીષ્મકાલ મેં કેમેય કરીને વિતાવ્યો, વર્ષાકાલ પણ આવી પહોંચ્યો. અને તોય મારો નિર્લજ્જ પ્રિયતમ ન આવ્યો ! ચોદિશ ધોર અંધકાર વ્યાપ્યો છે. અતિ સભર બનેલ જલધર ગગનમાં રોષથી ધેરો ધુરધુરાટ કરે છે. (૧૩૯)

આકાશે ચમકતી ભીષણ વિદ્યુતના ઝલહલ્લટથી જ પગદંડી પરચી શકાય છે. બપૈયા જલથી અતિ તૃપ્ત થઈને સરસ ચીત્કાર કરી રહ્યાં છે. નવઘનની નીચે થઈને જતી બગલાંની હાર નખે દીપી ઊઠે છે. (૧૪૦)

ગ્રીષ્મના સૂર્યે પોતાની કિરણજાલથી પ્રચર તપાવેલી સરિતાઓમાં અત્યારે વરસતું મેધજલ માતું નથી. રસ્તા ઊપરના જલપ્રવાહ વટેમાર્ગુઓને પાદુકાઓ હાથમાં ડાકાવે છે. પગલે પગલે પગદંડી આકાશી વીજલ્લીને ચમકારે જ કલ્પાય છે. (૧૪૧)

નિબિડ લહરીઓથી સભર એવા વિશાલ પટને લઈને દુસ્તર બનેલી સુંદર સરિતાઓ કલ્પેલોના કલકલે ગાજતી હતી. કામકાજે ગયેલા પ્રવાસીઓ અધવચ્ચે જ રોકાઈ રહ્યા. પકિકોને ઘોડાને બદલે નાવથી ખેપ કરવી પડતી હતી. (૧૪૨)

પોતાનાં કાદવલીપ્યાં ગૌર અંગો ખુલ્લાં થઈ ગયેલાં તેથી સલજ્જ સરિતાઓએ બંને પાસાંને હ્રબ્ધે જલભારથી ઢાંકી દીધાં. તારકગણ દેખાતો બંધ થયો. અંધકાર ઊમટ્યો. ધરાતલ ઇન્દ્રગોપથી નિરંતર છવાઈ ગયું. (૧૪૩)

બગલાં પાણીના ધરાને તજીને તરુટેચે ચડી ગયાં. મયૂરો તાંડવ કરતાં ડુંગરોની ધાર ઉપર ગહેકી ઊઠ્યા. મેડકો જલમાં કર્કશ સ્વરે ડ્રાંડ ડ્રાંડ કરી રહ્યાં. કલકંઠીઓએ આંબાની ટોચે ચડીને ટહુકાર કરી મૂક્યો. (૧૪૪). ફળાધર નાગોએ દશે દિશામાં ખીડ કરીને રસ્તા રૂંધ્યા. એ વિષધરોથી રાજમાર્ગો સંચારહીન બન્યા. પાટલાપુષ્પનાં દલ જલતરંગોના ઉભારથી ચરી પડવા લાગ્યાં. ડુંગરનાં શિખર ઉપર હંસો કરુણ સ્વરે રડી રહ્યા. (૧૪૫)

મચ્છરના ત્રાસે ગોધણ ઊંચાણમાં ચડી ગયું. ગોપાંગનાઓ એમના પતિ સાથે મનભર રંગે રમવા લાગી. હરિયાલું ધરાવલય કદંબોથી મધમધી ઊઠ્યું. અને અનંગે મારાં અંગેઅંગમાં વધુને વધુ ભંગ કરવા માંડ્યો. (૧૪૬)

कठण सेजमां आमथी तेम लोटती, भ्रमख्वंदना गुंजारवथी वींधाती, उद्विग्न निद्राहीन अनिमिष नयने रातभर जागती में अतिदुखणीए एक 'वस्तु', एक 'गाथा अने एक 'दूहो' रच्यां. (१४७)

“अंधाराना ओधे ऊमटीने आकाशने दशे दिशाए छाई दीधुं छे. काळी मेध घटा ऊमटीने धोर धुरधुराट करी रही छे. नभ मार्गमां तरल नभोवल्ली (वीजळी) तडतडी रही छे. दादुरना ड्रांड ड्रांडनो रौद्र शब्द कोईनाथी सह्यो जतो नथी. निबिड निरंतर जलधरोनी धरा उपर पडती दुर्धर धाराओना भासने, हे पथिक, हुं केम करीने सहुं ने तरु शिखर उपरथी कोकिल असह्य स्वरे टहुकी रह्यो छे ते पण हुं केम करीने सहुं. ? (१४८)

प्रावृषे आवीने धारासमूह वडे ग्रीष्मानलने ओलव्यो. पण आश्चर्य : मारा हृदयमांनो विरहानल तेना आववाथी तो ऊलटो अधिकतर प्रजवळी उठ्यो. (१४९)

स्तब्ध स्तनो स्थूळ अश्रुबिंदुथी दाझे छे तेथी हे पथिक, जळबिंदुमांथीज उद्भवेलां, गुणयुक्त, कंठस्थित मुक्ताहारनां मौकितको नथी लाजतां” (१५०)

आ दूहानुं पठन करीने विरहखेदे अलस बनेली, अभिभूत थयेली, अति खिन्न अने मूर्छा परवश एवी मने स्वप्नांतरमां मारो चिर प्रोषित प्रियतम देखायो. अने तेने तरत ज ओळखी लईने में तेनो हाथ पकडीने आ प्रमाणे कह्युं : “घोर पणे गडगडता मेधोनी घटाथी छवायेली, आ ऋतुमां प्रियतमाने छोडीने जवुं शुं कुलीनोने छाजे छे ? नव मेधमालाथी झळंबता नभमां प्रगटेल ईन्द्रचाप, रक्त दिशाविस्तार, मेधाच्छादित् अने तेथी आभासी लागतो चंद्र - आ बधाने लईने, हे प्रियतम, वर्षाकाळ असह्य बन्यो छे.” (१५१-१५३).

ने प्रेमथी रुंधायेला कंठे हुं. स्वप्नमांथी जागी गई: क्यां हुं ने क्यां प्रियतम ? तत्क्षण हुं मरी नहीं, तो खरे ज हुं पाषाणी छुं. मारो जीव नीकळी न गयो, केम के ते पापबंधमां जकडायेलो छे. हृदय पण केम फाटी न पड्युं? लागे छे के ते वज्रे घडेलुं छे. (१५४)

झीणा स्वरे कणसती देडकीनी जेम में रात्रीना पाछला पहोरे असहाय बनीने करुण स्वरे आ दूहो कह्यो. (१५५):

“हे यामिनी, तारुं कलंक एवडुं छे के ते त्रण भुवनमां पण माय तेम नथी: दु:खमां तुं चोगणी थाय छे, पण सुखना संगमां क्षीण बनी जाय छे. (१५६)

## शरद

एम विलाप करतां करतां, विरहगीत गातां गातां, प्राकृत कवितानुं पठन करतां करतां केमेय करीने वर्षानो अंतिम दिन आव्यो. जेनी रात्रीओ प्रियतमना अनुरागे स्मणीय होवानुं गवाय छे, ते ज रात्रीओ हे पथिक, मने अरमणी (करवत) समी लागी. (१५७)

प्रियनां आगमननी आशाए प्राण टकावी राखीने जागतां अने प्रभाते, विरहनी अंत लावनार प्रियतमनां स्मरण साथे शय्या तजतां तजतां, हे पथिक, मारी रात्रीओ पसार थती हती. (१५८)

दक्षिण तरफना मार्गने भक्तिपूर्वक हुं जोई रही हती त्यारे एकाएक अगस्त्य ऋषि मारी नजरे पड्या, ने में कहुं के वर्षाऋतु वही गई ने तोय प्रियतम परदेशे ज रह्यो ने हुं रम्या विना रही. (१५९)

गगनमांथी बलाहक अद्रश्य थई गयां. रात्रे सुंदर नक्षत्रो देखावा लाग्यां फणींद्रोए पाताळवास कर्यो. रात्रे निर्मळ चंद्रनी ज्योत्स्ना स्फुरी रही. (१६०)

शतपत्र कमळो वडे सरोवरनां जळ शोभी रह्यां छे. नदीओ तरंगसभर वही जाय छे. ग्रीष्मे सरोवरोनी जे शोभा हरी लीधी हती, ते हवे शरदमां तेमने पाछी चडी. (१६१)

कमळोना मकरंदनुं पान करीने हंसोए अति मनोहर ने मधुर कलरव करी मूक्यो. शतपत्र कमळोए ऊछळीने आखुं भुवन भरी दीधुं. जळनी रेल तीर्थे पाछी वळी. (१६२)

धोळेलां धवळ शंखनी सकाश सुंदर काश वडे सरोवरतीर शोभी रह्यां. वहेती नदीओनां नीर निर्मळ बन्यां तेमना तट विहंगमोनी हारोथी सोहामणा लागता हता. (१६३)

डहोळथी मुक्त बनेल निर्मळ जळोमां स्वच्छ प्रतिबिंब जोई शकातुं हतुं शरदनां आगमने कुंजनो शब्द माराथी सह्यो जतो न हतो. मरालना आगमने हुं मरी रही हती केमेय टकी शकती नहती. (१६४)

जळो क्षीण थतांनी साथे, हे पथिक, हुं ये क्षीण थई आकाशमां उद्योत करतां खद्योतोथी हुं खेद पामी. सारसो स-रस रव करी रह्यां हतां. हे सारसी, मने मारा जूना चिरकालीन दुःखनुं तुं शा माटे स्मरण करावे छे ? (१६५)

हे निष्ठुर, तारो करुण शब्द तुं मनमां ज लव. विरहदग्ध नारी माटे उत्सवनी लवलेष पण होतो नथी. एम प्रत्येकने करुण शब्दे संबोधती एवी मने हे पथिक, कोई एक क्षण पण धीरज आपतुं न हतुं. (१६६)

जे रमणीओना नाथ तेमनी पासे घरे ज छे तेओ शेरीओमां रास रमती धूती हती. विविध आभरणो वडे शणगार सजीने, चित्रविचित्र वस्त्रो शरीर पर धारण करीने, तीक्ष्ण तिलक भालतळे आलेखीने, शरीर केसर अने चंदन चर्चीने सोरंड (क्रीडाभाजन) हाथमां राखीने दिव्य मनोहर गीत गाती तेओ धूमती हती. (१६७-१६८)

तेओ घणी भक्ति अने प्रमोदथी गमाणो अने तबेलामां धूप देती हती. आ जोईने हुताश थयेली हुं उद्विग्न बनी गई. (१६९)

त्यां तो में दिशाने अधिक वैचित्र्यथी शोभती जोई, अने जाणे के हुं हुताशनमां होमाई. चित्तमां विरहनी ज्वालावलि प्रजळी ऊठी, अने में 'नंदिनी', 'गाथा' अने 'भ्रमरावलि' करी: (१७०)

कषाय स्वादवाळा नवा बिसतंतु वडे जेमना कंठ शुद्ध थयां छे तेवा धृतराष्ट्र (हंसविशेष) अने चातक जळमां शब्द करी र्ह्यां छे, ने तेओ चमत्कारक चाले चाले छे : जाणे शरद-श्रीनां झीणा स्वरे रणकतां नूपुर न होय ! (१७१)

शरदमां आसोमासमां मोटी बनेली नदीओ प्रवाहवेगथी विकट बनेली अने पगने स्खलित करती हती. विशाळ सरिताओमां सारसे चीत्कार करीने अमने फरी फरीने दुःखे रडाव्यां, (१७२)

चंद्रनी चंद्रिकावाळी रात्रीओमां धवलगृह अतीव शोभी ऊठ्यां : तेनो सुंदर तुंग प्राकार निर्मळ अने मनोहर लागतो हतो : प्रिय विना शय्यामां लोटती अने कणसती एवी मारा प्रति आ शरद जाणे के यमदंड वडे प्रहार करी रही हती. (१७३)

जेमना पुरुष क्रीडा करवा उपस्थित हता तेवी नारीओना सहभ्रमणथी सरोवरनां तीर शोभी र्ह्यां हता. धरे धरे सुंदर बाळको अने युवानो खेलता दीसता हता, घरे घरे पटह वागता हता. (१७४)

छोकराओ कुंडाळमां तांडव करतां अने 'सुंदरी' वगाडतां शेरीओमां घूमता हता. शय्याओ तरुणीवृंदोथी शोभती हती. घरे घरे रेखा रमाती हती ? (१७५)

दीपावलिनी रात्रे नवोदित चंद्रलेखा समा दीपक हाथमां लई लईने बधे मूकवामां आवे छे. भवनो जाणे के लधु ज्योतिओ वडे मंडित बन्या हता. महिलाओ आंखमां एनुं अंजन शलाकाथी आंजती हती. (१७६).

अनेक कुटिल तरंगोनी भंगीने लीधे श्याम अंबरनो आभास आपती पत्रवल्लीथी मनोहर, वृत्ताकार अने मदपट्ट समा पयोधर कस्तूरीथी चर्चित कराता हता. (१७७)

अंगे अंग केसरनो गाढ लेप करातो हतो. जाणे के कंदर्पे बाणोमां विष न भयुं होय ! शिर उपर कुसुमोनो शणगार सजवामां आवतो हतो. जाणे के काळा मेधना गोपुर उपर अर्ध चंद्र बिराज्यो. (१७८)

कपूरे मधमधतुं बीडुं मोमां मुकातुं हतुं. जाणे के प्रत्यूषकाळे सूर्य ऊग्यो. उमंगना आवेशमां प्रसाधन करातुं हतुं. पलंगोमां किंकिणीओनो मधुर ख प्रवर्ततो हतो. (१७९)

आम केटलीक पुण्यवंतीओ केलि करी रही हती. पण में तो रात्री उद्वेगमां वितावी. घरे घरे रमणीय गीत गवातां हतां. एक मने ज बधुं कष्ट एकतुं करीने दीधेलुं हतुं. (१८०)

वळी मारा मनमां हे पथिक, चिरप्रवासी पियुनुं स्मरण थयुं. अने सूरज ऊगी गयो जाणीने में बहु समय गाढ अश्रुप्रवाह वहावीने एक अडिल्ला तथा एक वस्तु पढ्यां (१८१)

रात्रे अरधो प्रहर पण निद्रा आवती नथी. प्रियनी वात कहेवाय छे तेथी पण उद्वेग वधे छे. अरधुं निमेषार्ध पण रतिसुख छे नहीं. कामथी तप्त अने वींथायेल आ हुं जाणे के वहेराई रही छुं. (१८२)

शुं ए देशमां रात्रे निर्मळ चंद्रनी ज्योत्स्ना नहीं स्फुरती होय ? शुं त्यां अरविंदनां फळनुं सेवन करतां हंसो कलरव नहीं करता होय ? शुं त्यां कोई अति ललित रागे प्राकृत गाथा पण नहीं पढतुं होय ? के कोई कापालिक भावपूर्वक पंचम राग नहीं छेडतो होय ? अथवा त्यां प्रत्यूषकाळे प्रफुल्लित कुसुमपुंज पण नहीं मधमघतो होय ? एटले ज, हे पथिक, जे पियु शरदकाळे पण घर तरफ नथी वळतो, तेने में तो तदन अरसिक जाण्यो. (१८३)

एवी रीते, सौरभथी रमणीय शरदऋतु में वीतावी, पण हे प्रवासी, ए अतिशय दुष्ट शठेश्वरने न संभार्युं. ए रीते मारी, मदनना शरे वींथायेलीनी एवी करुण दशा हती, त्या तो प्रासादो झाकळभारे श्वेत बनेला मारी द्रष्टिए पड्या. (१८४)

हे पथिक, मारा समग्र देहमां तडतडाट करतो विरहाग्नि सळगी ऊठ्यो. कंदर्पे पण दर्प दाखवीने पोताना धनुष्यमांथी सडसडाट बाण छोडवा मांड्यां. हुं दुःखार्त शय्याम पडी हती. परंतु मारा चित्तने हरनारो ए शठ, शबर, कापालिक परदेशमां (परमंडळमां) भटकतो रहेतो आव्यो नहीं. (१८५)

एनी आकांक्षा करती, दुःखी दुःखी थती हुं दिशाविस्तारमां द्रष्टि दोडावती हती, त्यां तो हेमंत तुषारभारनी भेट लईने आवी पहाँच्यो. हे पथिक, लोकोने शीतळ जळ प्रत्ये अनादर थयो. पथारीमांथी कमळदळने दूर कर्या. (१८६)

हवे गृहिणीओ कपूर अने चंदन घसती न हती. अघर अने कपोलनां सुशोभननी सामग्रीमां मीण भेळवातुं हतुं. अंग पर चंदन वगरना केसरनो लेप करातो हतो. कस्तूरीवाळा चंपेलनुं सेवन करातुं हतुं. (१८७)

हवे जायफळ साथे कपूर दळातुं न हतुं. सोपारीओने पण केवडानी सुगंधनो पुट अपातो न हतो. रात्रे अगाशीमां सूवानुं बंध करी सुंदरीओ ओरडामां पलंग बिछावीने सूती हती. (१८८)

वळी अगरनो धूप करातो हतो. शरीर केसरनो लेप करातो हतो. गाढ, निबिड आलिंगन अंगोने सुखदायक लागतु हतुं. बीजी ऋतुनी सरखामणी दिवसो आंगळी जेवडा थई गया ने छातां मारे एकने माटे ज हे पथिक् ब्रह्माना युग समो दिवस ठरावायो. (१८९) घरमां एकल विलाप करती एवी मने दीर्घ रातोमां निद्रा आवती न हती एटले हे पंथी, हुं एक वस्तुछंद गावा लागी : (१९०)

हे निरक्षर, मारी दीर्घ रातो दीर्घ निश्वासो नाखतां वीते छे. हे तस्कर, निर्दय, तारा स्मरणे चडेली मने निद्रा आवती नथी. हे धृष्ट, तारा करतलनो अंगो पर स्पर्श न पामती एवी मारुं तन अने एनो सोनेरी वान हिमपाते शोषी लीधो छे, हे कंथ, हेमंतमां विलाप करती एवी मने जो तुं पाछे फरीने आश्वासन नहीं आपे तो पछी, हे मूर्ख, शठ, पापी, मने मरी गयेली जाण्या पछी शुं तुं आवीश? (१९१)

## शिशिर

हे पथिक ए रीते में कष्टपूर्वक हेमंतऋतु वितावी. शिशिरऋतु आवी पहाँची. पण ए मारो धूर्त नाथ दूरनो दूर रह्यो. आकाशमां कठोर स्पर्शवाळे वंटोळियो उठ्यो. ए पवनने झपाटे झुडायेलां वृक्षोनां बधा ये पान खरी पड्यां. (१९२)

छाया, फूल अने फळ वगरनां ए वृक्षोनां पंखीओ हवे आशरो लेतां न हतां. गाढ धूमसना घुमाडे दिशाओ धुंघळी बनी गई. पंथीओना पंथ सूना पड्या. हिमपातना डरे तेओ प्रवास खेडता न हता. पुष्पवाटिकाओना फूलछोड सुकाईने झांखरां जेवा बनी गया. (१९३)

क्रीडागृहमां पोताना कंथने एकला मूकीने तरुणीओ ठारथी डरीने अंगेठीना अग्निनुं शरण लेवा लागी. प्रेमकेली धरभीतर माणवा लागी. उद्यानवृक्षोनी नीचे पण हवे कोई सूतुं न हतुं. (१९४)

रसिको हवे मद्यपान त्यजी दईने जेमां जात जातनी उत्कृष्ट सुगंध भेळवी छे एवो अर्धो ऊकाळेलो शेरडीनो रस पीता हता. कुंदचतुर्थीना पर्वे केटलीक पीन, ऊन्नत स्तनवाळी सौभाग्यवती सुंदरीओ पोतानी शय्यामां आळोटी रंही हती. (१९५)

तो केटलीक ऋतुराज वसंतना अवतरणदिने पोताना वालम साथे केलि करवा शय्यामां आळोटती हती. हे पथिक, शय्यामां एकलडी रहेली में प्रेमघेलीए मारा मनने प्रियतम पासे दूत तरीके मोकल्युं. (१९६)

में एम जाण्युं हतुं के ए प्रियतमने लावीने मने संतुष्ट करशे. हुं जाणती न हती के ए धृष्ट पण मने मूकी देशे. प्रियतम तो न आव्यो. ऊलटो ए दूतने पकडीने त्यांनो त्यां ज रह्यो खरे ज मारुं हृदय अधिक दुःखभारे भरायुं. (१९७)

हुं मारा प्रियतमना संगनो लाभ लेवा ईच्छती हती. पण तेमां तो मारी मूळ मूडी ज गई हे पथिक, त्यारे विलाप करतां जे वस्तु छंद में गायो ते तुं सांभळ. (१९८)

में घणुं दुःख सह्या पछी जोई विचारिने मारा मनने दूत तरीके मोकल्युं. तेणे मारा नाथने तो न आण्यो, पण ऊलटुं ते ज तेनामां त्यां अनुरक्त बनी बेतुं. आथी सूना हैये भमतां मारी रात वीती ने वहाणुं वायुं. करवाना काम प्रत्ये मने अरुचि थई अने अवश बनेली हुं मनमां पस्ताई. में मारुं हृदय दई दीधुं, पण बदलामां प्रियतम न आव्यो. हवे आने कई उपमा आपवी ? गघेडी शींगडां लेवा गई पण ऊलटुं ते तो पोताना कान खोई आवी. (१९९)

## वसंत

वनो अने तृणने बाळती शिशिरऋतु वीती गई. मनोहर मधुमास आवी पहोंच्यो. वियोगीओना मदनाग्निने प्रज्वलित करतो मलयगिरिनो समीरण मुक्तपणे फरकवा लाग्यो. (२००)

दशे दिशामां रमणीय केवडो विकसी उठ्यो. विविध प्रकारनां नवां पुष्पपत्र प्रगट थयां सरोवरो विशेष रमणीयताथी अत्यंत शोभी उठ्यां (२०१)

सुंदरीओ रंगरंगनी श्वेत, श्याम, रक्त साडीओ के मनोहर पुष्पांबर पहेरी देहने शणगारीने सहियरोनी साथे मळी नित्य गीत गावा लागी. (२०२)

सुगंध अने आमोदथी अंग मधमघी ऊठ्यां. जाणे के वृक्षो शिशिरना शोकमांथी मुक्त थयां. ए जोईने में मारी वहाली सहियरोनी वच्चे एक नर्कुटक छंद गायो: (२०३)

ग्रीष्मऋतु गई. अत्यं दुःसह वर्षाऋतु उद्वेगथी में वीतावी. शरद पण कष्टपूर्वक वीती. हेमंते य खिन्नताथी गाळी परुष शिशिरऋतु पण जेम तेम करी रोईरडीने वीतावी. पण नाथनुं स्मरण करतां आ ऋतु वीताववी अति दुष्कर छे. (२०४)

तरुवरो जाणे के किसलयरूप करो वडे मधुमासनी लक्ष्मीने वही रह्यां छे. केतकीकळीना रस अने गंधमां लुब्ध बनेल भ्रमरो आकुळव्याकुळ थई गुंजारव करी रह्या छे. (२०५)

आ जोईने मारा मनमां विस्मय थयो. हे पथिक, त्यारे में जे रमणीय छंद गायो ते तुं सांभळ: (२०७)

तीक्ष्ण ज्वालाभर्या विरहाग्निने प्रदीप्त करतो कामदेव गर्जना भले करो. दुःसह अने दुस्तरने सहेती हुं भयभीत भमी रही छुं. पण मारा स्नेहने माटे दुर्गम एवो ते निर्भयपणे वेपारवणज करी रह्यो छे. (२०८)

किंशुकरूपी श्याम अने घाट लाल वस्त्र धारण करेल पलाश निश्चे साक्षात् पलाश (मांसभक्षी पिशाच) छे. पवन सुखदायक मनातो होवा छतां तेने लीधे बधुं ज मारे माटे तो दुःसह बनी गयुं. तेणे भारे असुख सज्युं. (२०९)

झरती कुसुमरजथी भोंयने आहत करती नवमंजरीओए मने अधिकतर संतापी. आखी धरतीने शीतळ करतो शीतळ पवन मने टंडक आपवाने बदले तपावी रह्यो. (२१०)

लोकोए जेनुं खोटुं नाम पाड्युं छे ते अशोकवृक्ष एक क्षण पण मारो शोक हरतुं न हतुं. दर्पयुक्त कंदर्पे मारा देहने संताप कर्यो छे. सहकारनो संपर्क नहीं, पण मारा नाथनो संग ज सहारो बने. (२११)

लाग शोधीने विरह प्रचंडपणे विकस्यो. तांडव करता मोरना केकारव में सांभळ्या. मोरने आग्रवृक्षनी डाळ पर चडी बेठेलो जोईने जे गाथा में गाई हे पथिक, ते तुं सांभळ. (२१२)

दुःखार्त एवी हुं पिच्छ प्रसारिने हर्षनृत्य करता मयूरोथी अधिक दुःखार्त बनुं छुं. तेम ज गगनमां प्रसरती नवी वृक्षडाळीओथी वादळांनी भ्रांति थतां पण हुं दुःखी दुःखी थई जाऊं छुं. (२१३)



आ गाथा गाईने, लांबा समयनुं जूनुं दुःख मनमां संभारती रडती रडती हुं ऊठी. मारा देहमां विरहाग्निनी ज्वाळा भडकी ऊठी. मारा अंगोने अनंगे बाणोथी जर्जरित कर्या. (२१४)

सुंदर कुसुमोए दशे दिशाओने सुशोभित करी दीधी, पण मने क्षणेक तो ते यमनो दुःसह कालपाश होय तेम लाग्युं. आम्रवृक्षोए अवकाशमां भारे भीड करी दीधी. तेमने मंजरीओ फूटी. वसंतनुं आर्गमन थयुं. (२१५)

आम्रवृक्षना रक्तरंगी शिखरे कोकिल जाणे के विविध भावपूर्ण नाट्यगीति उच्चारतो हतो. मधुकरो सरस मनहर गुंजारव करता हता. (२१६)

पोपट मंडळी भावपूर्वक करुण कीलकारी करती हती. आवा समयमां जे स्त्रीओ मदनपरवृश होय छे ते अति कष्टे जीवन टकावी राखे छे. (२१७)

जळरहित मेघ शरीरने तप्त करता हता. कोकिलनो कलरव केम सह्यो जातो न हतो. रमणीओ चोकमां धूमी रही हती. वाद्योनों कोलाहल त्रण भुवनने बधिर करी देतो हतो. (२१८)

चर्चरीमां गीतध्वनि साथे ताल दईने अपूर्व वसंतऋतुनुं नृत्य करतुं हतुं. गाढ स्तनप्रदेश पर रहेला हार वाळी रास खेलती सुंदरीओनी मेखलानी किंकिणीओ झणीझणी रही हती. (२१९)

नवयुवान तरुणीओ गीत गाई रही हती. ते सांभळीने प्रियतमनी उत्कंठा करती एवी में जे गाथा गाई ते तुं सांभळ. आवा समये लोको घणा रचस बाळा हता त्यारे (?) मारा हृदय पर कंदर्प अत्यधिक बाणावलि छोडी रह्यो हतो. (२२०)

हे पथिक, गाढ दुःखे भरेली विरहदशमां कामाग्निथी बळबळती एवी माराथी जो कोई अनुचित वचन कहेवायां होय तो ते कठोर वचनो जतां करीने तुं विनीत रीतिथी झट मारो संदेशो तेने कहेजे. एवी रीते कहेजे, जेथी ते मारा पर कोप न करे. जेटलुं युक्त होय तेटलुं कहेजे. ए उत्तम नारीने आशीर्वाद दईने पथिके प्रस्थान कर्युं. (२२२)

तेने वळवीने ते दीर्घाक्षी अत्यंत झडपथी पाछी वळी. ते वेळ जेवी तेणे दक्षिण दिशामां द्रष्टि नाखी तेवो ज तेणे पासेना मार्गने कापतो आवतो पोतानो पति जोयो अने तेने हर्षनो ऊभरो आव्यो. जेम एक क्षणमां ज तेनुं महान प्रयोजन ओर्चितुं सिद्ध थयुं, ते ज रीते आ रासकनुं जेओ पठन करे, श्रवण करे तेमनुं प्रयोजन सिद्ध थाओ. जे अनादि छे, अनंत छे तेनो जय हो. (२२३)

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